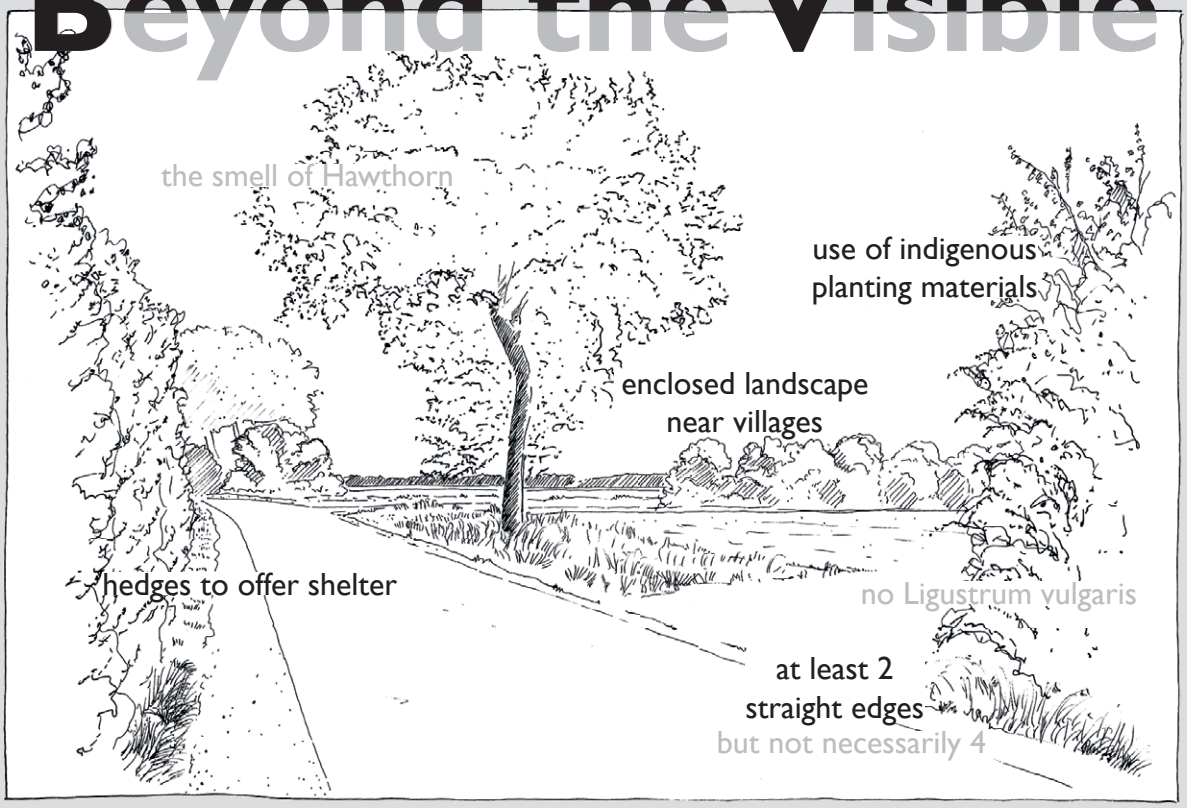
Beyond the Visible



Prolegomenon to an aesthetics of designed landscapes

Rudi van Etteger

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Prolegomenon to an aesthetics of designed landscapes

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Thesis

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It can change. It is not in
any specific place. Some
of it is familiar. Some of it
could be known, but never
will be. Descriptions of it
are incomplete. Its origin is
indeterminate. It is open to
new possibilities. It cannot
be completely isolated. Some
of it is with other things. It
can cause things to happen. It
may seem to be something it
is not. Sometimes it is vague.
Sometimes it is near. It can be
accessible but go unnoticed.
It can be denied. It can be
ignored. It can be rejected.
It can be forgotten. It can be
avoided. It can change in an
instant. Some of it existed
before anyone knew of it. It
can cease to exist at any time.
Some of it no longer exists.

Untitled,
Robert Barry, 1970

Walcheren. Designers: Pieter Verhagen, Jan Bijhouwer, Roel Benthem and Nico de Jonge

Foreword

The topic of this research is the evaluation of works of landscape architecture, in particular designed regional landscapes. The quality of a work of landscape architecture can be evaluated against a number of different criteria, such as functionality, sustainability and beauty. For me and many others, the aesthetic evaluation of a design is the most elusive. The question of how to evaluate the aesthetic quality of works of landscape architecture appears in my notes of a philosophy class I took as a student of landscape architecture in 1988. The aesthetic value of designed landscapes has been a constant topic of inquiry throughout my career as a landscape architect. In my current capacity as an academic and teacher of landscape architecture I have to explain the quality of the work of other landscape architects and evaluate the work of students. That means I have to be explicit about whether the designs are aesthetically appealing or not.

To obtain a wider perspective on the aesthetic evaluation of works of landscape architecture I have studied philosophy, focusing on the question of aesthetics. In Chapter 2 of his book The Principles of Art, R. Collingwood makes a distinction between two types of aestheticians: the artist aestheticians and the philosopher aestheticians. The artist, says Collingwood, 'knows what he is talking about', but does not know how to talk about art and 'talks nonsense'. The philosophers write about art and know how to write, but 'there is no security that they will know what they are talking about'.

Having studied both landscape architecture and philosophy before writing this thesis, I hope to have bridged this gap between the artist and the philosopher. I invite the reader, from whichever direction he or she approaches the bridge, not just to look across, but to walk across and engage with the other side. In this thesis I provide tentative answers to some of the questions concerning the aesthetic evaluation of landscapes. This is a first step, a prolegomenon, a first foray into the territory of the aesthetic evaluation of works of landscape architecture.

Thanks and dedication

I would like to thank all people that have helped me to produce this thesis. I thank professors Kerkstra and Koh for seeing the academic potential in a civil servant and offering me a place to work at the university. Professor Koh was helpful at the beginning of this research, but unfortunately we were unable to complete this story together. The four people that supported me in finishing the research were Professor van den Brink, who helped me develop academic rigour and shielded me from the administrative consequences of the fact that this thesis took longer to complete, in calendar terms, than originally planned. I thank Professor Erik de Jong for his erudition, for sharing his knowledge of landscape architecture with me and for being supportive when the process of writing all of this down needed a push. I thank Rob van Gerwen who has been my tutor in all matters philosophical for the long haul, first when writing a Master's thesis and then extending that into the writing of this PhD thesis. I have always enjoyed, but also have been justifiably challenged in our talks, first in Houten and then in Utrecht. I thank Professor Bart Gremmen for the final push in condensing my findings into a readable thesis.

I thank my colleagues at Wageningen University for their support and listening to half-finished versions of this story. Thanks to Rosalina Torgard for encouraging me to use the phenomenological method. I thank the people I met over the years at different conferences who helped me with feedback on parts of this story. I thank the students I have worked with over the years for their youthful enthusiasm and support. Having to explain my story to them has helped me more often than they will have realized. The academic rigour and creativity that thesis students Jan, Liezelotte and Martijn, Chris, Peter and Jaap, Inge and Jorrit, Jessie and Loes, Lisanne, Emilia, Francis, Tesse, Naiara, Ludo, Ruben and many others have shown in applying parts of the consequences of this story kept me convinced that this story was worth telling. I thank my mother and family for their support in getting me to this point. Although my father did not live to see the fulfilment of this task, his silent support and confidence in me has pushed me to this level. I thank my friends for not minding me being lost in thought at odd moments. I thank my sons, Nathan and Abel, for their patience when I was hidden behind a book or on the computer more often than they would have liked. I thank Miriam for her love and support in all aspects of life and her support with sustaining the effort to write this thesis.

This thesis is dedicated to my grandfather Martinus Kracht, who gave up his thús and lânskip and emigrated from Friesland to the Netherlands to provide a better future to his children and grandchildren. I hope this story weighs against the loss of his beloved Frisian landscape and lives up to what he expected of us.

Part I

The problem of appropriate evaluation of designed landscapes and introduction of the case Walcheren

1 The appropriate aesthetic evaluation of designed landscapes

1.1 Introduction

If someone asks you whether a painting is beautiful, you look at it and determine its beauty or crudeness. If someone asks you to evaluate the aesthetic quality of a piece of music, you listen to it and make up your mind. If someone were to ask you about the beauty of a Rietveld chair, one might talk about the appearance of the chair, but one might also consider its functionality as a chair. If someone were to ask you whether a landscape is beautiful, you would think that is reasonable easy to answer. You take a look at that landscape; you evaluate your experience and conclude whether that experience evokes a sense of beauty. In this thesis I hope to show that things are slightly more complicated than that, at least in certain cases. A deeper understanding of designed landscapes will reveal things beyond the visible that might influence our aesthetic evaluation of them.

In this chapter I introduce a specific kind of human environment, the designed landscape, the discipline of landscape architecture that produces these landscapes and the question of the appropriateness of its aesthetic appreciation. I then indicate the perceived knowledge gap in the field and the presumed inadequacies in the current appreciation of designed landscapes, which leads to the research questions for this thesis. I describe how I approached these questions in the research design, describe my theoretical perspective and methodology, and the resulting methods I used to research the issue. The last paragraph of this chapter explains the structure of the thesis.

1.2 Landscape architecture and appropriate aesthetic evaluation

Gardens, landscapes and landscape architecture

Life on earth may be 3.7 billion years old. Complex organisms have evolved in response to the natural environment and in turn these organisms changed the environment. Human beings have shown to be the strongest adaptors of their environment.[1] Farmers, although limited by primitive technologies, manipulated the environment year on year through the millennia, eventually causing major changes in the environment, resulting in the creation of vernacular landscapes. There is evidence that from Egyptian times the manipulation of the environment has not just been for agricultural production, but also for enjoyment and relaxation.[2] Comprehensively designed and executed gardens were at first limited to the privileged individuals in power, hidden behind the walls of the medieval monastery or castle.

1 Reed, E.S., 1996, p.113

2 Turner, T., 2005, p.29

They broke free from their confinement when Italian renaissance architects created gardens that opened out into the landscape.[3] The landscape architects that worked on these gardens, later parks, consequently turned their attention to the wider landscape as an object of design. The layout and aesthetic quality of the polders in the IJsselmeer in the Netherlands was considered a matter for architects, urban planners and landscape architects.[4] Landscape architecture has grown into a professional practice and an academic discipline.

Landscape architects design landscapes. But here are at least two notions of design that are not very helpful for understanding designed landscapes. The first one is the notion of design as referred to by Forty in his book *Objects of Desire*. He describes the notion of desire as the first stage in an industrial production process. He describes how Wedgewood was one of the first companies to separate the steps of design and production, which allowed for the mass-production of quality goods.[5] Design in this sense does not describe the process of designing landscapes. In designing landscapes designs are made for one specific landscape and not reused. The geographical particularities of site and situation do not allow for such mass production in landscape. Another notion is the sophisticated sense of design as an object that has been designed apart from the mass-produced goods.[6] Design is then often used as an adjective like in designer-chair; typically indicating one that shows a concept or makes a point. That point is not always about comfort for the user. The Philip Starck's moon-lander citrus juicer is a good example for this kind of notion of design. Again this is not a very useful notion with respect to landscape. Design in landscape architecture has to do with the complexity of the task of changing a landscape. Before starting on a complex task one studies and makes a plan which is discussed before action is undertaken. On a map diverse proposals for changing water systems and planting are indicated. On the basis of the plan a decision is made which is then executed by a group of people, often using machinery to complete the task.

According to Murphy, landscape architecture is 'the discipline devoted to understanding and shaping the landscape and as a profession provides site planning, design and management advice to *improve* the landscape for human benefit' (my emphasis).[7] The quality of the environment is thus the professed topic of concern of the landscape architecture profession. Murphy describes the purpose of landscape architecture as follows: 'To guide change in the character of the landscape that will create and sustain useful, healthy and *enjoyable* urban, suburban and regional environments; and to protect and enhance their intrinsic physical, *cultural* and ecological qualities' (my emphasis).[8] In a similar vein the European Council of Landscape Architecture Schools (ECLAS) employs the following definition of landscape architecture: 'Landscape architecture is the discipline concerned with mankind's conscious shaping of his external environment. It involves planning, design and management of the landscape to create, maintain, protect and enhance places so as to be both functional, *beautiful* and sustainable (in every sense of the word), and appropriate to diverse human

3 Turner, T., 2005, p.142

4 Hudig, D., 1928

5 Forty, A., 2005, p.34; See also Walker, J.A., 1989, p.23

6 Walker, J.A., 1989 p.24

7 Murphy, M.D., 2005, p.2

8 Murphy, M.D., 2005, p.2

and ecological needs' (my emphasis).[9] The emphasized words indicate that the work of the landscape architect seeks to improve the quality of the landscape and that that quality is also deemed to be of cultural significance. The term 'beauty' is used with regard to the kind of cultural improvement that landscape architects strive for. Kapper and Chenoweth argue that it is this emphasis on the aesthetic quality of the produced work that distinguishes landscape architecture from other disciplines involved in the shaping of the environment, which is also affirmed by Thompson and Von Haaren et al.[10] Landscape architecture is the discipline that attends to the aesthetic enjoyment of landscapes.

Aesthetic appreciation of designed landscapes

Aesthetic appeal is the pleasure or pain derived from the sustained attention in perception to an object. It goes beyond mere sensory pleasure like a nice smell, and arrives after a consideration on structure and complexity.[11] It involves an evaluation of the composition of a complex whole above the level of its parts. Different objects offer aesthetic pleasures. It is the joy offered by a painting by Van Gogh, a composition by Debussy, a dance by Rudolf Nurejev, a play or poem by Shakespeare. The aesthetic appeal is often expressed in evaluative terms, which are based in substantive aesthetic properties of the object under scrutiny. One may find a painting beautiful because of its likeness to a landscape or its expression of solitude for instance. The aesthetic properties of a landscape can also offer enjoyment to a beholder. The underlying order of a landscape with agricultural fields, lanes of trees and flowing streams can be experienced and enjoyed on a long walk. This enjoyment may be what motivates people to visit landscapes, to walk, cycle or drive through them, and to care for them.

It is important to note that whereas the general definitions of landscape architecture typically speak of the desire or obligation to produce *beautiful* landscapes,[12] in this thesis all options concerning aesthetic effect are kept open. I will generally avoid the term 'beautiful' as it is unclear whether a landscape should always be beautiful, and that is not what this thesis is about. Instead, the term 'aesthetically appealing' is used to describe landscapes that trigger an aesthetic response in people. The aesthetic appeal can be positive and a landscape deemed beautiful, but it can also be negative. A landscape can induce fear in its beholder, and this can also be described as an aesthetic appeal of the landscape. Typically, positive aesthetic appeals are divided into beautiful, picturesque and the sublime;[13] negative aesthetic appeals are described as ugly or uncanny. Aesthetic appeal can thus refer to all of these different aesthetic judgments. A landscape that is unappealing might be thought to be ugly, but strictly speaking an unappealing landscape is a landscape that leaves one indifferent.

Aesthetic enjoyment of the landscape can be an antidote to physical and psychological stress experienced elsewhere. It can have a healing effect on people. One can survive without aesthetic enjoyment of the environment, but this kind of enjoyment can enrich lives. When

9 Website ECLAS.org, consulted 07-11-2012

10 Kapper, Th. and Chenoweth, R., 2000; Thompson, I.H., 2000, p.53 ; Von Haaren et al., 2014, p.167

11 Brady, E., 2005

12 Murphy, M.D., 2005, p.2; website ECLAS.org, consulted 07-11-2012

13 Burke, E., 1757

people emerge from a situation of bare survival and the opportunity arises, they will try to shape their environment to increase the opportunities for aesthetic enjoyment. Five thousand years ago Neolithic people travelled 30 kilometres on the treacherous Irish Sea in their small coracles just to pick up white shiny rocks from the Wicklow Mountains to adorn the tomb at Newgrange. Similarly time and effort has been spent on designing and executing plans for larger landscapes, which include the consideration of the aesthetic characteristics of the landscape.

Following aesthetic philosophers such as Sibley, Goldman, Walton and Zangwill[14] I hold that aesthetic properties like coherence, unity, tension and mystery rely on non-aesthetic properties of the object. In the case of landscapes, non-aesthetic properties include things like the topography, the type of ground cover and the distribution of shrubs and trees. The aesthetic properties of landscapes are emergent properties of the physical landscape and may include things like orderliness, comfort, chaos or disorder. The aesthetic properties of a landscape depend on the non-aesthetic properties like a smile depends on a face: you can have a face without a smile, but not a smile without a face. Not every face shows a smile, and there are reasons why a face is considered smiling. However, unlike the appearance of a smile on a face, the reliance of aesthetic properties on non-aesthetic features in gardens is not straightforward.[15] Although non-aesthetic features often lead to aesthetic features, there is no absolute certainty that this will be the case. On the other hand, non-aesthetic features can exclude certain aesthetic properties. For example, a planting scheme in a garden that consists of pastel colours will never become garish.

There are philosophers like Monroe Beardsley who maintain that these aesthetic properties are all that is important in critically assessing a work and that all that is evaluated must be contained in the work itself. Other things, like the intentions of the artist, are never good and sound reasons for critical evaluations.[16] Beardsley describes the position that one should include intentions of the author in aesthetic evaluations and not just consider the reader's side of the story as the Intentional Fallacy. Most of the arguments of Beardsley rest on the fact that one cannot know these intentions. Contrary to Beardsley, but following Ziff, Walton and Carroll, I maintain that aesthetic enjoyment is not just a matter of the aesthetic properties of the work, but also of certain non-aesthetic properties of the work,[17] including the intentions of the maker. Carroll argues that knowing that a film is a tragedy plays on the expectations and thus influences evaluations of whether the film is successful or not.[18] Walton also stresses this point in his description of the importance of attributing categories to artworks and to determining the standard, variable and contra-standard properties of the categories.[19] Carlson and Budd have extended this notion of appropriate appreciation to the field of environmental aesthetics.[20]

14 Sibley, F., 2007; Walton, K., 1970; Goldman, A.H., 1990; Zangwill, N., 2001

15 Zangwill, N., 2001 and Sibley, F., 2007

16 Beardsley, M.C., 1958, p.458 and p.490

17 Ziff, P., 1966, p.71; Walton, K., 1970; Carroll, N., 2009

18 Carroll, N., 2009, p.67

19 Walton, K., 1970, p.143

20 Carlson, A., 2000 p.41; Budd, M., 2002 p.9

Criticism

Following Carroll and Zangwill[21] this thesis starts from an instrumental view of human artefacts, such as tools, which people produce to achieve a goal. Carroll and Zangwill even extend this instrumentalist view to artworks.[22] Of any artefact one can wonder whether that artefact is a good way of achieving the intended goal. One can hit a nail with a pencil, but when the goal is to drive the nail into the wall, a hammer does a better job. In the evaluation of a pencil one might better consider its ability to leave marks on a sheet of paper, rather than its ability to drive nails into a wall. Designed landscapes are the products of considered, rational action and active construction by human beings. As such they can be viewed instrumentally. According to Carroll, evaluation is the primary goal of criticism.[23] Criticism is the organized reflection on and evaluation of the quality of an object. Aesthetic evaluations can get written out and made publically accessible as criticism.

However, while criticism might be seen as something that happens after production, the relevance of aesthetic evaluation of designed landscapes is that it happens not just after the fact, but throughout the process of production.[24] Landscape architecture is characterised by Schön as a reflective practice,[25] its practitioners need to reflect on and evaluate what is worthwhile about the projects produced by landscape architects.[26] Throughout the design process in the studio the landscape architect evaluates different options;[27] the chosen options are presented to the client and are then evaluated again. One of these options is chosen for elaboration and production. Only then does the professional critic come into play to evaluate the work. In a design competition or contest, different plans for one location are weighed against each other. Aesthetic evaluation and criticism in a written formal or informal explorative manner plays an important role in many places in landscape architecture. Criticism is not just something that happens after design, but is an integral part of the design-process and thus shapes its outcome. If criticism plays such an important role it is reasonable to demand that this criticism is made in an appropriate manner.

The appropriateness of evaluations

But what is appropriate to consider in the aesthetic evaluation of a landscape? The question at the heart of this thesis is what it means for a landscape to be aesthetically appealing. For a painting we reflect on what can be seen on the canvass, for a piece of music we listen. But how do we get to know what is relevant to consider about a landscape? To produce aesthetically appealing designs, landscape architects must know what it means for a landscape to have aesthetic appeal. However, explicit systematic and theoretical publications on aesthetic quality in landscape architecture and aesthetic evaluations of works of landscape architecture are rare.[28] Publications on aesthetics in landscape architecture rarely go beyond

21 Carrolll, 2009 ; Zangwill, 2007

22 Carrolll, 2009, pp.65–66; Zangwill, 2007, p.39

23 Carrolll, 2009, p.46

24 Lynch, K., 1981, p.290 defines design as 'the playful creation and strict evaluation of the possible forms of something'.

25 Schön, D., 1983

26 Gänshirt, C., 2007, p.223

27 Pallasmaa, 2009, p.68 describes this for architecture.

28 The book *Ecology, Community and Delight* by Thompson is the rare exception.

reflections on individual works or the collected works of individual designers and design firms. The debate about aesthetic values in landscape architecture is a complicated matter, as it is easily relegated to the realm of subjective and fragmented taste.

However, imagine an attempt to argue the aesthetic quality of a design on the basis of the fact that the moon is made of green cheese. Most people would deem that an irrelevant argument, not just because it is not true, but because even the true fact that the moon is made of anorthite[29] is believed to have no bearing whatsoever on the aesthetic quality of a designed landscape. Statements about the chemical composition of the moon are simply not related to the quality of a designed landscape. There are, however, other statements that do have a bearing on arguments about aesthetic evaluation. If, for instance, a design features a large group of evergreen trees close together, that will create a dark place that might be considered ominous. It is these kinds of descriptions that can be considered to have a bearing on aesthetic evaluations, because such characteristics may lead one to like or dislike a place. Arguments like this are subjective, because they are not objective in the sense of being independent of any perceiving subject. Nevertheless, though subjective, they are sharable arguments and can thus be used in an aesthetic evaluation. For example, the setting sun is a sharable experience even though the experience is subjective, because it depends on a perceiver at one location on a planet orbiting the sun, and even though objectively it is the location on earth that spins away from the sun. Everyone on earth however will see the sun sinking under the horizon. People do not disagree about these kinds of experiences, nor typically about their aesthetic impact.

But even though some arguments about aesthetic quality may be seen as valid and others as invalid, it is the outcome of that reasoning that is considered by some to be subjective and a matter of taste, which implies that it indeed depends on individual idiosyncrasies. But even though not everyone likes the same things, the other extreme situation – that each individual has a completely different taste – is certainly also not the case. In the field of landscape architecture the existence of many gardens and landscapes that appeal to a great many people is evidence of an implicit knowledge about at least the aesthetic appeal of landscapes. In the past landscape architecture has profited from explicit knowledge gathered in other sciences for use in the design of functional, durable and beautiful places. Principles for functional and durable design can be found in physics and ecology, and principles for designing beautiful places were borrowed from other design disciplines, such as painting and architecture. Many of the principles that apply to the design of buildings also apply to gardens as they are of similar dimensions. However, due to the increasing scale of some landscape architecture designs, the knowledge derived from these other disciplines has become less suitable for landscape design. If landscape architecture is to emancipate itself from other disciplines and develop as an independent academic discipline, it needs to not just produce aesthetically appealing designs, but also to reflect theoretically on the aesthetics of designed landscapes in an independent manner.

29 Anorthite or CaAl2Si2O8 is the main component of lunar rocks.

1.3 Knowledge gap

This thesis is a work of landscape architecture philosophy on designed landscapes. It does not prescribe particular judgements, such as "X" is beautiful landscape, nor does it provide a particular position like modernism or critical regionalism from which to criticize designed landscapes. Landscape architecture philosophy offers a consideration of what it means for a landscape to be aesthetically appealing.

Landscape architecture philosophy concerning smaller-scale designs like gardens has already been produced by Miller, Ross and Cooper.[30] Miller discusses the art status of gardens, while Ross explores the relationship between gardens and poetry. Cooper investigates whether the beauty found in gardens is the sum of aesthetic pleasures found in nature and in art, or something different altogether. However, their examples explore only part of the field of designs produced in landscape architecture. They talk about the appreciation and art status of gardens and not about the appreciation of larger designed landscapes. There are also existing studies on the aesthetics of larger environments, for example by Carlson, Berleant and Budd, but they mainly relate to natural environments. [31]

The gap in our knowledge about aesthetic evaluation of the products of landscape architecture therefore mainly concerns designed environments on the scale of landscapes. Of course, there are also similarities between these designed landscapes and gardens, and between landscapes and natural environments. The thesis is aimed at determining the appropriate aesthetic evaluation of designed landscapes. The regional landscape is described by Meijsmans as being between the national and the local level.[32] Designed landscapes on a regional scale are confined mostly to Western European and North America. However, due to increasing urbanization and rising standards of living this phenomenon is most likely to expand to include other parts of the world in the future.[33]

This thesis aims to fill the knowledge gap for appropriate aesthetic evaluations of designed landscapes. It purports to provide a justificatory aesthetic theory in the sense described by Carlson: "…concentrates on our ideas or concepts of things, indicates the reasons why these ideas and concepts are what they are, and thereby aids in justifying our views about things."[34] As designed landscapes are human artefacts, I assume that goals of the maker are important in shaping the aesthetic evaluation of artefacts. Therefore this thesis explores not just the phenomenology of landscape – the way the landscape is experienced – but also the ontology of designed landscapes – the way they come into being. Both are believed to have consequences for the appropriate appreciation of works of landscape architecture.

30 Miller, M., 1993 ; Ross. S., 1988; Cooper, D.E., 2006

31 Carlson, A., 2000 ; Berleant, A., 1997 ; Budd, M., 2002

32 Meijsmans, N. (ed.), 2010, p.10

33 Meijsmans, N. (ed.), 2010, p.9

34 Carlson, A., 1993 p.53

1.4 The aesthetic evaluation of designed landscapes

One of the most important basic tenets concerning the appropriateness in contemporary philosophical aesthetics is to evaluate objects as they are in themselves.[35] This seems like a basic requirement of any kind of evaluation. After all, if one chooses to evaluate a bicycle as a life raft, one is bound to be disappointed, as it was not meant to serve as such. Imagine it is autumn and conkers, the fruit of the horse chestnut tree, are falling (Figure 1-1). When you pick up a conker, you cannot help but appreciate this wonderful object. Just out of its protective shell, its shiny gloss and deep red-brown colour astounds me every year. Its shape invites and rewards tactile exploration.

Figure 1-1 The conker

And yet that appreciation for the conker as an object, nice to the touch and beautiful to behold, is also deceptive and disruptive. It leads to picking up the conker and placing it on a window sill, where its lustre fades until eventually it is thrown away. In doing so, one has failed to understand the bigger wonder of the conker. It is an object that has the almost magical ability to grow into a wonderful new tree away from the parent plant. Had it been just a pretty object without reproductive function, it would not have come into being. The existence of the conker is thus defined more by the wonder of its reproductive capacity than its aesthetic value as a small glossy object. Even though affection for the conker as a pretty object is understandable and shared, this type of appreciation leads one astray from the deeper quality of the conker, a seed bursting with energy to give a new plant a start in life. For most people appreciating the conker as a beautiful object is not a problem. The tree produces more than enough of them to reproduce, so no damage is done if some of the conkers are taken and end their life on a window sill. But what if a nurseryman or a biologist only talked about the shine of the conker and were lost for words to describe its reproductive qualities? One would expect professionals to have a better understanding of what the conker is and what the wonder of this object is.[36] That does not mean their admiration for the conker in terms of its gloss is wrong, but it is incomplete. As a professional or academic appreciation it is inappropriate.

35 Walton, K., 1970

36 Ziff, P., 1966, p.69 comments on this: 'A community of interest and taste (in aesthetic considerations) is not something given, but something that can be striven for.'

The topic of this research is defined as the appropriate aesthetic evaluation of a group of works of landscape architecture: those designs that consist of larger landscapes rather than gardens. Proposing the topic of appropriate aesthetic evaluation started on the assumption that there is something inappropriate about current views on the aesthetic evaluation of designed landscapes and that these inappropriate views filter through to actual criticism. First, there are people that fail to consider the fact that some landscapes have been thought about and have been planned before execution. If not denied outright, at the very least the designed landscape is considered to be such a rare occurrence that it is not deemed worthy of its own theory of appreciation. Second, landscapes are believed to be visual phenomena. There are some people that consider the visual quality as the most important or even the only important quality when it comes to the aesthetic evaluation of landscapes. Designed landscapes like the conker, may be thus admired involving a misunderstanding of the true nature of landscape. Designed landscapes might be evaluated ontologically incorrect, as vernacular landscapes produced by farmers over time. They might also be evaluated in a phenomenologically poor manner, as visual scenes, best admired from a distance. They could thus also end up being admired and then thrown away – not literally, but altered and forgotten – and the designerly knowledge embedded in the design could be lost.

In principle there is no problem with holding incorrect views about aesthetic appreciation. Having an incorrect belief about the exact number of mice living in a landscape is irrelevant for the aesthetic evaluation of a landscape. But taking certain aspects or beliefs into account can sometimes change one's appreciation of a landscape, for example turning what was considered to be a beautiful landscape into an ugly landscape. This is where holding incorrect beliefs about what's at stake does become a problem for the appropriateness of the aesthetic evaluation. It will be important, therefore, to explore whether those beliefs are influencing evaluations. If these misunderstandings are integrated into the entire chain of production and evaluation of landscapes, rather than being just lofty afterthoughts once a design is realized, they pose a serious problem for the profession of landscape architecture. In the end, people may be confronted with wrongly designed landscapes, and in some places they already are. That is why I think the matter of appropriate aesthetic evaluation of designed landscapes needs clarification and is therefore a relevant topic for study.

1.5 Research questions

Having introduced landscape architecture, designed landscapes and the appropriateness of aesthetic appreciation it is now possible to formulate the questions to be answered in this thesis. The overarching research question for this thesis is:

> *What is an appropriate appreciation of a designed landscape as a designed landscape?*

To find the answer to this overarching question, it can be split into four sub-questions. The first sub-question is:

> *What is the current theoretical basis for the aesthetic evaluation of designed landscapes and does it provide appropriate arguments for aesthetic evaluations?*

Given the assumption that the current theoretical basis is assumed to be insufficiently grounded in both the ontology and the phenomenology of designed landscapes, the following sub-questions can then be asked:

What is the ontology and phenomenology of a particular designed landscape?

What is an appropriate aesthetic evaluation of a designed landscape concerning its ontology?

What is an appropriate aesthetic evaluation of a designed landscape concerning its phenomenology?

1.6 Research design

If the overarching question is to be answered through its sub-questions, methods need to be used that are fitting for studying the issues raised by these questions. The research design uses the theory on research design given by Crotty[37] and Creswell.[38] Crotty describes several levels on which a research method can be discussed.[39] The foundation is an epistemology, a theory about the production of knowledge, which gives rives to certain theoretical perspectives. The theoretical perspective provides a context for the research and the grounds for its logic and criteria, and in turn gives rise to certain methodologies.[40] A methodology is a strategy that links the different methods used in the research.

Epistemological perspective

Crotty identifies three epistemological perspectives: objectivist, constructivist and subjectivist. They differ on whether the truth about the world is either out there waiting to be discovered by scientists (objectivist), rests solely in the perceiving subject (subjectivist) or comes into being in the interplay between human beings and the world out there (constructivist). As objectivism holds that any truth found in science must be about the object, unbound by the subject that observes it, it does not seem to be a workable position to work from. Aesthetic evaluations of designed landscapes cannot be found solely in the world outside, as they rely on the presence of an evaluator. Without an evaluator an object has no aesthetic value whatsoever. Moreover, the main research question is framed in terms of appropriateness and the question of appropriateness does not arise within positivism. Appropriateness is a matter of degree, whereas positivism answers questions in absolute values. There is no objective truth about the appropriateness of appreciation. The counterpart of objectivism is subjectivism, which also seem unfit for the job of this research. Subjectivism in the sense as described by Crotty holds that meaning is imposed on the object by the subject, which can lead to the extreme position that anything goes. Even dreams or archetypes in the collective unconsciousness can be a source of meaning.[41] Again, the question of appropriateness is

37 Crotty, M., 1998

38 Creswell, J.W., 2009

39 Crotty, M., 1998, p.2

40 Crotty, M., 1998, p.3

41 Crotty, M., 1998, p.9

irrelevant, but this time because the epistemology of extreme subjectivism holds that no position can be prioritized over another and so no mode of appreciation can be more appropriate than another.

The epistemology of constructivism does seem to offer a workable position for this research as it holds that meaning is constructed in the interplay between object and subject. As meaning is constructed, it may be done in an appropriate manner or a less appropriate or inappropriate manner. Appreciation is also a relation between a perceiving subject and an object. Different ways of appreciation are possible, but they are not equal; one may be more appropriate than another. In this thesis I try to describe the current construction of appreciation, but I show this construction to be flawed. Instead, I construct another, more appropriate model for appreciation. Adhering to the position of constructivism implies that there is an external purpose according to which one way of aesthetically appreciating designed landscapes is more relevant than another. Meaning is constructed for a certain purpose. The external purpose in this case is the improvement of the reflection on and the practice of aesthetic evaluation in landscape architecture. A better theory of appreciation may lead to the improvement of the practice of landscape architecture by landscape architects, who in turn would then improve the aesthetic value of the environment. The developed model is relevant to academics reflecting on landscape architecture and landscape architects.

As Crotty describes the goal of constructivist research quite clearly, I quote him at length:

> *Research in the constructivist vein…requires that we not remain straitjacketed by conventional meanings we have been taught to associate with the object. Instead such research invites us to approach the subject in a radical spirit of openness to its potential for new and richer meaning. It is an invitation to reinterpretation. (Crotty, M., 1998, p.51)*

It is this richer and deeper meaning that this thesis hopes to provide for the aesthetic evaluation of designed landscapes.

Theoretical perspective

According to Crotty, within the epistemological perspective of constructivism one needs to develop a theoretical framework, one option being hermeneutics. An important source of information in hermeneutics are written descriptions, but given the limited number of written sources concerning aesthetic evaluations of designed landscapes I have chosen to start with an interpretation of texts, switching to a phenomenological approach when developing the main portion of the thesis. Crotty describes phenomenology as constructivist rather than constructionist.[42] He proposes that whereas constructionism involves understanding things within a framework of culture, constructivism invites one to shed one's cultural baggage and freshly engage with the world directly and immediately. Phenomenology challenges one to call into question the current meaning attached to phenomena,[43] which fits exactly with the critical objective of the thesis. Furthermore, phenomenology puts considerable emphasis on describing the way in which one experiences the world, which again suits the topic

42 Crotty, M., 1989, p.79

43 Crotty, M., 1989, p.82

of appreciation. Phenomenology scholars such as Merleau-Ponty and Casey reflect on the nature of experience, which is at the heart of appreciation.[44] Moreover, phenomenology scholars such as Dufrenne and again Merleau-Ponty have reflected on the role and position of art, which again relates to the topic of the thesis.[45] Recently there has been renewed interest in phenomenology from researchers such as Varella, Thompson and Rosch, Noë, Parry, and Gallagher and Zahavi.[46] New knowledge obtained from neuro-scientific research reaffirms many of the more intuitive findings of the earlier phenomenologists.

Methodology and methods

Within the theoretical framework one needs to consider a methodology. In this research I adhere to a mixed methods approach,[47] a choice prompted by the complexities of the research question. The methods of research for this thesis can be divided into three parts.

Exploring the literature
The research to describe the current state of the art of the aesthetic evaluation of designed landscapes was done on different levels. First, a more general literature study was done, covering philosophical literature dealing with environments as well as the aesthetic evaluation of landscapes by landscape architects. These sources were analysed for the cues they provide for appropriate evaluation. Second, a more detailed review was made of journal articles concerned with aesthetic evaluation and specific topics were identified for further study. Third, three books on landscape architecture projects by LAE (*Fieldwork*, *On Site* and *In Touch*) were analysed. These books contain descriptions of 129 landscape architecture projects selected by an international jury to be presented as exemplary projects, most of which have been implemented and can be experienced as designed landscapes. A team of editors worked with the jury to produce positive critical descriptions of these projects. The descriptions were analysed and the aesthetic evaluations in them broken down into references to the different sensory perceptions. This all resulted in a qualitative and quantitative analysis of these descriptions, from which conclusions on the current state of the art of aesthetic evaluation of designed landscapes are drawn.

Exploring an example
The assumption before doing this research is that the current state of affairs is unsatisfactory and that landscapes are in fact often inappropriately aesthetically evaluated. Just discrediting existing ideas, however, would leave the profession empty handed. Bearing in mind the motto of phenomenology – 'back to the things themselves' – I have explored an example of a designed landscape according to the phenomenological method. The example treated in this thesis is the designed landscape of Walcheren. In strict terms, the example for study in a phenomenological analysis need not be selected from an exhaustive survey.[48] The most promising case with a maximum of evidential lucidity can be chosen. The designed landscape of Walcheren is insightful, but also representative because it is one of the first of its kind.

44 Merleau-Ponty, M., 1962; Casey, E., 2000

45 Merleau-Ponty, M., 1948; Dufrenne, M., 1953

46 Varella, F.J., Thompson, E. and Rosch, E., 1993; Noë, A., 2004; Parry, J.D., ed., 2011; Gallagher, S. and Zahavi, D., 2008

47 Creswell, J.W., 2009, p.4

48 Casey, E.S. 2000, p.23

Being one of the oldest designed landscapes it is also a mature example. The history of the landscape is well documented, as is the history of its design. Its designers also have been the object of study and have published their thoughts regarding design in general and this design in particular. The procedure for design that was followed in Walcheren consequently became the model for the procedure of the design of landscapes in the second half of the 20th century. The design is accessible and its main contours are still intact and have not been altered too heavily by later developments. As a living landscape, slight adjustments to the original design of the landscape have been made, which are telling in their own right.

Two aspects of this landscape were studied: its ontology and its phenomenology. The analysis of the ontology of the Walcheren landscape, how it came into being, takes a biographical approach, drawing on the existing biographies of Verhagen and Bijhouwer and the writings of Verhagen, Bijhouwer, Benthem and De Jonge. The biographical approach was chosen because of the availability of significant, reliable studies by independent historians who are authorities in the field of Dutch landscape architecture. Combined with the interpretations of texts by Bijhouwer, Verhagen, Benthem and De Jonge, this provides a clear view of the ontology of the Walcheren project. In the absence of any existing data, the phenomenological analysis of the Walcheren landscape, how it is experienced, was based on a radically empirical, first-person research method of walking the landscape.

At least four different authors have described the phenomenological method in detail. Roth describes an initial phase in which one is open to experiences without reflecting on them.[49] In the second phase he describes how attention shifts from the content of experiences to the process of experience. The final phase is the acceptance of experience (non-attention). Ihde urges the researcher to attend to phenomena as and how they present themselves, to describe and not to explain the phenomena.[50] Initially, the researcher should 'horizontalize' phenomena and not assume a hierarchy, and then seek out structural features or the invariants in experience to overcome bias. Moustakas prescribes the epoché as a process of setting aside prejudgments, biases and preconceived ideas about things.[51] Creswell adds that the epoché is not a forgetting of knowledge but 'not letting past knowledge be engaged while determining experiences'.[52] Like Ihde, Creswell then prescribes a transcendental phenomenological reduction aimed at explicating the essential nature of the phenomenon through the method of imaginative variation to arrive at a structural description of an experience. Smith, Flowers and Larkin propose abandoning any natural attitudes when making observations. They urge one to adopt the phenomenological attitude by bracketing ideas, which means setting aside preconceived ideas and performing an eidetic reduction, for instance by free imaginative variation. [53]

To research the designed landscape of Walcheren I devised the following method grounded in phenomenology: walk the landscape observing my experiences without explanation (bracketing preconceived ideas under the epoché) and noting the experiences without trying to explain them, followed by reflecting on the experiences and the process of experiencing,

49 Roth, W.M., 2012

50 Ihde, D., 2012

51 Moustakas, C., 1994

52 Creswell, J.W., 2013

53 Smith, J.A., Flowers P. and Larkin M., 2009

and lastly followed by reflecting on the dependence on the singular character of the observations through imaginative variation. The second step in the phenomenological method was to reflect on the experience of Walcheren through the application of phenomenological reduction. The sensory explorations as described were made in a specific designed landscape, in a specific area within that landscape, by a specific person engaging through a specific mode of transport and at a specific time. How can the resulting experiences of the walk in Walcheren be extrapolated to a more universal set of experiences that can be had at any given moment by someone else? A reflection was made on the representativeness for Walcheren, the part of that landscape that was explored and the observer, and an imaginative variation was made for the mode of transport and for the moment of observation. These reflections on the fieldwork were done in the weeks afterwards. Drawings were made in the field to help focus the observer's attention to the visual appearance of the landscape. Describing the method of gathering experiences in the field very explicitly opens the findings to intersubjective validation.[54] Other could do the walk, report their findings and discuss parallels or differences in experience.

Exploring appropriate aesthetic appreciation

The second and third parts of the research answer the questions about appropriate appreciation. The questions about appropriate appreciation are answered by studying existing literature on design and landscape. The literature on topics adjacent to the field of landscape architecture, such as architecture aesthetics, was surveyed for aspects that might also be relevant for the aesthetic evaluation of landscape architecture. These aspects were then weighed according to a philosophical method of reasoning from first principles. Starting from a principle of appropriate appreciation, different cues were tested to see whether or not they have to be considered in such an appropriate appreciation.

Lopes has formulated a principle for appropriate appreciation in general terms. He states that appreciation has both a cognitive and an affective element. People size things up and consequently they like or dislike them. Lopes holds a cognitive position on appreciation that states that there are reasons why people like or dislike things. Considering the reasons why one appreciates a thing is a process that can be evaluated. Lopes starts from a principle which he calls the Carlson-Budd Principle (CBP), after its main proponents.[55] The CBP was developed to aid the appropriate aesthetic appreciation of nature. In a general context the CBP takes the following form:

> *An appreciation of O as K is adequate only if O is a K.*[56]

In this principle O stands for a particular object and K for the kind under which it should be appreciated. The kind of thing a particular object is, according to Carlson and Budd is then to be defined by science. Imagine someone who has never seen a horse and that a horse lover describes to that person what a horse is and the joy of riding one. If that person were to see a Shetland pony, he or she might be tempted to believe that it was a horse. The pony might match the description closely enough for a category mistake to be made. The person would then probably be disappointed by the pony when measured against the

54 Roth, W.M., 2012, p.3

55 Carlson, A., 2000 p.12; Budd, M., 2002, p.2

56 Lopes, D., 2010, p.212

description. The mighty gallop has been reduced to a trot and jumping even the smallest obstacle has been turned into a clumsy affair. The mistaken negative evaluation of a pony as a horse would have to be considered inappropriate. There are reasons to value ponies in their own right, such as their ruggedness, or their capacity to be ridden by children. Mistaking a horse for a pony would most likely be less disappointing, but equally mistaken. Ponies should be evaluated as ponies and horses as horses. The CBP is therefore a basic principle for appropriate evaluation.

However, Lopes is not satisfied by the CBP, because he thinks science is not about classifying objects into kinds. He argues that science helps to consider the nature of kinds and determine beliefs that are consistent or inconsistent with the nature of kinds of objects. Even when the right category for evaluation is used under the CBP, there might still be inaccuracies in the understanding of what it means to be a part of that category. There may be inconsistent beliefs about what it means for O to be a K. Lopes therefore proposes a further step, the True Appreciation Principle (TAP), which aims to set higher epistemic standards for appropriate appreciation. He defines the TAP as follows:

> *An appreciation of O as K is adequate only as far as it does not depend counterfactually on any belief that is inconsistent with the truth about the nature of Ks.*[57]

Note that Lopes has chosen to use the term adequate where in the wider debate in aesthetics Carlson and Carroll use the term appropriate for instance in. Budd, 2002 uses the word correct. I follow Carlsons argument on ethical preference for adequate appreciation[58] and I chose the word (in)appropriate, as adequacy in professional evaluation can be demanded. In this definition Lopes introduces the notion of counterfactuality. If appreciation depends counterfactually on a belief, that means holding the belief is relevant for the outcome of the appreciation process. Moreover, the appreciation may be reversed if an opposite belief to a counterfactual belief is held. Something that has been seen as valuable can, given another belief, be seen as not valuable; something that was disliked can become liked. In that sense the TAP provides a test for which beliefs are relevant to hold while appreciating a certain kind of object. If examples can be given in which holding a certain belief matters for the outcome of the appreciation process, in the sense that they are counterfactual, then that belief should be taken into account when appreciating those kinds of objects. If appreciation depends non-counterfactually on a belief, the result of the appreciation process will be the same whether that belief is held or not, like the example about the number of mice in a landscape. Those kinds of beliefs are irrelevant for appropriate appreciation. This is a second principle for appropriate appreciation. Objects must not only be assigned to the right category, as stated by the CBP, but it must be understood what it means to be a member of that category.

Both CBP and TAP are modest principles providing only necessary rather than sufficient conditions; they specify what needs to be taken into account to have a chance of being accurate, but they do not guarantee a sufficient appreciation and thus an adequate outcome of the appreciation. This is why the formulation of the AAP-DL contains a double negative formula: An appreciation of landscape L as a designed landscape is adequate only as far as it does not depend counterfactually on any belief that is inconsistent with the truth about the

57 Lopes, D., 2010, p.213

58 Carlson, A., 2000, pp 66-67

nature of designed landscapes. If it were reformulated it in a positive way: An appreciation of landscape L as a designed landscape is adequate only as far as it depends on beliefs that are consistent with the truth about the nature of designed landscapes, it would suggest a – false – notion of sufficiency.

An example may illuminate the TAP. Paintings produced in the 20th century can be appreciated aesthetically. Imagine that someone enters a museum and puts his ear to *The Scream* by Edvard Munch. If he consequently decides it is not a very good painting because the scream cannot be heard, one would have serious doubts about this person's belief about what the nature of a painting is and how one should aesthetically evaluate a painting. There is a counterfactual dependence of the evaluation on the belief that one should look at a painting rather than listen to it. What you belief about a painting matters for the outcome of the evaluation of such a work.

When applied to designed landscapes, the following Appropriate Appreciation Principle for Designed Landscapes (AAP-DL) can thus be formulated:

> *An appreciation of landscape L as a designed landscape is appropriate only as far as it does not depend counterfactually on any belief that is inconsistent with the truth about the nature of designed landscapes.*

The CBP, TAP and consequently also the AAP-DL are founded in a cognitivist idea about appreciation, which holds that there are epistemic requirements for appropriate appreciation. To summarize: in order to evaluate a thing, one needs to know what it is and what it means to be such a thing. As a method of developing a framework for appropriate appreciation, existing ideas about aesthetic evaluation from the wider field of environmental and architectural aesthetics, can then be tested against these principles. This is not to suggest that there is only one appropriate outcome of appreciation, but that there is an appropriate way of appreciating designed landscapes and that the outcomes of an appreciation are open to serious debate according to consistent beliefs about the character of designed landscapes. The set of consistent beliefs upon which an aesthetic evaluation may counterfactually depend can contain suitable prompts about where to look for reasons to appropriately support reasoning about the aesthetic appeal in designed landscapes. Showing the counterfactual dependence of aesthetic evaluations on beliefs makes sure that the list of consistent beliefs about a landscape is limited to those relevant for aesthetic evaluation.

1.7 Relevance of the research

If in line with my assumptions aesthetic evaluations of designed landscapes counterfactually depend upon certain inconsistent beliefs, the goal is to provide a critical alternative to existing beliefs and generate knowledge about what should be considered when aesthetically evaluating designed landscapes. This would lead to appreciation according to the Appropriate Appreciation Principle for Designed Landscapes (AAP-DL).

Considering the pivotal role aesthetic evaluation has during the production and realization of works of landscape architecture, the development of systematic and explicit reflection on the topic of aesthetic evaluation is a worthwhile academic pursuit. More appropriate and better informed aesthetic evaluations in and after the process of design will be of value to teachers of landscape architecture. Besides, a systematic and explicit reflection on values would be preferable to the current practice of implicitly sharing aesthetic notions between teacher and student in medieval guild-like settings, such as design studios. An explicit theory on the aesthetics of designed landscapes would help to structure debates about the aesthetic evaluation of designed landscapes and would help practitioners to produce more aesthetically appealing landscapes. Considering the role of aesthetics in differentiating landscape architecture from other disciplines involved in shaping the environment, this seems vital to the growth of landscape architecture as an academic discipline. But most importantly, well developed reflection on the aesthetic evaluation of works of landscape architecture is relevant to society, as it could stimulate the production of aesthetically worthwhile landscapes for people to live in. Moreover, as citizens have more say in decisions about their environment, they should be supported by academics or professionals to make appropriate evaluations of their environment. When the public is actively invited to express their opinions about designed landscapes and to participate in their design,[59] they should be expected to form appropriate appreciations. An explicit theory on aesthetic evaluation would help to achieve this. When landscape architects used to deal mostly with other professionals, implicit rules were shared and did not need to be expressed. As the market shifts, more emphasis is put on creating a meaningful location, [60] and landscape architects need to organize their own projects, as seen for instance in the co-creation by landscape architect Harro de Jong of the Bartok Park in Arnhem, the Netherlands,[61] they also need to be able to clearly state their aesthetic ideals.

1.8 Structure of the thesis

The thesis follows a classical rhetorical scheme: it sets out a problem, shows that this problem is a serious problem, and then proposes an alternative.[62] Chapter 2 consists of showing certain beliefs about designed landscapes and building a prima facie case against these beliefs. Chapters 3 and 4 explore better answers by looking at a particular example. The answer to the question of appropriate appreciation is explored in more theoretical depth in Chapters 5 to 10. Chapters 11 and 12 offer an evaluative framework, the discussion and the conclusions from this thesis respectively.

59 Herrington S., 2009, p.23

60 Von Haaren et al., 2014, p.163

61 Boeijenga, J. and Van Assche, K., 2013

62 Braet, A. and Schouw, L., 1998

2 The state of the art in the aesthetic evaluation of designed landscapes

2.1 Introduction

If one wants to offer a framework for appropriate appreciation of designed landscapes, the first step would be to assess the state of the art in theory and practice of evaluation. When one wants to study the current practice of aesthetic evaluation of designed landscapes however a problem becomes clear, being the lack of explicit theory. The lack of explicit theory on the evaluation of landscapes has already been pointed out by other scholars, such as Hepburn[1] in 1966, Zube[2] in 1980 and Carlson in 1993.[3] It seems every ten years another scholar raises the issue of aesthetic evaluation, like Jorgensen[4] in 2011, but somehow the content is never developed. Ian Thompsons *Ecology, Community and Delight* mostly deals with the work of landscape architects on the level of gardens and parks. He also describes how in the interviews with 26 contemporary practitioners of landscape architecture only one referred to explicit theoretical aesthetics.[5] A textbook edited by Nasar called *Environmental Aesthetics*[6] discusses architecture, urban planning and natural and rural scenes, but does not address the issue of the designed landscape. Porteous summarizes the situation concerning methods for the aesthetic evaluation of landscapes thus: 'no solid consensus on the most valuable package of landscape appraisal methods has yet been achieved.'[7] In a survey published in the first issue of the peer-reviewed journal JoLA[8] (Journal of Landscape Architecture) ten leading academics in the field of landscape architecture were asked to provide a list of their three favourite texts. Not one of these 30 texts explicitly refers to the field of aesthetics. To be fair, one academic did point to the book by Thompson, but as a fourth book. However, when asked, probably all ten of these leading academics would agree on the relevance and importance of aesthetics. To find beliefs that concern the aesthetical evaluation of designed landscapes, one must thus cast a wide net and include the positions of philosophers and geographers or infer positions from works of criticism. This chapter focusses first on the ontological and then on phenomenological beliefs about designed landscapes.

1 Hepburn, R., 1966
2 Zube, E.H., 1980, p.44
3 Carlson, A., 1993
4 Jorgensen A., 2011
5 Thompson, I.H., 2000, p.53
6 Nasar, J. L. ed., 1988
7 Porteous, J.D., 1996, p.208
8 JoLA editorial board, 2008, pp.84–90

2.2 The ontology of designed landscapes

The neglect of designed landscapes

In the introduction of his book *Aesthetics and the Environment: The Appreciation of Nature, Art, and Architecture* (2000) Allen Carlson restricts the character of the environments that he discusses to natural environments. Although in later chapters he refers to vernacular landscapes, the crucial point for Carlson is that both these environments are not designed. Carlson is perfectly clear about the origin of the landscapes he discusses: 'Environments typically are not the products of designers, and typically have no design.'[9] He states: 'Works of art are the products of artists. The artist is quintessentially a designer, creating a work of art by embodying a design in an object….the environmental object is unruly in yet another way: neither its nature nor its meaning are determined by a designer and a design.'[10] In these statements Carlson has covered his options by the use of word 'typically'. He thereby does not deny the fact that environments could be designed, but he does imply that these environments are atypical. Because he is Canadian, and in Canada designed landscapes are at least in terms of surface atypical, this is understandable, but the consequence is that he does not treat this kind of environment in his book. This means that he can develop a specific theory about the appreciation of environments. Carlson discusses the benefits and downsides of different models to describe the environment. He rejects the landscape model as put forward for instance by Cosgrove,[11] because it forces the beholder to look at the landscape in a picturesque manner, looking mainly for formal properties. He distances himself from this model because it distorts the true character of the environment, forcing it into a two-dimensional frame. The object model does provide for three dimensions in perception, but turns landscape into an object, like a painting or a sculpture, seen from the outside. Again, according to Carlson, this does not match the reality of perceiving the environment, which the observer is inside, rather than outside. He chooses for the environmental model as it is closest to his idea of the perception of the environment as that which surrounds us. Carlson also rejects the engaged attitude proposed by Berleant as it is not objective enough and therefore cannot satisfy the Kantian notion of disinterestedness, and chooses an objectivist approach. Carlson's theory is based on objective knowledge about the environment, which is rooted in the sciences such as geology and ecology, saying only those sciences deliver objective facts to be taken into account in aesthetic evaluation. Carlson argues that seeing the whale not as a rather clumsy fish, but as a mammal adapted to life in the sea makes a difference in appreciation.[12] Thinking of the whale as a fish, and comparing it with a tuna for instance, makes the whale look rather slow and lumbering. Thinking of it as a mammal and comparing it to a bear, from which it descended, makes it an amazingly well adapted sea creature. That line of thinking depends on scientific classification and an objectivist account of the truth. It relies on the fact that natural processes govern the natural environment and these processes are ruled by unchanging natural laws rather than choices. This position however cannot be extended to the field of designed landscapes, where not only natural processes, but also cultural choices influence the layout and shape of the environment.

9 Carlson, A., 2000, p.xviii
10 Carlson, A., 2000, p.xviii.
11 Cosgrove, D.E., 1984 and Cosgrove, D. E., and Daniels, S., eds., 1988.
12 Carlson, A., 2000, p.89

When Carlson discusses culturally shaped environments, he discusses the modern vernacular open agricultural landscapes of Canada and the USA.[13] For these landscapes his position on appropriate appreciation shifts to functionalism, which he believes is the only position from which to appreciate these landscapes appropriately. These landscapes are produced and managed by farmers without any concerns other than functionality and can therefore only be understood as functionalist landscapes. This position of functionality is also applied and extended to designed landscapes by Dutch landscape architect Lörzing in his book *De Angst voor het Nieuwe Landschap*. But the emphasis on functionalism does not fully explain designed landscapes. The definitions of landscape architecture by Murphy[14] and ECLAS[15] maintain that landscape architects improve the landscape according to three criteria, only one of which is functionality, the others being sustainability and beauty. This suggests that functionality and beauty are not always the same, otherwise one of them would be redundant. The fact that three criteria are given, means that they might take on different values. In designed landscapes considerations other than functionality, such as sustainability and aesthetic considerations, can lead to optimization of functionality rather than simple maximization, because beauty does not automatically follow as a consequence of functionality.[16] Designing landscapes solely for functionality without any eye for beauty would turn landscape architecture into landscape engineering.

The book by Carlson thus offers two options for appropriate evaluation, applicable to natural environments based in scientific knowledge and vernacular landscapes in terms of functionality respectively. However, what is appropriate for these two types of environments is not necessarily appropriate for designed landscapes. Natural environments are explicitly described as not designed and vernacular landscapes are seen as only functional, which designed landscapes by definition are not. This important work in environmental aesthetics[17] therefore helps in the appropriate appreciation of designed landscapes in that it points at its environmental character, but does not help us in that it downplays authorial intent in environments or restricts that intent to functionality.

Other work in environmental aesthetics, like the work of the English philosopher Budd, is also clearly and only oriented towards the natural environment: 'For me the aesthetic appreciation of nature is impregnated with an unclouded awareness that nature is not of humanity's making, but a product of natural forces and processes, and what confronts me includes an astonishing profusion of forms and ways of life remarkably different from our own.'[18] Elsewhere Budd explicitly distinguishes between the natural and the artistic object of appreciation and consequently explains the differences that should be made in their evaluation and appropriate appreciation. Though ontologically correct , the environments of the real world are not that clearly differentiated into opposing natural and artistic objects, which limits the applicability of the described model of aesthetic appreciation.[19] Perhaps only the frozen environment of Antarctica can be evaluated according to Budd's theory; elsewhere human beings have had a clear influence on the environment and theories about purely natural environments no longer apply to these environments. The landscape is no

13 Carlson, A., 2000, pp.175–193
14 Murphy, M.D., 2005, p.2
15 Website ECLAS.org, consulted 07-11-2012
16 Pallasmaa, J., 2005, p.131
17 Brady, E., 2003, p.87
18 Budd, M., 2002, p.120
19 Kort, W.A., in Malpas, J. (ed.),2011, p.39

longer the result of unchanging natural processes, but is influenced by human processes. Its evaluation is not restricted to the domain of scientific categories and processes, but also includes the consequences of cultural interaction and interpretation. Although that does not undermine the validity of Budd's and Carlson's points about appreciation of the natural environment, it does greatly limit the applicability of their theories. Budd's theory does not help in the appropriate evaluation of that smaller part of the environment where the human hand has a strong influence on the landscape through design.

Another philosopher who has written extensively about the experience and appreciation of landscape is Berleant. He emphasizes the notion of human engagement with the landscape as the basis for appreciation,[20] but it seems that this is always an engagement with a landscape that is given to the perceiver; it is an engagement with a landscape that is already there. His examples are about moving in the landscape: 'Environmental appreciation is not just looking approvingly at lovely scenery: it is driving down a winding country road, tramping along a hiking trail.'[21] The possible formative engagement in the designed landscape is not discussed. Even though he introduces an active component in environmental appreciation through the notion of engagement with the landscape, Berleant does not take the next step towards the landscape as an active result of designerly engagement.

In the wider field of geography some people also seem unaware of the specific category of the designed landscape. An example is provided by Paul Rodaway in his book *Sensuous Geographies* when he describes soundscapes: 'We might equate lo-fi soundscapes with cacophony and hi-fi soundscapes with symphony. However unlike the symphony in music, these soundscapes in the environment – whether rural or urban – are not compositions as such but accidents of evolution.'[22] This text explicitly denies authorship of the environment. Not all sounds in a designed landscape can be foreseen and actively designed, but to state that these sounds are accidents of evolutions is surely understating the influence a designer has on the soundscape of the designed landscape. The designer can and does influence the acoustic experiences in the landscape by choosing the location of functions, the tracing of routes through the landscape and the use of materials with diverse acoustic properties.[23]

From these texts one might conclude that there is a lack of acknowledgement of the existence of the designed environment. But even if Carlson, Budd and Berleant might acknowledge the existence of designed landscapes, none of them has developed a theory on the aesthetic evaluation of designed landscapes, leaving their readers without a theoretical framework for the aesthetic appreciation of designed environments. Perhaps one should take their theories on natural environments and add some ideas from aesthetic appreciation of the arts and combine them together. However for the smaller scale products of landscape design Cooper has already argued that appreciation of the garden is not a question of combining the appreciation of art and nature, but is distinct in its own right.[24] Something would be lost in terms of appreciation that cannot be compensated for by either art or nature-appreciation on its own. The feeling of an atmosphere would be lost according to Cooper. Factoring away aesthetic experiences about landscapes to art or nature leads us to

20 Berleant, A., 1997, p.35
21 Berleant, A., 1997, p.13
22 Rodaway, P., 1994, p.88
23 Hedfors, P., 2008, p.66
24 Cooper, D.E., 2006, p.155

belief that the beauty of the environment is natural and beyond our control as in nature or should be considered as special as artworks. This reasoning has the negative consequence that it leads to a banishing of aesthetic concern for our everyday environments as they are neither natural or art. Herrington quotes the philosopher Shusterman when concluding that the banishment of aesthetic experience from the everyday experience has led to the 'dismal assumption that ordinary life is necessarily one of joyless unimaginative coercion.'[25] If these texts by environmental philosophers, who deal professionally with environments and their aesthetic evaluation, are so negligent about the existence and relevance of designed landscapes, it may be assumed that the general public has an even less accurate understanding of these matters. This is also implied by Cooper, who asserts that even some visitors to Blenheim might be oblivious as to its designed character. [26]

A prima facie exploration of the consistency of the belief that landscapes are not designed

What can be said prima facie about this belief in the absence of designed landscapes? With regard to its inconsistency one could consider the abundance or otherwise of designed landscapes. Environmental philosophers may not discuss them because they believe designed landscapes are rarities and do not constitute a category worth discussing. This position seems untenable, though. For one thing, the Netherlands is a relatively small country, but most of its territory has been the object of design. Landscape design was a required part of the land consolidation projects that affected most of the rural areas of the country at one time or another. Certainly, at least half of all the land holdings owned by Staatsbosbeheer (the National Forestry Agency) have been designed, which amounts to an area equivalent to one of the 12 provinces.[27] Furthermore, these holdings consist mostly of structural landscape elements, like small woods and wooded banks, which give shape to larger tracts of landscape. Outside the Netherlands other landscapes like the cityscapes of Barcelona and Paris clearly show the hand of design in their appearance. The rural landscape of large parts of the United States has been shaped by the Public Land Survey System (PLS), which was responsible for the division of the American landscape into plots. This was not just an administrative tool, but also took account of the layout of the land, which can be counted as an aesthetically intentional design intervention. As the aim was to create an orderly landscape, it seems as though there are plenty of designed landscapes.

It is predicted that more and more people move to the cities. In doing so their living standards will improve and they will have more leisure time to enjoy the surrounding landscape, but agricultural production and recreation do not always go well together. The closer people live to each other, the greater the influence will be of individual decisions on the landscape of others. This increased interdependency of decisions in the landscape for people living close to each other creates the need for careful consideration of the landscape through design.[28] Design will become increasingly important for these growing cities and will be integrated into the way of thinking about the environment. The area of designed landscape will increase

25 Herrington, S., 2009, p.124
26 Cooper, D.E., 2006, p.35.
27 Papenborg, J. and Van der Togt, R., 2011
28 Schultz, 2014, p.7 describes the rise of regional design on landscapes in Germany for instance; this is also indicated in Von Haaren, C. et al., 2014, and for urban design by Madanipour A., 2006.

as well,[29] and so will the need for aesthetic evaluations of these landscapes. As designed landscapes exist and are likely to become more widespread, the lack of recognition of these landscapes is inconsistent with the facts on the ground.

If the evaluation of designed landscapes as if they were natural and vernacular landscapes is not just inconsistent with the nature of designed landscapes, but if their evaluations also counterfactually depend on this belief, a fundamental reflection on the nature of the aesthetic evaluation of designed landscapes is needed. In other words if it can be shown that the result of an evaluation is different when an environment is evaluated either as a natural or cultural object, then knowledge must be developed to do it appropriately. This counterfactual dependence can indeed be illustrated with an example.

With regard to the origin of environments, a major difference can be discerned between the aesthetic evaluation of natural and cultural environments and objects. As an example, two objects can be considered: the arch of the Arc de Triomphe on the Place Charles de Gaulle in Paris and the natural arch on the beach at Étretat. Both are arches. Both are made of natural stone. The Arc de Triomphe owes its shape partly to material aspects, but mostly to artistic actions governed by cultural conventions about war memorials in France. The arch on the beach at Étretat is a natural phenomenon that owes its shape to the type of rock it is made of and coastal erosion processes. These arches are evaluated in different ways determined largely by their origin. The Arc de Triomphe displays respect for the fallen as they died for the glory of France and for the victories of Napoleon. It does so in a formal and stylized way, displaying acts of war and heroism. Now imagine that one would not find the Arc de Triomphe in this place, but the arch from the beach at Étretat. As a natural shape on the beach it is imposing, but if it were interpreted as a monument for victory and for the fallen it would send a completely different message. Standing on the Place Charles the Gaulle it would seem rather coarse and bulky (Figure 2-1) and might be seen as sending a message about the randomness of the losses in war. The appreciation of the arch on the beach as a natural phenomenon or on the square as a war monument would seem to lead to a different judgment of the same object. As a war memorial on the Place Charles de Gaulle, as a cultural artefact, the Arc de Triomphe is imposing. If it were placed on the beach at Étretat as if it were a result of natural forces, it would be extremely spectacular (Figure 2-2). Knowing the origin of an object – in this case whether it is the product of natural circumstances or of rational human action – makes a considerable difference to how it is appreciated and evaluated.

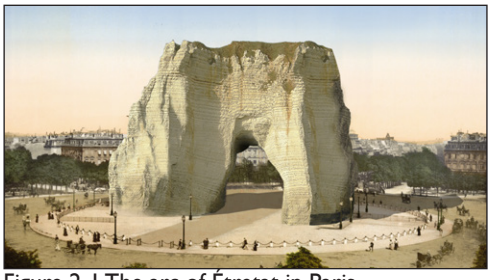


Figure 2-1 The arc of Étretat in Paris


Figure 2-2 The Arc de Triomphe on the beach

29 Madanipour, A., 2006, p.185

Classification within the natural–cultural continuum is relevant to aesthetic evaluation and the aesthetic evaluation counterfactually depends on this classification. A change in belief about origin changes appreciation.[30] From this one can conclude that the difference between a natural environment and a cultural landscape should be taken into consideration in their aesthetic evaluation. Classifying a designed landscape as a natural phenomenon will thus lead to an inappropriate appreciation. So, in spite of its natural appearance, the landscape in Figure 2-3 should be evaluated as designed, to be appreciated appropriately. Figure 2-4 shows the interventions based on the design for the coastline.

Figure 2-3 Coastal landscape

Figure 2-4 Design interventions

Believing things to be the one or the other can alter the appreciation one may have for the object under consideration. There is a counterfactual dependence for evaluation on having the right beliefs about the origin of an environment. According to the AAP-DL this means that the appropriateness of appreciation is in question. Appreciating a designed landscape as a natural environment would be inappropriate as it counterfactually depends on an inconsistent belief about the nature of that designed landscape. A detailed understanding of consistent beliefs about the origin of designed landscapes is thus a basic requirement for appropriate evaluation of designed landscapes.

The lack of recognition for designed landscapes has led to the neglect of designed landscapes in the philosophical literature on environmental aesthetics. As a result, aesthetic evaluations of designed landscapes resting on existing philosophical theories might be inappropriate according to the AAP-DL. Designed landscapes do exist and are a relevant part of the environment. The belief that certain landscapes are not designed, though understandable, is an inconsistent belief. An example has shown that aesthetic evaluations counterfactually depend on this inconsistent belief: whether something is the result of natural processes or human action does make a difference.

30 Leddy quoted in Cooper, D.E., 2006, p.18

2.3 The phenomenology of landscapes

The existence of the belief that landscape experience is visual only

Phenomenologists like Heidegger and Merleau-Ponty have been worried by what they see as ocular-centrism in philosophy and Western thinking.[31] Pallasmaa, writing from the phenomenological tradition in architecture, notes that reflection on architecture has become dominated by the visual.[32] To find out whether the same applies to landscape architecture I carried out a literature study. Articles on the aesthetic evaluation of landscapes, as found in the American-oriented *Landscape Journal*, the European-oriented *Landscape and Urban Planning* and *JoLA*, a more recent journal specifically oriented towards landscape architecture, were explored by searching for articles found under the search terms 'aesthetics' and 'beauty'. All the articles, which together span the last decade of the 20th and the first decade of the 21st century, reviewed are listed in Appendix A. Of 30 researched articles explicitly considering the aesthetics of landscape only one author mentions an aspect of landscape other than the visual. Myers discusses the kinaesthetic pleasures of flowing in your car through the smooth curves of the road, while driving along the Blue Ridge Highway. She describes how the curves of the road are based on the anticipated speed of traffic and how the smooth transition between the different parts has been carefully designed.[33] Myers thus includes the kinaesthetic comfort of driving along the road in the discussion of the aesthetic quality of the road. All the other articles that were found in the literature review talk only of picturesque qualities, beautiful views, scenic beauty, pastoral landscapes, visual impact, visual preferences and visual resources.[34] The visual component is even dominant in definitions of landscape. In an article on definitions of landscape Palka lists several sources for the visual definition of landscape.[35] Many articles on the aesthetics of landscapes that make it to the journals are based on the photo comparison method.[36] In this method people are asked to evaluate and rank landscapes depicted in photographs to reveal their aesthetic preferences. All these authors seem to agree on the premise that the aesthetic quality of a landscape can be equated with visual quality and visual quality alone.

This view of the role of the visual in the aesthetics of landscapes is also referred to by Meyer in her article 'Sustaining Beauty: The performance of appearance. A manifesto in three parts'. Discussing a dismissive remark about aesthetics made by one of her colleagues, she states: 'Like many landscape architects, he equated beauty and aesthetics with the visual and the formal, and in doing so rendered them inconsequential.'[37] Even though Meyer in her article clearly distances herself from this visually directed aesthetics, she also provides no explicit alternative, at least not in the article. Madanipour, writing about urban design, states: 'These qualities (of places) can be summarized, following Vitruvius, to be how well a place is built, how it functions and how it looks'. In the first two criteria he closely follows the original meaning of the Latin terms *firmitas* and *utilitas* used by Vitruvius, but he narrows down the

31 Jay, M., 1993, pp.147 and 177
32 Pallasmaa, J., 2005, p.88; Malnar, J.M. and Vodvarka, F., 2004, p.41 also remark on the neglect of the senses in design.
33 Myers, M.E., 2004, p.128
34 Cats-Baril, W. and Gibson, L., 1986; Mozingo, L.A., 1997; Herrington, S., 2006
35 Palka, E.J., 1995, p.67
36 See for instance Gobster, P.H., 1989; Yamashita, S., 2002; Tyrväinen, L. et al., 2003
37 Meyer, E.K., 2008, p.9

quality of *venustas* to looking good and thus to visual beauty.[38] Howett refers to this situation as 'the tyranny of the visual' in a chapter of the book *Understanding Ordinary Landscapes*.[39] To be satisfied with the observations of these authors and build on them to construct an argument for a more appropriate form of appreciation would be to rely on arguments of authority. Is there proof to be found that the emphasis on the visual plays a role in actual aesthetic evaluations?

Figure 2-5 The LAE books

The Landscape Architecture Europe books *Fieldwork*, *On Site* and *In Touch* (Figure 2-5) contain 129 exemplary projects within Europe selected by an international jury.[40] The projects are indicative of good practice in European landscape architecture.[41] Each project is presented in text, images of plans, and sections and pictures of realized situations. The project descriptions were analysed for references to specific senses to identify specific passages referring to qualities in terms of smell, touch, taste, hearing and seeing; tactile, kinaesthetic and thermal delights are grouped under touch. The inventory of sensory descriptions can be found in Appendix B. The quantitative analysis of all texts confirms the visual bias in aesthetic evaluation of works of landscape architecture (Table 2-1).

Table 2-1 Quantitative interpretation of the results of the qualitative analysis of the LAE books

		smell	touch*	taste	hearing	seeing
Fieldwork	43 projects	2	18	1	6	43 out of 43
On Site	47 projects	2	12	5	1	47 out of 47
In Touch	39 projects	0	13	1	3	36 out of 39
Total	129 projects	4	43	7	9	126 out of 129

*The following sensory impressions were grouped under touch: the tactile sense of touching materials by hand or feet, the sense of heat and cold and the proprioceptive or kinaesthetic sense of the body position.

38 Madanipour, A., 2006, p.184
39 Howett, C., 1997, pp.85–98
40 Landscape Architecture Europe, 2006, *Fieldwork*; Landscape Architecture Europe, 2009, *On Site*; Landscape Architecture Europe, 2012, *In Touch*
41 Emeritus Professor Meto Vroom refers to the books as 'a benchmark for standards of design quality' LAE, 2006, p.7.

In just about all of the discussions of the quality of the 129 selected projects, visual qualities are the basis of aesthetic appreciation. The overriding majority of comments on the aesthetic qualities of the projects are devoted to visual qualities. The play of sun and shadow is seen as a visual spectacle rather than providing thermal comfort. Materials are described in visual terms such as colour, rather than what they feel like to the touch. Views within the plan and from the plan area across the landscape are often cited as qualities of plans. Sensory qualities other than the visual are mentioned in only a minority of the projects. Where they are mentioned there are often textual signs framing these aspects, as if they should not be taken too seriously.

If qualities of smell are mentioned, for instance in the case of the Van Heekplein market square in Enschede in the Netherlands, the text referring to smell is actually placed between brackets, as if it should be placed outside the serious text. To quote: 'The market has been given themed areas, from fruit and vegetables to cheese and from flowers to fish (*The fish market has an asphalt surface with drainage gutters*)' (original authors brackets, my italics). This example is also a case of the design reducing a negative effect of having a fish market. Positive descriptions of smells are given only in two projects – in one of which, a garden filled with pine cones, the smell is really obvious – and yet some of the projects described are by the sea and must smell of sea. Many parks will contain flowering and scented shrubs and trees, but these are not mentioned. For instance, the Tilla Durieux Park is surrounded by linden or common lime trees, which will make the park smell incredibly sweet in spring when they flower. In many of the parks located near rivers the view across the water is mentioned, but in none of these examples is the smell of rivers mentioned. This smell is distinctly present and can be part of the pleasure that can be derived from these places.

The qualities of thermal comfort are absent from the descriptions of parks in Southern Europe, but in the Mediterranean climate thermal qualities can have a major influence on enjoyment of the park. Thermal comfort did feature once in the description of the Lettenareal in Zurich, Switzerland, but not from a human perspective; the heat is needed by a rare lizard. On the plan for the Rossio de São Francisco near the town of Elvas in Portugal the jury is quoted as having concerns about the canopy of trees possibly blocking the view of the aqueduct. This is a miscalculation. First, the aqueduct is so large that it would be extremely hard to block out (Figure 2-6), but more importantly it ignores any consideration of thermal comfort.

Figure 2-6 The aqueduct in Elvas

In the region of Elvas on the Portuguese border near Spain summer temperatures regularly soar to 40 degrees Celsius. Here thermal comfort takes considerable precedence over, and is even a prerequisite for, visual enjoyment. Without shade, no-one will be out there to look at the aqueduct. This is an example not just of a disregard for qualities other than visual qualities but of ignoring a quality that would override visual concerns. This seems to be a clear example of an inappropriate appreciation. Thermal comfort is also ignored in the colder parts of Europe. The description of Odda Torg market place and harbour in Odda, Norway, mentions that you can sit facing the sun. The description does not focus on the quality of the location for thermal comfort, but for visual delight.

Concerning the sense of hearing, the description of the Frederiksberg project includes the telling formulation 'which *even* delights our hearing' (my emphasis). It would seem like an extraordinary thing to pay attention to this aspect of experience. Here the sound produced by loudspeakers in the square is so obvious it could not be ignored. In other projects auditory qualities are mostly discussed in negative terms, like the acoustics in the playgrounds of Daubeny primary school. In the Weingarten City Garden in Weingarten, Germany, the sound of water is also needed to drown out the background noise.

Food and eating are also conspicuously absent from the descriptions of the projects; even though eating is one of the reasons people visit parks. Even when a farm is described in the Isasco Garden Estate project in Italy, no close-up photographs of food are offered. People eating are not portrayed and there is almost no mention of the opportunity to do so. The only place where eating is mentioned is the description of the Platz der Menschenrechte in Munich, Germany, where the prompt came from the table with an inscribed text on human rights, rather than the simple opportunity of eating there. When orchards are mentioned in project descriptions, the delight of picking and eating fruit in autumn is never mentioned. Most photographs show the visual spectacle of blossom, rather than the fruit.

Concerning the sense of touch the books contain photographs that show children enjoying running around in a park and climbing, but these qualities are rarely remarked upon in the comments. There are two illustrations showing adults enjoying the kinaesthetic pleasures of space: the woman running down the slope in the Tilla Durieux Park in Berlin (Figure 2-7) and the man jumping on the trampoline in the Playscapes in Riempark in Munich (Figure 2-8).

Figure 2-7 Tilla Durieux Park (source: Fieldwork)

Figure 2-8 Riempark (source: Onsite)

Both of these photographs appear to be staged. In Figure 2-7 the construction fences are still visible around the park. The photograph was made during the inauguration of the park, which included a theatrical performance of which this woman was part. In Figure 2-8 no trace of a smile can be seen on the face of the jumper, so the man is probably not jumping

purely for enjoyment, but for the photograph. The reason for these constructed photographs might be the difficulties of photographing unknown children, and there may be cultural conventions that forbid photographing ordinary adults enjoying themselves in such a manner. Tactile pleasures are only discussed in any kind of detail in the description of the Playscapes in Riempark, Munich, as they are really obvious.

The descriptions of the quality of works of landscape architecture in the LAE books are clearly biased towards their visual qualities. Only in exceptional cases are other qualities highlighted.

A prima facie exploration of the inconsistency of the belief that landscapes are just visual

Is the second belief – that the visual quality of designed landscapes is the only important criterion for aesthetic evaluation – inconsistent, and do aesthetic evaluations counterfactually depend on it? Imagine that you invited a friend to a classical concert. At the end of the concert, you ask him whether he liked the performance. If your friend would describe in his appreciation only the movements of the orchestra and the conductor, rather than the music produced, you would be amazed at the inappropriateness of that appreciation. When it comes to landscapes our intuitions about appropriate aesthetic appreciation seem to be less acute however.

Figure 2-9 The Wolfhezerheide

In the direct environment of Renkum and Wolfheze, two small villages in the east of the Netherlands, there is a landscape that looks picture-perfect (figure 2-9). The landscape of the Wolfhezerheide[42] is a heath landscape with man-made brooks, surrounded by forest, dotted with solitary trees and roamed by a herd of cows as a means of 'natural' vegetation management. It is a good example of a picturesque, savannah-type and much appreciated landscape. Relying on the belief that landscapes are just visual, this would be a beautiful landscape. But its beauty, as a landscape, is seriously marred by the constant roar of cars. This sound is a part of the experience of the landscape. These cars pass by just behind the

42 51° 59 32″ N, 5° 47 04″ E

trees on the A50 motorway, one of the major trunk roads connecting the north and the south of the Netherlands (Figure 2-10). If one takes this noise into account then this is no longer an aesthetically appealing landscape. The belief that landscapes are just visual is thus counterfactual for the aesthetic appreciation of this landscape.

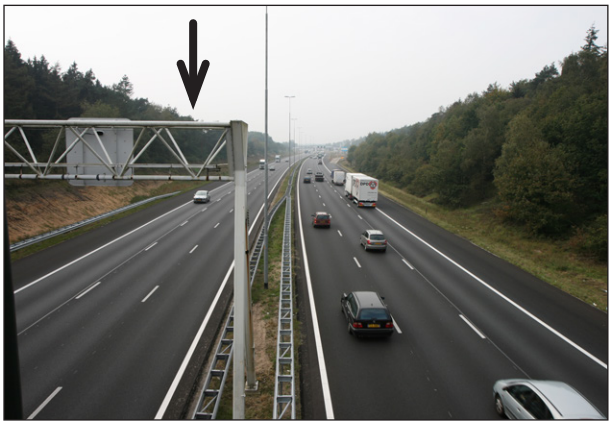


Figure 2-10 The location of the Wolfhezerheide seen from the motorway

This is just one example that shows that the belief that landscapes are only visual experiences can be proven to be inconsistent and counterfactual for the actual appreciation of a landscape. But anyone can think of an example of a landscape whose aesthetic value is changed or even reversed when sensory aspects other than the visual are taken into account. What would be the pleasure of the seaside without the wind in your face, the sand and shells under your feet and the roar of the waves in a September storm? To evaluate designed landscapes only visually is inappropriate according to the AAP-DL. And yet as much as it seems to be common sense to take all the senses into account, their role in current written accounts of aesthetic appreciation is limited.

There is thus a clear overemphasis on the visual when it comes to the aesthetic appreciation of landscapes. This appears both in texts about aesthetic appreciation and in actual aesthetic judgments of works of landscape architecture. People seem to think that other sensory aspects of landscape are non-aesthetic, inconsequential or subordinate to visual qualities when landscapes are to be appreciated. This belief has been shown to be inconsistent and the counterfactual dependence of aesthetic evaluations on this belief has been described. This is in conflict with the notion of appropriateness as provided by the AAP-DL. On the basis of this inconsistent belief, people aesthetically evaluate landscapes inappropriately; they appreciate them as if they were views of a landscape or as pictures of a landscape.

2.4 Conclusion

In this chapter two beliefs have been shown to be present in the discourses on aesthetic appreciation. In philosophical theory it is not acknowledged that landscapes can be designed. Typical discussions diverge either onto art and its design or towards the naturalness of the natural environment. The consequence of this is that no theory on the appropriate appreciation of designed landscapes has been developed. Of course, landscape architects do not doubt the existence of designed landscapes, but in landscape architecture theory there is a belief that aesthetic appreciation of landscapes is the same as visual appreciation. Aesthetic evaluations of designed landscapes thus counterfactually depend on two inconsistent beliefs, which mislead and prevent appropriate appreciation of the designed landscape. For a clearer view of what is necessary for the aesthetic evaluation of designed landscapes one must first consider what it means for landscapes to originate from designs, and then consider how landscapes are experienced beyond just the visual aspects.

The next step in the phenomenological method for developing better and deeper insights into the appropriate aesthetic evaluation of the designed landscape is taken in the next chapters. The phenomenological move 'towards the things themselves' is made. To go beyond the current practice of aesthetic theory and particular evaluations, the designed landscape itself is explored. In the next chapters the designed landscape of Walcheren is explored in its ontology and its phenomenology.

3 The ontology of the designed landscape of Walcheren

3.1 Introduction

The previous chapter brought to light the problems in current aesthetic evaluations concerning the ontology and phenomenology of designed landscapes. In order to get a clearer idea about the character of designed landscapes, this chapter describes the ontology of a particular example of a designed landscape: the post-war reconstruction plan for Walcheren (Figure 3-1) designed by landscape architects Pieter Verhagen, Jan Bijhouwer, Roel Benthem and Nico de Jonge.

Figure 3-1 The location of Walcheren in the Netherlands

The plan for Walcheren is presented here as an example of a designed landscape. There are several reasons why Walcheren is suitable as an example project. It is the first of its kind and mature. It is an exemplary project that supported the development of many later plans.[1] The ideas behind it and the procedures used to develop and implement it helped to shape the land consolidation act that transformed larger parts of the Dutch landscape.[2] Although the first agricultural reconstruction plans had already been developed on the island of Ameland in 1916 and 1924, Walcheren was the first major project after World War II. De ravages of the war were so great in Walcheren that immediate action was required. Being the first major project, it provided the impetus for subsequent projects.[3] The description of the ontology of the Walcheren landscape is based on a literature study of primary and secondary sources on the design and the designers that worked on this plan. The original plan on the regional scale is described in a small booklet[4] and some of the later landscape plan drawings have been preserved in the archives of the Dutch Architecture Institute (NAI). The Walcheren project

1 Steenhuis, M. and Hooimeijer, F., 2009
2 Nijhof B.S.J. et al., 2002, p.35
3 Groeneveld, J., 1985, p.96
4 Van Bommel van Vloten, J.M., 1946

has been amply documented and described[5] and the main designers, Pieter Verhagen and Jan Bijhouwer, have been described in biographies[6] and all four designers have left documents expressing their ideas about the design of landscapes and the Walcheren project. The project was realized after the Second World War and has since aged sufficiently for the design to be clearly present in the landscape. As a result, not only is the landscape available for research as an object of experience, but there are also descriptions of the planning process available for study. The observations on this particular designed landscape are intended to provide clues for the literature-oriented philosophical reflections on designed landscapes in general in the following chapters.

3.2 The landscape of Walcheren before the design

The area now known as Walcheren emerged as a tidal flat around 1200 between Oosterschelde and Westerschelde. The island was protected from the North Sea on its western edge by a row of dunes, behind which marine sands and clays were laid down. Due to natural processes of erosion and sedimentation a rich landscape structure developed, with creeks and levees composed mainly of sandy materials. In the backswamps behind the levees heavy clays could sediment in the still water away from the flowing creeks. The edge of the sand dunes on the western seaboard was higher and protected from flooding. The fertile conditions of fresh sediments soon attracted new inhabitants and fishing communities grew up on the edge of the island. The interior of the island was reclaimed, drained and made into agricultural land. On a map dating from 1300 AD the dikes on the eastern side of the island are visible.[7] Middelburg developed as a market town and being the central town later became the provincial capital. Agricultural goods produced on the island were traded here. In the elevation map in Figure 3-2 the high dunes on the edge of the island are shown in orange, the creek ridges are shown in yellow and the low lying backswamps are shown in blue. The island today covers 215 square kilometres.

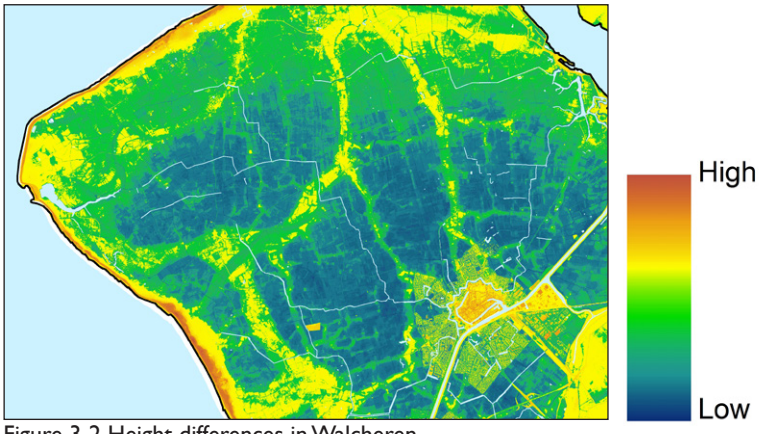


Figure 3-2 Height differences in Walcheren
(source: based on AHN 5)

5 Andela, G., 2005; Steenhuis, M. and Hooimeijer, F., 2009; Bos, K. and Bosch, J.W., 2008; De Visser, R., 1997
6 Andela, G., 2011 on Bijhouwer; Steenhuis, M., 2007 on Verhagen
7 Bos, K. and Bosch, J.W., 2008, p.41

The differences in soil gave rise to a differentiation in land use. Before 1900 technical resources were limited and the early settlers responded to the varied local conditions by putting the land to different uses according to the soil types. The land uses therefore followed the natural pattern of the landscape. The sandy levees along the creeks were stable and dry and this is where the houses and tracks were concentrated. These drier areas were used for growing crops, with hawthorn hedges separating the individual plots. The arable land, which had to be worked more often, was therefore close at hand. The wetter, lower lying marine clay areas were mostly open grasslands, which were mown in the drier summer months.[8] Several country estates with accompanying gardens were established on the solid and dry grounds near the dunes. The most south-westerly tip of the island near Westkapelle eroded away over time and a dike was built to protect the island. The land use patterns and the accompanying landscapes thus expressed the natural pattern of the original tidal flats. They were the unconscious result of small-scale incremental actions taken for functional reasons to make the best of local circumstances. The Walcheren landscape thus developed as a vernacular landscape and was considered to be a beautiful landscape. Painters like Mondriaan visited the island and produced paintings of sandy coastlines and lighthouses. The recreational qualities of the island were described in a tourist brochure published as early as 1910.[9] The island became known as de tuin van Zeeland, the garden of Zeeland, due to the many small estates that embellished the landscape.

3.3 The end of the War and the cultural context of the design

At the end of the Second World War, however, disaster struck this wonderful landscape. The port of Vlissingen on Walcheren made the island a strategic location and it was heavily fortified by the German occupation force. In October 1944 Walcheren was on the front line and the dikes surrounding the island were bombed by the Allied forces to allow the sea to flood the island and flush out the German forces. In the aftermath of the war no quick repairs were possible and most of the island remained flooded for over a year. During this time water flowed in and out with the tides, forming large creeks near Rammekens, de Nolle, Westkapelle and Veere. Thick layers of sediment covered the islands: sand was deposited around the creeks and clay further afield. In 1945 reconstruction of the dikes began in earnest. The old towns, located on the sandy ridges, were relatively unscathed by the flooding, whereas the lower lying backswamps were inundated by the seawater and fences were covered in barnacles and mussels. When the remaining water had been pumped out a ghost of a landscape remained. The land was steeped with salt and could produce no crops or grass, and almost all the hedgerows and trees in the low lying areas had died. The beautiful pre-war landscape was destroyed and reconstruction was necessary. This reconstruction was beyond the scope of the local farming population and a central planning organisation was installed.

Over the years the Netherlands had developed specific expertise in the development of polders like the Wieringermeer and the Noordoostpolder. The creation of these new landscapes stimulated the development of engineering and design expertise and it was in

8 Bieleman, J., 2008, p.52
9 Gids voor Walcheren 1910

this context of large-scale manipulations of landscapes that the disaster of Walcheren took place. Of the many people involved in the reconstruction of this landscape, four landscape architects played a key role. Their respective life histories had prepared them and when the sad occasion of the disaster of Walcheren offered itself, they worked together on developing a new landscape. The story of the cultural background of the Walcheren plan can best be told through the stories of the four men that were the main designers: Pieter Verhagen (1882–1950), Jan Bijhouwer (1898–1974), Roel Benthem (1911–2003) and Nico de Jonge (1920–1997).

Pieter Verhagen

Verhagen (1882–1950) was the senior of the designers involved in the reconstruction plan for Walcheren. He trained as an engineer in Delft and was an urban planner, but had a keen eye for the qualities of landscape. The descriptions in his book *Het Geluk van den Tuin* ('The happiness of the garden') show his great love for plants and the landscapes they grew in. In writing this book he followed Karel Čapek,[10] quoting from his *Gardener's Year* published in 1929 (or more likely the English translation of 1931). In the book he calls for attention to the qualities of the sky and light in the Dutch landscape, without which all gardening would be futile.[11] Elsewhere, he is lyrical about the qualities of the garden in a multisensory sense. He advises one to walk through the garden at night:

> *In the vague shimmering of the night (pitch darkness is a rarity) it is nice to walk through the garden, literally step by step, because you are walking by touch, in that your feet touch the earth faster than your glances. It is hard to recognize points or clumps of flowers, but experience sharper the aromas and smell of the time of year. High above the call of migrating birds can be heard, or close by a bird whispers, or produces a short stanza as if dreaming. After the impressions with which we are flooded during daytime, these single uncertain sounds mollify and soften us.[12] (authors translation)*

Later in the book he describes the qualities of the older market gardens, where he finds a pleasant atmosphere. This atmosphere is rooted in the strict rows and beds of plants, but also in the visible influence of the plantsman, who has a clear vision of how to run his business. The gardens of older growers in particular thrive on a combination of care and neglect, a combination which is sometimes lost in private gardens. This loss of neglect is also what disturbed him in the layout of one of the early polders, the Haarlemmermeer. In his vision on the care of gardens he also seems to want to avoid the extremes of pure production and pure love.[13] Verhagen also recounts a Japanese parable in which a student meticulously rakes the garden, at which point the master improves it by shaking the tree in blossom so that petals fall on the ground. Only then is the garden just right.[14] The idea of harmony between the opposing qualities of order and chaos can still be found in contemporary design literature.[15]

10 Čapek, K., 1929
11 Verhagen, P., 1944, p.59
12 Verhagen, P., 1944, p.66 (my translation)
13 Verhagen, P., 1944, p.114, 119 and 129
14 Verhagen, P., 1944, p.133
15 Moore, C.W., Mitchell, W.J. and Turnbull Jr., W., 1993, p.13 ; Cooper, D.E., 2006

Elsewhere, Verhagen again emphasizes the multisensory pleasure of the garden (1944, p.134):

> *We (Gardeners) must look very carefully how plants come into blossom and fade away, how it moves in the wind and shines in the sun and also listen to all sounds and rustling and feel the soft mild damp atmosphere or the warmth of the sun – and of course at the same time, smell whatever can be smelled. (authors translation)*

He even states (p.26–27) that smell is underestimated as a source of delight in the garden compared to the visual qualities. These writings on the garden must also be seen in their temporal context as a longing for peace and comfort in the harsh realities of the post-war period. That this personal document by Verhagen is not just personal can be inferred from his disaffection with the privet hedges (*Ligustrum vulgare*) which he describes in his book on gardening.[16] This dissatisfaction also finds its way into the public plan document for Walcheren, which dismisses privet as a species to be used in the many hedges in the plan.[17]

Verhagen worked on the boundary between Beaux arts architecture, classical town planning and garden architecture, and modern approaches. One of the cases where this came to the fore was in the development of a controversial plan for the Kralingse Plas in Rotterdam by his firm, Grandpré Molière, Verhagen and Klijne. According to the contemporaneous scholar of urbanism Van der Swaelmen, their design differed from the work of older classical landscape architects like Springer and Zocher,[18] who seemed stuck in the 19th century and the fineries of the English landscape style. Springer had produced a design for the Kralingse Plas with winding roads and park-like trees. The competing plan by Grandpré Molière, Verhagen and Klijne was also lauded by architect Berlage, who said that the designers had demonstrated a good knowledge of nature and landscape, but most importantly had resisted the desire to create artificial effects and had taken in the qualities of the Dutch landscape.[19] Their planting mix reflected the natural vegetation and native trees of the Netherlands. The final design for the Kralingse Plas was eventually adapted by Witteveen in cooperation with landscape architect Bijhouwer,[20] who later cooperated with Verhagen in Walcheren. The final plan for the Kralingse Plas is clearly an adaptation of the earlier plan by Verhagen.

The tension between modernist and rationalist planning and the romantic and picturesque approach could also be seen in the design of the new polders in the IJsselmeer. The national council of urban planners opposed the civil engineering approach, which in their eyes led to ruler-ruled landscapes. Mr de Blocq van Kuffeler, one of the leading engineers at the government agency for public works (Rijkswaterstaat), in turn accused the council of a tendency towards the romantic and picturesque, which he said was not in keeping with demands made on the landscape by modern farming. The national council of urban planners produced a detailed report on the future landscape of the Zuiderzeepolders[21] in which they opposed the landscapes of the Haarlemmermeer polder and the older Beemster. They argued that in the Beemster responding to some of the existing qualities in the landscape had led to a more pleasing landscape than in the Haarlemmermeer, where this had not been

16 Verhagen, P., 1944, p.162
17 Van Bommel van Vloten, J.M., 1946, p.39
18 Steenhuis, M., 2007, p.156
19 Steenhuis, M., 2007, p.156
20 Andela, G., 2011, p.18
21 Hudig, D., 1928

done.[22] The Haarlemmermeer lacked a centre and organizing principles other than straight roads, and was perceived to be less pleasing. Verhagen speaks of the tiring effect of endless straight roads.[23] The current status of the Beemster Polder as a Unesco World Heritage Site, whereas the Haarlemmermeer is the site of Schiphol airport, appears to confirm their earlier judgment. In response to these arguments, Verhagen developed a sensitive approach which was neither stuck in the romantic and picturesque ideals of the past nor fuelled by cold calculating modernism.

Modernizing the landscape with an eye for local qualities seemed to be Verhagen's guiding principle. He saw landscape design as an integral part of the development of the landscape, rather than as a beautification exercise after the technical planning process. Quality could not be achieved by massaging mistakes made in the technical planning process, but needed to be written, or rather drawn, into the design from the beginning.[24] Verhagen's location-based approach can be seen as standing in contrast to the post-war urban reconstruction plans for Nijmegen and Rotterdam on the one hand and Middelburg on the other. The plans for Nijmegen and Rotterdam were modernist, based on the view that these cities had an economic future. A more conservative restorative approach was promoted in Middelburg, which depended for a larger part on tourism as an economic basis.[25]

In the 1930s Verhagen became increasingly convinced that urban developments had an influence on the landscape as a whole and his work focused increasingly on developing rural landscapes not as separate entities, but as complements of urban areas. The growing influence of recreation was known from German and American literature, he said, but still needed more attention in the Netherlands.[26] In his writing Verhagen pointed out that particularly in a country like the Netherlands, where even the soil was a product of human action rather than a natural given, the responsibility of the urban planner/landscape designer was to produce a harmonious landscape where people could live and work.

After the war Verhagen was given an important position as the urban development councillor for post-war reconstruction. In this function he promoted the establishment of the Snelcommissie to prepare plans for the redevelopment of the Walcheren landscape after the devastations of the flooding during the war. The name (*snel* means quick, *commissie* means committee) indicated the speed with which the committee would need to produce a plan. In the design for the landscape of Walcheren, Verhagen tried to pay attention to three important drivers of the development of the rural landscape: the development of infrastructure to meet the rapidly changing demands of transport, the need for space for recreation and tourism, and the need for agricultural production. Verhagen had learned from the research on polders in the Netherlands how pure functionality in a design could deliver a rather bland landscape. His eye for local qualities led him to give more space to agricultural functionality in the new polders in the IJsselmeer, which were being developed at the same time, than in the small-scale landscapes of Walcheren. Given the importance of the tourism in Walcheren, he ensured the new landscape would be attractive by incorporating some of

22 Hudig, D., 1928, p.33
23 Steenhuis, M., 2007, p.219
24 Hudig, D., 1928, p.89
25 Steenhuis, M., 2007, p.322
26 Steenhuis, M., 2007, p.240

the remnants of the old landscape into the design. As a gardener Verhagen had an affinity with the local quality of landscape and knew that the quality of the whole was made up from sensory experiences of the details.

Jan Bijhouwer

Another major influence on the plan for Walcheren was the work of Jan Bijhouwer (1898–1974). Bijhouwer was the first professor of landscape architecture in the Netherlands and his ideas have influenced the work of a many landscape architects in the country, not only through his teaching, but also because he wrote several influential books on landscape architecture and published in a wide variety of journals. He had a polemical style and was not afraid to question existing practices. The work of Bijhouwer can be seen as a part of a wider movement of landscape-oriented studies at the end of the 19th and beginning of the 20th century. Studies of plants and soils, once focused on individuals and locations, were now extended to the scale of the wider landscape. The work of soil scientists like Van Baeren, Oosting, Vlam and Edelman on the distribution of soils in the landscape influenced Bijhouwer's understanding of landscape, as evidenced by his PhD thesis on the geo-botanical characteristics of a part of the dune landscape.[27]

Bijhouwer studied at the Agricultural College in Wageningen. Bijhouwer's design ability was firmly grounded in this knowledge of the relationship between the soil, the hydrological conditions in the landscape and the plants that would be naturally inclined to grow in a location.[28] This growing body of knowledge about the landscape was coloured by the increasing notion of the decline in natural environments resulting from the pressures of land improvements for agriculture. In 1871 the last remnant of original natural habitat in the Netherlands, the Beekbergerwoud forest, was felled and taken into agricultural production.

Early in his working life Bijhouwer worked on the design for the Kralingse Plas lake with Verhagen.[29] Important in that design was the development of a Dutch design style, as opposed to the imported English landscape style as proposed by Springer and Zocher. This point of developing a Dutch style was also proposed in his inaugural lecture on being appointed as a reader/professor at the National Agricultural College at Wageningen, the forerunner of Wageningen University.[30] One of the lessons of the design for the Kralingse Bos that remained with him, according to his biographer Gerrie Andela, was the experience of working in a team.[31] This team included people from other disciplines to deal with the complex matters that arose when landscape architects dealt with projects beyond the size of the garden on the scale of landscape. Bijhouwer was also confronted with the complexities of large-scale design in his work for the Wieringermeer around 1930. The design work here had been divided between Bijhouwer and Overdijkink, with Bijhouwer working on the planting for villages and farms and Overdijkink on the design for roads, canals and forest.[32] Their design ideas did not go together well. Later Bijhouwer was critical of this work.

27 Bijhouwer, J.P.T., 1926
28 Bijhouwer, J.P.T., 1954, p.14
29 Steenhuis, M., 2007, p.157
30 Bijhouwer, J.P.T., 1939, p.13
31 Andela, G., 2011, p.19
32 Andela, G., 2011, p.59

Bijhouwer regularly visited the United States where he studied the modern culture and witnessed the growth of recreation and modern farming methods. He was influenced by the work of Mumford, Giedion and Moses. The influence of the visits to the United States is visible in the inaugural lecture he gave in 1939, in which he observes how the speed brought by the car would make different demands on the landscape as it changed the traveller's perception of the landscape.[33] These trips to the United States also coloured his views on nature conservation. Rather than the defensive strategies proposed by Heimans and Thijsse, Bijhouwer proposed a rational and offensive designerly approach based on the needs of people for nature as recreational space.[34] He extended the view of what was worth saving beyond the forests and nature reserves to the cultural landscapes and their diversity. These landscapes were described by Bijhouwer in his book *Het Nederlandse Landschap* on Dutch cultural landscapes. In his book Bijhouwer is clear that his main reason for admiring these landscapes lies in the marriage of landscape diversity and human ingenuity in responding to variations in hydrology and soil type to adapt the landscape for different types of agricultural production. This is particularly apparent in the Frysian *terpen* landscape, where small villages and farms were built on man-made dwelling mounds to prevent damage during the frequent flooding in these areas.[35]

In an article on the design for the Kethel area near Rotterdam, Bijhouwer describes how knowledge of the soil informed the plans for new houses. The soil scientist Edelman was asked to produce a soil map. The houses and roads were then planned on the firmer sandy ridges that ran between the larger wet peaty areas. In his conclusion, Bijhouwer points out how the design for the new houses resembles the soil map.[36] This approach has been described as the vertical approach to landscape design.[37] In his inaugural lecture given in 1939 Bijhouwer jumped in the first five sentences of his speech from garden art and garden architecture to the scale of the landscape. He pointed out that in the question of choosing and groupings plants in the garden landscape architects must learn from the landscape. In the older formal styles this was not perceived as a problem because plant choices were restricted by the style and framed in unifying hedges of yew or box. However, problems arose in the English landscape style, which was stylistically freer and which developed in the age of the plant hunters, who gathered plants from all over the world. The abundance of choice carried the risk of developing plant mixtures that were garish and overdone. Bijhouwer proposed that even though natural conditions could be altered to cater for the needs of individual plants, this should not be done. He proposed making designs that responded to the natural conditions of a place and to choose plants that would naturally grow under those circumstances. There was also a pragmatic reason in that this needed less work to get the plants to grow well.[38]

In contrast to Verhagen, who approached landscape design from the urban planning side, Bijhouwer had a biologist's perspective on design. While Verhagen drew upon his experiences with gardening, Bijhouwer's American experiences fed his ideas about the growth of the city and modernization. Both were united in their dissatisfaction with the pure rationalism of

33 Bijhouwer, 1939, p.13
34 Andela, G., 2011, p.67
35 Bijhouwer, 1977, p.33
36 Bijhouwer, 1948
37 Opdam, P. et al., 2006, p.326
38 Bijhouwer, 1939, p.6

the Haarlemmermeer, which had produced a bland landscape. Verhagen knew the design for Walcheren needed to do more than just meet the functional requirements and Bijhouwer was able to deliver knowledge from the soil and plant sciences that had resulted in rich cultural landscapes.

Roel Benthem

Roel Benthem (1911–2003) was the third designer involved with the Walcheren plan. He had been a member of a youth organization for nature studies, the Nederlandse Jeugdbond voor Natuurstudie. He studied land surveying at Delft University and as a keen lover of nature he developed ideas for the preservation of the valuable landscape south of the city of 's Hertogenbosch.[39] He was also aware of the qualities of different landscapes. Sometimes the result was pleasing, as on Walcheren, sometimes displeasing, as in the Haarlemmermeer.[40] In another article he describes the requirements for designed landscapes as making room for new functions and the need for aesthetic improvement.[41] He later says that plans for these larger landscapes are typically accompanied by landscape plans with both conservative and creative measures.[42]

From abstract ideas he could envision the landscape that would result from decisions. Elsewhere he states that 'The map of the Netherlands changes through vigorous activity of its inhabitants.'[43] Benthem was aware of the unique status of the Netherlands as a man-made landscape and not a natural environment; it is a cultural environment: a landscape. In 1943 he was already working as a landscape consultant at the Staatsbosbeheer (the National Forestry Agency) office in Goes near Walcheren. Benthem was therefore an obvious candidate to be a member of the committee that had to inspect the landscape of Walcheren to survey the damage and what remained of value in the landscape. In cooperation with forester E. Reinders, Benthem prepared a provisional report before the plan for Walcheren.44

Nico de Jonge

The fourth designer that made a mark on the design for Walcheren was Nico de Jonge (1920–1997). Nico de Jonge first worked as an employee and later as head of the Staatsbosbeheer department of landscape architecture. His final oeuvre consists of several post-war Dutch landscapes, such as the designs for the Flevopolders in the IJsselmeer. De Jonge is profiled by Steenhuis and Hooimeijer as a modern landscape architect who wanted to create new landscapes, in contrast with H. de Vroome, for example, who was more inclined to preserve the old vernacular landscape through minimal design interventions.[45] This difference in attitude was also influenced by the different parts of the Dutch landscape in which they worked. De Vroome worked in the old vernacular landscapes in the north of the Netherlands, whereas De Jonge worked in the western part of the Netherlands, the dynamic delta landscapes and the polders.

39 Steenhuis, M. and Hooimeijer, F., 2009, p.421
40 Benthem, R.J., 1964, p.453
41 Benthem, R.J., 1962, p.1
42 Benthem, R.J., 1964, p.455
43 Benthem, R.J., 1964, p.453
44 Benthem, R.J. and Reinders, E., 1945
45 Steenhuis, M. and Hooimeijer F., 2009, p.191

In his inaugural address as associate professor of landscape architecture at Wageningen University De Jonge warned against overly romantic attitudes towards the landscape.[46] He argued that the estates of the 17th century Dutch landscape are the best example of integral landscape quality.[47] He argued that agricultural landscapes should not be thought of as shapes to be preserved but as expressions of rational production, and that when technology changes the landscape should change accordingly, otherwise it would become a museum. In this lecture De Jonge pointed to the pivotal role of the design for Walcheren as a starting point for the improvement of agricultural landscapes.[48] He would later again indicate in a radio lecture that the replanting of Walcheren was an important starting point for the modernization of other agricultural landscapes.[49] Walcheren was in a halfway position between a beautiful landscape that needed a sensitive approach and a landscape that needed thorough modernization in the aftermath of the disaster. Even though Walcheren was an old vernacular landscape, the flooding made it easier to accommodate the change, which provided the necessary space for a modern designer like Nico de Jonge.

All the four designers described above had a role to play in the reconstruction plan. Verhagen was the senior member who made sure that the committee had the necessary design expertise. Bijhouwer had developed the ideas for producing designs on the scale of the whole landscape. Both had an eye for the need to balance radical functionalist modernization of the landscape necessary for agriculture with the aesthetic requirements arising from the importance of the landscape for tourism in the Netherlands. Benthem was the man with local expertise and De Jonge was the young designer capable of designing and drawing plans that could convince the other players in the process.

3.4 The reconstruction plan

At the end of the war the Provincial Council of Zeeland appointed a committee to produce a plan for the reconstruction of Walcheren. The committee's remit was 'To produce within the timeframe of about eight months a plan that could be the basis for reallotment in the inundated part of Walcheren, the reconstruction of landscape and recreational facilities, as well as for the improvement of traffic and opportunities for industry.'[50] The committee was chaired by J.M. Van Bommel Van Vloten, a member of Gedeputeerde Staten, the provincial executive. The committee consisted of experts in landscape and forestry, agricultural improvement, water management and housing, and a member representing the landowners. The plan for Walcheren was developed in consultation with farmers, other landowners, municipal councils, state bodies responsible for the roads, Staatsbosbeheer and other interested bodies. A total of 370 farmers were relocated to different locations on Walcheren and 118 farmers were moved to the new polders in the IJsselmeer to create room for larger

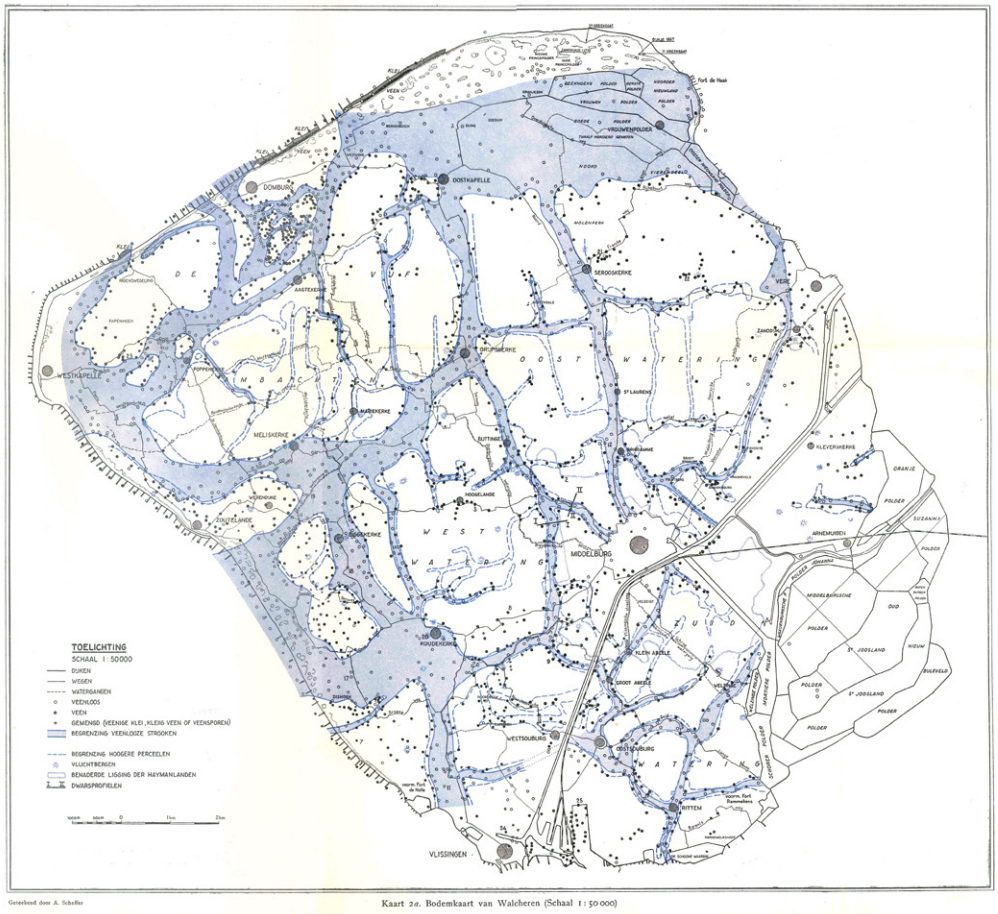
46 De Jonge, N.M., 1978, p.8
47 De Jonge, N.M., 1978, p.14
48 De Jonge, N.M., 1978, p.20
49 De Jonge, N.M., 1967
50 Van Bommel van Vloten, J.M., 1946, p.4 (my translation)

and more rational farm holdings.[51] A specific law was introduced to provide the necessary legal framework for resolving the problems of the landscape. The main aim of the law was to develop economically viable sizes for farms.

The purpose of the reconstruction plan for Walcheren produced by the Snelcommissie Walcheren was to restore the war-ravaged landscape, but also to improve the economic viability of farming on the island. All the four designers described above had a role to play in the reconstruction plan. Of course, many other disciplines were also involved in producing the reconstructed landscape. Engineers designed waterways and roads to replace the old networks, but their customary rationalist approach to design was curbed by a new development: the landscape plan. Before work on the reconstruction plan proper could begin, Benthem, as landscape adviser, and the forester Reinders produced a provisional report with recommendations. In their introduction they clearly stated that the landscape needs to be seen in an integral way, rather than just as an attractive backdrop.[52] They also emphasized that the reconstruction of the island cannot solely be a matter of producing a monofunctional agricultural production landscape. The authors contrasted the situation in Walcheren with the situation in the new polders of the IJsselmeer. Because many of the towns and villages had been relatively safe from the flood, the island could not be treated as a clean slate, unlike the new polders.[53] Benthem and Reinders also referred to the work of soil scientist A. Vlam, who had made a study of the location of creeks and backswamps on Walcheren in 1942 (Figure 3-3).[54] Benthem and Reinders explained how the location and construction of roads had followed these soil patterns.

Benthem and Reinders described the beauty of the pre-existing landscape of what is referred to as 'the garden of Zeeland' and indicated that this must be revived and partially recreated. The authors indicated that a large part of the quality of the pre-existing landscape was a consequence of the rich furnishing of the landscape with hedges and rows of trees. In that sense the designers clearly lived up to the definition of landscape architecture in which the design must have both functional goals and aesthetic goals. On the basis of their findings about the structure and quality of the pre-existing landscape, Benthem and Reinders developed guidelines for the future design of the landscape. They recommended restoration of the former estates near the dunes and plantings in the villages. They argued against linear extension of the villages and 'ruler-straight' roads, and urged building new roads along the courses of the old, winding tracks, only cutting out the worst corners where necessary. In view of the importance of the island for tourism they made a case for separate footpaths and cycleways. Equally, the waterways were to follow the existing landscape structures, in keeping with the roads. These patterns of roads and waterways then formed a framework for the allocation of agricultural plots. For the planting of farmyards the authors argued against the use of Italian poplars as 'they provide a hiding place for insects harmful for agricultural production' and referred to a scientific study to back this up. The authors proposed not filling in the creeks where the floodwaters flowed in and out, but keeping them as markers of the history of the island,[55] and highlighting these features with new woodland planting.

51 Bos, K. and Bosch, J.W., 2008, p.273
52 Benthem, R.J. and Reinders, E., 1945, p.2
53 Benthem, R.J. and Reinders, E., 1945, p.3
54 Vlam, A.W., 1942
55 Benthem, R. J., and Reinders, E., 1945, p.16



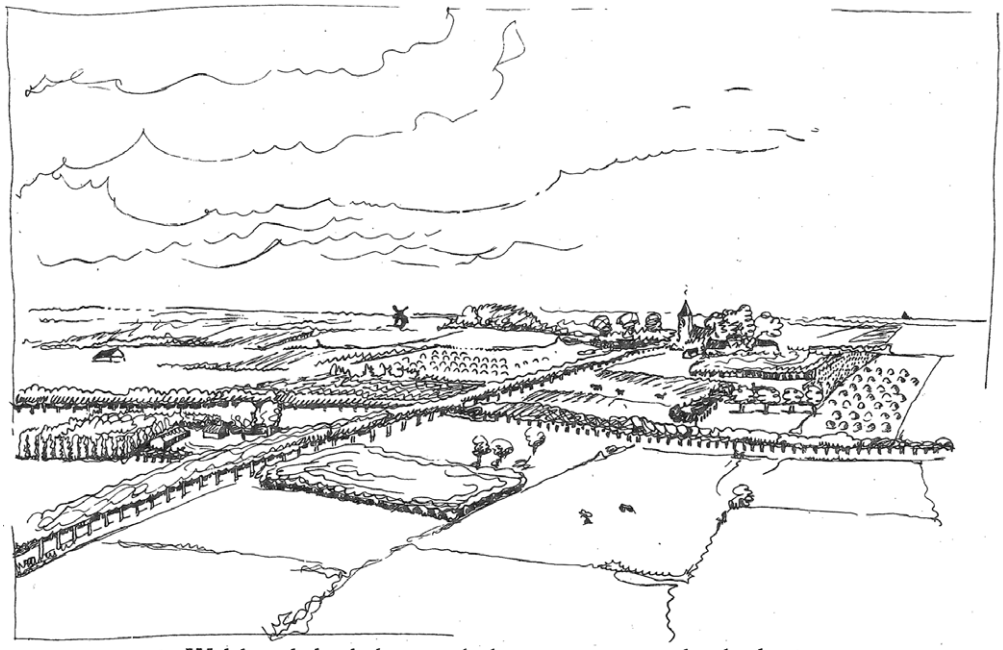
Kaart 2a. Bodemkaart van Walcheren (Schaal 1 : 50 000)

Figure 3-3 The soil study by Vlam showing the former creeks in blue (source: Vlam, 1942)

The authors argued that these measures should be taken not just from the viewpoint of protecting the island's cultural identity, but also from the viewpoint of accommodating tourism in the landscape, which would be based on the whole of the island rather than just the narrow coastal zone. The provisional recommendations in their report were used to inform the final reconstruction plan and in fact contain most of the distinguishing features of that plan. The main ideas of the landscape architects – the division between open areas and planted areas, the avoidance of ruler-straight lines and the conservation of the creeks – still form the main structure of the landscape. (Figure 3-4)

In the plan for Walcheren the 'vertical approach' to landscape design as developed by Bijhouwer came to full fruition. Both Verhagen and Bijhouwer understood that while there was a need to improve and modernize the landscape of Walcheren for modern farming, entirely modern landscapes could be rather bland. In the study for the planting of the new polders in the IJsselmeer, Haarlemmermeer was cited as an example of a bland new landscape.[56] On the other hand, the wilful design of new shapes just to differentiate landscapes, as in the early designs for the Kralingse Plas, was considered to be too artistic and outdated. Verhagen and

56 Hudig, D., 1928, p.32/33



Walchersch landschap op de hooge ruggen met laanbeplanting
langs de wegen, boomgaarden en beplante boerenerven.

Figure 3-4 A sketch of the designed landscape on the creek ridges
(source: Van Bommel van Vloten, 1946)

Bijhouwer were known for their dislike of too free, artistic design.[57] Bijhouwer sought an intermediate approach between these two extremes, which he found in using and translating soil patterns into spatial designs.

This tension between the need for modernization and the need to produce a local and distinct landscape was resolved in the plan for Walcheren through the development of a structure in the landscape that was larger in scale than the parcellation of the old landscape, but based on the patterns present in the soils of the island, as discovered by Vlam.[58] There were also pragmatic reasons for this design. The roads would be concentrated on the sandy soils on the creek ridges, which would reduce the cost of building houses along them.

The local differentiation between the sandy creek ridges and the lower lying clay backswamps was to be expressed by differences in planting densities. The creek ridges were planted (Figure 3-4), while the backswamps were left open. In Figure 3-5 the creeks are shown in light green. The design bears the unmistakeable influence of Jan Bijhouwer, the newly instated professor of landscape architecture. It translates soil-scientific findings into design principles, marking the emerging discipline of landscape architecture with a science-based procedural theory and with a step-by-step verifiable method. The variation in the new landscape was thus rooted in the island's past, the abiotic variations and historical patterns that people had become accustomed to over the centuries. The variation built into the landscape was therefore authentic rather than invented. The reconstruction plan included a restructuring

57 Andela, G., 2011, p.131
58 Van Bommel van Vloten, 1946, p.37

of the vernacular road system. Separate cycle paths were constructed alongside the roads for cars and tractors. The parcels were enlarged and straightened for modern mechanized agriculture. The goal of the plan was not to develop an entirely new landscape, but to develop a landscape that was unmistakably Walcheren. For instance, in the construction of agricultural plots, the number of straight edges per parcel was reduced from four to two[59] to retain some of the variation remaining from the pre-war landscape. This intervention in the parcellation pattern to alter the appearance of the landscape reveals Benthem's background as a land surveyor. It differentiated this landscape from the entirely new polder landscapes being created at the same time in the new IJsselmeer polders.

Figure 3-5 Map of the reconstruction plan (source: Van Bommel van Vloten, 1946)

59 Bos, K. and Bosch, J.W., 2008, p.271

The landscape plan was developed by landscape architect de Jonge as a part of the reconstruction plan. New planting was proposed along the roads and around the farmyards to provide shelter from the strong seaside wind and to 'dress up' the landscape.[60] The new planting was done with native trees and shrubs that had their natural habitat on the island, rather than ornamental species (Figure 3-6).

The inlet and outlet creeks on Walcheren formed during the inundation of the island at the end of the war were the kind of elements that Verhagen wanted to incorporate into the design, rather than eradicating them in the name of economy and efficiency. They are like the fallen blossom in the Japanese garden cited by Verhagen, the Dionysian wild element in the structured Apollonian landscape.[61] In the end it also turned out that filling them in and turning them into agricultural land was unprofitable. The creeks were given a role in the development of the *vreemdelingenverkeer*, the 'traffic of foreigners', in other words the development of tourism.

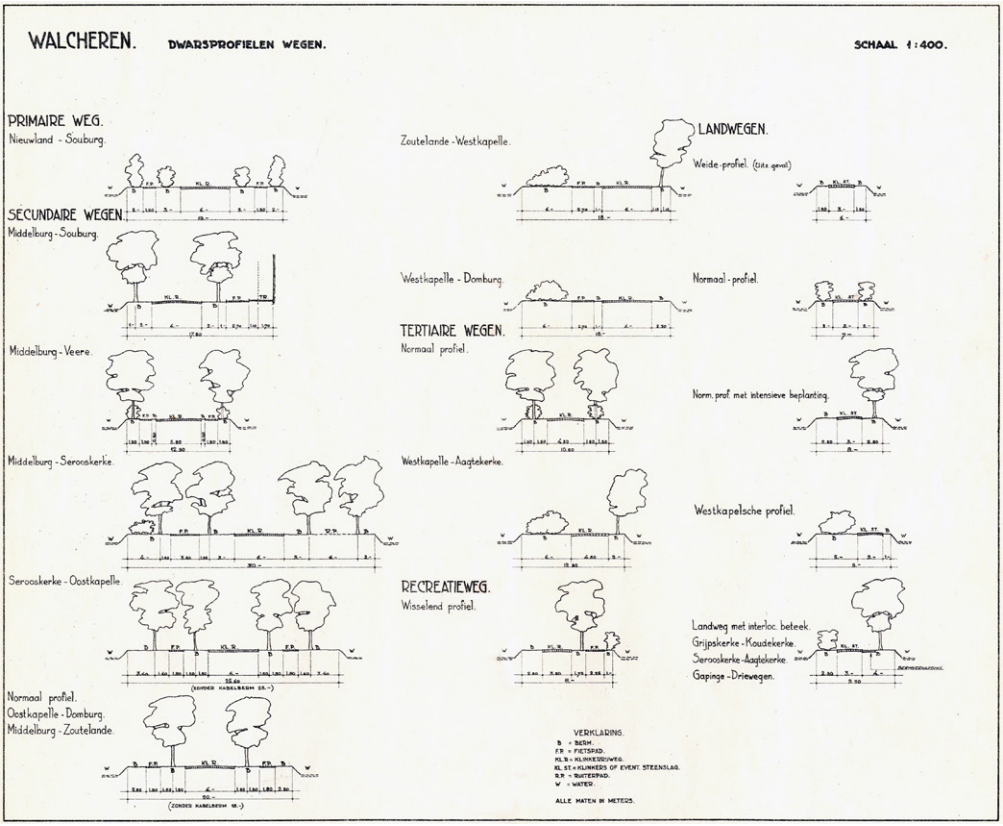


Figure 3-6 Sections of roadside planting (source: Van Bommel van Vloten, 1946)

60 De Visser, R., 1997, p.46

61 Nietzsche introduced these opposing principles in his book *The birth of Tragedy* where he explains the success of Greek tragedies from these two components of order and wildness that when mixed offer both structure and surprise. Nietzsche, F., 1872

The creeks were therefore not backfilled with sand, as some had proposed, but were left as historical markers in the landscape in line with the recommendations of Roel Benthem and Egbert Reinders. The creeks were partly hidden by forest planting (Figure 3-7) in areas where unproductive sand had washed over the clay soils.[62] These forests surrounding the creeks and restored plantings around the country estates near the dunes were developed to support the recreational and tourism needs, as recommended and recognized by the committee. Even though these new plantings were opposed by the farmers on the grounds that they would make the fields wetter and encourage diseases, they were still planted, but the forest surrounding the creeks was reduced in size though to minimize the loss of agricultural land.[63] The construction of the landscape in accordance with the design took place between 1945 and 1958.[64] Landscape architect Christiaan Broerse played a further role in the detailing of many of the designs for farmyards and in the small villages.

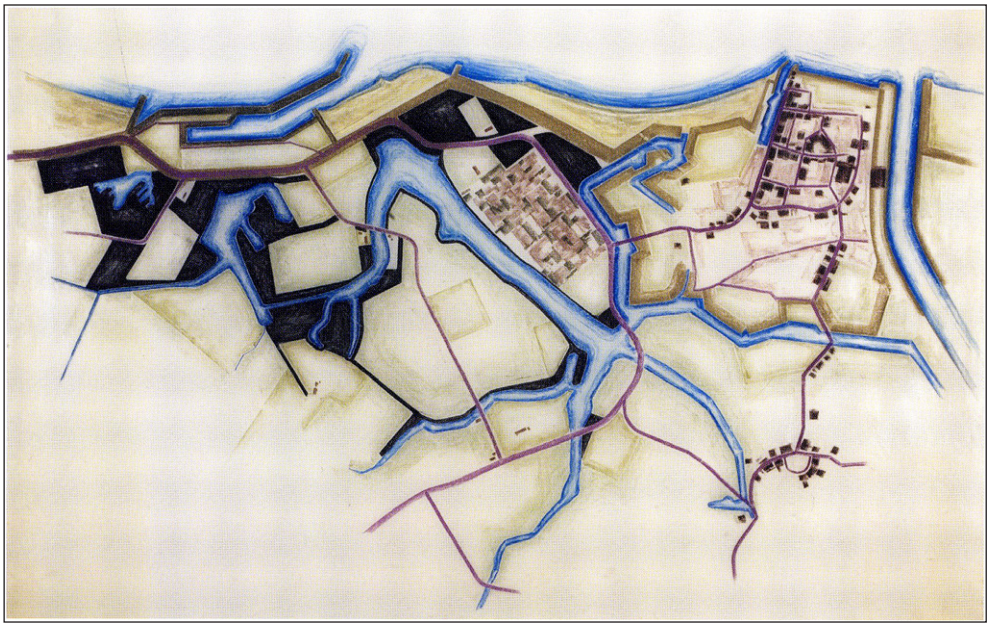


Figure 3-7 Image of the landscape plan for the Veere area (source: NAI K18/84080)

The resulting landscape

The plan for Walcheren is rooted in the original landscape and responds to the restrictions it imposes and the opportunities it provides. And yet it does more than just polish up existing landscape qualities. The resulting landscape is more than a generic agricultural production landscape of the type that can be found in several areas of newly reclaimed land, but also more than just a refurbished vernacular landscape. This is in keeping with the guidelines of the provisional recommendations by Benthem and Reinders.

62 Bos, K. and Bosch, J.W., 2008, p.272
63 Andela, G., 2000, p.84
64 Bos, K. and Bosch, J.W., 2008, p.278

The Walcheren reconstruction plan includes a detailed regional landscape plan for the long term. Many elements of this plan still survive today. The parcellation still supports viable agricultural production and the restructured road patterns still accommodate the intensified traffic. Agricultural production methods have changed and machinery has grown heavier, but there is still room to manoeuvre; the landscape is still productive and economically viable. The forests surrounding the creeks, the roadside plantings and the planting near the dunes are still standing, and the landscape has been able to absorb the extra visitors brought by mass tourism, which was not foreseen by Benthem and Reinders.

A new allotment plan developed between 1982 and 1993 has corrected some of the small woodland extensions on the inside of the dunes along the south-western coast, expanding them into wider belts to reflect the growing importance of recreation and tourism in the area. This could be seen as a rehabilitation of the point made in the reconstruction plan. Later additions under the national Nature Policy Plan of 1990 have been incorporated within the framework of the old plan[65] and the many roadside plantings provide a habitat for small mammals and birds. The landscape is visited by tourists from all over Europe, who enjoy the beaches, but also the landscape created by the reconstruction plan. The productive but attractive landscape can be enjoyed while cycling along the hedges between the fields. However, the resulting landscape is first and foremost a place where 115,000 islanders live, work in industry and agriculture, and spend their free time.

3.5 Conclusions on the ontology of the designed landscape of Walcheren

Walcheren was struck by disaster in the last part of the World War II when the beautiful 'garden of Zeeland' was flooded for over a year, destroying the vernacular landscape which had been created by farmers over the centuries. Rather than pursuing a local, internal reconstruction along pragmatic lines, the landscape was reconceived as a whole by designers looking at it from an outside perspective. They identified what differentiated this landscape from others, like the new polders, and tried to express those differences in the landscape they designed. In transforming the vernacular landscape into a designed landscape, they made use of scientific information about the landscape in the design process and used aesthetic evaluations of previous designs to improve the design. Although the impetus for the design was the need for functional improvement, aesthetic goals were set for the design and played a role in shaping the resulting landscape. Maps and drawings were made to discuss proposals within the committee and with external parties such as farmers.

Four designers came together to create the plan to rebuild this ravaged landscape. The landscape of Walcheren today is the product of their careful designerly considerations. Verhagen was in a position of power and a member of the committee formed to organize the reconstruction. Verhagen had emphasized the importance of taking responsibility for the landscape, particularly in the Netherlands where landscapes were produced mainly by human processes. Bijhouwer also recommended the counterintuitive idea of saving of old planting, if only for its 'picturesque inefficiency' to invigorate the 'dry' economic landscapes of post-war agriculture. Bijhouwer had developed ideas on how to design beyond the scale

65 Bos, K. and Bosch, J.W., 2008, p.338

of the garden, supported by newly developed scientific insights into the landscape. Benthem was working in Zeeland and knew the landscape well enough to provide clear guidelines for the development of the plan. He applied the teachings of Bijhouwer to the landscape of Walcheren, supported by the work in plant geography and soil science. Benthem knew what made this landscape special and translated this knowledge into design guidelines. De Jonge also warned against the development of a cultural 'steppe' landscape. He had the ability to design detailed plans and to draw wonderful design drawings that could persuade people to realize his design ideas.

The four designers were given the assignment to produce a plan for the island at short notice and that would deliver a functional and attractive landscape for the long term. The plan they produced for Walcheren has stood the test of time. Although engineers and other experts worked on aspects of the landscape, the integral plan as set out in the provisional report by Benthem provided the framework for their work. Although it is based on the transformation of an older natural and vernacular landscape, deliberate decisions to retain certain characteristics and the infusion of new ideas have shaped what can be experienced today. The landscape may just look like an ordinary vernacular landscape, but to really understand and appropriately evaluate the value of this landscape one needs to understand it as the result of a design based on these ideas.

4 The phenomenology of the designed landscape of Walcheren

4.1 Introduction

The designed landscape of Walcheren was studied using a phenomenological method of observation. The phenomenological approach prescribes a turn towards the things themselves, looking at the thing under scrutiny without prejudice. The goal of a phenomenological approach is to suspend, a dogmatic attitude towards reality.[1] The analysis of the phenomenology of the designed landscape of Walcheren is based on first-person phenomenological fieldwork. This fieldwork consists of a description and an analysis of two walks made by the author. The results of the fieldwork are then reflected upon through imaginative variation.[2] The point of this description is to explore the kinds of aspects that might be considered in aesthetic evaluation. The fieldwork took place on the former island of Walcheren in the Province of Zeeland in the Netherlands (Figure 4-1 and 4-2).

Figure 4-1 The location of Walcheren in the Netherlands

Figure 4-2 The location of the walks in Walcheren

A series of walks was made following two routes in the landscape. I tried to describe the experiences as I had them at that moment and to avoid any valuation and explanations of what happened. I tried to be open, rather than go out into the field with a checklist of things to pay attention to.

The Gapinge walk (Figure 4-3) (named after the village of Gapinge) was done in a clockwise direction on 3 September 2012 between 12.00 and 15.00. The method involved just walking and being open to experiences, without even interrupting them to write them down. Afterwards the experiences were described from memory. The Gapinge walk was done a

1 Gallagher, S. and Zahavi, D., 2008, p.23
2 Gallagher, S. and Zahavi, D., 2008, p.27; Moustakas, C., 1994, p.97

second time on 4 September 2012 between 9.40 and 15.40 in a clockwise direction. This time the walk was interrupted every 500 metres to record the experiences of the past 500 metres in a field book. During the walk I took photographs of the landscape.

The Westhove walk (Figure 4-4)(named after the village of Westhove) was done in an anticlockwise direction on 5 September 2012 between 9.00 and 11.30. The method involved just walking and being open to experiences, without even interrupting them to write them down. Afterwards the experiences were described from memory. In the afternoon a cycle tour of the landscape was made and field sketches of the landscape were made. The Westhove walk was done a second time on 6 September 2012 between 9.10 and 14.10 in an anticlockwise direction. This time the walk was interrupted every 500 metres to record the experiences of the past 500 metres in a field book. During the walk I took photographs of the landscape.

The complete set of notes of the fieldwork describing the immediate experiences can be found in Appendix C and a description of the weather conditions during the walks in Appendix D. The rest of this chapter presents an analysis of the findings. Drawings to represent the landscape were made to intensify the study of the landscape through prolonged attention. Reduction of the details is expected to help the reader to focus on the structure of the landscape.

Figure 4-3 The Gapinge walk with notation points

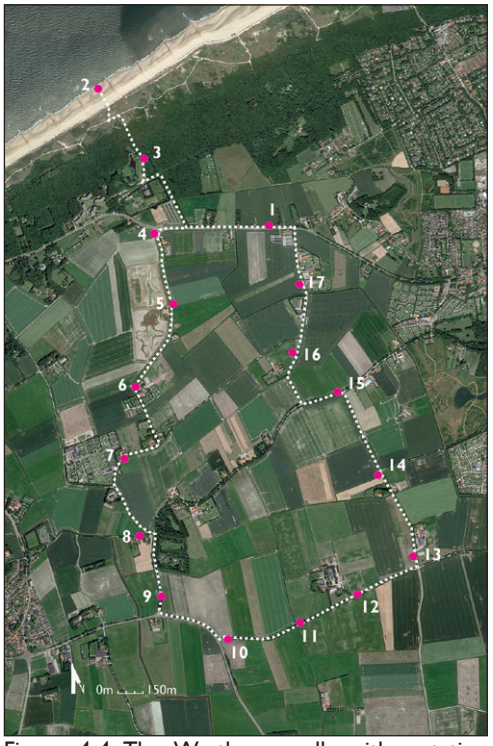


Figure 4-4 The Westhove walk with notation points

4.2 The landscape of Walcheren

The designed landscape of Walcheren can be described as a landscape of small villages set among mostly arable fields. It is a former island in the Rhine-Maas-Scheldt delta, now connected to the mainland by dikes and polders. The landscape is flat and without hills, the only elevations being the dunes, dikes and historical man-made refuges. There are a few wooded areas, one in the area surrounding the creek near the town of Veere and another one on the inside of the dunes between the villages of Domburg and Oostkapelle.

The landscape is criss-crossed by larger and smaller roads and paths. Most of the larger roads have separate cycle paths, sometimes on one side, sometimes on both sides. The roads are typically accompanied by hedges and sometimes rows of trees. The trees and shrubs are mostly deciduous. Some of the trees and shrubs show wind stress, growing stronger away from the prevailing south-westerly sea winds (Figure 4-5). The paths and roads typically wind through the landscape, except for a few larger straight through roads. The resulting landscape is mainly open, without large forests. The many roadside plantings provide the furnishing of the landscape.

Figure 4-5 Wind-shorn oak bushes in the dunes of Walcheren

The experience of the landscape while walking through it is one of changing impressions, of being enclosed within the hedge-lined roads or paths and of opening up to a wider landscape and being exposed to agricultural fields (Figure 4-6). Variation is also provided by the houses and farms along the roads and the plantings in gardens and on farmyards. The farmland is mostly under arable crops such as potatoes, beets and grains. This means that the landscape significantly changes its appearance over the course of the year in a cycle of planting, growing, harvesting and laying fallow. During the walks most of the fields were bare or covered in stubble, having been just harvested, and the roads were littered with clumps of soil from tractor wheels. Where farmers were ploughing their field, they attract flocks of rooks, jackdaws and gulls.

Figure 4-6 Hedges and agricultural fields on Walcheren

The few grasslands are mostly single species grass fields. In the larger fields there are no flowers. Most of the agricultural land consists of good sized fields, looks productive and is well cared for. Walking along the roads one is sheltered by the hedges. The fruits of the shrubs in the hedges offer a colourful display of red and blue berries and orange rosehips. Rows of trees and solitary trees every now and then provide an overhead canopy. The first leaves fallen from the deciduous trees litter the paths, providing smells and a scrunching sound when trodden on. Grassy verges also provide noises, produced by grasshoppers and small birds. Late flowers in the verges provide colour. The hedges provide cover from which to look across the open parts of the landscape and welcome shade in the sunny weather. Every now and then one walks as if in a green tunnel between two high hedges, reducing the landscape to the streetscape (Figure 4-7). The hedges provide shelter for birds that whir around and whistle, accompanying the walker.

Figure 4-7 A road closed in on two sides by hedges; a 'green tunnel'

The Westhove walk runs along the edge of the wide open core landscape of Walcheren. Looking into this open area one can look straight across the former island towards the dunes near Vlissingen (Figure 4-8). This is the landscape of the former backswamps. The fields grow larger and the landscape less varied. The flatness and openness of the landscape provide a good view of the sky. Gaps in the hedges for vehicular field access provide views across the fields. Farms and their yards in the distance are indicated by the higher plantings of shrubs and trees. The gardens of the farms are varied. Although sometimes lined by similar high trees as in the hedges, each garden reveals the individual preferences of the gardener. The presence of other people walking and cycling can be experienced as they pass by and deduced from the empty bottles and bags they leave along the roadside. One can hear cars in most places in the landscape, particularly along the larger roads, sometimes to the point of irritation. Cyclists can also be heard approaching when they are closer. Higher pitched noises announce speeding racers; deeper sounds announce leisurely cyclists. Shards of conversations float past, mostly from the leisurely cyclists and from schoolchildren in groups. Space is sufficient, but the hedges do reduce the space available to move out of the way of oncoming traffic, which can be uncomfortable particularly on the smaller roads without separate cycle paths. Scratch marks of hooves indicate that horse riders also use the concrete cycle paths. There are some larger horse farms and riding facilities along the Westhove walk. Some of the grass verges have a small muddy track where horses are ridden.

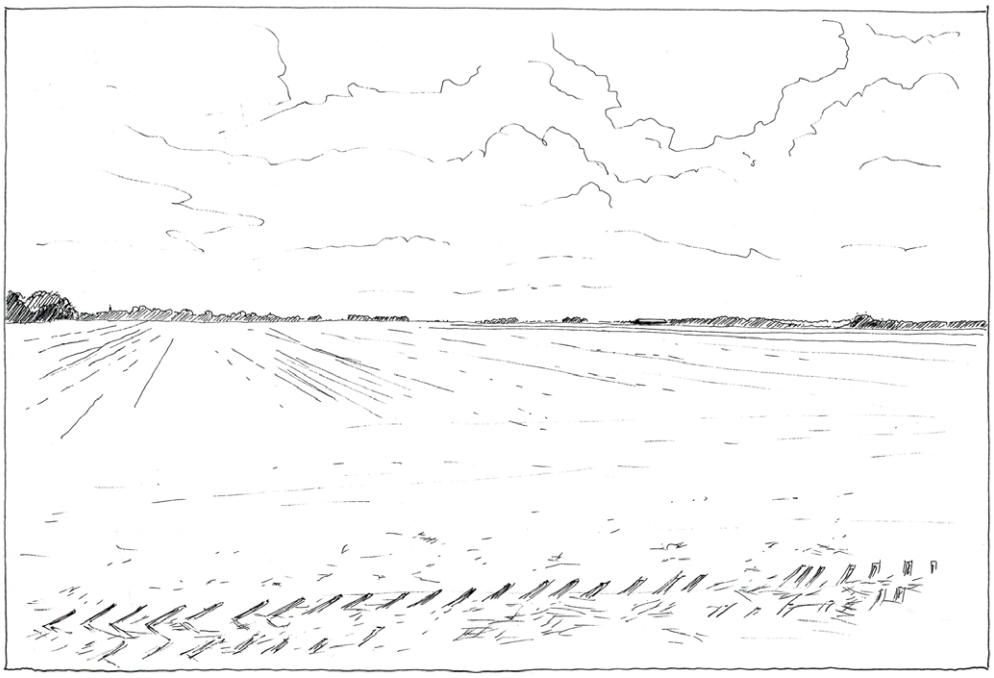


Figure 4-8 The open core of Walcheren looking across the former island to the dunes near Vlissingen

The landscape of Walcheren is not a spectacular landscape (Figure 4-9), but an ordinary landscape with ordinary houses and ordinary people in it. It is comforting and does not draw attention to itself. It is literally a landscape for recreation, a landscape where the mind can rebuild itself.

On the cycle paths the most pronounced smells are of people wearing sunscreen, aftershave or perfume. Mostly the landscape is not particularly rich in smells, or at least it is not rich in particular olfactory experiences, as it takes sharp distinctions in smells to be able to experience them. After a while the mixed smell of the landscape fades from conscious experience. Along the larger roads cars can be smelled as well. Diesel fumes and exhaust gases waft past. The concrete roads and cycle paths are flat surfaces. Most of the cobbled roads tend to fall away at the edges, making walking along them sometimes awkward. Most small roads have muddy verges where vehicles have cut into them to pass. Some of the roads have been lined on each side with grasscrete which makes a loud noise when a car drives across it. It is very uneven to stand or walk on. Crops still waiting for harvesting do smell, oilseed rape smelling like cabbage and onions. When horses come close out of curiosity they give off their own aroma, either their body odours or their droppings. There are several signs in the landscape, giving directions to towns and villages, indicating traffic regulations and warnings, providing street names and announcing services provided in places like campsites and farm shops. The campsites are not very visible in the landscape as they are surrounded by green hedges that fit in with the general tone of the landscape. They can usually be heard from the roads while walking by from the sounds of people talking and children playing. The landscape is further dotted with boxes in all shapes and sizes, holding substations for communications and electricity cables.

Figure 4-9 Open fields and planting on the farmyard near Gapinge

Figure 4-10 The creek near Veere

Figure 4-11 One of the arms of the creek near Veere

In certain places water can be experienced in the landscape (Figures 4-10 and 4-11). Of course this experience of water is overwhelming at the edge of the sea. The experience of the landscape on the beach seems more to belong to the environment of the sea than to the experience of the island. Even the seashore is touched by human hand. Rows of poles have been erected in the beach to stop the sand from drifting along the coast too quickly. But water also has a lesser impact through its presence in many ditches and creeks which run through the landscape. Near the water, moorhens, coots and ducks announcing their presence by the sounds they make. Cyclists and walkers converge near Veere and on the Westhove estate. The forests near Veere and Domburg provide a different atmosphere. Deciduous trees provide shaded walks and smell like a forest of fallen leaves; cars are absent, people are abundant. The through road from Zanddijk to Middelburg offers very little in terms of experiences. Walking along this road one can see for a great distance. There are few surprising views from a longer stretch of road. The villages with houses and gardens also offer a distinct atmosphere. The old church of Gapinge can be seen from afar and is a landmark in the landscape. Green glazed stones in the church are indicative of the salt that was in the clay from which the stones were baked. Houses in all manners and shapes and different gardens offer rich affordances for experiences. The older houses in particular face in different directions. In the cores of the villages several older farm-like houses are still present. Modern extensions to the small villages are more uniform in their appearance.

The experience of landscape like Walcheren

Walking in Walcheren offers a rich set of experiences. Doing the walks, paying particular attention to my experiences, made me realize how often I ignore my experiences of the landscape. When I am in the landscape I ordinarily do not reflect upon these experiences, but usually move through the landscape on my way somewhere. Or I am just walking and thinking. While walking, I think about what I will do at another moment, somewhere else, or I think about what I should have done earlier, but did not do. Not being a child, and if not actively professionally exploring landscapes, I am not normally in an explorative mood and reflectively engaging with my environment. I do, however, go out for walks for the experience. It is nice to go out and be outside in the landscape rather than sitting inside and watching television. Maybe on a Sunday stroll I have the time to look at and listen to the landscape, but even then I am mostly walking together with other people, paying more attention to them than to the landscape. It is the exceptions, when I am on holiday away from my everyday environment, that I spend conscious attention to the landscape around me. But then typically I am focused beyond the things I see in order to make sense of and explain what I experience, rather than paying attention to the experiences themselves. And yet when things are out of the ordinary, they do come to the forefront. When I get uncomfortably hot or cold I take action to avoid this; when loud noises attract my attention, I look in that direction; when I see a shape or movement out of the ordinary, I register this. But if I, and possibly other people as well, were to pay attention to the landscape, what would that experience be like? Reflecting on the direct experiences as described above enables one to reflect on what it is like to experience a landscape.

The landscape is large. It takes an able-bodied person several hours to complete just these two walks, and that is still just a selection of all the walks that could be made. The landscape is composed of different parts, each with their own atmosphere. The clearest and most distinct difference is that between the villages and the agricultural fields outside the villages, but there are also more enclosed and more open parts within the agricultural fields. What can be experienced in the landscape is bound by the horizon, which shifts as the observer changes position. The landscape is vital; it changes under the influence of the weather, and changes with the seasons. Although I was walking alone, I was never the only moving living being in the landscape. Moving animals and people are a part of the landscape and provide changes and differences. In the landscape one is subjected to a constant flow of experiences, a flow of impulses that is mostly caused by the movement of the observer confronting the differentiation within the landscape, rather than of the landscape itself changing. Changes do occur in the landscape, but mostly slowly. When changes occur in a certain constant flow of input, experiences come to the foreground of one's thoughts. For example, when walking between the hedges and an opening comes up and the level of light changes, you can look beyond the hedge into the open space behind it (Figure 4-12). All of a sudden you are in the sunshine and warming up. The wind cools the body where sweat has accumulated. There is a certain level of background noise in the landscape, and then a particular sound grows above the background level because a car is approaching. You hear it, you look at it, and after passing it dies away again. Birds are close by, follow a ploughing tractor, and then fade into the distance. At a certain point the pungent smell of onions arrives at your nostrils and attracts your attention. But later it has gone again.

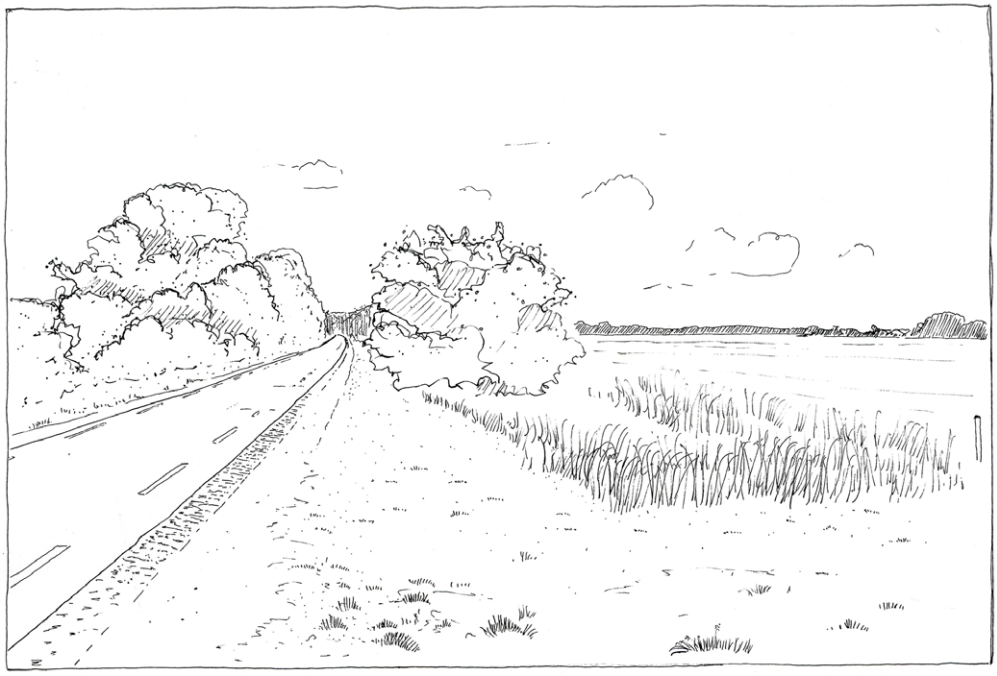


Figure 4-12 Hedges on Walcheren opening up to the fields beyond

Landscape is experienced as unfolding. Like the pages in a leporello-booklet the scenes are connected and sequential. The walker encounters a series of different but connected experiences in sequential order. What is experienced is an interaction between the variation present in the landscape and the speed of the observer. The landscape is present to all the senses and envelops the observer. The observer's attention is oriented in the direction of movement due to the position and orientation of our eyes and ears. The first walk along each route was made without interruptions; the second walk was interrupted by making notes and taking photographs, which offered unseen images and sounds as the orientation of the body changed. The view of the village of Gapinge in Figure 4-13 was not noticed on the first walk, which indicates the directional character of a walk through a landscape. When I stood still to takes notes, the experience of temperature and sounds changed. Standing still in the sun, the heat became more noticeable as the movement of air around the body was stopped. Standing still produced fewer sounds than walking and so other sounds in the environment became more conspicuous. People live in the landscape and others come to visit this particular landscape. The closer to their home, the more the visitor stands out. Standing still writing and taking photographs of seemingly ordinary situations makes you stand out and may possibly even be perceived as suspicious behaviour. Experiencing the landscape at certain points tied in with personal interests, which drew my attention to certain experiences linked to my own cultural and autobiographical particularities. For others there would have been similar links between the experiences offered by the landscape and their own cultural and personal particularities. If you pay attention to your experiences in the landscape there is a lot going on, even while moving through an ordinary landscape like Walcheren. It is interesting that there is no interpretive sign explaining the designed nature of the landscape, even though the landscape is littered with interpretive signs explaining in detail all other parts of the cultural history of the landscape.

Figure 4-13 A view of the village of Gapinge

4.3 Reflections on the experience of the designed landscape of Walcheren

Representativeness of the experiences

I chose to go out and experience the landscape for myself and to register what is experienced. In doing this I applied the method of epoché, which means a bracketing of opinions, ideas and explanations and an opening up to observe what is available as phenomena. There are some issues that come to mind concerning the representativeness of first-person research. There is the famous fable of the blind Indians that feel different parts of an elephant and come to very different conclusions about what they are feeling: a tree, a wall, a rope etc. Don Ihde has addressed this parable in his work *Experimental Phenomenology*.[3] He states first of all that the fable makes a valid point, that you should not draw conclusions about a whole when only a part has been sensed. But he then states that the observers have done a very poor job with the material before them. Anyone who touches an elephant's leg and thinks it is a tree trunk has more sensory limitations than just visual ones. Furthermore, they choose to explore only part of the object before them and are in that sense not very thorough. Neither did they discuss with each other to combine their findings, which they should have done. Another complication is that these are non-standard observers, as they are blind. Blind people would know that they would have to compensate for the partiality of feeling by moving around, like the movements of the blind man's cane. One of the dangers this fable does point out is drawing conclusions too quickly, but in response to this story people tend to dismiss sensory evidence a little too quickly and too harshly.

In my research the phenomenon of the designed landscape is framed by the choice of this specific landscape and the specific routes that I walked in this landscape. The representativeness of these choices therefore has to be defended. On the first level one can wonder whether the chosen landscape is representative of designed landscapes in general. Within landscape architecture, and more specifically Dutch landscape design, the designed landscape of Walcheren is a canonical and typical work. It is included in several works on landscape design in the Netherlands and is described as a typical example. Walcheren is exemplary of other reallotment designs like Schouwen-Duiveland, Gaasterland, Zuidlaren and many others. Furthermore, the designed landscape can be experienced as the planted material has grown and the effects of design on the landscape can be studied. Referring back to example of the elephant by Don Ihde, the individual elephant has been confirmed in the literature as a typical elephant.

On a second level, one can wonder whether the walks I made are representative of the designed landscape of Walcheren. The routes that I chose to walk are representative in as far as they provide access to different parts of the design. They span a cross-section between the coastline and the inland area of Walcheren. Both routes are located across the main gradients of the differences within the landscape. Both run from the coast to the cultivated old creeks and the open inland landscape of the backswamps and take in the standard agricultural landscape and some of the specific features of the landscape, such as the Manteling and the Veerse Bos. Both routes feature a specific element of the designed landscape: the Gapinge walk includes the Veere creek and the surrounding forest, while the

3 Ihde, D., 2012, p.15

Westhove walk includes the Manteling, the set of country houses and forests immediately behind the dunes. This was considered in advance when planning the routes. What might be perceived as missing from the set of experiences is a walk from the main city of Middelburg into the landscape. This was partly due to time constraints for the study, but also because although the outskirts of Middelburg are designed landscapes, they were designed later by urban planners and landscape architects; these suburbs were not part of the larger landscape plan for Walcheren that is the subject of study in this fieldwork. The tours by bicycle covered larger areas of the Walcheren landscape and confirmed the representativeness of the routes, as no distinctly different types of landscape were encountered. Referring back to the story of the elephant, the observer explored large enough parts of the elephant to get a picture of an elephant as a whole, rather than just part of an elephant.

One also can wonder about the representativeness of the observer as an observer of landscapes. As the phenomenon of a designed landscape only come into being between the observed and the observer, one can wonder whether the chosen first person is representative of observers of this landscape. Unlike the blind Indian men in the story by Don Ihde, the observer is an average human being without any specific abilities or disabilities. As the observer had no companions on the walks, making the effort to experience that part of the landscape by walking at that moment seems to be particular to the observer. The only places where other people were walking were near campsites and most of them were taking their dogs for a walk. The fact that I chose to pay conscious attention to my experiences is part of the particularity of the observer. However, the content of the experiences is in principle accessible to any able-bodied perceiver.

The observer is an adult man, but in principle the same walk can be taken by an adult woman. There are no physical or social constraints that would stop any able-bodied woman walking the same route. There are also no physical constraints preventing a child from walking the routes either, although map reading might present some difficulties. Societal norms would not encourage a child to make these long walks alone, neither would most children want to do so. Children mostly experience these roads by bicycle on their way to and from school. A child making this walk would probably be accompanied by an adult, which would change the experience. Keeping track of the experiences would also probably make too much of a demand of a child. On the other hand, as can be seen in the photographs in the LAE books, children seem to be more open to experiences in the landscape, being less inhibited by societal conventions from testing certain aspects of the landscape. Their impulse to run through sand, to climb trees, to shout to test the acoustic properties of spaces, like the echoes in a tunnel, and their attention to animals in the landscape would suggest that their experience would probably be more intense than that which is presented here.

Looking at the descriptions, there may be connections between ecological knowledge and some of the observations, such as the identification of bird species and species of trees. This knowledge might be limited among general observers. However, although the observer recognized the laugh of a green woodpecker, any able-bodied observer would have recognized that sound as a bird call. Seeing a rare species might add to the aesthetic enjoyment of an informed observer, that might be missed by the general observer. Where a particular species was noted, like the grey poplar or the field maple, a broadleaved tree would have been experienced. The fact that the observer is taller than the average 1.80 metres for Dutch men, this had little impact on the specificity of experiences. Unlike in

the urban environment, where low walls and hedges might make a difference in perception between a tall and a shorter person, most hedges in this landscape are higher than the specific observer, or the hedges are so low that any adult could look over them. One could imagine a landscape with 1.90 metre hedges the observer could just peek over, but others might not be able to, but that is not the case here. The observer is not an inhabitant of Walcheren. For the inhabitants this is their home landscape, their baseline landscape which they sometimes hardly notice. For them the landscape of Walcheren would be more infused with personal and social information. The location of friends and families adds particular density to their experience of the landscape.

The professional specificity of the observer does colour one or two observations in particular. The observation in the field notes that describes a place as being designated as a nature area, where in fact I found the remnants of a vernacular landscape, are quite specific to a small group of people. This has been left out of the general description in the main text. Though relevant for aesthetic appreciation it would not be part of the phenomenology of this landscape for an average observer. Equally, associations with personal experiences like the smell of poplar leaves that reminded the author of the walk to school in his youth were left out of the general description. These are subcultural or personal notes that any observer would bring to the landscape. Other observers would no doubt bring these personal notes as well, for instance paying more attention to which make of car the garage at de Zanderij is a dealer for. An experienced horse rider would no doubt see qualities in the horses observed that I have not noted. A dog owner might be less annoyed by the dog droppings everywhere in the landscape. A farmer might be impressed by the yield of crops visible in the field. However, the general observations could be done regardless of professional background.

On a higher cultural level, the observer, as a Dutch person, is familiar with these kinds of flat open cultural landscapes and the presence of sea and water in the landscapes. German tourists and observers from other nationalities are not used to these landscapes. The presence of the sea and an attractive flat open landscape for cycling seems to draw many German tourists to this landscape. They will experience the landscape from an outsider perspective rather than from an insider perspective. Even though they share in a general Western culture, the specifics of Dutch culture like cheese farms, windmills and the flat landscape must seem more special to them than it did for the observer. The specificity of the coastal experience, however, is shared by the observer and foreign tourists, as the coast is not a part of the everyday life of the observer.

Imagine that a Chinese tourist accidentally ended up lost on Walcheren without any prior information on the landscape, and imagine that this tourist goes on the two walks. Which of the tourist's experiences would be similar to mine and which experiences would be inaccessible to him or her? Most of the ordinary sensory experiences could be experienced by the Chinese tourist, but some of the more culturally laden experiences might be lost on this person. The difference between concrete and baked clay bricks might go unnoticed. The association made by the observer between the white painted railings on the bridges across the creek and the 1950s would probably be missed. The difference between the dike at the Veerse Meer lake and the ramparts around Veere might be lost on a visitor from another culture. Most signs explaining historical objects would be illegible. The fact that this landscape has been designed would in all probability not enter this person's mind. They might still appreciate the landscape, but for different reasons. They might view this landscape

as a typical quaint European landscape without any rice fields or the more familiar sights of Chinese landscapes. Coeterier has shown that the well-maintained appearance of the landscape would appeal across cultural boundaries.[4]

One can compare this to a description of the beautiful, elegant swan's neck. Anyone will agree on the fact that the neck of a swan is long white and curved and it is possible to agree that a swan's neck is elegant. However, one can agree or disagree that elegance is a beautiful thing to behold, or hold that elegance is overrated. Likewise, most of the description of what can be experienced in the landscape of Walcheren can be shared. It is the higher order cultural connotations and personal affection that might differ between people from different cultures, and even within one culture on a personal level. But these cultural and personal connotations can be described and shared.

Imaginative variation

The observer thus seems to be representative of many of the observers of these landscapes, at least as far as the sensory experiences of this landscape go. The type of sensory experiences noted are in principle accessible to any able-bodied perceiver, but cultural and personal experiences through association might differ. Even though there seem to be no serious questions concerning the representativeness of the observer, the sensory explorations were made in a specific part of the landscape at a specific time while moving through the landscape using a specific mode of transport. Therefore, reflection is needed on the set of experiences that can be had with any kind of transport at any given moment by anyone in this designed landscape. According to the phenomenological method, this is done by imaginative variation.

Imaginative variation of the mode of transport

One thing clearly stands out from the description of the experience of the landscape: I chose to walk through it. However, most people experience this landscape by bicycle or by car. What would it mean for the observer to vary the mode of transport?

The contrast between walking and driving a car is the largest imaginable difference. Most people using a car in this landscape are probably in the landscape for strictly practical purposes, such as travelling to work or going shopping. They are not concentrating on the landscape, but driving the car and paying attention to the road and the traffic. Their attention is not on the wider landscape and their aesthetic interest in the landscape is limited, although they might be struck by the visual spectacle of a setting sun. The car driver's sensory range is limited to mostly visual experiences,[5] and the other senses are influenced more by their own choices (e.g. turning air-conditioning on or off, choice of music on the radio or use of mobile phones) than by the surrounding landscape. Although they are part of the environment and possibly open to the environment for operational purposes, one can question whether they consider the environment beyond the immediate circumstances necessary for driving. For senses other than the visual they are more attuned to the environment in the car than

4 Coeterier, J.F., 1987.
5 Schultz, H., 2014, p.6

the environment of the car. As far as the attention of the driver is on the environment, it can be assumed to be focused more on the larger differences in the landscape than on the details, given the speed of the car. As the purpose of travel is practical or functional, it can be assumed that clarity is important and that is mostly provided for by signage rather than environmental clues. And these days even that is being replaced by in-car information from satellite navigation systems.

Suppose, for the purpose of a thought experiment, that one could make a means of transport akin to the transporter system as seen in science fiction series like Star Trek, which would make it possible to be beamed from one portal to another. It seems to me that the average car driver in this landscape would probably prefer that option to losing time driving by car.[6] My intuition suggests that people in cars are not really open to the landscape and their experience does not really count as an aesthetic experience of the landscape. Nevertheless, some people, particularly elderly people, might want to engage with the landscape by touring through it in a car and one can imagine there are places where driving a car through a landscape can be aesthetically motivated. Personal experiences of driving through the Midwest of the USA and the Australian outback come to mind as good examples. The grand shapes of the mountains or the sheer vastness of the void of Central Australia offer experiences that can only be matched by the speed of the car. The landscape of Walcheren does not seem to lend itself to this kind of enjoyment, though. There are no great shapes of mountains, nor is it of a size that exploration by car is the only option. Besides, in many places the hedges prohibit an extended view of the landscape from the car. Cars generally travel at too high a speed to be able to register the views though gateways and other field entrances, in contrast to the possibilities when walking or cycling.

Nevertheless, if one were to engage with the designed landscape of Walcheren landscape in a car, it does offer a rich and differentiated landscape experience. The differentiation between the enclosed creeks and the open areas in the backswamps offers different experiences and the small towns offer a stop every now and then. Traffic is not too fast on the smaller, winding roads, which permits enjoyment of the landscape, although every now and then the landscape might be quite hidden behind the hedges without an opportunity to look through the gaps. Passing other cars on the smaller roads, and particularly encounters with farmers and their heavy equipment, might be more taxing experiences. Cyclists usually have their own separate cycle paths and are not in the way.

In contrast to the car drivers, most of the people on bicycles are clearly there to enjoy the landscape. Some might be on equally practical journeys as the car drivers, going to buy groceries or visiting friends and relatives, but the majority of people encountered seemed to be enjoying the ride in the landscape. Within that group, a subdivision can be made between the sports cyclists and the recreational cyclists. For the sports cyclists the landscape does matter in a certain sense as there are indoor alternatives, such as spin bikes in fitness centres. These people have obviously chosen to go outside and cycle in the landscape, though. However, if as a thought experiment again, one could offer them an alternative landscape on Walcheren with a distinct alpine character of mountain peaks, passes and exhilarating descents, many of them would probably jump at the opportunity. The attractiveness of this particular landscape for them lies in its numerous cycle paths.

6 Hiss, T., 2010 refers to a similar thought experiment by Patricia Moktharian.

Their experiences are concentrated along the larger roads which have separate cycle paths running alongside them. Sports cyclists were much rarer on the small windy roads, where the twists and turns restrict cycling speeds.

This leaves those recreational cyclists who are out in the landscape to enjoy it, either as part of their holidays or as a part of their everyday routines as residents. Their enjoyment is important as it is at least partially aesthetically motivated and will differ from my description of the landscape experience. How do their experiences differ from the walkers' experiences? Their average speed is higher than the average walker. The uninterrupted walk of 11 kilometres took me more than two hours, whereas any able-bodied cyclist could manage that in under an hour, which means that on the bicycle you see less of more. Any details beyond colour differences (such as the different species in a hedge) become virtually invisible. It must be said, though, that distinguishing between different species is already hard at walking pace as well, especially due to the designerly choice of a mixed deciduous hedge. The major contrasts in the landscape between the coastline and the inland agricultural areas are more easily experienced as the distance between them can be travelled more quickly by bicycle and so they can be experienced in quicker succession. Few people go on the really long walks necessary to experience these differences. Regarding actual sensory perceptions, your sense of hearing on the bicycle is more limited due to the bass layer of the sounds of bodily movements, the sound of tyres, the mechanical sounds of the bicycle and the sound of air rushing past your ears, and the speed of movement means that momentary sounds like those of the grasshoppers are not registered. Louder sounds are still heard, but the quieter sounds are lost. Smells are probably more noticeable when cycling than when walking, as the greater speed allows for more differentiation and sharper gradients in smell. Increased activity on the bicycle could also lead to more intake of air through the nose. As smells naturally become less noticeable after a while, there will be less olfactory differentiation while slowly walking through this landscape. One could imagine other landscapes, such as a Moroccan or an Indian market, where the speed of cycling would not do justice to the gradients in smell, but for the landscape of Walcheren cycling seems more appropriate to the richness in smells. The sense of the body in motion when walking is that of the pulsating movements of step after step. Cycling on the other hand is a rolling experience and the sensitivity to roughness is enhanced, which is why all the cycle paths have hard surfaces. In the loose sand on the beach I found only footsteps and four wheel drive car tracks. The unevenness of the grasscrete verges is too great to be enjoyable in any sense while cycling. Regarding heat, the movement on a bicycle means that transpiration moisture evaporates more readily on warm and calm days. The landscape was quite hot at times while walking, but pleasantly cool when cycling. Regarding taste, the few experiences offered by the landscape in the form of edible berries would probably be missed on a bicycle. At the very least they might be picked out against the background at cycling speed, but to actually pick them and taste them one would have to stop and get off the bicycle, which is more likely to happen when cycling than driving a car.

All in all, one can conclude that the experiences described in the fieldwork could not have been had by driving in a car through this landscape. However, would that experience be really relevant for the serious aesthetic appreciation of this landscape? There are differences in the content of the experiences of the landscape when walking and cycling, but the nature of those experiences does not seem to differ a lot.

Imaginative variation of the moment

Clearly, that which was experienced by the observer in the Walcheren landscape was indexical: the experiences are linked to a particular moment in time. Setting the clock back 2000 years would have placed the observer in part of the land occupied by the Romans. That landscape could be characterized as a mostly natural coastal marshland. Setting the clock back 100 hundred years would have placed the observer in a landscape produced by farmers and citizens of the cities of Vlissingen and Middelburg. On the particular date of 3 October 1944 the landscape was inundated by the North Sea as a result of the bombardment of dikes by the Allied forces liberating the Netherlands. This is when the creek near Veere was formed.

But also beyond these larger changes there are variations in experiences to be had in the landscape over time. In winter, when the tourists have moved on to sunnier places and many of the cyclists are gone, the seasonal variation in arable farmland is quite large. In winter the fields lie fallow. In spring they are coloured by the fresh green of the seedlings. Maize fields change from fields you can look across earlier in the season into blocks of green stalks that block out the view. The sweet smell of potato and rapeseed flowers comes and is lost again. As the fields cover a large proportion of the landscape, the landscape as a whole changes. Although the openness of the landscape may vary seasonally due to the opening up of the hedges, in winter this part of the structure of the landscape is constantly present and shapes experiences of the landscape, whether it is by acting as windbreaks or in providing shelter for birds; it is constantly there. Almost all the planting is deciduous, which leads to seasonal variations. The hedges change from green barriers in spring and summer into more transparent screens in winter and the flowering periods of trees and bushes, such as hawthorn, will lead to peaks in their pungent smell. At night the landscape is silent and dark. Each day also has its rhythm. In the observations it is noted that during lunchtime the tide of cyclists in the landscape seemed to be at a low. The flows of schoolchildren in the morning and afternoon add significant sources of noise in the landscape. Changing weather conditions can lead to experiences contrasting with the warmth the observer experienced. Open to the sea and the south-westerly storms in particular, the landscape can be windswept rather than covered in a gentle breeze. Field entrances might turn from offering a view to offering destabilizing blowholes. The birds that I heard may or may not cry out when another observer is passing. More generally, though, there will be birds to be heard in this landscape. In certain seasons geese will be abundant in the delta landscapes. Cars may or may not cross the path of another observer, but it is hard to imagine a moment during the day when there will be no cars at all. At night this sound dies down and silence descends on the landscape. The fact is, the landscape affects all the senses. What is also clear is that although one place may be hot, other places in the landscape are cooler at that same time. Variability is a constant and distinct feature of the landscape and is a quality that attracts sustained attention.

4.4 Conclusions on the phenomenology of the landscape of Walcheren

The designed landscape of Walcheren was explored through walks. The landscape as designed was too large to be overseen from one point. There was no privileged point the designers had in mind from which the landscape was to be seen, unlike Versailles, for example, where there is a central point (in the palace) from where the view of the landscape should be perfect. This landscape was designed for the people of Walcheren, for the tourists visiting the former island and for farmers to work on. It is a landscape that belongs to the people, not to the king. I encountered no-one looking at the landscape statically, except for people on the beach staring into the distance – but there the inaccessibility of the sea is to blame. And even there, most people walk along the beach. This landscape is made to be experienced in motion. The people are free to move along the landscape along paths and roads; farmers go to and from their fields; tourists walk and cycle through the landscape. The design pays particular attention to roads and cycle paths, building the landscape by stringing together separate experiences of places. Walking through the landscape one moves beyond the experience of a place to the experience of the landscape as designed. On the local scale they furnished the landscape with planting to improve the quality of places. Some of the intentions of the makers only become visible on the level above the place, such as the difference between densely planted creek ridges and open backswamps. As opposed to the autonomous moulding of the landscape by the actions of individual farmers, the landscape was designed from the outside in, to be experienced in motion.

These points derived from the exploration of a particular example, will be elaborated in the following chapters. Part II will further explore consequences of the ontology of designed landscapes for their appropriate aesthetic evaluation. Part III will further explore the consequences of the phenomenology of the designed landscape for their appropriate aesthetic evaluation.

Part II

The ontology of designed landscapes

5 Designed landscapes versus natural and vernacular environments

5.1 Introduction

In this Part II of the thesis consistent beliefs about the nature of designed landscapes are explored, based on literature research on topics like natural and man-made environments and developed through philosophical reasoning. By exploring things that are close to designed landscapes like natural environments and vernacular landscapes and yet are different, by opposition aspects of what a designed landscape is can be illuminated.

In Chapter 2 I have shown that there is generally a lack of acknowledgement of designed landscapes. The description of the ontology of a designed landscape, the former island of Walcheren, in Chapter 3 has already provided an insight into the origin of the designed landscape for this specific case. Designed landscapes share characteristics of both natural environments and artworks, but in standard philosophical descriptions these are strictly separated and set in opposition to each other for dialectical purposes. This has led to a disregard for designed landscapes in discussions of appropriate aesthetic evaluation. Several authors, like Goodman, Walton and Lopes, have indicated that it is important to evaluate objects for what they are.[1] In order to research the aesthetic consequences of being designed, designed landscapes as a category are compared with other types of environments, which have been discussed in the literature, specifically natural environments and vernacular landscapes.

In chapter 2 I have shown on a prima facie level that designed landscapes cannot be evaluated as natural environments. Designed landscapes are the result of conscious, intentional design, with attention to functional and aesthetic quality. Comparing designed landscapes with natural environments and vernacular landscapes echoes the approach to evaluations in Noel Carroll's *On Criticism*. Carroll proposes that artworks should not be evaluated as artworks as such, but as artworks within a specific category or genre, which ensures that there are criteria against which an artwork from that group can be measured. The differentiation of environments into categories as proposed here is not meant to imply that designed landscapes are different from natural environments or vernacular landscapes in every aspect, since they do share many characteristics. When it comes to aesthetic appreciation, however, these different environments differ in significant aspects. Comparing these environments generates important cues to be considered in the aesthetic appreciation of designed landscapes. These constitute consistent beliefs about designed landscapes, on which appreciation can be shown to counterfactually depend.

1 Lopes, D., 2010, p.212; Goodman, N., 1978, p.8; Walton, K., 1970, in Lamarque, P. and Olsen, S.H., 2004, p.142

5.2 Designed landscapes versus other types of environments

For aesthetic evaluation it can be important to make a distinction in terms of the origin of the object, as was shown earlier by the example of the natural arch at Étretat and the Arc de Triomphe in the Place Charles de Gaulle in Paris. Also in environments one can see a difference between natural and human made environments. On the south coast of Turkey near the village of Fethiye the farmers have collected the stones from the fields and stacked them into walls in order to make use of the rocky soil, creating small terraces suitable for labour-intensive agriculture (Figure 5-1). It would seem justified to applaud the farmers for the landscape they have produced. Not only is it extremely durable, but the way it fits in with the wider context of the landscape gives it a wonderful beauty.

Figure 5-1 Vernacular landscape in Turkey

In terms of materials this landscape is still natural. The rocks, the soil, the grass and the trees are natural occurring materials. And yet no one would look at this landscape and mistake it for a natural environment. The distribution of the rocks creating terrace walls and small strips of workable soil are the result of millennia of human choices. The strips are as wide as that they support the thin layer of soil to be fruitful. The distribution of trees allows for undergrowth of grass. Evaluating this landscape as a natural environment would be a category-mistake according to the Carlson Budd Principle as described by Lopes. Failing to see the difference between the two for aesthetic appreciation would lead to inconsistent belief about the character of the Fetiye landscape. But not all human made environments are vernacular landscapes. Some are designed like the landscape of Walcheren. Evaluating those as if they were a vernacular landscape would also be a mistake.

An understanding of the origin of designed landscapes is of fundamental importance in order to identify what appropriate evaluation could consist of. A ontological taxonomy of environments can be conceived as shown in Figure 5-2. Environments can be the result of natural processes, incremental action by farmers or the result of a process of landscape design by a landscape architect.

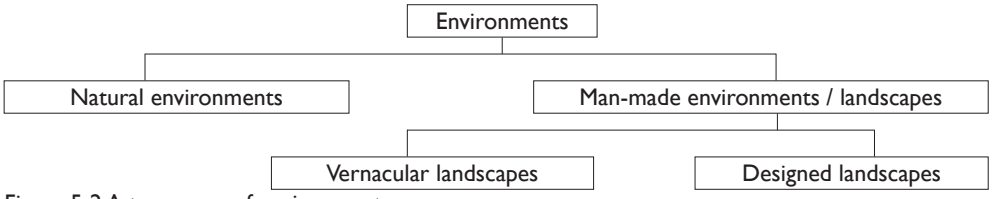


Figure 5-2 A taxonomy of environments

In the taxonomy natural environments are first separated from man-made[2] environments or landscapes. The class of landscapes can be broken down into designed landscapes and vernacular landscapes. In more general terms, works of landscape architecture on a larger scale can be separated from landscapes produced incrementally by their inhabitants. The consequences for aesthetic evaluation of these different origins – natural environments and the two kinds of man-made environments – can now be explored. This taxonomy does not exclude borderline cases. The purpose of the taxonomy is not extensional, but to clarify those cases at the heart of the categories. On a lower scale level smaller elements like parks and gardens might be defined and categorised, but the focus of this thesis is on larger landscapes.

Natural environments versus man-made environments

With the example of the arches and the landscapes of Fetiye and Walcheren in mind, one might first explore the evaluation of natural environments and man-made environments; in other words: nature and landscapes. On a time scale of planet earth, or about 4.5 billion years, natural environments existed for a long time without human beings. During most of this time, geological processes shaped the structure of the environment. Deserts like the Sahara and the frozen landscapes of the Polar Regions are still mostly shaped by these geological processes. Later, plants and then animals contributed to developing the environments of the earth. The Amazonian rainforest still offers a view into the natural environments that arose from the interplay between geological and ecological processes. These environments are not static, but vital, changing under the influence of natural processes like erosion and sedimentation. Processes of plant growth and animal life also change environments. In Figure 5-3 the different layers of clay deposited by sedimentation are visible, as is the influence of grasses holding together the soil. The appearance of this environment is a result of interacting forces of sedimentation, erosion and plant growth.

Figure 5-3 An example of a natural environment in the Dutch delta landscape of Saeftinge

2 The word man-made does not mean that the landscape as a whole is man-made, but that there has been a substantial human influence on the presence and distribution of elements in the landscape.

Processes in the natural environment can be slow, as they are during an average day in this estuarine landscape, but they can also be fast, like a forest fire or a stormy day in this estuary. These processes in the natural environment are governed by natural laws of physics and ecological principles, which are regular and increasingly known and predictable for human beings. When a natural environment is explored, the underlying principles that led to the shape of the landscape can be explored through science and these can be appreciated aesthetically. Carlson describes the example of an alpine meadow.[3] The diminutive size of the flora in these meadows must be understood as an adaptation to the high altitude climate. Only then can one appreciate these flowers as 'the best possible, given the circumstances' and appreciate them positively. Otherwise they might be overlooked, or disqualified as insignificant. Knowledge of the sciences helps the observer in what to look for in terms of aesthetic qualities.

When human beings first evolved they started to change their environment in many small ways, rather like some animals do. The example of the beaver and the weaver bird stand out, but there are many other examples. There is, however, a set of changes in the environment that is unique to human beings. The changes brought about by humans are in a certain sense extrinsic to the environment they transform, because they are cultural and distinct, transcending their direct physiological needs. Even though all human beings are physiologically similar and belong to the same species, they show a wide variety of behaviour. This adaptability has led to the wide distribution of the species over different environments. Human beings can make changes that are not made for immediate return. They have the ability through language to cooperate and coordinate different tasks to bring about a larger change in the environment. They are also able, through planning and understanding, to make changes that influence the structure of the environment on a larger scale and to consider long-term returns. The human ability to manipulate objects as tools and to control fire have made larger-scale interventions in the environment possible. Animal and human changes thus differ in that human beings can consciously look beyond their immediate spatial circumstances and consider the future in a way that animals cannot.[4] Humans can view the environment as a domain to be manipulated for future returns, rather than just for immediate returns.

Whether human beings find an object or structure appealing, depends on whether the agents of change are thoughtful human hands and minds or non-reflective natural processes.[5] Natural processes are believed to be predetermined in a way that human behaviour is not. Whether the wolf eats the lamb depends on his hunger; the wolf does not deny itself lambs out of religious motives. Given a set of initial conditions[6] a natural process will always run in the same manner,[7] whereas cultural differences cause a differentiation beyond the predictability of nature. Human action does not predictably follow natural laws.[8] People have choices, produce plans for the future and are held responsible for the choices they make. In

3 Carlson, A., 2000, p.xix
4 Ingold, T., 2000, p.176
5 Budd, M., 2002, p.120
6 According to Heisenberg's uncertainty principle these conditions cannot be known, but that is not discussed here.
7 Beyond Heisenberg's epistemological uncertainty on an ontological level, processes on the very small scale can be influenced by quantum uncertainties, according to Bohr, but though these quantum uncertainties could in principle have effects on the scale of the landscape, they are statistically so unlikely that this is of no concern to this study.
8 Dufrenne, M., 1953, p.81

the field of ethics this translates in the judicial system to a difference in juridical evaluation between someone dying of old age and someone whose life is ended by another human being. The first is a natural death, the latter is deemed to be either manslaughter or murder.

The blindness of the forces of nature adds to the aesthetic appreciation of things like the rounded pebbles on the beach. How can blind forces produce such perfect shapes? But when considered as the result of human effort, these pebbles could be considered quite crude. The artwork *Diamonds are Everywhere* by Sigurdur Gudmundsson (Figure 5-4) in the Western Harbour area in Malmö plays exactly on this difference. Polished rocks are placed among natural rocks, their shiny appearance making them stand out against their cruder natural companions. Were the rocks placed by Gudmundsson just as rough as their natural companions, they would not be appreciated as much. Humans can use tools to make rocks shine magnificently, as displayed in the artwork, but knowing that it is an artwork, one expects nothing less.

Figure 5-4 Diamonds are Everywhere, Malmö harbour

Thought experiments about a different origin of the natural world can be found in fictional writing. In *The Hitchhiker's Guide to the Galaxy* by Douglas Adams, the earth is a designed product. The artist Slartibartfast is proud of the award he won for the design of the coastline of Norway. If it was indeed actually designed, one would have to re-evaluate the aesthetic quality of that environment. It might be considered as over the top, or very sensitive as designed landscape. But neither of these adjectives makes sense when applied to a natural environment. In the novel *Sweet Dreams* Michael Frayn describes the design of the Matterhorn by his fictional character Howard Baker. One can only imagine what it would feel like designing such an object. These experiments in creative writing attest to the significance of whether something is designed or not.

Of course human designed environments are materially the same as natural environments. Man-made environments are dependent on the existence of natural environments, which are then manipulated. There can be nature without landscape, but no landscape without nature – and yet they are different. In a natural scene of mountain chains and stormy seas one can enjoy the inhumane overwhelming character. When a conglomerate of skyscrapers is designed as inhospitable and dehumanizing, one can find fault with it, but one cannot find fault with the mountain for being gigantic. The urban planner should have considered the fact that his conglomerate of skyscrapers could be experienced as inhospitable, but there

is nothing in the tectonic uplift of the Himalayas that can care about the feelings of human beings. Whereas natural environments can only be evaluated for what they are, man-made environments can be considered as the outcome of a particular choice from a range of options. Moreover, the choices human beings make are deemed to be rational. As they are not completely random, reflection in hindsight on the rightness of the choices becomes relevant in man-made environments. This provides an external goal against which the success of an environment can be measured. Natural processes cannot be unsuccessful, as they have no goal. Going from natural to vernacular to designed environments implies a growing amount of freedom of choice and a growing opportunity to reflect upon that choice.

What does this difference entail for evaluation? Environments that are natural can never be wrong in ethical terms; they are what they are. For them to be different, requires changing natural laws, which is impossible. In terms of aesthetics this has led some aesthetic philosophers to the proposition that all natural phenomena have their own beauty and are never ugly.[9] This proposition is described as positive aesthetics in the evaluation of nature.[10] Some might propose that there are easy examples of ugliness in nature, such as death and decay in natural environments. But, following Carlson, this ugliness should be comprehended as part of the natural cycle, in which decay provides the raw material for new life and new blooms. Decay can then be understood as positively aesthetic in its own way. The positive aesthetics doctrine is not shared by all environmental philosophers. Brady argues that positive aesthetics would mean that cultivated nature would always be inferior to wild nature.[11] I disagree with Brady on that as I see no reason why cultivated nature could not be at least equally beautiful as real nature. Brady also argues that it would make comparisons between natural environments pointless, as they would all be beautiful.[12] Moreover, theories relying on positive aesthetics fail to explain the differences in aesthetic quality that people experience between places. In terms of choosing where to visit, I can imagine that there may be different personal preferences for certain natural environments over others. I prefer deserts and icy wastes to hot and steamy jungles, but I can still understand why someone might describe a jungle as beautiful. Budd at least argues that it would be defective to maintain that natural objects maintain the same aesthetic quality over the course of their life.[13] The apple fresh off the tree has a different aesthetic quality than the long forgotten, mouldy example in the back of the storage cupboard. I tend to agree with Budd. In relation to positive aesthetics, Budd does propose the more moderate position that at least certain negative predicates cannot be applied to natural environments, but can only be relevant to man-made environments. Natural environments cannot be qualified as trite, sentimental or derivative, which are qualifications that can be applied to products of human action.[14] Landscapes as man-made environments are the product of human choices and as such they can be qualified as sentimental in a way natural environments cannot. As human beings have a range of options for their behaviour, the choices they make may not be equally preferable from the point of view of another human being – both ethically and aesthetically – and thus the landscapes resulting from human choices can be described by words like trite and sentimental, and can be evaluated as unsuccessful and ugly. Designed landscapes are man-

9 See also Schopenhauer, A., 1818, p.470
10 Carlson, A., 2000, p.72
11 Brady, E., 2003, p.198
12 Brady, E., 2003, p.199
13 Budd, M., 2002, p.101
14 Budd, M., 2002, p.125

made landscapes and they are not under the constraint of a positive aesthetics, if such a thing exists. At the very least, according to the moderate position, a wider range of attributes is available for descriptions in the aesthetic evaluation of landscapes. Man-made environments or landscapes can be evaluated as being the result of choices, and can be evaluated both in positive and negative terms.

There is another point to be made considering this difference between natural and man-made environments. Carlson and Budd have brought forward an argument that in order to appreciate nature on its own terms, rather than by what people project onto it, it is important to be objective.[15] Whether you view whales as rather clumsy fish or mammals adapted to life in the sea makes all the difference to how you appreciate them.[16] Compared with a fish like a tuna a whale looks rather slow and lumbering, but compared to another mammal like a bear it is an amazingly well adapted sea creature. Being a poor fish or a versatile mammal makes a difference in appreciation. Carlson and Budd want people to evaluate the environment on the basis of consistent beliefs about that environment, which they argue is determined by the objective tenets of science. This objectivity opens up the possibility of agreement on aesthetic judgments. Taking functionality as the criterion against which to measure the aesthetic value of vernacular landscapes provides Carlson with an external criterion against which to objectively evaluate aesthetic judgments.

However, it can be assumed that this objectivity is less appropriate when considering the products of culture, such as designed landscapes. For the appropriate appreciation of man-made objects, one needs to understand not only the experiential frames of human biology, but also the cultural frames of production[17] and appreciation; even personal frames of past experiences[18] and expectations come into play. This means that given the differences in people's cultural and personal frames, when it comes to the value of man-made environments, there are bound to be differences of opinion between people. However, this does not render discussions on aesthetic values of man-made environments useless,[19] but a matter for interesting debate as a discussion on values can lead to an enrichment of insights into the values of things.

Summarizing, even though there are lots of treatises on environmental aesthetics, many seem to be oriented towards purely natural ones. Their methods and considerations are tailored to their specific topic. Even though some people may spend time in natural environments on a regular basis, the daily environments for most people are man-made. These environments are at least partly shaped or structured by human beings, which means they are the products of rational choices and must be evaluated as such. Extra categories can be applied to describe them. The choices that were made to produce them can be related to the goals for which they were made. It is these man-made environments that are closest to daily life, that receive people's care.

15 Carlson, A., 2000, pp.66–67
16 Carlson, A., 2000, p.89
17 Walton, K., 1970, p.142
18 Bourassa, S.C., 1991, Ch. 3
19 As suggested in the Latin phrase *de gustibus non est disputandum*: 'there's no accounting for taste'

There are differences between the appreciation of landscapes as opposed to natural environments. The consideration of the human option of choices must be included in the act of evaluation. The shape of the tidal flat (Figure 5-3) is the result of blind natural forces and could not have been otherwise. The landscape of Fetiye (figure 5-1) could have been different but is the result of voluntary human action. Evaluating the landscape of Fetiye as a natural landscape would be a mistake, because it would lead to conclusions about the strong order offered by lines of loose stones and the strange adequacy of this landscape for agriculture, whereas that those lines and that adequacy is only the result of long hard work and stone hauling over centuries. There is thus a counterfactual dependence of the evaluation of such a landscape on believing that this landscape is either natural or vernacular, that is, our evaluation depends on having certain beliefs rather than others. So if the True Appreciation Principle (TAP): 'An appreciation of O as K is adequate only as far as it does not depend counterfactually on any belief that is inconsistent with the truth about the nature of K.' as provided by Lopes is applied, one must conclude that appreciation of a landscape as a natural environment is inappropriate.

These man-made environments are distinct from natural environments with regards to appropriate aesthetic evaluation. However, another distinction can also be made. Some man-made environments were produced by farmers, the vernacular landscapes, while others have received specific reflective attention, the designed landscapes. Landscapes as man-made environments in general can therefore be subdivided into vernacular landscapes and designed landscapes. The next question to be addressed is what the differences are between these vernacular and designed landscapes.

5.3 Designed landscapes versus vernacular landscapes

Many man-made environments can be characterized as vernacular landscapes. These are formed by slow incremental changes in the natural environment made by farmers and builders, like the landscape of Fetiye. Changes in the landscape are mostly made on a small scale, typically for functional reasons and in direct contact between local people and their landscape, often without the need for consent by neighbours. The changes the farmers make are on their own land and have no direct consequences for other people's properties.[20] These vernacular landscapes are changed from the inside out. There is typically a direct link between the person who needs a change and the person or people who actually make that change; often they are one and the same farmer. The changes are mostly intensive around the permanent residence and more extensive further away from the home. Vernacular landscapes can be characterized as delayed return systems:[21] the person that makes the changes profits from the returns next season, or at least in their own lifetime. But in vernacular landscapes the delay between the input of effort, for example the changing of a field layout, and the resulting benefits of a simpler land management regime is measured in seasons or years rather than decades. There is typically no consideration of the aggregate result of small changes or the aesthetic appeal of the resulting landscape as a whole, or, if it is given any thought at all, it is considered irrelevant. These landscapes have

20 Where changes did have consequences for neighbours, for instance the changes made to the Dutch landscape in connection with water regulation, forms of administrative organization sprung up and the notion of design has been quick to appear.

21 Woodburn quoted in Wilson, P.J., 1988, p.25

generally originated under circumstances in which manual or animal labour was the major transformative force, rather than machines. Figure 5-5 shows an example of a vernacular landscape near Evoramonte in Portugal.

Figure 5-5 An example of a vernacular landscape in Portugal

Even though it may seem natural, this landscape is in fact a carefully managed cork oak landscape. The cork oaks are stripped of their bark every ten years, sheep graze underneath the cork oaks, and other plots are planted with olive trees to produce olives for oil. Farmhouses are dotted around the landscape. The ultimate appearance of this landscape was not planned, but is the outcome of actions and interventions for a variety of practical purposes. The economy of means in such a vernacular landscape can result in beautiful landscapes, like the example shown in Figure 5-1 and 5-5. The tension between the clear lines of the cork trees and the slow undulating terrain produces a nice slow rhythm in the landscape, in keeping with the hot climate. But this beauty is an unintentional by-product. Farmers plant and plough in straight lines for economy of effort and efficiency in use, rather than in an attempt to produce an aesthetic effect. They do not think about how their farmland appears like an employee in an open air museum would do. They present farming, rather than represent farming. The resulting landscapes are symptomatic[22] rather than symbolic. Clouds mean rain, but they do not represent or express rain in a transitive sense; they do not communicate rain. Similarly, vernacular landscapes present cultural values, but are not a means of communicating them. Even though it is possible to evaluate vernacular landscapes aesthetically, it is not necessary to do so as they were not intended to be aesthetically appealing, just functional. The result of each action in the vernacular landscape is known beforehand by the person that implements it, usually the landowner, who would not incur the effort and cost if there were no clear foreseeable consequence.

In contrast to vernacular landscapes, designed landscapes are the result of reflection before execution, rather than the result of incremental changes. Hans Jonas describes it thus: 'Design is necessary where people's active power to change the world outruns their knowledge of the consequences.'[23] When every stone has to be moved by hand people tend to think very carefully about moving it. When mechanical tools allow one to move stones to a magnitude beyond what one can predict the consequences of, it is advisable to think first and act then.

22 Cooper. D.E., 2006, p.119
23 Jonas, H., 1979, pp.32–33

Designed landscapes are changed from the outside in, rather than inside out. The delay in the return from the changes made to the environment may have to be counted in decades rather than years. The person designing the changes is not involved in the environment as a landowner. The designers of the Walcheren reconstruction plan were not inhabitants of Walcheren, nor did they need to be. Designed landscapes are created by landscape architects and engineers for others. They are created by reflection, mostly using methods of representation before executing change.[24] Drawings are made of the future landscape to obtain insight into the interaction between spatially separate measures.[25] Drawings are made to explore alternative changes and different sketches of solutions are produced. The drawings are put before the owners before actual changes are made, which allows for discussion and evaluation before execution.[26] Perspective sketches allow the scenic qualities of the design to be assessed; other aesthetic experiences can be extrapolated and imagined from the drawings. Designing takes place with the express purpose of producing a landscape that is not just functional and sustainable, but also beautiful.[27] Changes in the environment are also instigated because they will produce a beautiful landscape,[28] or, in a wider perspective, to present an aesthetically appealing result, be it beautiful, sublime, picturesque, or maybe even ugly.

To sustain the judicial metaphor used earlier, cultural environments are landscapes for which one can be held accountable. In a vernacular cultural landscape, actions have been taken that result in a certain aesthetic quality. Even though that aesthetic quality was not intended, it is a consequence of actions undertaken, in the same way that one can be held accountable for the death of another human being that is judged to be manslaughter. The result of actions in a vernacular landscape must be seen along similar lines of limited responsibility. Designed landscapes, on the other hand, can be described as premeditated landscapes. In the ethical sphere, the death of another person through a premeditated act would be considered murder. The result of one's actions has then been proven as directed towards the death of an individual. In a designed landscape the design drives the landscape towards a desired outcome; the successfulness of the design can be measured against the pre-set targets. Designed landscapes are pre-meditated landscapes.

It is this difference between accountability and premeditation that is at issue when comparing the evaluation of vernacular landscapes to those of designed landscapes. It is possible to hold the producer of a beautiful vernacular landscape responsible for the aesthetic quality produced, but he or she was not obliged to produce something beautiful. If it is ugly, it is just ugly. The result cannot be seen as a failure because it is ugly, as long as it meets standards of functionality. If on the other hand a designed landscape that is meant to be aesthetically appealing leaves us indifferent, it is a failed landscape. It does not just leave us indifferent, it should have been appealing. Like certain terms came into play crossing the barrier form natural environments to vernacular landscapes, aesthetic terms like failure come into play for designed landscapes.

24 Mitchell, C.Th., 1993, p.44; Loidl, H. and Bernard, S., 2003, p.27; Flusser, V., 1999, p.17
25 Schön, D., 1983, p.80
26 Petroski, H., 1996, p.90
27 See ECLAS definition; Von Haaren et al., 2014, p.161
28 Dewey talks about this step as art in incipiency: an activity that was 'natural, spontaneous and unintended is transformed because it is undertaken as a means to a consciously entertained consequence', Dewey, J., 1934, p.65.

Does this difference in origin between the two types of man-made environments affect the aesthetic appreciation of the result? Another look at the examples might illuminate this. It would seem justified to applaud the farmers of Fetiye for the vernacular landscape they have produced. Not only is it extremely durable, but the way it fits in with the wider context of the landscape gives it a wonderful beauty. It would, however, be inappropriate to applaud the farmers for their restraint in the choice of materials used to build the walls, as it rest on the inconsistent belief that this restraint constitutes a conscious and aesthetic choice. A choice presupposes an alternative and in this case there was none, due to the lack of economic opportunities, knowledge and technical abilities at the time of construction. Restraint can be justifiably discussed only if a modern designer with a catalogue full of different materials available for use shows restraint in the materials he or she uses in a designed landscape. If one were told that the rocks in the Turkish landscape came from a catalogue and were chosen by the farmers for the picturesque effect in order to lure people into walking the Lykian way, one might consider their presence as kitsch. Believing the walls to be designed or vernacular changes one's appreciation of these walls. One's aesthetic appreciation of this landscape thus depends counterfactually on this belief.

The trees planted in the vernacular landscape of Evoramonte are of just two species: cork oak and olive. The uniformity of materials is evaluated differently for vernacular and designed landscapes. In the vernacular landscapes the materials used are the materials that were locally available. The uniformity of material in vernacular landscapes leads to a unity that can be experienced as aesthetically appealing or can be evaluated as boring and lacking diversity. Condemning the vernacular builder of the landscape for his narrow-minded use of local materials, however, is to misunderstand how vernacular landscapes come about. The unity in materials in vernacular landscapes is a unity of necessity, a unity of technical limitations, limited knowledge and economy of effort. In a designed landscape the designer has a wider repertoire of materials at his disposal and more technological power to bring about changes.

An example of the choice of materials in designed landscapes can be found along Dutch dikes. Many of the traditional dikes in the Netherlands are protected against wave action by the incorporation of basalt blocks (Figure 5-6). Sometimes this material has been replaced by asphalt (Figure 5-7); elsewhere a concrete substitute for basalt, called basalton, has been used (Figure 5-8).

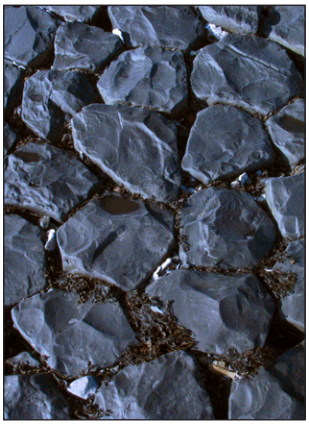


Figure 5-6 Traditional basalt

Figure 5-7 Asphalt on a dike

Figure 5-8 Basalton

Basalton is a specific set of concrete stones that look like the irregular basalt blocks, but which is prefabricated set of concrete blocks shaped to fit together perfectly. If one studies the shapes closely the repletion is revealed.[29] In using this material to strengthen the dike some landscape architects have chosen to link their designs to the specific genius loci of the Dutch dike landscapes. However, other designers have used the traditional basalt blocks. An example is in the historic town of Woudrichem, where the traditional buildings and historic context made the use of the original basalt more appropriate. All three materials are functionally suitable for reinforcing dikes. The choice of material leads to aesthetic differences with consequences for the experience of the dike, ranging from visual differences in colour and texture to different characteristics in terms of balance and slipperiness, heat storage, and even the sound properties of the material. Aesthetic evaluations may range from appropriate to modern. Some might be called kitsch (for the basalton). The designer makes the choice and is accountable for the consequences.

In general, designed landscapes can be expected to offer a wider range of materials than vernacular landscapes. If the designer then chooses to limit his use of materials, he might achieve unity in his or her design. This is a unity of chosen restraint, which can be valued differently from a limited use of materials due to a lack of other choices. Some may applaud the landscape architect for this unity; others may experience these choices as limited, narrow-minded and uninspired. Thus the difference between a vernacular landscape and a designed landscape has an influence on aesthetic evaluation of a landscape rooted in the origin of that landscape. For instance, if the landscape shown in Figure 5-5 is viewed as a designed landscape, one might (and the author would) evaluate that landscape as rather monotonous, bland, dull or tedious.[30] Even though it looks nice from the viewpoint on Evoramonte hill, it offers little variation when moving through it. If viewed as a vernacular landscape, one would probably evaluate it as well adapted to local farming traditions and the demands of the local hot and dry climate. The low key, 'no frills' approach, which is acceptable in a vernacular landscape, might be evaluated as bland in a designed landscape. This means that the aesthetic evaluation of a landscape is counterfactually dependent on the belief that it is vernacular or designed. According to the AAP-DL this aspect should therefore be taken into account for appropriate appreciation. In the following paragraph I analyse in more detail what it means for a landscape to be designed.

5.4 The relevance of being designed for aesthetic evaluation

Being designed is being intentional and intentionally aesthetic

Designed landscapes are ontologically different from natural environments and vernacular landscapes. But what are the consequences of this for aesthetic evaluation? First, one has to consider that being designed implies that a reflective human agent has shaped the development of the landscape. That makes evaluation sensible and relevant. The evaluative judgment is not a projection of human value onto something that is given by the blind forces

29 Even in Figure 5-8 the repetition can be spotted.

30 The reader might disagree, but that is not the point. The point is that the evaluation depends on one's viewpoint on what it is that is being evaluated.

of nature and could not have been otherwise. Nor is it the ex post evaluation of the end result of vernacular actions that were taken incrementally over a long time, without prior thought about the aesthetic quality of the aggregate end result. The aesthetic evaluation of a designed landscape is the evaluation of an intentional product. Being designed involves reflection during the process of production, before physical realization,[31] on whether the plan, as drawn, should be made physical reality[32] through serious effort.[33] In the Walcheren case a decision was made to differentiate the landscape into open and more enclosed areas, building on differences in the preceding vernacular landscape, rather than to open up the landscape completely like the landscapes of the IJsselmeer polders. Whether that decision was wise is a matter for debate, but it is a factor in the evaluation of this landscape and a judgment that does not consider this choice is incomplete and might be incorrect. When evaluating such a landscape, one can justifiably speak of right and wrong choices in the design, which either do or do not support the desired differentiation.

A natural environment is simply the way it is because it could not have been otherwise. It is the outcome of the workings of unchangeable natural laws. Even though the causes for a natural environment are complex, they can be explored and the shape of the environment can be explained from natural laws. For a natural environment to be different than it actually is, natural laws would have to be broken. A vernacular landscape is different from a natural environment in the same location because actions by farmers have changed it. Management by farmers also keeps it from reverting to a natural state. In principle, the farmers could have made other choices, but their choices were limited by their knowledge and technical abilities. Designed landscapes are different precisely because they could have been radically different. The designers had so many options open to them that they had to reflect on which action to take. Designers have a choice. What they choose to do is a real choice.

Landscape architects will state what they intend to realize in the design. There is a wider philosophical debate on whether intentions should be taken into account. Beardsley has epistemological and metaphysical worries about them. He wonders whether they can be known and whether they actually play a role in the production of artworks. Others, such as Carroll and Livingstone, disagree. They are clear about why one should take intentions into account when evaluating a work.[34] This relates to the arguments proposed in the text *Categories of Art* by Walton. For example, whether one expects a film to be a horror film or a comedy frames one's perception and evaluation of the film. This wider philosophical debate does not really apply in landscape architecture, at least not in its epistemological form. It is well known what the designer intended, because the intentions of designed landscape are given in the maps, drawings and verbal descriptions of the design.[35] They may get lost or no longer be available, but they were produced and discussed before deciding to implement the plan. This intermediate step grants access to the intentions of the designer and the product of the design can be evaluated against those intentions. Some of those intentions might be invisible in the landscape. The choice not to use privets in the design of Walcheren is invisible in the landscape. A much trained eye might spot their absence, but more species

31 MacKaye, 1928, p.152
32 Jones, J.C., 1992, p.21
33 Loidl, H. and Bernard, S., 2003, p.27
34 Livingstone, P., 2005, p.146. On page 208 Livingstone concludes 'intentions and intentional actions play crucial roles in both the making and reception of works of art.'
35 Cross, N., 2007

lack. Through the study of the background documents of the plan and the other works of the designers, it is clear that this is intentional. Such intentional documents should be taken into account when evaluating designed landscapes as designed landscapes. For example, one might evaluate a landscape simply as a designed beautiful landscape, but if the original intention was to create a sublime landscape, the landscape being beautiful must be seen as flawed qua design.

The intentions or end goals projected on to the landscape by designers can be realized by different means. For instance, shelter in a landscape to ensure comfortable microclimatic conditions can be produced by planting evergreen hedges or deciduous hedges. Although both achieve the same goal in terms of thermal comfort, the experience these landscapes offer will differ. The designer had two sorts of choices to make: first, regarding the goals for the landscape, and second, on another level, how to achieve these goals. This second level choice is a deeper layer in the aesthetic evaluation of designed landscapes, which is not present in vernacular landscapes. The producer of a vernacular landscape has a limited choice regarding what to achieve and usually no choice regarding how to achieve it. Designed landscapes can be evaluated on their aesthetic appeal with respect to their goals, and they can also be evaluated on the means used to reach those goals. Features of designed landscapes might be evaluated as overdone rather than subdued, but in vernacular landscapes there is no such thing as overdone.

In the discourse on art aesthetics this is referred to as design appreciation.[36] Even if you do not like the works of an artist, for instance the abstract painter Mark Rothko, if you know what he set out to do, you may appreciate how he has accomplished that. This aspect of design appreciation becomes even clearer when one does not agree with the goals of an artist. The friction between goals and the means used to realize them is felt in the uneasy deprecation of the cinematic work of Leni Riefenstahl, such as her film *Der Triumph des Willens*. Her higher goal, the glorification of the National Socialist party in Germany, is not appreciated, but there is undeniable mastery in her use of the medium of film in trying to achieve that goal. For an appropriate evaluation of a designed landscape it makes sense to differentiate between the goal that has been strived for and the actual manner in which one tried to achieve that goal. This might enlighten discussions about depreciated landscapes, would one need to rethink the goals set for that landscape, or is it a matter of adapting the means by which to achieve them?

Once realized, a designed landscape can be evaluated for whether it lives up to the expectations raised by the intentions in the plan. The landscape of Walcheren can be evaluated for either being differentiated in spatial dimensions or not, as it was intended to be differentiated. First, one can wonder whether that is a good idea, and second, one can wonder whether the planting scheme has succeeded in reaching this goal. In the case of Walcheren these differences can be evaluated as being authentic in historical terms and effective in structuring the landscape and facilitating orientation, and second, they can be evaluated instrumentally as being at least noticeable, if maybe not overt and immediately recognizable. The intentions of the designed landscape can thus be evaluated both intrinsically and in terms of purpose-

36 Carroll, N., 1999, p.150

means rationality. This design appreciation does not enter into the appreciation of natural environments as there was no designer and there was no reflection on goals, let alone on how to achieve them.[37]

Being designed involves being intentionally aesthetically appealing

Designed landscapes are not just produced reflectively and thus intentional, but they are also intentionally meant to be aesthetically appealing. It is this emphasis on the production of the aesthetically appealing that differentiates landscape architecture from other designerly land-shaping disciplines like spatial planning, civil engineering, forestry or agriculture.[38] The products of landscape architecture should 'sing' rather than 'just speak'; they are poetic rather than just prosaic.[39] When evaluating objects, it is relevant whether the maker of the object intended to produce an aesthetically pleasing object. If it is aesthetically pleasing then the designer succeeded; if it is not aesthetically pleasing, the designer failed. If the designer had no intention of making any sort of aesthetic appeal or statement, then an evaluation on that aspect, though possible, could still be rejected and deemed irrelevant.

Imagine two landscape designs that are equally functional and sustainable. One of these landscapes is deemed more beautiful than the other. Spending more money on the more appealing one is a more likely proposition as this beauty is an integral part of the product description. If landscapes designed by landscape architects have the express purpose of being aesthetically appealing, then to do them justice these designed landscapes should be evaluated aesthetically. Evaluations that consider aesthetic appeal in addition to functional value and sustainability must therefore be considered more appropriate. They reflect better the intentional content of the object being evaluated. Imagine a designed landscape where some of the functionality has been reduced in the interests of aesthetic considerations. In the example of Walcheren, the requirement for parcels to have four straight edges was dropped, which has reduced the level of agricultural productivity. This design decision was made for aesthetic reasons, to differentiate between this landscape and the new polders. If one were to follow the procedure described by Carlson for the appropriate aesthetic evaluation of vernacular landscapes, one would evaluate this landscape aesthetically strictly in terms of agricultural productivity. From this perspective, the aesthetic quality of this landscape is compromised by this reduction in productivity due to the irregularities of the parcellation. In this case, though, there were other aesthetic considerations. To fully appreciate this landscape, the aesthetic design consideration must be included in the act of evaluation. The Appropriate Appreciation Principle for Designed Landscapes (AAP-DL) can now be applied:

> *An appreciation of landscape L as a designed landscape is adequate only as far as it does not depend counterfactually on any belief that is inconsistent with the truth about the nature of designed landscapes.*

37 For the religious who do believe in a creator of the universe, his motives are beyond question and to talk of design appreciation would be considered rather presumptuous.

38 Kapper, Th. and Chenoweth, R., 2000

39 Dufrenne M., 1953, p.95

In this case one must conclude that appreciation of this designed landscape as a vernacular landscape is inappropriate, because it rests on the belief that only functional goals were present in the production of this landscape. This would not explain the parcellation as it is today. Four straight edges to every field would have been more functional for agricultural production. However, as a designed landscape, it must also meet certain aesthetic goals, and so any adequate evaluation of the landscape must take those aesthetic goals into account. The evaluation of the landscape changes whether one takes this into account or not and thus depends counterfactually on that belief. It is clear from the history of the Walcheren landscape that believing it is a vernacular rather than a designed landscape is an inconsistent belief. The aesthetic evaluation of the Walcheren landscape depends counterfactually on the consistent belief that aesthetic goals were also present. According to the AAP-DL, therefore, evaluating Walcheren as a vernacular landscape is inappropriate and evaluating it as a designed landscape is appropriate as it takes into account the aesthetic goals set in the design.

However, aesthetic evaluation of designed landscapes is not the only relevant type of evaluation, because landscape architecture has other goals as well. Its products also need to be functional and durable. In this respect, designed landscapes differ from parks and gardens, that mostly are there for aesthetic enjoyment. Besides being aesthetically pleasing, designed landscapes have two other, important goals: durability and functionality, although they must also be considered aesthetically for any evaluation to be appropriate.

Summarizing this first exploration of the ontology of the designed landscape, it can be concluded that designed landscapes differ ontologically from natural environments and vernacular landscapes by being intentional and intentionally aesthetically appealing. If designed landscapes are to be evaluated according to the AAP-DL, they *can* be evaluated aesthetically, because they are not the product of unalterable processes, but of intent. As designed landscapes are the result of rational actions, they can also be evaluated with respect to the goals of the design and the means used to reach those goals. Furthermore, it can be concluded that there is an important difference between vernacular landscapes and designed landscapes, in the sense that designed landscapes not only can, but also *must* be evaluated aesthetically, *if* they are to be evaluated appropriately as designed landscapes according to the AAP-DL. Aesthetic evaluation is an essential but not a sufficient requirement for a complete and appropriate evaluation of a designed landscape. An exploration of the process of design in the next chapter might yield more points pertaining to appropriate aesthetic appreciation.

6 Designed landscapes between science and art

6.1 Introduction

In the previous chapter it has been established that there are differences between natural environments, vernacular landscapes and designed landscapes. In this chapter the process of designing landscapes is described in more detail and examined for cues for determining the aesthetic appeal of the result of that process. A common approach is to deal with design as an activity along a spectrum of art and science.[1] What is the position of landscape design among other forms of design in a spectrum of activities from art at one end to science at the other? Some landscape architects consider themselves artists; others consider themselves scientists, but most realize that they are something in between.[2] What are the consequences for appropriate aesthetic evaluation that designed landscapes were produced in a process that combined artistic and scientific components.? There is no account of how this could work, given the perceived differences between science and art.[3] These categories seem oxymoronic at first glance, and yet in design they are mixed. The contributions made by science and art to landscape design need to be unravelled to obtain insights into the manner in which landscape architecture is both scientific and non-scientific, and artistic and non-artistic. The scientific component in landscape design has already been researched by J. De Jonge.[4] De Jonge found that though science and design are heavily interwoven, design has its own drive and goals. She states that whereas science is oriented towards universal knowledge, design is forethought in the making, oriented towards making a particular thing. 'The synthetic nature of designing supports a learning process in which a broad variety of knowledge gradually becomes integrated into unique contextual proposals for change.'[5] Here I focus on the aesthetic consequences this position between science and art has. The focus is in particular on the artistic side of landscape design as it is this aspect of design that is most likely to contribute towards the aesthetic values present in designed landscapes.

6.2 How landscape architecture is partly scientific

The natural world is not always comfortable or even suitable for human beings. In an attempt to understand the environment people developed descriptions of the world in stories. People started to think about the causes of the world and the consequences of their actions, first through mythological descriptions and religious beliefs, later through scientific reflection. Lindberg defines science as 'organized systematic knowledge about the material world' .[6] As he finds this description to be not very helpful, he turns to the scientific method: 'True science can be recognized by its methodology – specifically the experimental method

1 Potter, N., 1969, p.15; Gänshirt, C., 2007, p.15
2 Thompson, I.H., 2000, p.55 and Ch. 5
3 Pallasmaa, J., 2005, p.136
4 De Jonge, J., 2008 (not to be confused with N. de Jonge, the designer)
5 De Jonge, J., 2008, p.199; see also Petroski, H., 1996, p.2
6 Lindberg, D.C., 2007, p.1

according to which a theory, if it is to be truly scientific, must be built on and tested against the results of observation and experiment.'[7] According to this, science is mostly descriptive. This descriptive science plays an important role in landscape architecture. Landscape architects study both the physical structure of the world and the interaction between people and the world.[8] Scientific knowledge about the world helps to explain natural processes and to predict events, and it can help with finding suitable places for human activities. Science also helps us to predict the effects of manipulations of the environment. Once it is clear that flooding of the river floodplain is an annual event caused by the melting of snow in the mountains, one can predict it. It will happen every year in spring. It may therefore be unwise to live permanently in the floodplain, but it can be used in summer as pasture for grazing livestock without any problems.

In the strict sense of being descriptive, landscape architecture is not a science. Landscape architecture is a design activity that makes use of scientific descriptions. It does not describe general truths, but prescribes actions to change the environmental layout in particular cases or for specific purposes.[9] For example, once the long-term fluctuations in the river discharge can be predicted with confidence, the width of the winter bed and height of the dikes needed to protect the remaining area of floodplain can be calculated to a certain degree of probability. As design must address issues of functionality and sustainability that can be described and predicted by science, science is a necessary contribution to landscape design. Science can describe, explain, predict and provide options for manipulation, but it is not a tool that can tell human beings what to do.[10] Science cannot set the goals for action. Knowing that alder trees will grow well in a certain wet location does not oblige a landscape architect to plant them. The landscape architect may choose to plant *Taxodium* trees, or to refrain from planting trees at all, which will provide a completely different atmosphere. Human beings do not live in an objective world of facts, but also in a world of possibilities.[11] It is these possibilities that are developed, explored and evaluated in landscape architecture. The choice of what a landscape should be like is ultimately a political decision.

Science and design deal with different kinds of outlooks on the future. T. de Jong discerns different 'species' of futures.[12] He distinguishes between probable futures – the domain of scientists, who can tell what will happen given a set of starting conditions – and possible futures – the domain of designers, showing what is possible beyond the probable. His third 'species' of future are desirable futures, which in Western style democracies are determined by elected government officials. Instead of just describing what the world is like, landscape architects produce drawings of what the world could be like. Then, on the basis of insights into what the world *could* be like, political choices can be made to decide what the world *should* be like. The landscape architect can then produce a final design to make happen what should happen. Landscape architecture that does not describe what should be done to achieve the chosen goals as a technical activity would be incomplete.[13] Such a descriptively

7 Lindberg, D.C., 2007, p.1
8 For the study of physical landscape, see, for example, McHarg, I., 1969. For the study of man–environment interactions, see, for example, Carmona, M. et al., 2010.
9 Prominski, M., 2004, p.105
10 Husserl, E., 1936
11 Pérez-Gómez, A., 1983, p.6; Pallasmaa, J., 2005, p.129
12 De Jong, T., 1992, p.9
13 Bunge M., 1983, p.63

oriented discipline could better be described as landscape studies. Going beyond description into prescription is thus the first area of friction between landscape architecture and the traditional descriptive conception of science

Another friction between landscape architecture and the traditional account of science arises from the different orientations of science and design along the spectrum from the general to the specific. Particularly in positivistic natural science, the aim is to produce context-free knowledge that is generally true. In the design of landscapes, solutions are considered better if they are optimally attuned to the location and oriented towards the specific. Landscape architectural designs deal with individual cases – particulars – whereas science deals with generally true descriptions. According to Husserl science works with a strategy of idealization initiated by Galileo to discover laws without exceptions in an ideal world.[14] Landscape architecture has to deal with the real world where, according to Husserl, 'we find nothing of geometrical idealities, no geometrical space or mathematical time'.[15] Landscape architecture works from more general design principles towards particular locations in the real world, with all their exceptions and peculiarities. Even Vauban, that most mathematical of architect-builders, argued that, to build a fortress well, it must respond to location.[16]

In spite of these frictions between landscape architecture and science it would be hard to imagine a work of landscape architecture in which no insights from natural or social sciences were used. Landscape architecture should be based on scientific knowledge about the geology (geomorphology and hydrology) and ecology of a landscape. It uses description, explanation and prediction about the physical and ecological properties of the world. In the case of Walcheren, the research by soil scientist Vlam provided an understanding of the shape of the landscape and the rationale behind it, and this understanding informed the design of the landscape. Landscape design should also be based on social knowledge about the use of landscape by human beings. If a landscape architect were to disregard the findings of the sciences, slopes would collapse, plants would not grow and designs would fail to accommodate human behaviour. People would not be satisfied with or pleased about the landscape constructed to a failed design. In the worst case they might get seriously hurt. Arendt has indicated that in the architecture of buildings, more than other arts, one relies on knowledge.[17]

Imagine making an aesthetic evaluation of the Walcheren landscape without taking account of the fact that its design was partly supported by scientific knowledge. Just having the aesthetic goal of providing spatial differentiation in the landscape could have been achieved in many different ways. At present these differences in openness reflect the differences in soils as described by Vlam. If this were ignored in an evaluation, one might conclude that other ways of achieving these differences in appearance would have worked better for orientation, which in turn could lead to a deprecation of the aesthetic quality of the Walcheren landscape. As it is clear that the present choice is grounded in knowledge, one can say that the designers have worked well with what was given in the landscape. Their design

14 Husserl E., 1936, p.23
15 Husserl E., 1936, p.50
16 Foxley, A., 2010, p.246
17 Arendt, H., 1958, p.169: 'the young poet and musical child prodigy can attain a perfection without much training and experience – a phenomenon hardly matched in painting, sculpture, or architecture.' See also Bachman, L., 2012, p.18.

is more authentic and less contrived than other possible ways of achieving differentiation. In the case of Walcheren replanting the hawthorn hedges in the backswamps was considered not desirable from a functional point of view as they made the parcels too small for working with machines. The loss of the many hawthorn hedges from the original landscape could be deplored, as they provided detail and offered a plethora of blossom and scent in spring. Having the hedges in the landscape would have increased the bird population dramatically and the associated experiential values as well. But as the designed landscape is supposed to be a working landscape and not a museum landscape, the present situation is aesthetically pleasing. Aesthetic evaluations of designed landscapes are thus counterfactually dependent on knowing that scientific knowledge was used in the design process, so any appropriate evaluation should take this into account. This is important as the use of this knowledge leads to insights into the designerly ability to match the particularities of the landscape with functional requirements.

That means that the aesthetic evaluation of the Walcheren landscape as a designed landscape depends counterfactually on the consistent belief that certain scientific knowledge was used in the production of the design. Taking the use of scientific knowledge in the production of the design into account is necessary for an appropriate appreciation of the designed landscape according to the AAP-DL. Traces of that scientific knowledge can be found in the shape of the landscape and its resulting afforded experiences.

6.3 How landscape architecture is not merely scientific

Ignoring science in design is thus not a workable option, and ignoring the use of scientific knowledge in the production of designed landscapes when aesthetically evaluating designed landscapes is inappropriate. But might the opposite be true? Are works of landscape architecture not just the result of the application of science and is this talk of artistry mere pretence? When trying to imagine landscape architecture in terms of science alone, the most likely candidate science that comes to mind is the science of geography, which includes the environment as an object of study. Geography studies the processes that take place in natural environments and man-made landscapes. It also studies the patterns that develop as a result of these processes. It is divided into two main branches of study: physical geography, which studies the natural processes and patterns in the environment, and cultural geography, which studies the human processes in the landscapes. Scientific descriptions of landscapes can be used to make predictions about developments of the landscape. Planning laws are often responses to the predictions of geography. For instance, zoning plans were developed in response to predictions about the adverse effects of mixing living and working functions in cities on the health of citizens. These plans aim to avoid miserable living conditions, such as those that developed in the 19th century when industry and housing were built mixed together. What if one were to suppose that landscape architecture were a predictive and constructive branch of geography?

In landscape architecture was just applied geography, landscape designs would not be choices, but merely the most likely development of the landscape given certain initial conditions. They would be predictions about the expected future conditions. That would require landscape architects to deal with probable futures rather than with possible and

desirable futures. Most landscape architects would consider being deemed merely accurate predictors of future landscapes as an unsatisfactory description of their work. But then again, they might be deluded about the true nature of their work. There are, however, several arguments to support the case that landscape architecture is not a purely scientific exercise and cannot be so.

The first argument against landscape architecture as being predictive geography is the problem of getting to know all the causes of human changes to the environment. Most of science is devoted to narrowing down the range of possible connections to reveal clear cause–effect relationships. Knowing that A causes B in science is one thing, but in the real world beyond the scientific experiment, A is not the only thing happening. C and D might occur as well and they might influence the known relationship between A and B. Given that landscapes are large and complex structures, knowing all the factors that would be the basis for a prediction would be hard. Knowing how all these different factors would influence each other would be even harder. Predictive geography would be a very tough branch of science indeed, given the entanglements of different factors in landscape.

But even if descriptions of physical and cultural geography were complete and accurate, the fact that human beings act according to their free will means that predictions based on those descriptions cannot be made without exceptions. New modes of behaviour may arise that are not yet known through description. Therefore, the first argument why landscape architecture cannot be merely scientific is that predictability is different for human actions than for natural occurrences.[18] The very nature of predictability differs for natural occurrences and human action. The falling rock that kills a human being has no choice about its trajectory; the human that kills a man by throwing a rock did have a choice: to do so or not to do so.

The second argument against landscape architecture as predictive geography comes from the type of problems that are handled. These problems are characterized as ill-defined or even 'wicked' problems.[19] Ill-defined problems are problems where the question is not known to its full extent. Wicked problems may even be fundamentally unknowable. In the case of designs for regional landscapes four distinct reasons can be given for the wickedness of the problems involved. The over-determination of landscape designs in terms of functional program excludes solving the design by adding and subtraction. The under-determination of form given a program is another source of wickedness. Knowing what needs to be done there are plenty of options in terms of allocation and shape in a design for a landscape. The role of the factor of time in a landscape also precludes calculating your way out of a design problem. What might be a solution today might not be workable tomorrow. And finally the fact that the designed landscape does not just need to work functionally but also aesthetically, adds to the wickedness of landscape design problems.

If for these four reasons landscape architecture deals with wicked problems, and thus with essentially unsolvable puzzles, then why do people accept plans as 'solutions' to the design brief? If the fact that designs are accepted as solutions is not down to their factual or political 'rightness', then there must be some other persuasive power, like aesthetic appeal. A design

18 Delancy, 2009, p.361

19 See Rowe, P.G., 1987, p.39; Margolin, V. and Buchanan, R., 1995, p.15; Petroski, H., 1996, p.112; Prominski, M., 2004, p.95; Cross, N., 2007, p.99; De Jonge, J., 2008, p.137; Protzen, J-P. and Harris, D.J., 2010, pp.155–158

is a creative compromise and is more than just the computational outcome of a weighted comparison of stakeholder needs, wishes and desires. Despite some attempts to achieve this computational approach, its proponents have denounced its validity.[20] It is only through aesthetic value that incommensurability within spatial programming can be overcome by design. Landscape designs are creative compromises that use the force of aesthetic appeal to surpass functional and ethical differences of opinion.[21]

One example of such a creative compromise is the plan for Walcheren, rooted as it is in the historical narrative of the landscape. Another example is *Plan Ooievaar* and framework plans in general, as it ties in with ideas about the structural integrity of a house, as discussed by De Jonge.[22] By displaying clarity, unity and coherence on an aesthetic level, these plans surpass the incommensurabilities on the level of functionality. When one cannot decide which one of conflicting functional demands to ignore, a beautiful storyline that elegantly gathers choices can help. The designed landscape needs a storyline, a narrative to convince beyond its functional shortcomings for some– all the more so as the plan is often developed by representatives of larger groups, as in practice not all stakeholders can be at the table. These representatives have to explain their commitment to the plan. Rather than getting bogged down in negotiating details, they can explain the plan by its leading narrative. They can explain their commitment by following the line of poetic reasoning, which adds mnemonic force. A well-known example of such a plan with poetic force is the Finger Plan for the development of Copenhagen (Figure 6-1).[23] Anyone with at least one hand can show you how the plan works in a second (Figure 6-2).

Figure 6-1 Copenhagen Finger Plan

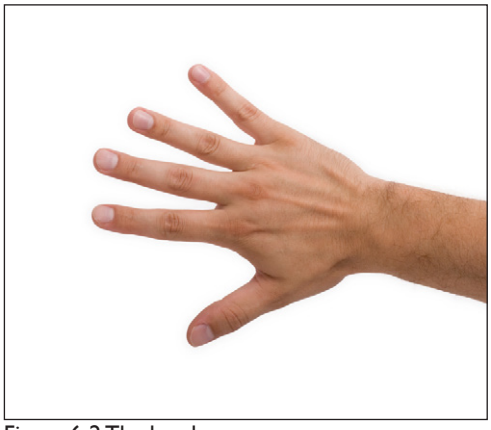


Figure 6-2 The hand

The fingers represent the urban structure and the spaces between the fingers are green open spaces. This provides everyone with a short distance to green open space between the fingers and allows for a sufficient carrying capacity along the built-up fingers to develop public transport and services. It is easy to explain both in structural and functional terms. Imagine being a representative and having to explain the plan to your supporters. This plan can be remembered with much greater ease than any other plan you could think of. To

20 Prominski, M., 2004, p.92, quoting Alexander
21 Sieyès, E.J., 1789, p.15; Ankersmit, F., 1996, p.23; De Jonge, J., 2008, p.143
22 De Jonge, J., 2008, p.xlvi
23 Primdahl, J., 2009

work as a creative compromise a plan needs poetic force, without ignoring too much of the functions involved. The plan for Copenhagen does not invite negotiation, but asks for participation in the creation of something aesthetically appealing.

The weight of aesthetics in making decisions has been described in the philosophy of politics as well. In his book *The Aesthetic State* Chytry describes the Homerian choice of Paris, who chooses beauty (Aphrodite) over power (Hera) and wisdom (Athena), as the moment of the political emancipation of beauty over power.[24] Homer's epic poem was a leading moral narrative for the Athenian Greeks and proposed the model of the aesthetic state. Its enduring status perpetuates its message that politics is a matter of persuading people to come together, rather than convincing opponents.[25] Representation – not by coincidence a term used both in politics and art – becomes the modus operandi of politics.[26]

Landscape architecture works through aesthetics where scientific or political solutions would not work. Landscape architectural plans are representations of the combination of problem and location, but they are creative answers, aesthetic representations. Works of landscape architecture can be considered neither as mirrors representing all aspects of the problem in their solutions, nor as maps representing all parts of the problem.[27] A mirror represents the scene before it in every detail and the map represents the landscape to some degree of abstraction, but still in its entirety. Rather than trying to represent all aspects of reality, or the problem in its entirety, plans focus on certain details, which they magnify and answer. Some parts of the problem are solved, other parts are ignored. Plans are choices. Other choices would also have been possible, but they are believably the best choice, displaying other qualities than those on the level of the calculable. The landscape architect is not a mathematician struggling with formulas, but with one right solution. The landscape architect is a poet who can deliver one message in a manner that persuades. The plan is a message that deals with at least part of the wicked problem and yet shows an original take on the problem, reframing part of it and subordinating other parts of the puzzle to the benefits of the aesthetic qualities of the solution. It is only in the realization that the wicked puzzle is unsolvable by calculation that people will submit to an aesthetic solution.

This is why at the beginning of a plan process it is usual to collect all wishes and assess them against the landscape opportunities. Landscape architects represent the people involved with the problems, but they have to do so in a way that a conclusion can be reached, even if that means ignoring some problems in favour of others. The quality of a plan is not its rightness through the application of rules, but by offering a convincing narrative.[28] The representation of wishes, desires and dreams is representation as a creative and artistic action delivering an aesthetic result. It is like Cezanne representing Mont St. Victoire; it is the truth in at least ten different versions, none of which is the only and final solution, but each of which is a solution that can be appreciated aesthetically. A landscape architectural work is something that is made up like a good storyline in a manner that convinces. When people complained

24 Chytry, J., 1989, p.xxxviii
25 Chytry, J., 1989, p.494
26 Ankersmit, F.R., 1996, p.53
27 Pitkin H.F., 1967, p.81
28 Pitkin H.F., 1967, p.113

about the portrait that Picasso made of Gertrude Stein, that the woman in the painting did not resemble Gertrude Stein, Picasso's answer was: 'but she will'.[29] Some stories are simply better remembered than the truth.

It is now clear that for several reasons designed landscapes are a solution to wicked problems. Solutions to these wicked problems are only convincing as creative compromises through their aesthetic value. If indeed landscape designs are poetic choices rather than just rational ones, this leads to the recognizable room for the landscape architect. And if the landscape architect's choice for aesthetic value is related to the choices made in art, this raises the question of the relationship between works of landscape architecture and art. Perhaps this relationship with science is overrated. The technical knowledge required to be a designer of landscapes may be just like the painter who needs to know about the characteristics of paint in order to make a painting. Maybe designed landscapes are just works of art.

6.4 Landscape architecture as a form of art

Another class of objects that rely on their aesthetic value is the class of art objects. The question that arises is whether designed landscapes can be classified as artworks and the production of these objects as artistic. In terms of aesthetic appeal at least, designed landscapes have some characteristics in common with works of art. A work of art is then used in a classificatory rather than an evaluatory manner.[30] If landscape architecture is to be considered as an art, the next question is which definition of art is most appropriate for landscape architecture, as there is a strong debate within philosophical aesthetics on what defines art.

To build the argument on a secure foundation, it makes sense to start with a discussion of the basic categories of art and see whether the design of landscapes could be fitted clearly within any of these categories. Thompson however has performed a similar exercise.[31] He discusses four theories: the imitation theory, Kant's aesthetic theory, the expressive theory and the institutional theory. There is according to Thompson no correct candidate theory which explains landscape architecture as an art.

Even though designs might resemble other places no landscape design set out to imitate another landscape. Nor can the aesthetic quality of a landscape be meaningfully discussed through its likeness to another landscape. Though Bell's formal arguments[32] may apply to the beauty found in gardens, mixed use landscapes cannot be meaningfully evaluated through an appeal to forms only. The institutional context required for Danto's institutional theory[33] to work is lacking. Expressionist theories like that of Tolstoy[34] are also lost for words to describe the appeal of landscapes, as many do not embody any kind of emotion. These theories therefore do not offer cues for the aesthetic appreciation of designed landscapes.

29 Recounted in Goodman, N., 1976, p.33
30 Thompson, I.H., 2000, p.56
31 Thompson, I.H., 2000, Chapter 4
32 Bell, C., 1913
33 Danto, A., 1964
34 Tolstoy, L., 1898

Thompson also points out that the landscape architects he interviewed do not consider themselves artists creating art, although Jellicoe in his interview asserted that in the best cases of landscape design resemble artworks.[35] Finally, Thompson presents the idea of landscape design as symbol making, drawing on the designs and designers he investigated in his study of smaller-scale designs for gardens and parks. Thompson's solution for explaining landscape architecture as art, analysing it at the symbolic level, is dependent on a common understanding of the symbolism involved. Thompson points to Jungian shared archetypes as a possible solution, but he does not develop this point. However, I think that a different solution is needed specifically for the designed landscape. Given the heterogeneity of the landscape itself, the heterogeneity of the audience for a landscape and the heterogeneity of the motives of landscape architects, I do not consider symbols or Jungian archetypes helpful in explaining the design of landscapes as art on the scale of a landscape.

Since the exercise by Thompson a new theory has however surfaced which might be considered a better candidate for landscape architecture as an art. This recent theory proposed by Zangwill may help. According to Zangwill, if there is no prima facie candidate theory which explains landscape architecture as an art, this is because the considered theories of art take a wrong point of departure.[36] The theories of art as offered by Thompson look at art as a class of objects and take an extensional approach. They look at the extent of art objects and try to identify a unifying characteristic. What the objects in the class seem to have in common is that they are perceived as art, and the theories then pose the question of what defines that class of objects as art. Zangwill's approach is to first ask other questions, such as why human beings engage in art and what they find fascinating in art. Zangwill points towards an aesthetic theory like that of Kant. He states that people produce works of art because they foresee the pleasurable experience that will be derived from them. He calls this the aesthetic creation theory. He proposes the following description of art:

> *'Something is a work of art because and only because someone had an insight that certain aesthetic properties would depend on certain non-aesthetic properties; and because of this, the thing was intentionally endowed with some of the aesthetic properties in virtue of the non-aesthetic properties, as envisaged in the insight.'* [37]

Under this formulation, landscape architecture can certainly be classified as an art. This theory has the added benefit that, although it is essential for a work to have an aesthetic purpose (as designed landscapes do), it is not necessary for that aesthetic function to be the only function of the work,[38] as is the case in designed landscapes. This fits really well with the added goals of functionality and durability as relevant in landscape architecture. The criterion for aesthetic quality following from this theory of art would be whether the realization of the aesthetic properties is successful or not.

Dewey has a similar point of criticism on existing theories of art, being that writing about art has become rather detached from the praxis of producing art and fixated on the objects produced. This fixation on the objects then leads to commodity theories of art, in which

35 Thompson, I.H., 2000, p.62
36 Zangwill, N., 2007, Ch. 1
37 Zangwill, N., 2007, p.36. Here he also points out that this dependence is not bound by laws, in accordance with the point made by Sibley.
38 Zangwill, N., 2007, p.118

landscape architecture does not fit. Dewey's theory, set out in his book Art as Experience, focuses on the activity of production and the reception of art rather than on the objects. He proposes that art is doing things extremely well and therein offering people aesthetic experiences. Dewey uses the particular example of built architecture to talk about aesthetic experiences. He states:

> *'The one who sets about to theorize about the aesthetic experience of the Parthenon must realize in thought what the people into whose lives it entered had in common, as creators and as those who were satisfied with it, with people in our own homes and on our own streets.'*[39]

He thereby wants his audience to think about the Parthenon not as a picturesque ruin, but as a building with a function in the lives of the people that built it, used it and enjoyed it. Only in that way can one understand the art of the architecture of the Parthenon. He thus criticizes those who would look upon the Parthenon for its formal qualities, apart from the use which these forms facilitate. He states that aesthetic experiences are not just sensory experiences, but experiences which are 'a transformation of interaction into participation and communication'.[40] This fits in with the descriptions of aesthetic experiences defined at the beginning of the thesis. In the artist Dewey emphasizes not so much the giftedness in execution, but the sensitivity towards the qualities of things, which ties in with the sequence of the design process.[41] An analysis of the landscape is typically performed at the start of the design process and explores the non-aesthetic and aesthetic properties of the landscape. Furthermore, landscape architects sharpen their sensitivity to combinations of non-aesthetic and aesthetic properties through excursions. A description of such excursions and their consequences for design work can be found, for instance, in the book on the work of Vogt landscape architects by Foxley.[42] Among the visits it describes are the visits to the work of Vauban in France (Figure 6-3) which later are reflected in the designs for the Europahafen in Bremen (Figure 6-4).

The activities of landscape architects seem to fit in with the art theories of Zangwill and Dewey.

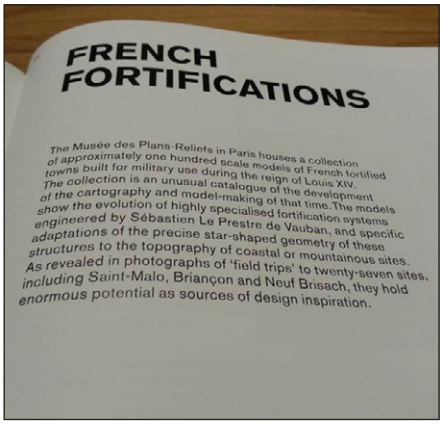


Figure 6-3 The book by Foxley


Figure 6-4 The designed Europahafen

39 Dewey, J., 1934, p.3
40 Dewey, J., 1934, p.22
41 Dewey, J., 1934, p.51
42 Foxley, A., 2010

Artistic goals in landscape architecture

Considering landscape architecture as art under the particular theoretical framework of Zangwill and Dewey necessitates an enquiry into which aesthetic properties designed landscapes offer to those who experience them. Considering the point made by Dewey about the Parthenon, this aesthetic appeal must be related to the activities that people undertake in the landscape. One of those activities, as noted by the people that emphasize the visual aspect of landscapes, is looking at landscapes. However, if that were all people do, landscapes would change quite quickly into something completely different through lack of management. Other than natural environments, where human beings are just visiting, walking through, but do not belong, the landscape is where human beings dwell. It is the place where people perform all the actions that belong to their lives. It is the environment which they inhabit, in which they live and work, and where they grow their food. All these different functions need a place in the landscape. An important task of the landscape architect is to arrange the different activities in the landscape in the places best suited to those functions. It is the fit with the site that is the concern of the landscape architect.[43] But the landscape architect also concerns himself with the situation. The functions also need to be located in such a manner that the negative influences on each other are kept to a minimum and positive interactions between functions are maximized. The fit between function and location, if successfully achieved, translates to comfort in use, which is one of the sources of aesthetic pleasure in landscapes. Landscapes should not just look well, but handle well.

The aesthetic appeal of a landscape is not the appeal of a façade, the 'skin' of the landscape, but goes deeper than that. The whole notion of a façade stems from architecture, where there is a clearer distinction between the skin of a building and the space enclosed by it. The aesthetic appeal of a landscape is that of an applied appeal: the appearance of the landscape has a deeper meaning, as it is grafted onto use. A good distribution of functions across the landscape will give the landscape long-term stability. If material flows between parts of the landscape are arranged well, there will be no accretion or depletion of materials in the landscape. The stability over longer timeframes of at least parts of the landscape translates into the opportunity for trees and vegetation to develop and become established. There must also be room for new things to develop in the landscape. Besides stability, quality in landscape design is the quality of fitting new needs into the pre-existing environment. By tending to the genius loci, the spirit of the place, the past lives on in the present and has openings for the future.[44] As in architecture, this is done through the production of concepts that unify the design of the landscape[45] and make the design of the landscape as a whole more than the sum of several place-based solutions. The design of the Copenhagen Finger Plan, for instance, ensures that the decisions made on a local level contribute to the quality of the landscape as a whole.

Hegel has described the function of built architecture as offering places where people can be together.[46] If this is extrapolated to landscape, then landscape architects can be viewed as offering places where one can be away from others without getting lost. Such a proposition points to an intrinsic value that all landscapes, and thus also designed landscapes, must have,

43 Cooper, D.E., 2006, p.137
44 Thompson, I.H., 2003, p.75
45 Malnar, J.M. and Vodvarka, F. 1992, p.36; Hagens, J.E., 2010, p.136
46 Hegel, G.W.F., (1835–1838), p.143

and that is to allow orientation.[47] Orientation is necessary to be able to move away from home, but to also be able to trace the way back home at the end of the day. In this sense, designed landscapes are not fine art, but bound to certain purposes. In garden art, the need for orientation can be playfully ignored, or even disturbed by the design of a maze. In landscape, as it is people's daily lifeworld, intentional disorientation does not seem to be an option. In that sense, the design of landscapes differs significantly from designing gardens or parks, which one chooses to enter. On the other hand, when a design for a landscape is made too explicit, it can lose the capacity to surprise and offer new experiences. In Nietzschean terms, it becomes too rigid and Apollonian and loses its wild Dionysian qualities.

One of the reasons for larger scale design is to produce overarching principles that guide decisions at smaller spatial scales. Avoiding ad hoc decisions at a local level can thus contribute to qualities like harmony or unity on the higher, regional level. Landscape design consists of producing an organizational principle that makes the environment understandable and readable for people, which adds to what Lynch describes as imageability or legibility.[48] There is a pleasurable experience when this sense of unity is achieved. The aesthetic appeal that a landscape architect brings to the landscape is the sense of orientation, of knowing where you are and how to get to other places. It is the feeling of being enticed to explore the landscape and to know who you are as a person as a part of that landscape, literally in the physical world and figuratively as part of a culture as presented in that landscape. The landscape architect opens the landscape up to experience by offering different places to be explored. The aesthetic evaluation of designed landscapes must consider the opportunities for orientation.

After allocating functions across the environment and producing differentiated and therefore reachable and findable places in the landscape, it is up to the landscape architect to shape the places. It must be understood that this last step is not separate from the first two. Site and situation are the immediate location and characteristics of a place and its position in a network of places. Both site and situation strongly influence the shaping of a particular place, more so than artistic artifice. Ultimately, the shaping of the location has to appeal to the perceptual abilities of the human beings that inhabit the landscape. By allocating functions, organizing connections and shaping places, the landscape architect creates differentiation in the environment, which in turn creates experiences for the people in the landscape. A landscape architect thus produces aesthetically appealing experiences in physical space. The aesthetic appeal of a landscape is not separate from its function and its durability. It is not the aesthetic appeal found in fine art, free of concerns about functionality and durability, but an applied aesthetic appeal. What landscape architects imbue in the landscape is not the appeal of adornment, not something added after the problems of functionality and durability have been solved, but insight into the combinations of landscape features and the particular aesthetic appeal this may offer to the audience. This is what makes works of landscape architecture art, as defined by Zangwill.

47 Lynch, K., 1976, p.23
48 Lynch, K., 1960

6.5 Why landscape architecture cannot be a fine art

Under the wide definition of art as provided by Zangwill, landscape architecture can be considered to be art. None of the older and stricter definitions seemed to cover landscape architecture as an art. It is worthwhile, however, to expound some more on the differences between landscape architecture and the arts in a stricter sense. In this section these will be referred to as the fine arts,[49] covering painting, music and poetry, but excluding architecture, as some of the problems in categorizing landscape architecture as an art are also relevant for architecture. As previously pointed out, designed landscapes must also be evaluated for other attributes, such as functionality[50] and durability. Dufrenne states that for fine arts, the only appropriate form of evaluation is aesthetic evaluation.[51] An important difference between landscape architecture and works of fine art is that artworks were intended purely for aesthetic exploration. For a work of fine art, aesthetic evaluation is a complete evaluation. For a work of landscape architecture, aesthetic evaluation is only a part of evaluation. Moreover, in a work of landscape architecture the different strands of evaluation are intertwined. Adaptations in the landscape that have a sustainability effect may also have aesthetic effects. Knowing that a particular landscape needs a high degree of maintenance may make one perceive that work of landscape architecture to be frivolous, but knowing that a landscape is robust and resilient to change can enrich our understanding of its aesthetic quality.

The dependence of landscape design on being right in terms of sustainability and functionality is more than that of the painter knowing about the properties of paint. Leonardo's fresco of the last supper is a great work of art, despite being a technical failure. There are paintings that reproduce the fresco of the last supper when it had just been made. They show the bright colours that Leonardo used. These colours have faded considerably as the method of application used by Leonardo was experimental and unsuccessful.[52] To see the aesthetic object in an artwork one can look past certain deficiencies, but a landscape that is a technical failure might kill people and is therefore undesirable. Even though it might look good from a distance, such a technically flawed landscape would be hard to conceive of as aesthetically pleasing. The aesthetic appeal of a landscape cannot be appreciated simply by looking at it in a disinterested manner without regard to practical concerns. It is an appeal that emerges through engagement with the landscape. If the work is technically marred, it will not feel right. It will not feel aesthetically appealing. The wrong choice of tree species will not just lead to poor tree growth, but also to a visual discomfort when looking at these poorly growing trees and for instance in the cold winds blowing through the landscape. It is like a building that is visibly poorly constructed. No matter how spectacular it is, it will not invite entry and enjoyment, as one would feel unsafe. The house's aesthetic appeal will be directly influenced by this feeling. Likewise, if one does not take into account that there are also other important ways to look at landscape designs, one might value landscapes for narrow-minded reasons. Aesthetic evaluation might counterfactually depend on this. To appropriately evaluate designed landscapes aesthetically, this evaluation must consider

49 Kristeller, P.O., 1978
50 Pallasmaa, J., 2005, p.131
51 Dufrenne, M., 1953, p.44
52 For a discussion of the fresco see the documentary on Leonardo da Vinci in the BBC series *The Private Life of a Masterpiece.*

other evaluation criteria as well and check the consequences of aesthetic choices for the functionality and durability of the landscape. It is where these three fields of value concur[53] that real value is found.

Perhaps the problems of placing landscape architecture within the fine arts originate elsewhere. Art theories may disagree about definitions, but they do agree that art needs to be an artefact, an object produced by a human being. One might be tempted to think that landscape architects do not produce artefacts as the designed landscape is not easily experienced as an object.[54] However, the fact that designed landscapes are not immediately recognizable as objects does not mean that they are not artefacts as such. Being an object, though, is not a necessary condition for an artwork. A dance is not an object, but an artefact, and is undoubtedly an artwork.[55] Although designed landscapes are, figuratively speaking, the objects of designs, in a literal sense they can hardly be classified as objects.[56] Their boundaries as designed objects are unclear. Objects from art, like a sculpture or a painting, are quite clearly defined things. Bird droppings on a sculpture, for example, do not become part of the sculpture. A discussion of the statue by Henry Moore illustrated in Figure 6-5 will not refer to the white spot near the ear of the figure and how it disrupts the unity of the statue. Bird droppings in a landscape, though, are part of the landscape.

Figure 6-5 A statue by Henry Moore with bird dropping

Mitcham classifies the different products of technology. He distinguishes clothes, utensils, structures, apparatuses, utilities, tools, machines and automata.[57] Landscapes qualify as 'stationary artefacts within which human activities take place', such as houses, and can thus be classified as structures. The classification of landscapes as structures, rather than objects, has important consequences for the phenomenology of landscapes. Landscapes, like structures, are experienced from the inside out, rather than from the outside in. The classification of landscapes as objects, rather than structures, would suggest that one could evaluate a landscape independent of its context. In art this is possible, with the exception of land art. A painting can be judged without reference to the wall it is hanging on. In landscapes this

53 Thompson, I.H., 2000, refers to this as trivalent design.
54 Thompson, I.H., 2000, p.40
55 Zangwill, N., 2007, p.28
56 Reed, E.S., 1996, p.118
57 Mitcham, C., 1994, p.162

cannot be done. In landscapes the context can influence the quality of internal perceptions for good or for bad, as one can look from the inside out. For garden architecture this is referred to as the Japanese principle of *shakkei* or borrowed scenery.[58] Thus, if one were to hold the inconsistent belief that designed landscapes are objects rather than structures, aesthetic evaluations might counterfactually depend on that. A designed landscape might be spoiled by objects outside it that are not aesthetically pleasing and that dominate it. Figure 6-6 shows the protected vernacular landscape of the 'Green Heart' in the Dutch Randstad bordered by visually dominant industrial complexes on the outside. On the other hand, certain landscapes build on the qualities of surrounding areas. The quality of the enclosed landscape of Walcheren partly depends on the open sea around it. Walcheren is sheltered, but the beaches along the coast provide open views and exposure to the elements. Conversely, during storms at sea the former island offers shelter and comfort to its inhabitants.

Figure 6-6 Objects dominating a landscape

An evaluation of a designed landscape that ignores the context of the landscape is incomplete and might be overturned by taking that context into account. The manner in which the designed landscape benefits from or is impaired by the context is a matter for the appropriate aesthetic appreciation of a designed landscape. Therefore, evaluating designed landscapes appropriately according to the AAP-DL should take into account their characteristics as structures rather than objects. Whereas art objects have very clear boundaries, designed landscapes do not have very clear boundaries and this lack of clear boundaries restricts the conditions under which landscape architecture can be considered to be art.

There are, however, also deeper considerations why works of landscape architecture cannot be considered purely as art. Six deeper considerations will be provided in the text below: the public status of landscape, the commissioned nature of landscape architecture, the transformative nature of landscape design, the integrity of landscapes after completion or lack thereof, the distance between designer and final product, and the singularity of the designed work.

Although the product of landscape design is necessarily also of an aesthetic nature, works of landscape architecture cannot be considered works of fine art. The first important point is that the status of a work of fine art offers the option of positioning the work

58 Miller, M., 1993, p.39; Cooper, D.E., 2006, p.28

outside the normal epistemological and ethical constraints. Things can happen in a film which we know are impossible. Giant robots can transform into cars and back again and no-one leaves the cinema because this is impossible. It is considered appropriate to make and show a horror film that depicts the slashing of innocent victims with a chainsaw, but engaging in the activities shown in the film in daily life is immoral and illegal. What is seen in the film is make-believe. Art is somehow beyond the normal epistemological and ethical constraints. Landscape architecture, on the other hand, is not about make-believe; this place outside ordinary epistemological and ethical constraints cannot be granted for a work of landscape architecture.

This also has to do with the fact that seeing works of fine art is generally a matter of choice. When one enters a gallery or a museum, one knows that one can be confronted with images that are likely to go beyond normal conventions. Warnings may be posted about the explicit nature of works and age restrictions may be set, so when you enter the museum being confronted with explicit matter is a matter of choice. For example, the content of the work of Goya depicting the massacre of civilians in the Spanish–French wars is horrible to behold. However, the point of the picture is not to engender an ethical discussion, but to depict the horror of what took place. In his design for the Jewish museum in Copenhagen, Libeskind included a sloping floor which makes walking distinctly uncomfortable – like the story being told by the museum. However, this is a place one chooses to enter rather the public spaces designed by landscape architects. Libeskind's work in the Berlin Holocaust museum contains a room that is aurally offensive. The presence of metal pieces on the floor turns walking into a caustic audio event. It is relevant to the theme of the museum and conveys the shrieks and agony of the victims. However, such a work could not be realized in a landscape as this offensive character cannot justifiably be offered in people's everyday environment. People who enter the Berlin museum sign up for the experience. Nobody signs up for the landscape; it is a given.

Experiencing the museum calls for an aesthetic attitude, whereas in a work of landscape architecture this attitude cannot be required of everyone all of the time. Even though it is possible to adopt this attitude in a landscape, as on the walk in Walcheren, people do not have the freedom of choice on whether to be confronted with a work of landscape architecture or not. Works of landscape architecture are public spaces. They might contain people's houses and gardens, and these people deserve consideration. Designed landscapes contain public roads and pathways, which are accessible to all. The appropriate aesthetic evaluation of a designed landscape has to consider the position of the evaluated work outside the sphere of fine art and within normal ethical constraints. Landscape design is not producing make-believe. Landscape is real and unavoidable.

A second reason why works of landscape architecture cannot be considered a fine art is that they are commissioned works. At first glance this may seem to be an idealized idea about fine art based on the image of the romantic, misunderstood artist who produces art for art's sake and is only recognized as an artist after dying in miserable poverty. The paradigmatic example of such an artist is Van Gogh. The recently discovered photographic work of Vivian Maier is another example. The reality is that works of fine art can also be commissioned. For instance, an artist can be asked to provide a portrait of a dignitary for display in a formal hall. However, the nature of that commission is different from the type of commission given to a landscape architect. Although the portrait is commissioned, the

decisive right to shape the painting or sculpture lies with the artist. He or she decides when the work is finished and how it is done. Even though the artist may receive no payment, the painting can still be made. A work of landscape architecture is a commissioned work, but the right to decide on the final execution of the product lies with the client[59] and/or those that own the land. There is no practical way to produce a landscape without the permission of the client. Drawings of the designed landscape can be produced, but the work itself cannot be executed. There is such a thing as guerrilla gardening in which small plots of land are changed into gardens without the consent of the owners. But there is no guerrilla landscape design, and neither can there be, as the scale of landscape and the timeframe involved in reshaping a landscape do not allow for this. The aesthetic responsibility for the end product of landscape design is thus a shared responsibility between the designer and client. The production of paper representations provides the information and potential for full-scale production of the designed landscape. There can be no free production of landscapes and sale after the fact, as is usual in other arts. The acquisition of a piece of landscape to be designed by a landscape architect is impossible because of the investment needed.[60] Also, the time required for designed landscapes to develop is a severe constraint on the treatment of landscapes as commodities. Although the commission is usually only partly given by the client in the form of a wicked problem and is open to renegotiation with the landscape architect, the commission remains a necessary and crucial element in the process of landscape design.[61]

In certain cases, the commissions as proposed can lead to ethical considerations about whether projects are acceptable to landscape architects. However, landscape architects have argued that even bad commissions need professional attention to ensure they are carried out in the least damaging manner. Thompson describes the work of a landscape architect on the extension of the M3 in England as an example. [62] Many disagreed with the need to build the road, but the landscape architect argued that once the decision was made to build it, the project deserved to be done by a landscape architect.

The nature of the commission is also a matter for reflection. There are two types of commission for designing landscapes: the ones in which the landscape architect decides with other technical experts on the allocation and shaping of functions, and the ones in which a landscape architect is asked to dress up a completed technical design. The latter cases are not considered as landscape designs in this thesis. In the Netherlands, the reasons for many of the larger-scale designs are to improve conditions for agriculture, water management or nature conservation. While the design is considered important, the commissioning body does not always employ or appoint a landscape architect to prepare briefs or review proposals, nor do organizations like water boards have explicit aesthetic goals, even though they fund changes in the landscape. As a result, the commissions for landscape architects can be oddly unbalanced. The commissions or briefs are typically very clear on the functional requirements and very vague on the aesthetic requirements. The aesthetic value is then determined by how the landscape architect deals aesthetically with the functional requirements. So while

59 Leatherbarrow, D., 2009, p.237
60 The only comparable modern day feat is the building of Poundbury in Dorset on the estate of the Prince of Wales
61 Thompson, I.H., 2000, p.70
62 Thompson, I.H., 2000, p.49

the influence of commissioning bodies on works of designed landscape is large, it generally has little to do with the aesthetic side of the commission. This leaves the designer with a large degree of artistic freedom.

When one evaluates a designed landscape, the aesthetic valuation of the work might counterfactually depend on knowledge of the commission. The development of the A73 through Limburg in the Netherlands could be deemed an example of such a project. Two major choices were evaluated in an environmental impact assessment procedure. The road could be made on the western bank of the river Maas or on the eastern bank. The western bank was a poorly structured landscape with little ecological value. Development of the road on the eastern bank of the Maas would result in serious damage to the ecology of the area and to historical landscape structures[63] like the connection between the river Roer and the river Maas. Other historical structures such as a local castle site and the connection between the Swalmbeek and the river Maas would also be harmed by road construction. But a political decision was made to go ahead with the eastern option due to political alliances between members of political parties at the regional and national levels. Building the motorway on the eastern bank would necessitate the construction of bridge near Tegelen, which local politicians wanted. National politicians were asked to ignore the damage caused by this decision upstream. Once the political decision was made, the best way to implement the plan had to be found, resulting in the construction of tunnels under the river Roer. Knowing that the more environmentally friendly alternative route for the A73 was rejected by the client, one can appreciate the design for the current route as the best execution of the assignment. The aesthetic evaluation of that designed landscape depends counterfactually on knowing the assignment. One might evaluate the chosen solution as poor, considering the technically more suitable alternative of the western bank of the river. The chosen solution may only be evaluated positively when seen as an assignment to design a road on the eastern bank of the river. The evaluation of the design depends counterfactually on the belief that this was either a free or a commissioned work. On the other hand, the responsibility for the aesthetic qualities of the design cannot be waived completely, as a lack of aesthetic goals surrounding a commission gives the landscape architect considerable leeway for aesthetic interpretation of the commission. To evaluate designed landscapes appropriately according to the AAP-DL, the commission and the clients should be taken into account.

The priority of evaluation lies not with the landscape architect but with the audience for whom the landscape is designed. Other than in the fine arts, but as in all design professions, the aesthetic evaluation gives priority to the user[64] rather than the producer of the work. The greatest pleasure for the landscape architect is to design a landscape that is appreciated by the public.[65] Although unlikely, it would not be unreasonable for a landscape architect to produce a work that was not to their personal aesthetic taste, as long as the public were expected to like it. While artists strive for aesthetic recognition of their work by the audience, foregoing their own aesthetic tastes in favour of those of their audience would be considered inauthentic[66] and they would be accused of 'selling out'. Koestler relates how even Picasso admitted to painting fakes of his own work. Picasso called them fakes because he made them look like Picassos in order to sell, rather than being authentic products of

63 Koninklijke Nederlandse Heidemaatschappij, 1993
64 Von Haaren, C., et al., 2014, p.163
65 Thompson, I.H., 2000 p.52
66 Koestler, A., 1964, p.82

artistic freedom. The body of work or oeuvre of a landscape architect might diverge more widely. Successfully solving a certain type of commission could, however, lead to more similar assignments and that might lead to a homogenous body of work for one landscape designer. But given this dependence on the audience, aesthetically evaluating the body of work by a particular landscape architect could result in reflections on an oddly unbalanced set of designs. This apparent lack of balance can only be understood by considering the nature and importance of localities and local inhabitants on design. This can for instance be seen in the differences between the modern plan for the economically viable city of Nijmegen and the restorative plan made for the city of Middelburg, which depends on the tourist trade, both made by Verhagen. If this is not taken into account, evaluations of his work may be inappropriate. A misunderstanding of the commissioned nature of landscapes might lead to works within a designers oeuvre being qualified, not entirely appropriately, as unauthentic or uncharacteristic.

A third important difference between landscape architecture and fine arts is landscape architecture's transformative nature. Paint and canvass exist before the painter goes to work, but there is not much sense in considering the white canvass and the paint in the tubes as a pre-existing painting. In landscape architecture there is always a preceding environment, be it natural or man-made.[67] Any landscape design therefore has to relate to that preceding environment. Given the large size of regional landscapes, parts of the preceding landscape will probably be the building blocks of the new designed landscape. The quality that a designer can achieve in a designed landscape will therefore depend at least partly on the qualities and problems of the pre-existing landscape. In general, two positions are possible with regard to this preceding landscape. Either the landscape architect seeks to build a strong relationship between the old and the new landscape, or the landscape architect can set out to declare the old landscape obsolete and completely transform it. Miller points out that some might object to the fact that the designed landscape is not entirely constructed by the landscape architect,[68] but that certain things are inscribed onto a pre-existing landscape. However, the fact that certain things are preserved is an intentional choice of the designer, and as such they are part of the design. The aesthetic evaluation of a designed landscape should take into account how a pre-existing landscape has been transformed into a new landscape. If the situation before design was cluttered, poorly maintained or dilapidated, then even small improvements may be considered a success. If the situation before design was very beautiful and the design has devalued the landscape, it might still be considered beautiful, but it must be considered aesthetically a failure as a designed landscape. This means that aesthetic evaluations depend counterfactually on taking into account the pre-existing landscape. Appropriate aesthetic evaluation should therefore take the pre-existing landscape prior to the design into account.

A fourth important aspect in which most fine art works differ from designed landscapes is their integrity after completion. Typically, artworks come with a sign saying 'do not touch',[69] although some recent artworks have tried to incorporate the perceiver into the artwork.

67 Even the designed landscapes of the Flevopolders in the Netherlands were designed on the basis of the existing lake bottom. Differences in composition of that landscape were linked to differences in land use. Sandy soils near Kampen were used for forest, while clays soils in the middle of the lake were turned into arable land.

68 Miller, M., 1993, p.77

69 Earlier, before mass museum visits, there was a different attitude and people were actively invited to touch artworks. See Classen, C. (ed.), 2005, p.278.

Marco Evaristti's *Helena & El Pescador* consists of a goldfish in a blender, tempting the visitor to push the button. Nevertheless, artworks are generally finished upon delivery and any attempt by viewers to change or alter them is generally not appreciated. If people are invited to participate in an artwork, this is at the explicit invitation of the artist. Artworks are best suited to detached aesthetic appreciation and any alterations that have come to pass after their initial production are usually ignored when evaluating them. Even though the Venus of Milo misses her arms, this is not allowed to detract from its artistic merits, as everyone understands that this is not an original feature of the statue. [70]

Works of landscape architecture are open to change by its occupiers and users within the legal frameworks of interaction with the environment. The farmer is free to change his choice of crops if economic circumstances so dictate. He cannot be bound by the landscape architect to plant potatoes year in year out because this would look best in the design. Nor would anyone take seriously a landscape architect who invites people to participate in his work, as this is already taken for granted. Works of landscape architecture do not operate like detached works of art. Even though architecture is a closely related activity, this relation with alterations of the product is different. Architects know that their buildings are used and even altered,[71] but if they want you to experience their creation you will be invited soon after the building's completion, as this is when their creation looks as it was designed.

After construction, the landscape architect has no final control over the designed landscape. As it takes a long time for the design to grow into maturity it is perfectly reasonable that changes unforeseen by the landscape architect take place in the landscape. Technological progress means that the parcel sizes in many land improvement schemes are now too small and so over time the landscape will change with a dynamic of its own. The ravages by unforeseen diseases like Dutch Elm disease have also changed landscapes. [72] Also, as the landscape architect works with living materials, the plan may turn out differently than designed due to genetic variations in plant materials. The trees outside my window are *Carpinus betulus* 'Fastigiata'. This tree was bred and tested as a fastigiate tree, a tree with a columnar habit. About 20 years after these trees were planted they lost their narrow shape and the branches spread out quite widely (Figure 6-7). The landscape of our street has thus turned out differently than intended. Depending on whether you take the falling out of the branches as foreseen or unforeseen changes one's aesthetic evaluation. Had the trees still been this fastigiate shape as intended, the street would have felt and looked different. To evaluate designed landscapes appropriately according to the AAP-DL one should evaluate them taking

Figure 6-7 *Carpinus betulus* 'Fastigiata'

70 Of course, if one grinds down the Venus to gravel-size bits, its quality as a statue is lost.
71 For a description, see Brand, S., 1994.
72 Miller, M., 1993, p.51. For example, Dutch elm disease has changed the planting in Walcheren as planned by De Jonge, eliminating the elms from his designs.

into account this kind of unforeseen developments. In the appropriate aesthetic evaluation of a designed landscape the influence of the design must be set against the autonomous developments in that landscape. The notion of a turnkey moment, which is perfectly acceptable in architecture, is at odds with consistent beliefs about landscape architecture.

A fifth important difference between works of fine art and designed landscapes is the distance between the artist and the final product. The landscape architect is not a maker of landscapes in a literal sense. Builders build landscapes that have been designed by landscape architects. In art there is typically a strong link between the activity of the artist and the artwork itself.[73] It is the painter who paints and the sculptor who sculpts, and this authorship is important in determining the quality of the artwork.[74] Landscape architects just produce paper. Their work consists of representations. Landscape architects produce plans rather than landscapes. In that sense the position of the landscape architect might be likened to that of a composer of music as opposed to the performing musician, although the composer has far more control than the landscape architect. The realization of a landscape through representation makes certain demands on the qualities of the representations. There is always an extra construction step involved that can reduce or increase the quality of a paper design when it is turned into reality. The variable nature of landscapes means that many decisions have to be adjusted in the field, whereas the predictable nature of components in architecture means that once the foundations have been laid the construction of the building can proceed according to the plans. A landscape architect may require the soil to be excavated to a certain depth to create the right conditions for natural habitat development. Even though soil maps and geological profiles will predict where that boundary is, adjustments will need to be made in the field to get things just right. The unpredictability of the components in landscape design is larger and therefore the decisions that need to be taken during implementation have a greater influence on the outcome. In the aesthetic evaluation of designed landscapes, the implementation stage must be considered separately from the design stage. Changes, and even mistakes, can be made in the production of a work, which cannot be attributed to the design. Like a poorly printed copy of a story this may have little bearing on the quality of the story itself. When evaluating a landscape as designed one needs to consider the possible friction between design and execution. Aesthetic evaluation of designed landscapes, if done appropriately, looks into the relation between design and the execution of that design, as it depends counterfactually on that difference.

A sixth difference between designed landscapes and works of art is the singularity[75] of designed landscapes. Landscapes as designed structures cannot be compared with other landscapes, or at least that comparison is not very sensible or informative. A design is a response to a particular place. It makes no sense to translate the value of one design to another place. In art it is common practice to compare different works of one artist against each other or against works of other artists.[76] This is part of the museum and gallery culture in art. It is more complicated to compare different landscapes designed by the same landscape architect as they are in different places and were designed to different briefs. It is also hard to compare the designed landscapes of one landscape architect against those

73 Miller, M., 1993, p.77 and p.79

74 In 2012 Hockney's criticism of Hirst raised this aspect of art again. Hockney accused Hirst of not being the artist of some of his works because they were executed by his assistants.

75 Miller, M., 1993, p.73

76 Malraux, A., 1953, p.14

other landscape architects, because the conditions and design briefs will not be equivalent. Locations and commissions differ and it is impossible to execute two designs for one place. One can compare paper representations of possible designed landscapes, although this requires a practised imagination for converting representations into real-life experiences. Design competitions usually involve an aesthetic evaluation of representations of possible landscapes, rather than of the final product. Appropriate evaluation deals with the singularity of design for one location.

At least six characteristics of landscape architecture do not fit well with the traditional notion of fine art. There is, however, another sense in which landscape architecture might be considered an art. It has to do with the production of drawings in landscape design. The landscape architect is the first perceiver of the designed landscape and yet that perception is perception through representation. It is perception of a representation of the designed landscape in drawings, maps, scale models and perspective sketches made on paper before production. This points to another important sense in which landscape design is an art. The art in landscape architecture is the art of presenting a representation of the future landscape to the client. Typically this is done pictorially in maps, sections, perspective drawings and today often in photo collages.[77] A subset of the ability to create a possible landscape is the art of appealing to the client's imagination with a view of a possible and desirable future. In that sense landscape architecture might fall under an inverse imitation theory. Whereas ordinary art imitates reality, and reality is the measure of the likeness, landscape architecture makes the reality of the world appear like the drawing, and the drawing is the measure of likeness.

6.6 Conclusion

So even though arguments can be made against landscape architecture as a fine art and against landscape architecture as an art for art's sake, landscape architecture would seem to fit the theories of Zangwill and Dewey on art, as these are less concerned with the distinctions between fine and applied art. As I have shown above, the belief that landscape architecture is fully scientific and the belief that landscape architecture is a fine art are both inconsistent beliefs in the case of designed landscapes. But I think at least there are enough reasons to carefully consider the artistic and the aesthetic in landscape architecture, rather than ignore that part of landscape architecture. Aesthetic evaluations of designed landscapes are counterfactually dependent on these beliefs. In the next chapter I will look into parallels and differences that can be found when comparing the design of landscapes with other arts.

77 The point of production after representation is one that Dewey misses when he talks about architecture on p.53 of Art as Experience and he blames the distance between conception and execution and the inability to make corrections as the reason for the amount of bad architecture.

7 The ontology of designed landscapes versus other arts

7.1 Landscape architecture and the arts

Landscape architecture can be viewed as art within the broad theoretical framework provided by Zangwill, but not as a fine art in the strict sense. But if landscape architecture is at least an art within that framework and since actions within the design process are aimed at aesthetic goals that are achieved by artistic means, then it makes sense to compare landscape architecture to other arts. In this chapter the (dis)similarities between landscape architecture and other arts are more deeply explored, as this delivers further insights into the character of landscape architecture and how it relates to other modes of artistic production and aesthetic experiences. By considering landscape architecture as an art and comparing it with other arts the characteristics of designed landscapes are explored. This again leads to consistent beliefs and cues to be considered in the appropriate aesthetic evaluation of designed landscapes.

7.2 Designed landscapes compared to gardens

The troubled position of the garden in relation to the arts has been explored by Miller. And yet when compared to designed landscapes, gardens are closer to artworks. There are many similarities between designed landscapes and gardens, but there are also differences. Landscapes respond to the site in the same way as gardens do,[1] a characteristic also shared with land art.[2] Works of landscape design, like gardens, respond to location both in the context in which they are placed (situation) as well as in the response to the soil and hydrological conditions (site). In landscapes, however, that relationship is even stronger than in the garden. Site conditions can be altered more easily for gardens. The gardens of Versailles were built on a swamp, but it took the finances of a king to improve the land.[3] Such improvements have also been made on a landscape scale, but given the size of landscapes this is an expensive procedure and best kept to a minimum. In the Walcheren example, the removal of the creeks created by the inundation flooding was deemed too expensive. Other than for gardens, aesthetic evaluations of designed landscapes are more tightly bound to the environmental conditions or qualities present before the design. Making the most of those qualities is part of the mastery of landscape design. Making improvements to the pre-existing landscape for a designed landscape must be valued highly as they are harder to achieve in landscapes than in gardens.

1 Miller, M., 1993, p.75
2 Kwon, M., 2002, p.157
3 Thompson, I.H., 2006

Both the garden and the landscape are vital.[4] They are made of living, changing materials. The amount of control over these materials in landscapes is even less than in gardens, but even there the amount of control is limited in terms of growth, susceptibility to disease, etc., and plants may change over time. The designer or gardener can at least choose which input materials to use, but the landscape designer has no control over many materials. The farmer may convert arable land to grassland, which will change the sounds of the landscape (birds versus cows) and the smells of the landscape (earth and crop versus grass and hay). Gardens and landscapes both depend on living materials, but there is more control over and management of these in gardens. The lesser degree of control over materials in designed landscapes must be taken into account for appropriate aesthetic appreciation; otherwise the ambition of the designer of landscapes may be undervalued.

Both landscapes and gardens are open to the sky[5] and so they are subject to natural lighting and shading. They are both weather sensitive. This means that what people experience in a designed landscape can vary considerably. The atmosphere of a garden or landscape on a sunlit day in summer can be radically different from the atmosphere on an autumn day with overcast skies and rain. It can be experienced as either thermally very comfortable or violently hostile, as too bright for the unshaded eye or too dark to be able to orient oneself. Aesthetic evaluation of a landscape has to take into account the weather, the difference between day and night and the different seasons. That also means that what seems bad at the moment of inspection, may be good at other moments, and what may look good on the day it was inspected might be the exception to the rule. A reflection of the possible range of different experiences, due to the openness to the sky, needs to be taken into account for appropriate appreciation. One needs to reflect on the representativeness of the circumstances as experienced and on the range of possible experiences. If the conditions during the visit were of an extreme nature, one needs to be cautious when making judgments. If possible, one would need to visit the landscape to be evaluated several times under different conditions. If the different conditions are not considered the evaluation might depend on them, and this might thus lead to inappropriate evaluations.

Landscapes are usually larger than gardens, although the largest gardens may compete with the smallest of landscapes. Versailles, one of the world's largest privately owned gardens, is about 8 square kilometres in size; but a designed landscape like Walcheren is 216 square kilometres. The larger size of the landscape compared to the scale of the garden may lead to more options for aesthetic appeal like more probable ways in which a quality of the mathematical sublime might be achieved in the landscape.

Some of the Dutch open peat landscapes can be argued to offer the quality of the sublime. Figure 7-1 is an image of such a landscape at the Unesco World Heritage Site of Kinderdijk. However, that image conveys rather poorly the uniformity and magnitude of scale associated with the sublime,[6] which the experience of the landscape itself does possess. This difference in size has implications for the way landscapes and gardens are perceived. While gardens may be explored in hours, or days at most, landscapes need more time to be explored and thus need more imaginative powers to be constituted in the mind. In fact, mental maps of

4 Cooper, D.E., 2006, p.29
5 Miller, M., 1993; Hauxner, M., 2003
6 Brady, E., 2013, p.18, 36

landscapes may always have white areas.[7] If you were to imagine the area around your house within a five kilometre radius, there are bound to be gaps in your mental map. Things could be changed in these areas without you noticing it. Gardens are, if not always overseen in

Figure 7-1 The wide open uniform mathematically sublime landscape of Kinderdijk

one gaze, mostly known in their totality, whereas landscapes are often a loose collection of threads and patches, with lesser known parts as blanks in between. This is also a source of possible differentiation in judgments about designed landscapes. People may hold different positions on the quality of a landscape because they are familiar with different parts of the landscape. This partial character of knowledge of the landscape is something to be discussed when discussing the qualities of a landscape. Is the judgment based on full knowledge of the landscape, and if not, on which part is it based? The aesthetic quality of the garden depends on the immediate local qualities of the garden, which are probably more coherent than those of a landscape. The aesthetic experience of a landscape, more so than that of a garden, consists of the local environmental qualities plus the differences between those local qualities. The meaningful differentiation of characteristics within a landscape is a vital item for consideration in the design of landscapes and must be taken into account for an appropriate aesthetic appreciation.

There are also differences in ownership between the typical garden and the landscape. Gardens are typically owned by one person, or a small group of persons. Ownership of the landscape is divided between multiple owners, such as house owners, farmers, public bodies, etc. If the layout and maintenance of a garden are changed, this is considered a private matter for the owner. In the landscape public authorities generally have a broader responsibility for the appearance and maintenance of parts of the landscape and thus there is a public ownership. This ownership is formal, but also informal. Landscape design takes into account the passer-by, who experiences the landscape. As a consequence of the difference in ownership, the degree of publicness and the clarity of the boundaries, the biggest difference between the garden and the landscape is the greater amount of artistic freedom there is in the garden. More often than not, the only function gardens have is aesthetic enjoyment. Some gardens are also used to grow fruit and vegetables, but then mostly for private consumption and garden owners are usually not solely dependent on the produce from their garden. As a

7 Lynch, K. 1960, p.41

rule, the amount of investment and care spent on gardens per square metre surpasses that spent on landscapes, which gives garden designers more artistic freedom as it is possible to produce and maintain more elaborate structures. The artistic value and boldness of a designed landscape is necessarily bound by the framework of ownership, its publicness and the amount of enclosure provided by the boundaries. A degree of unity in the design that might be fitting on the scale of the garden may lead to blandness on the scale of a landscape. Similarly, variation that might be appropriate on the scale of the landscape might lead to a 'staccato' character in a garden. Originality, which might be appreciated on the scale of the garden and due to its attachment to one owner, might be deprecated on the scale of the landscape. Referring back to the previous character of the landscape, which might be fitting in the design for a landscape, might be unimaginative for a garden.

The garden designer might not actually produce a drawing before implementing changes and the gardener may just act more intuitively in the garden, moving plants around on the feel rather than in a carefully considered way. As the elements are smaller there is more room for experimentation and correction than in the larger landscape. In that sense, gardens can also be more extreme and experimental. If it does not work, it can be changed more easily. Gardens also tend to be changed in a more incremental way. In the landscape changes require commitment from different parties before they can be implemented.

Evaluating designed landscapes as gardens would lead to inappropriate evaluations as it would misinterpret different aspects of designed landscapes. As gardens and landscapes are related, they share certain characteristics, such as their responsiveness to the site, being vital and their openness to the sky. But they also differ in important aspects, such as size, ownership and control. These characteristics constitute consistent beliefs about the nature of designed landscapes, on which appropriate appreciation is counterfactually dependent. Not taking them into account could lead to inappropriate evaluations.

7.3 Designed landscapes compared to sculpture

Sculptures also share some characteristics with the works of landscape design. Sculptures and designed landscapes are three-dimensional works. Both are three-dimensional forms shaped by a creative mind to evoke certain experiences and both depend for their aesthetic appeal on the properties of materials unlike music or film that are more ephemeral. What is experienced, changes as one moves around a work; there is no privileged viewpoint for many sculptures, nor is there for landscapes. Although there may be more interesting viewpoints and ones that are less stimulating, it is often the interplay between different viewpoints that produces certain aesthetic experiences. So a design that looks good from just one viewpoint may be described as poor, while a work that works well from different points of view may be described as rich. When viewing a painting, looking at the back of the canvass rarely adds to the aesthetics pleasure. A few paintings offer new aesthetic experiences when looked at from a very oblique angle. *The Ambassadors* by Holbein contains a skull which is only visible when looking at the picture from a position almost at the side of the frame, but this is an exception. Most paintings are best viewed from a position in front of them at a distance that depends on the size of the frame. There is usually a distance from which the image as a whole is best viewed. Sculpture and designed landscapes actively encourage explorative

movement, which yields a sequence of aesthetic experiences that has a quality of its own. It is more than the eye glancing across the painting, it is a synthetic experience resulting from the combination of movement and sight. The sensation of depth in the sculpture in Figure 7-2 is linked to the changes in the visual perception that movement in front of the sculpture will cause.

There are also differences between designed landscapes and sculptures. Most sculptures can be described as objects in space. They are objects on the land, under the sky that one can look at from different angles and different positions.

A landscape is a structure that includes the land and the sky and that is experienced from within. This is not an absolute difference, as some sculptures are so big that one can be inside them. The work *Nimis* by Lars Vilks in Figure 7-3 is just such a sculpture, though one might also argue that this crosses the boundary with land art.

Figure 7-2 A sculpture by Atelier van Lieshout at the Warande near Tilburg

Figure 7-3 The complex wooden sculpture Nimis by Lars Vilks

Another difference between landscapes and most sculptures is that sculptures have quite distinct boundaries, whereas landscape boundaries are rather vague. The relation between the sculpture and its surroundings might be described as object and background, but the background is not part of the sculpture. Even if there is a sharp boundary between the actual plan area of a designed landscape and the surrounding landscape, there is a stronger connection between them than just as a backdrop. Evaluating designed landscapes like sculptures risks overestimating the artistic freedom and the room for interpretation involved. It would however point to the interactive three-dimensional qualities of landscapes that arise through movement. There is, however, a category of site-specific sculpture, which is treated in the next section on land art.

7.4 Designed landscapes compared to land art

Land art consists of landscape art, earthworks, nature art, green or ecological art and installations in the open air.[8] Examples of land art are the works of James Turrel, Maya Lin, Nancy Holt, Walter de Maria and Robert Smithson. Land art is probably the most comparable art form to landscape architecture. Land art like landscape architecture does not fit within the fine arts but would also fit within the broader definition of art provided by Zangwill. Ross claims that land art as artworks have taken the place of the large-scale garden.[9] Figure 7-4 shows the work *11 Minute Line* by Maya Lin situated at the Wanas Estate in South Sweden.

Figure 7-4 *11 Minute Line* by Maya Lin (Wanas Foundation)

Land art shares with landscape architecture its extension in time and space. Both activities deliver three-dimensional structures in space that are meant to survive over time, are open to the sky and subject to the variability of weather, seasons, long-term change, etc.[10] The deliberate framing of the sky, as found in the works of James Turrell, and the connections between important directions in the work and astronomical occurrences, as found in the works of Robert Smithson, are part of the creative repertoire of landscape architecture as well. What landscape design also shares with land art is its site specificity. Works of land art can interact in a meaningful way with their context,[11] for instance by being oriented towards certain temporal phenomena like the sunrise at summer solstice. Landscape designs can also frame certain phenomena beyond the boundaries of the plan area. There are also many similarities in materials used between landscape architecture and land art. A list of materials for a land art project might easily be confused with a list for a landscape design project.

There are also differences between land art and landscape design. Land art can intentionally aim to challenge one's perceptions and disorient the viewer; garden architecture can do this too, in the maze. Landscape architecture on a regional scale, however, needs to provide orientation. In the design of landscapes one needs to provide affordances for orientation. That does not mean that everything must be completely obvious, as this would lead to completely predictable and boringly obvious landscapes, but the opportunity to acquire a sense of direction must be there. A work of land art can be cleaned and restored,[12] which

8 Malpas, W., 2004, p.27
9 Ross, S., 1998, p.224
10 Malpas, W., 2004, p.33
11 Kwon, M., 2002, p.166
12 Van Saaze, V., 2012, p.66

is much harder for landscapes. A work of land art expresses a vision by the artist, an object set apart from the environment, although it interacts with it. Landscape is the expression of the whole environment; anything that happens in it or to it is part of the landscape. The major difference between land art and landscape, of course, is that land art does not have to be functional in any way. What might be allowed in a work of land art in terms of disrupting or challenging the senses may not be allowed in a designed landscape. Evaluating a designed landscape as a work of land art might lead one to overestimate the appropriate amount of artistic freedom. Aesthetic evaluations depend counterfactually on these differences between land art and designed landscapes.

7.5 Designed landscapes compared to architecture

Another art form that is comparable to landscape architecture in many respects is architecture. Works of architecture and landscape architecture are typically commissioned works. The investments needed to construct landscapes are too high to support the idea of the artist producing works of art and letting history be the judge. However, architects can design their own houses. Aalto and Frank Lloyd Wright spring to mind. While there are designer's gardens, like Derek Jarman's garden at Dungeness, designers landscapes are unknown, with the possible exception of the Gartenreich Dessau-Wörlitz, a landscape-size set of parks and gardens which like Versailles was made for a king. Other than that, there is only the fictional account of a non-commissioned work of landscape architecture: *The Man Who Planted Trees* by Jean Giono.[13] Neither money nor time allows for the production of art for art's sake in architecture, beyond the own house, and in landscape architecture beyond the garden. It is also not in the nature of architecture and landscape architecture to work without a client, even if it is an imagined one or oneself.

The relationship between functional and aesthetic requirements for both architecture and landscape architecture, as given in the brief or commission, tends towards the functional. The aesthetic aspect is to be filled in by the architect. The commission is thus generally open with regard to form. On the other hand, landscape architecture commissions, and architecture commissions for public bodies, tend to be overly specific on functional requirements. Both architecture and landscape architecture are characterized by representation before execution. As the actual building of works of architecture and landscape architecture tends to be costly, a design is prepared on paper first and proposals are considered before deciding on implementation. That means that evaluation takes place during the whole process of architecture, not just after the fact. In both architecture and landscape architecture the role of the representations is critical; their predictive value is a crucial basis for evaluation and subsequent decision-making.

There are also important differences between the two. One of the major differences between architecture and landscape architecture is their spatial dimensions. Valéry describes architecture as the art of the vertical versus the horizontal, or of height versus width.[14]

13 Giono, J., 1953
14 Valéry, P., [1894-1945] 2004, p.55; see also Quantrill, M., 1987, p.181

This position can also be found in how Schopenhauer describes architecture as the art of constructing something that will stand up and keep standing.[15] The object of design in landscape architecture is defined more by its width and depth. This is also why larger landscapes are harder to represent as models, which are more widely used in architecture.[16] In landscape architecture terms it would be the art of horizontality, or the art of width and depth. Even though a static observer might perceive height and depth as proportional, for the typical moving observer these proportions alter as their perspective shifts and it is the depth of the landscape that is really important. It is the unfolding of the landscape over time that reveals the depth, richness and qualities of the landscape. Gordon Cullen emphasized this when proposing his serial views of the landscape, in which landscapes are represented in a set of perspective drawings along a line of movement.[17] However, if one considers architecture as essentially producing indoor space, the same point could be made in architecture about the progression of internal spaces. Critical discussions on architecture also shift towards discussion of the interior.[18]

Another difference between architecture and landscape architecture is in the temporal aspects of their ontology. In architecture there is an emphasis on creation: the building produced by the architect comes into being through design. In landscape architecture the emphasis is on transformation: a landscape is already there and has to be changed and adapted.[19] As a landscape is extensive, it will be changed in parts rather than as a whole. This can be seen in Repton's before and after drawings.[20] Whereas landscape architecture is inherently vital and involves change because it works with natural materials, works of architecture are finished products and designed to remain more or less the same. Although most architects believe their work will only deteriorate through use,[21] architecture is generally seen as unchangeable. Till quotes Bataille saying that 'the presumed essence of architecture is the "cancelling of time".'[22] This is a myth. Works of architecture do change, not of their own accord as they are not composed of living materials, but they age and deteriorate. Works of landscape architecture age and can literally come into bloom – a building can turn into a ruin; a landscape merely transforms, as it is less easy to guess what is missing in the landscape. The development of a work of landscape architecture is a slow process. Trees take 50 years to really take shape. One would therefore expect a good tradition of developmental drawing to exist in landscape architecture, but this is lacking somehow. Due to this living material in landscape architecture its dimensions are not fixed over time. It changes appearance. And where change in architecture is driven by material innovation, in landscape architecture this is less prevalent. Again, these differences provide consistent beliefs about designed landscapes that will influence appropriate appreciation. Evaluating landscape architecture as architecture might, for instance, overemphasize the quality at the moment of delivery and underestimate the ability of landscapes to become more appealing over time.

15 Schopenhauer, A., 1818, p.477
16 Yaneva, A., 2009
17 Cullen, G., 1971, as cited in Carmona, M. et al., 2010, p.133
18 Malnar, J.M. and Vodvarka, F., 1992, p.12; see also Kuo, J., 2013
19 Von Haaren, C. et al., 2014, p.161
20 Repton, H., 1792–1812
21 Brand, S., 1994, e.g. p.2
22 Till, J., 2009, p.77

7.6 Designed landscapes compared to photography and film

Another set of art forms that landscape architecture can be related to is the visual arts of painting, photography and film. Although architecture is often compared to music, Pallasmaa thinks it is most related to film as 'the ground of both art forms is lived space'.[23] The relationship between landscape architecture and painting is often emphasized, if only on etymological grounds, as the English word landscape is derived from the Dutch word for the painting of a landscape. [24] Ross describes five ways in which a view as seen in a garden can be said to resemble a painting: the design of the garden copies the painting; the garden merely alludes to the painting; when designing the garden the designer was unconsciously influenced by the painting; the garden and the painting are linked by a longer chain of influence; or the likeness is accidental.[25] The strange thing is that a single view as it can be had in the garden is likened to the painting. In fact, any view is very selective. To be precise, there is more of a likeness between a photograph made in the garden and the painting, rather than between the garden and the painting. It only works when one has a scenic interpretation of aesthetic appreciation of landscapes, however within the more appropriate environmental framework, as provided by Carlson for natural environments, this likeness dissolves

The painting analogy of landscape is influential, but there are also other conceptions of landscape proposed by Tilley and Ingold[26] that are more useful for landscape architects to work with. The archaeologist Tilley holds a wider phenomenological view on landscape, involving embodiment of the perceiver in the landscape. He tries to imagine the landscape he explores from the point of view of the user, rather than from the outside view of the scientist. The anthropologist Ingold holds a view of the landscape, based on his many observations of human behaviour, as a place where people act. He focuses on the engagement of people with their environment through hunting, etc. Their studies span human–landscape interactions over millennia, rather than being framed by a conception of fine art of the last two centuries and their point of view is more in keeping with the phenomenology of landscape and hence more appropriate.

A characteristic that landscapes share with films is that both present their observers with visual stimuli in the form of changing images and with sound stimuli. However, the order of the unfolding of vision in the landscape is directly connected to kinaesthetic clues from the moving bodies and accompanying smells. In films this is not normally the case. Pictures can be studied for all their details, but there is an end to the information contained in a picture. In landscapes there is always new information to be found. Pictures are static, whereas landscapes change over time. Film transcends that boundary of the static in its appearance, but in film the director prearranges the sequence of events. Through artistic means such as the direction of the events and the montage of film fragments the film director can strive to achieve certain aesthetic goals. In landscapes people compose their own story by choosing the route they wish to travel. One would need direct control over the route followed by the observer for a landscape to be more like a film. Moreover, such an experience of a particular set of scenes would only be equivalent to a one-take film, in which no cuts have been made in the montage. Such a path of movement can be designed in gardens, but even in gardens mostly paths connect and allow for different routes. In landscapes there is no such

23 Pallasmaa, J., 2005, p.129
24 DeLue, R.Z. and Elkins, J. (ed.), 2008, p.54
25 Ross, S., 1998, p.71
26 Tilley, C., 1994; Ingold, T., 2000

opportunity to restrict movement to one specific route out of the available network. By offering choices and opportunities, authorial capacities over the experience of landscape are relayed to the public. Evaluating designed landscapes as film would overestimate the amount of control over the order of experiences and underestimate the active role of the observer.

7.7 Conclusions

The comparison with the visual arts provides another set of consistent beliefs about the nature of designed landscapes and thus with the foundation of appropriate appreciations of designed landscapes. Landscapes share with sculptures their three dimensional shape. For a moving observer this leads to changing perceptions of both sculpture and landscapes. Landscape designs are close to land art in terms of material and extension. Landscape designs are close to works of land art in terms of an appreciation of responsiveness to site. But whereas landscape designs are to offer orientation works of land art can also play with disorientation. Landscape designs are close to architecture in terms of being applied arts, but differ in terms of being a structure rather than on object. The appropriate aesthetic evaluation should look for comparisons more to films than to pictures, but the amount of control over the sequence of scenes is delegated to the viewer rather than the designer. These points need to be considered for appropriate aesthetic evaluation. Comparing artworks and designed landscapes also forms a prelude to the phenomenology of designed landscapes.

Part III

The phenomenology of designed landscapes

8 Designed landscape, the perceived

8.1 Landscape as shaped between perceiver and perceived

In Chapter 2 it was shown that some people hold the belief that landscapes are visual things, to be admired from a distance while standing still. This scenic conception of landscape was shown to be inconsistent with the truth of landscapes on a prima facie level. Aesthetic evaluation was shown to be counterfactually dependent on this belief. Using the scenic definition could thus lead to inappropriate aesthetic evaluations. The previous part examined how designed landscapes come into being: the ontology of the designed landscape. The chapters in this part discuss the way that a designed landscape presents itself to human experience: the phenomenology of the designed landscape. How does a designed landscape present itself to a human observer, or conversely, how is the experience of a landscape acquired and processed by a human being? An understanding of the phenomenology of designed landscapes will provide a further set of consistent beliefs on which to base an appropriate aesthetic evaluation of designed landscapes.

As an object of aesthetic appreciation, landscape is not conceived of as a space, an objective container perceived from nowhere/everywhere, but a place, a human environment with the human being as its centre of sensuous experience.[1] However, places are generally conceived of as smaller, directly perceived and experienced locations, whereas landscapes are more extensive. The concept of landscape retains the subjective and centred character of place, but stretches beyond the immediate accessibility of place. Landscapes may best be understood as a sum of places[2] knit together by the actions of persons over time. This can be referred to as a cognitive collage.[3] This sensuous relationship between people and landscape marks a return to aesthetics as the science of that which is perceived by the senses, as it was originally conceived by Baumgarten.[4]

Designed landscapes can be experienced in different ways. Designed landscapes can be experienced in remembrance, directly or in the imagination. The description of the ontology of designed landscapes in the previous chapter has shown that imagination and remembrance are also involved in the experience of designed landscapes. Designed landscapes start their life as representations on paper that stimulate the imagination, while remembering places that make up a landscape builds the experience of landscape. Evaluating designed landscapes calls upon remembrance of other experienced landscapes. The experience of landscapes in imagination and remembrance is only dealt with cursorily here. The main focus in this thesis is on the phenomenology of the direct experience of landscape.[5] A description of human–landscape interactions can be compiled which will go far beyond the basic misconception that landscape is merely scenic.

1 Von Uexküll, J., 1934, p.70
2 Casey, E.S., 2002, p.271
3 Tversky, B., in Robbins, P. and Aydede, M. (ed.), 2009, p.207 and Holl, S., 2006, p.130
4 Baumgarten, A.G., 1750
5 In this chapter I sometimes use 'landscape' instead of 'designed landscape' as some of the descriptions are equally true for vernacular landscapes.

The phenomenology of landscape develops between a perceiver and a perceived. Even though this is an artificial separation, as the one cannot exist without the other,[6] they will be treated separately in order to articulate different points about the phenomenology of landscape. Both perceiver and perceived partake in what Merleau-Ponty describes as 'The Flesh',[7] the web in which the perceiver can only perceive when he or she can also be perceived. The human being can only perceive the world because 'he is of it'.[8] As Barbaras states it: 'The subject for whom there is a world *is itself part of the world*.'[9] Although the descriptions of the perceiver and perceived in this chapter are separate, in reality they are always one, rather than simply being a pair. This is different from the scenic perspective on landscape, in which the viewer is deliberately placed outside of what is perceived, at a distance. It is also different from the practice of representing landscapes, which rarely includes the perceiver. In fact, even having the shadow of the photographer in the frame is ordinarily considered to be a faux pas. In this thesis, the perceiver and the perceived are considered to be inseparable. In the next section, on the perceived, the perceiver is not explicitly mentioned, but is implicitly present.

8.2 The perceived, the spatial characteristics of landscape

Landscapes are surfaces for human beings. Other than birds, which occupy the three-dimensional realm of the sky, or fish, which occupy the three-dimensional volume of the sea, human beings dwell on the surface of the earth in a thin layer of atmosphere – a more 'two-dimensional' space. People are ground dwellers. They do not fly or swim, at least not permanently. As Heidegger says, people dwell where the earth and the skies meet.[10] The characteristics of that surface are dependent on, but not determined by, what is below and above it. The surface of the earth is porous. What falls on it may seep into it and what is underneath may feed upwards. People use underground resources like gas, coal and water, and adapt the topography of the surface. For animals, the surface is permeable. Human beings live out their lives on top of that surface. They live in the air above the ground, through which they can move with ease. Even though some people may have their homes underground in caves, their landscape is the surface, outside. It is the surface on which people move.

That surface of the world seems to envelop them. Although science tells them that the earth is a giant sphere and so it curves away from them,[11] in experience the world seems to be curved towards rather than away. In human perception, close to the ground, the earth seems to hold us like a cup. There is no cover above and science tells that the atmosphere and the universe beyond stretch away without end, but people still experience a skydome, blue during the day and black and covered in stars at night. In opposition to the world of science, the world as experienced is experienced as concave rather than convex.[12] Paper representations of landscape are horizontal and thus are neither; the observer is detached and floats above it.[13] The reality of experience on the surface is the reality of landscape.

6 Merleau-Ponty, M., 1968, p.137
7 Merleau-Ponty, M., 1968, p.127
8 Merleau-Ponty, M., 1968, p.135
9 Barbaras, R., 2006, p.70, authors italics
10 Heidegger, M., [1954] 1971, p.147
11 Ingold, T., 2000, p.209
12 Shepherd, N., 1997, p.7
13 Ihde, D., 1990, p.67

Aesthetic evaluations that rely on map-based observations may not be experienced on the surface. Things which appear next to each other on the map are in fact behind each other in the field. Their relative position can be seen at a glance on the map, but in the landscape it takes movement over time to discover this relation. Things that are next to each other in the space of the map become related through time in the landscape. Stuck between the hedges on Walcheren, the open fields next to me were lost from perception, even though on the map they were right next to me. Changes in those fields which might seem to affect my aesthetic experiences on the map do not really affect my experiences in the field. However, as a human being I have the ability to read the map and this might lead me to realize there are changes behind the hedge, which, although invisible at the time, might influence my experience. Other sensory experiences might be affected through the visual barrier of the hedge, such as sounds and smells, but these are rarely represented on maps. For appropriate appreciation, the experience from the surface is the standard for aesthetic evaluation.

The surface of the world is not a flat, even plain – even though living in the Netherlands one might be tempted to think so. Human beings do not live in Flatland, the two-dimensional world described by the mathematician Abbot.[14] The surface of the world is folded. The folding of the habitable surface, over hills and mountains, limits the extension of experiences across the landscape. It limits visual and auditory impressions and can, through the manipulation of air currents, influence smells. As moving against gravity takes a lot of energy, the more vertical the landscape is, the more movement is restricted and the less use it has for human beings. The more vertical a surface is, the less developed (altered) and consequently the more natural it will be. Conversely, the more horizontal the landscape, the easier it is to move across it and the more intensive its use will be. There is thus a more serious problem with representations of landscapes on paper, as this paper is mostly flat and the projection is from above. This is well suited to the representation of the horizontal, but poorly suited to representing the vertical. In the incised plain of the province of Limburg in the Netherlands the most natural places, the hollow roads, are poorly represented, whereas the cultivated places like the plateaus are represented more clearly.[15] The cultural is over-represented on the map at the cost of the natural. The vertical, which is perceived best by an upright, forward looking observer in the landscape, is what is represented worst on the map. Even though relief can be presented by topographical contour lines, this has its limitations and its own hermeneutic complexities, which emphasizes certain choices in map-making, [16] For example, the intervals between contour lines is a choice which can give rise to cartographic entities that cannot be found in the real world. Fictional beings come into existence, analogous to the 'face' on Mars, that are only generated by the technology to capture it.[17] These beings should not play a role in aesthetic evaluations of landscapes or of imagined future environments.

Furthermore, the curved and folded surface of the earth is not empty. It is populated by animate and inanimate objects. Animals and human beings are animated beyond the level of things.[18] They move about the surface of the earth. Animate and inanimate objects fill the vertical world with an endless complexity of shapes of moving objects of all sizes. It is

14 Abbott (1884) gives a description of Pointland, Lineland and Flatland in his mathematical fairytale *Flatland*.
15 MacFarlane R., 2007, p.218
16 Such as the interval between contours
17 The more accurate pictures taken by the Mars Global Surveyor dispelled the idea that there was a face on mars, as was suggested by images taken by Viking 1.
18 Heidegger, M., [1954] 1971, p.21

these objects that are important to human beings,[19] rather than the space in which they are situated. In Gestalt psychology several laws of visual perception have been formulated to explain how people make sense of objects. Laws of figure-ground assignment, proximity, common fate, similarity, continuity, closure, etc. help people to make sense of the world. They describe how people identify objects from all the ever-changing sensory stimuli.[20] People describe seeing one object move behind another, but the visual stimuli are simply that one blot of colour melts at the edge of another coloured field and flows out on the other side. It is only through action that people can make sense of these phenomena.[21] On the surface of the world there are objects, and combinations of objects make boundaries to experience. Human beings are themselves also objects in the world.[22] Others see them as animated objects in their world.

The curved and populated surface of the landscape closes in on the perceiving subject. It is a surface to which human beings are bound. It is covered by the sky, folded and populated by objects, which further enclose the perceiving subject.[23] The landscape as perceived from one location is thus bound by a horizon. This describes the landscape as it is presented to an animal, a landscape that is the immediately relevant context.[24] Human beings share with animals the possibility of moving their own body to change its setting. However, the human animal is not just physically free, but also mentally free from this immediate context and intellectually open to the wider landscape beyond the horizon. Humans are free of the limitations of the actual landscape and also inhabit a possible landscape. They are mentally free of the present and can mentally travel into the past and into the future of the landscape. The boundaries of the landscape are thus transparent to human beings.[25] Landscapes are surfaces wrapped around them, but these surfaces can be pierced. Ross describes this with respect to the design of gardens as the notion of 'twofoldness'.[26] While people are in the landscape, they are in a narrow landscape, at one location determined by their immediate perceptions, bound by the horizon of the senses, but at the same time they are in a wider landscape. Certain landscapes can connect well between the immediate perception and the conception of what lies beyond; other landscapes can be strongly contained. Both types of environments can be found in the drawings of Walcheren. Landscapes that are well connected offer affordances beyond their limits. Contained landscapes can offer privacy and intimacy by closing off the wider landscape. How the design of a landscape deals with these limits is a matter of choice, and a choice to be evaluated. Most of the time, landscapes offer clues to what lies beyond their limits. Besides the influence of the other senses, this is another reason why the scenic definition of landscape is not useful for the appropriate aesthetic evaluation of designed landscapes, as it is unlikely that a designed landscape can be seen in its entirety from a single place. There is no place in Walcheren where one can oversee the full 216 km2. Landscapes are simply too full of boundaries to be evaluated from one point. Appropriate aesthetic evaluations must take this multiplicity of experiences into account.

19 Tversky, B., in Robbins, P. and Aydede, M., (eds), 2009, p.202
20 Wolfe J.M. et al., 2009, p.82-88
21 Noë, A., 2004, p.18
22 Ittelson, W.H., 1973, p.12
23 Clark, K., 1949, p.1
24 Patočka, J., 1998, p.32
25 Comparable to Gadamer's notion of the horizon as a boundary that can be crossed (Gadamer, H.G., 1975, p.301)
26 Ross, S., 1998, p.178. Ross bases this notion on *Painting as an Art* by Wollheim, R. (1987, p.47).

Landscapes have horizons, but people can mentally and physically pierce the horizons of their landscape. Science tells us that the surface of the earth is finite, but when moving across the globe human beings experience the landscape as endless. One can keep moving across the surface of the earth without meeting a definitive boundary. Unlike the main character in the film *The Truman Show*, where Truman is locked in a studio where the landscape ends at the walls, people are not locked in a box. Human beings come up against boundaries in the sense that the surface presents difficulties and obstacles to easy movement, such as mountain ranges and the sea, but as these can be overcome all places are nested in landscapes – and all landscapes are nested within other landscapes. The features of any particular landscape are therefore always experienced against the context of other landscapes. Looking into the description of the world of experience, Barbaras makes the point that 'appearing is appearing in the midst of something else'.[27] Indeed, landscapes are not isolated from other landscapes by something non-landscape in between. If this is so, then a designed landscape is part of something else, which means that context is an important factor when considering the experience and aesthetic appreciation of a designed landscape. Any landscape therefore has peripheral qualities[28] that are imperceptible from the actual location, but that are present as a mental frame beyond that immediate sensuously given presence. Walcheren has the qualities of having been surrounded by the sea,[29] even though the sea itself is imperceptible in most locations. Human perception is distracted by future affordances offered beyond the immediate surroundings. It is specific for human experience of the landscape that it reaches beyond the perceiver's immediate sphere and although this may be not unique to human beings, it is at least characteristic of human beings. Bees are known to communicate the location of food, but this is limited to transactions of a functional nature. The human ability to communicate allows people to relate easily to environments far away and this knowledge about other places also structures the evaluation of what is given in a particular landscape. Although I like the forest near our house, its quality is slightly diminished by memories of older, wilder, less disturbed forests elsewhere. On the other hand, its quality is increased by my knowing that its size allows for several days of uninterrupted forest walks. Appropriate aesthetic evaluations of landscapes always take into account this contextuality of landscapes. The qualities of Walcheren were set of against those of the new polders by its designers.

The folded, populated and thus enveloping character of landscape as the meeting place of sky and ground for the human observer should be recognized and taken as the basis for appropriate aesthetic evaluation. The urban design for the Kattenbroek quarter in the Dutch city of Amersfoort contains a large circular road, which also featured prominently in the design drawing and aerial photographs (see Figure 8-1).

Figure 8-1 Aerial view of Kattenbroek

27 Barbaras, R., 2006, p.63
28 Ittelson, W.H., 1973, p.14
29 Changes in the landscape brought about by human action have, over time, connected the island to the mainland.

However, this circle in the design for Kattenbroek is very hard to experience in the field. Due to its scale in the field it appears at most as merely a curved street (Figure 8-2). The circle can be constructed in one's memory by walking along the road through the landscape. Nevertheless, I wonder whether most people would not be surprised to arrive back at their starting point upon following what might appear to them as just a curving road.

In contrast, the circular croquet lawn at Castle Drogo in Devon in the UK is perceivable as a circle due to its modest scale (see Figure 8-3). The scale of design is here in unison with the scale of perception in the field.

Figure 8-2 Street view of the circular road in Kattenbroek

Figure 8-3 The croquet lawn at castle Drogo

The manipulation of the scale of the map allows for the suggestion of shapes. Certain shapes come into being on the map, due to the scale and projection, which cannot be experienced in the real world. In reality the view of large shapes is distorted and is blocked by the curvature of the surface and the existence of vertical objects higher than the observer. One can imagine how aesthetic appreciation of Kattenbroek depends on that circle in the design. If however it cannot be experienced in the field that might sway appreciation for the design. If aesthetic appreciation depends counterfactually on taking this into account the view from the ground, then this should be taken as a part of appropriate appreciation.

8.3 The perceived, the temporal characteristics of landscape

Besides spatial characteristics, landscapes have a temporal dimension. They exist not only in extent, with width and depth, but also have a temporal existence.[30] Landscapes are a 'now' that is the borderline between a past landscape and a future landscape. The designed landscape in particular has a past. The typical development sequence is that natural environments are first transformed into vernacular landscapes, and then as pressures on the vernacular landscape increase, design is introduced as a way to deal with changes in the landscape. The vernacular landscape then changes into a designed landscape. The description

30 Corner, J., 1992, p.147–148

of Walcheren in Chapter 3 illustrates this development. It also shows how the designed landscape is still connected to that older vernacular landscape and even to the natural environment that existed before. There is, however, no reason why a natural environment cannot be changed directly into a designed landscape. An example of this is the Beemster, a polder north of Amsterdam. In 1612 a natural lake was drained by wealthy merchants from Amsterdam and turned into a landscape of fields and farms, carefully planned and laid out. All the plots are square, in accordance with the aesthetic tastes of the time. It is a peculiarity of the Dutch landscape that large areas have taken this course of development.[31] Designed landscapes can also come up for redesign after a certain time, as happened in the designed landscape of Walcheren. The lifeline of a landscape, its biography, influences the aesthetic appreciation of that landscape. The Beemster contains no references to a preceding vernacular landscape, but knowing its history, this is not a fault or omission. Descriptions of the Beemster which refer to a lack of references to an earlier vernacular landscape, for example by a critical regionalist, would therefore be based on an inconsistent belief and be inappropriate. Appropriate evaluations are counterfactually dependent on considering the role of time. The aesthetic value of the patterns of planting on Walcheren can only be understood completely by knowing the biography of the landscape. The grounds for the authenticity of the contrast between open spaces and more enclosed areas lie in their pre-design existence. Even though the exact pattern has not been retained, the present structure of plantings is still linked to earlier distribution patterns. The designed landscape is more a transformation of an older landscape than a new creation and how the design has dealt with the past is a matter for appropriate evaluation.

The landscape that people experience today also contains elements of older landscapes produced by their fathers and grandfathers and the many generations before. Most of the larger trees seen in landscapes anywhere today were planted by previous generations. Dutch landscapes like the Veluwe can be understood better by considering their past. The central Dutch forest landscape of the Veluwe was planted at the beginning of the 20th century with pine trees to provide timber for use as pit props in the coal mines of Limburg. The resinous wood bends, but holds its integrity rather than snapping suddenly. The mines have long since been closed, but the pine forests (Figure 8-4) are still standing.

Figure 8-4 Pine production forest on the Veluwe

What is experienced today in such a forest can more fruitfully be understood against this historical background. The design of a new landscape is set within an earlier landscape, but its appreciation may be for an entirely different reason than originally planned. If the forest was being evaluated as a timber production area for the mining industry it might be evaluated as outdated. However, the pine forests now provide a recreational landscape for the former

31 As reflected in the English saying 'God created the world, but the Dutch created Holland'

mine workers enjoying their pensions. An evaluation of a landscape needs to consider the timeframe in which the design was made and its original goals. Modern problems with farming equipment on the roads in Walcheren were not foreseeable for its designers. Even though this problem interferes with the otherwise positive aesthetic appeal of this landscape, it has to be seen in the light of the time in which it was designed.

The designed landscape has a past and a future and is dynamic. It also has a present dynamic on a much shorter timeframe. The experiences to be had in a particular landscape vary according to the time of day, seasonal changes, etc. This means that what people experience in the landscape at a certain moment is always indexical: their experience of a landscape is linked to a temporal index. Landscapes should therefore be evaluated within a wider temporal context; otherwise someone who had experienced a certain landscape only at night might evaluate it as rather dark, which seems nonsensical. A proper evaluation of a landscape needs to consider its appearance during the day as well as at night, but as the daytime experience is what is seen most by observers, this is most relevant. Correspondingly, in order to fully and appropriately appreciate a landscape, one should evaluate a landscape through all the seasons. An appropriate aesthetic evaluation of a designed landscape has to go beyond the immediate experience of that landscape under a thick blanket of snow, for example. Observers have to look through the indexical nature of the experiences of the landscape. The landscape is not only a string of places, but also a string of moments. In some places, like estuarine landscapes, this is particularly obvious (Figure 8-5). The same landscape may feel, smell, look and sound different at different times of the day.

Figure 8-5 Landscape as a string of moments in time; Tuckenhay in Devon

In order to appreciate a landscape appropriately one has to look through the temporal changes in the landscape, rather than appreciate it as a landscape at a specific moment in time. This can be achieved by repeated visits at different moments, or it can be done through imaginative variation. The fact that all environments, including designed landscapes, are changing, is in itself a source of aesthetic appreciation. It is this ever-changing, ephemeral aspect of the landscape which is most likely to keep the attention over a long time, rather than symbolic meanings. As Ross states, 'How often walking the circuit at Stourhead can one profitably think of Aeneas and his journey to the underworld, which it was designed to evoke?' [32] For one thing, the presence of the tulip tree on the island in its autumnal colours is likely to attract one's attention. It is nice to explore the story of Aeneas as portrayed in the garden, but at some point the attention to the landscape as it is will take over from the inserted meaning of the landscape.[33] In repeated visits it is the sensory qualities of landscapes that offer an ever renewing spectacle for experiences.

32 Ross, S., 1998, p.163
33 Treib, M., 2011, p.112

The now of the designed landscape in particular has an intentional character. The now of the designed landscape as experienced is a choice from a range of alternative nows that could have been. The design of a landscape must weigh these different opportunities that a landscape has had. The now that is must be weighed against the now that might have been, as it is the fallible result of a choice. From this consideration lessons may be learned for future landscape plans. The quality of being chosen is a quality in the evaluation of designed landscapes that is absent in natural environments and less important in vernacular landscapes. For an appropriate evaluation, the now of the designed landscape must be evaluated against other nows that could have been. If one looked at the designed landscape as the only possible outcome of natural process or misunderstood the design as the only right result of a scientific process, one would be less likely to consider the possible alternatives. Considering how things might have been done differently, and possibly better, is a realistic avenue of investigation in the evaluation of designed landscapes.

Landscapes have a future. As the past has shown, certain aspects that seem important in the landscape can change almost overnight. Examples of large-scale changes in landscapes due to changes in farming techniques and technological innovations could be given for different parts of the world. There is no reason to believe that landscapes will become static in the future. Things perceived as indispensable in the landscape of today may be redundant at some point in the future. The way a designed landscape can deal with these new opportunities as they arise and allow for dynamics is important for the evaluation of the quality of that landscape. However, the increasing rate of change in the landscape may put certain landscape values under pressure. Trees are slow growers and certain animal and plant species depend on massive old trees as their habitat. To ensure these species retain their habitats, landscape designs also need to provide some stability for trees to grow and mature amid the more rapid changes affecting the landscape. Landscapes must therefore also be evaluated as containers for future changes, for their resilience and ability to adopt future changes, if they are to be evaluated appropriately.

The temporal aspects of landscape are poorly accounted for in the representations of designed landscapes.[34] Most representations of landscapes are static, such as the ones found in the LAE books. If time is accounted for, this is usually shown as a set of 'snapshots' every 10 or 20 years in the form of maps of the development of the design. It is rare that such sequences are produced for perspective sketches. Even the dynamic present is poorly represented in the visualizations. The design visualizations may include an occasional night view or rainy view, but mostly the sun is shining.

When aesthetically evaluating a landscape, the temporal character of landscape should be considered. An example can illuminate this. I find parts of the English rural landscapes typical of the Midlands, as can be observed from the M1 north and south of Leicester, to be very appealing. The appeal of this landscape is partly down to the presence of large oak trees in hedgerows. They provide detail to a landscape that would otherwise be coarse and could be experienced as tedious. For me, the present landscape has a positive appeal. If this were a landscape painting I could count on that landscape staying as observed. The appeal of the real landscape, however, is diminished when I realize that most of the large trees are very old and will die in the near future. As there are no younger trees, in the future it will turn

34 Miller, M., 1993, p.47

into a rather dull hedgerow landscape. The landscape today is an aged or fatigued landscape. When I realize that the trees that should take the place of these old trees are missing, my appreciation of that landscape is diminished. There should be younger trees already growing to fill the gaps that will appear when the old trees die. If I believe that this landscape is atemporal and fail to realize that landscapes develop over time, my aesthetic evaluation of the landscape would be more positive than it is now in the full realization of its temporal nature. On the other hand, somebody else looking at that same landscape from a more functionalist perspective might abhor the present landscape because of the shadows cast by the trees on the fields. In the functionalist view the evaluation would be more positive when taking the changes over time into consideration than looking at the landscape as it is now. As landscapes, in contrast to paintings of them, do change, age and mature, the belief that they do not is inconsistent with the character of landscape. The aesthetic evaluation of a landscape is thus counterfactually dependent on a belief in the temporal nature of landscape, as believing in disregarding the temporal character of a landscape can change one's aesthetic evaluation of that landscape. One should take the temporal nature of the landscape into consideration. For an appropriate aesthetic evaluation of a designed landscape in accordance with the AAP-DL, it is therefore necessary to consider the landscape beyond the moment over a longer timeframe.

The vitality of landscape

Landscapes have a vitality of their own, changing in response to both physical and biological processes in different areas and to the interaction between the various parts of the landscape. Designed landscapes are managed landscapes. Managed landscapes often have a vitality that tends, when left to its own devices, to drift away from the shape it has been given by human beings. Designed landscapes are heteropoetic[35] systems in which the shape of the landscape is a combination of the vitality of natural elements and of human influence and management. This forced shape is related to the functionality of the landscape, for instance for agriculture or for other functions. The designed landscape is a product of ideas and human action, but underneath the management there are living systems. When left alone landscapes will revert to nature, which can be described as an autopoetic system,[36] a system which can reproduce itself. The vitality of the landscape has ethical consequences, because changes in the landscape influence other people and the animals and plants people share the landscape with. The ethical considerations involved in landscape are not without consequence for aesthetic evaluations. Certain choices, such as the American preference for green lawns, are known to limit the space that is available for animals and plants.[37] Should one appreciate landscapes that have an adverse effect on animals and plants? This consideration has its counterpart in architecture. Admiring the pyramids, one can also wonder about the health and safety of the workers that built them. Although nothing can be done about that now, care for the fruit of their labour at least honours their efforts. Maintaining a state of affairs in a landscape which denies certain plants and animals a place to grow is something one can change today. The fact that landscapes do not just represent the lifeworld of plants and

35 Thompson, E., 2007, p.98
36 Thompson, E., 2007, p.98
37 Mozingo, L.A., 1997, p.46

animals, but in fact are the lifeworld, ties aesthetic evaluation in with ethical concerns. On the other hand aesthetical concerns for landscape also imply ethical concerns; our care for fellow furry animals far outstrips our concerns for rare snails.

Moreover, adherence to a certain shape takes effort, and maintaining different shapes takes different amounts of effort.[38] Maintaining a French formal garden takes more human energy input than an English landscape garden, although the latter still takes effort to maintain. This effort in maintenance is where aesthetics is linked to sustainability.[39] The amount of effort spent on maintenance must be considered in an aesthetic evaluation, particularly for large landscapes. If the aesthetic goal for a landscape takes a lot of effort to achieve and maintain, that effort must be assured. Moreover, the aesthetic appeal of certain high maintenance environments lies in the realization of the care gone into them. Some Japanese gardens, for example, require highly intensive and painstaking efforts to maintain. Neglect in management of the landscape is often cited as having adverse aesthetic impact.[40] Evaluating a designed landscape one may wonder whether the design is sustainable, both in terms of its concern for other species and in terms of the management input needed to keep things as they are. For some, the beauty of the green lawn may be diminished by concerns over the lack of biodiversity and the wasted effort in maintenance. Others may laud the unity achieved and respect the effort put in. Aesthetic evaluation thus depends counterfactually on taking management into account. However one may value the outcomes, the matter of management and the efforts made to realize a designed landscape is a matter for reflection in appropriate aesthetic evaluation.

When evaluating a design proposal the amount of maintenance needed for a certain design to come to fruition and the amount of maintenance that can be given to it can be an important consideration. Designed landscapes are subject to management, which pushes them from an autopoetic, self-organizing vital system towards a heteropoetic system.[41] When evaluating designed landscapes, consideration should be given to their vitality, which drives them towards a different shape. Evaluating designed landscapes without an eye for their vitality would be grounded in an inconsistent belief about designed landscapes. Could one's aesthetic valuation of a landscape change if this belief about the vitality of landscapes is changed? Suppose that someone visited Walcheren and saw the windblown trees in the dunes and mistook them for elaborately maintained bonsai trees. This person's opinion of that landscape might be either appreciative or deprecating, but whether that shape is the vital result of wind versus tree growth or the result of many hours of careful human pruning would matter. Whether these shapes are testimony to the vitality of the oaks, or the result of the drive to control plant life by human beings, matters for appreciation. Similarly, keeping the hedges along the roads in Walcheren in shape takes a lot of maintenance. Their shape speaks of the effort and care lavished on them. This can be appreciated or not. If you believe that these hedges just remain as they are without any work involved, you would miss out on an aspect of the designed landscape. Thus, the appreciation of this designed landscape depends counterfactually on the belief that designed landscapes are vital. The vitality of designed landscapes should therefore be taken into account if one wants to evaluate designed

38 Jackson., J.B., 1984, p.8 states it thus: 'A landscape is thus a space deliberately created to speed up or slow down the process of nature.'
39 Eaton, M. 1989, p.178
40 Coeterier, J.F. 1987, p.87
41 Bachman, L., 2012, p.7

landscapes according to the AAP-DL. The AAP-DL states that all counterfactual dependent beliefs about a designed landscape should be considered in appropriate aesthetic evaluation as they may change one's appreciation of that landscape.

Everyday environments

Designed landscapes as they are perceived have the character of everyday environments. Most people occasionally explore new environments during their lifetime, but often they tend to remain in a landscape for long periods. Nowadays the possibilities to move around have increased with the bicycle, train, car and air travel. Still many people stay in one environment for long periods, which has consequences for the aesthetic evaluation of that environment. Saito has pointed to the importance of this everyday character of the environment.[42] She points out that the aesthetics of the everyday environment differs from that of the spectacular artwork. The aesthetics of the artwork can be detached from life and as a consequence aesthetics can become detached from daily life and thus less worthwhile.[43] Designed landscapes like Walcheren are not just places one visits, but also places where people live their everyday lives. Saito points to the transient nature of the everyday environment. The everyday landscape is the physical accompaniment to people's daily routines.[44] The experience of places depends on the postures[45] of the body and its daily movement in space. The designed landscape as an everyday environment is partly shaped and altered by daily routines, tying it even closer to those routines. For example, the views across the fields in Walcheren are linked to the simple entrances to the fields for agricultural vehicles. However, continual exposure to the everyday landscape also leads to blindness to its characteristics, like its beauty. Human beings look at landscapes in a way that Benjamin describes in relation to architecture: absently and in a state of distraction. [46] In the method for observing the Walcheren landscape described in Chapter 3, the everyday character of the experience was emulated in the first walk, which was just a walk, whereas the second walk encouraged an aesthetic attitude. This aesthetic attitude can be adopted, but is not always adopted. Repeated movement accustoms the body to a certain basic landscape; this is considered to be the reference, the centre of the world. The familiar landscape becomes the zero point landscape. This character must be taken into account for appropriate aesthetic appreciation.

The Walcheren landscape is not always spectacular. But who would want to live in a spectacle? Who would want the thrill of the rollercoaster every day of one's life? People do not want an everyday environment to be as exciting as an amusement park, where one does expect the spectacular. Knowing that the designed landscape is an everyday environment tempers one's expectations and can influence aesthetic evaluation. It would not have been hard for the designers of Walcheren to design something more spectacular. Adding evergreen trees to the mixture of the hedges, for example, would have made the landscape more dynamic. Adding some exaggerated height differences in this flat landscape would have been another easy route to the spectacular. But they chose not to do so in view of the ordinariness of

42 Saito, Y., 2007, Everyday Aesthetics
43 See also Schusterman, R., 2000, p.49, following Dewey
44 Cresswell, T., 2003, p.273
45 Reed, E.S., 1996, p.122
46 Benjamin, W., 1974, p.41

this landscape. Keeping in mind this everyday character of the designed landscape influences designs and our appreciation of them. It is a part of appropriate appreciation as this appreciation counterfactually depends on this belief.

An everyday landscape is usually perceived from a certain centre, where the home is. Research in landscape preferences has shown that people have a tendency to appreciate the landscapes they grew up in.[47] This is because people know their way around these landscapes to the point of a certain predictability, which makes them feel comfortable. This character of the environment is described by Husserl as the lifeworld.[48] Steinbock has examined Husserl's diverse descriptions of the notion of the lifeworld.[49] One of those describes the lifeworld as the realm of subject-relative truths. It is this notion of the lifeworld which is easily forgotten by landscape architects as they design landscapes from the outside in. Subject-relative truths are only accessible through interactions with the public and do not appear in scientific literature about landscapes. The concept runs counter to scientific approaches to landscapes, as promoted, among others, by McHarg and LaGro. Similarly, Bell advocates this scientific approach to landscape in his book *Landscape: Pattern, Perception and Process*.[50] This scientific approach provides easy general access to a landscape. The landscape architect coming from the outside in can profit from these general scientific and geographical descriptions, which gather meaning through being objectively true, rather than subjectively true. However, the scientific insights into the structure of landscapes and generalized descriptions used by landscape architects are abstractions and filter out incidents. Getting to know the subject-relative truths about a landscape, on the other hand, needs considerably more time. Non-representational theories in geography have been developed in recent years,[51] but they are certainly not yet commonplace. Nevertheless, when changing landscapes, the inside-out meanings that are attached to them must also be taken into consideration.

There is a danger of placing the general truth above the local truth. Imagine a place in the landscape where boys gather before cycling to school together. While waiting they eat an apple and throw the apple core away. A seed takes root and grows into an apple tree. This tree is an incident and not part of the agricultural system. It is probably not registered in the scientific model of the landscape, and yet that tree can be meaningful as a signifier of everyday life and local life. Eradicating it to clarify the landscape and make it look like the abstract model of itself is a risk and must be avoided. Keeping in mind such particularities of place and the attachment of people to place should be a part of landscape design. Aesthetic evaluation should pay attention to these kinds of particularities. A landscape that may appear to be clear and conceptually tight may be perceived by its inhabitants as sterilized. On the scale of the larger landscape there is room for exceptions in the design, which the design for a garden may not allow for. The presence of the apple tree as an anomaly for an abstract scientifically oriented observer or as a significant feature that is linked to the use of the landscape is influential for the evaluation of the landscape and the apple tree in it. The evaluation counterfactually depends on it, as taking either position can flip our judgment. The personal attachment of the inhabitants to specific elements in the landscape is a matter for appropriate aesthetic appreciation.

47 Bourassa, S., 1991, p.102
48 Husserl, E., 1936, p.104
49 Steinbock, A.J., 1995, pp.88–98
50 Bell, S., 2012.
51 See, for instance, Anderson, B. and Harrison, P., 2010

It is the comfort of the existing landscape that any new designed landscape must break through, until at some point the designed landscape has become the accustomed landscape itself. The newly designed landscape also has to have the ability to turn into such a familiar landscape again. This is probably why landscape architects are quite modest in making their designs on the scale of the landscape recognizable. It also explains why landscape architects often claim that the best plans are invisible.[52] The book describing the works of one of the great Dutch landscape architects, Michael van Gessel, is even titled *Invisible Work*.[53] Designs that are too outspoken might not lend themselves to becoming everyday environments. The design for Walcheren still retains the traces of wear inherent in the preceding vernacular landscape. As this is familiar from other places as well, Walcheren lends itself to familiarization. In contrast, the design for the Flevopolders offered very few opportunities to incorporate familiar vernacular elements. It was not constrained in any way by the preceding landscape, the even and unvarying bottom of the IJsselmeer. The oddity of this designed landscape probably still prevents it from becoming comfortable for people from the outside as it provides few recognizable clues for orientation. For the inhabitants of the polder, engaged in agricultural production, a landscape well suited to this purpose might become as comfortable as a well-worn glove[54] after a few years of habitation.

The everyday character of landscape is poorly expressed in representations of landscapes, such as maps. The mundane daily routines acted out in the landscape are generally not noted in maps, which characteristically lack any visible signs of human activities, such as the daily walks of the inhabitants, as their presence is too fleeting. Maps do not represent the everyday environment. One does not need a map of one's daily lifeworld, because it is familiar. Looking at maps and drawings of designed landscapes, one should bear in mind that the area is experienced as an everyday environment for those it was designed for. What seems unspectacular to the visitor may be comfortable for those that live out their lives there. What seems spectacular and attractive may seem overly showy and overdone to the inhabitants. It is important for an aesthetic evaluation to realize that even though a landscape may be interesting to visitors, its meaning for the inhabitants must be considered. This is probably even the more important consideration.

Landscape also has a role as the stable matrix for holding architectural extravaganzas together,[55] and for this reason alone it must provide stability. An evaluation of designed landscapes must take into account that it must not be designed to be seen once and make a spectacular impression. It has to be seen as something to be confronted with every day. Landscape architects may differ in what they want to offer for everyday experience, but the fact that it will be an everyday lifeworld for people must be taken into account.

52 Thompson, I.H., 2000, p.40–42
53 De Jong, E. and Bertram, C. (eds), 2008
54 Shepheard, P., 1997, p.157
55 Thompson, I.H., 2000, p.43

8.4 Conclusions

Looking at landscape as it is perceived has brought a few points to the fore. The folded, populated and thus enveloping character of landscape as the meeting place of sky and ground for the human observer should be recognized and taken as the basis for appropriate aesthetic evaluation. Designed landscapes do not just extend through space but also through time, having a past and a future. They are vital in a composite sense as they are susceptible to physical processes, and they are partly composed of living organisms. They are encountered on a daily basis by their inhabitants. The factor time therefore needs to be considered in the appreciation of landscapes. However, none of this description of the perceived would have any import for appropriate aesthetic evaluation if there was no-one to experience it. The description therefore in the next chapter turns to the perceiver, who has so far been only implicitly present.

9 Designed landscapes, the perceiver

9.1 Introduction

One of the great efforts of modern philosophy, starting with the work of Immanuel Kant, was the suppression of the idiosyncratic in epistemology, ethics and aesthetics. Kant tried to eradicate the idiosyncratic in ethics through the maxim of generalization and argued for a detached appreciation in aesthetics. [1] Kant's philosophy makes any treatment of the individual perceiver superfluous as the aesthetic value of an object would be universal and independent of a specific perceiver. Of course, Kant's aesthetics was about the appreciation of fine artworks, but landscapes do not come with 'do not touch' signs like artworks do. [2] They are the lifeworld of people that interfere with its appearance and so are not independent of specific perceivers. The aesthetics of the natural environment as described by Carlson and Budd tries to achieve this same universality sought after by Kant, by making scientific knowledge the basis for aesthetic appreciation. However, in the broader field of environmental philosophy there is also opposition to this idea. Environmental philosophers like Berleant and Bourassa[3] stress the importance of engaged appreciation for the appreciation of the natural environment. The classic work of Aldo Leopold on the beauty of the American prairies was also written from such an engaged perspective on the landscape.[4] Starting out from engaged aesthetics it is important to consider the perceiver, when considering the aesthetic value of designed landscapes. In the previous chapter discussing the perceived the perceiver was implicitly present. In this chapter we take a closer look at the perceiver, taking the perceived as discussed before to be implicit.

9.2 The perceiver

The engaged perceiver

Berleant elaborates on the importance of engagement in the appreciation of nature. He states that when people engage with a natural environment, they tend to move through it.[5] The role of movement as a form of engagement seems applicable to vernacular and designed landscapes as well, although there seems to be a deeper sense of engagement with both these types of landscape than with the natural environment. Engagement with vernacular landscapes goes beyond movement, as incremental changes are made to the landscape itself. In designed landscapes an even deeper level of engagement is reached as different stakeholders change the shape of the landscape, aided by the designer. And it is not just physical changes that landscape architects bring about in landscapes. Some designs

1 Kant, I., 1790
2 See Baird, G., 2003, p.29 for the dismissal by Loos of architecture as an artwork.
3 See, for example, Berleant, A., 2004, p.85 and Bourassa, S., 1991, p.46.
4 Leopold, A., 1949
5 Berleant, A., 1997, p.13

can also change the ideas about landscape, the intellectual engagement with landscape. For example, wasteland like present in the Ruhr-area in Germany can be seen as new nature and new nature as 'wild adventure space' for adolescents or areas for people to explore and ramble in.[6]

From the starting point of engagement, Bourassa develops a paradigm in which the aesthetic appreciation of a landscape is the sum of general human, cultural and individual personal influences.[7] Engagement on this cultural and personal level differs for cultural groups and certainly for individuals. From that, one can surmise that uniform evaluations of designed landscapes are possible, but that they are in reality highly unlikely. As there are so many different possible attitudes towards man-made landscapes, it is all the more necessary to be clear about all possible angles of valuation and to discuss quality.

Aesthetic evaluations of landscapes may differ between observers. That is not to say that aesthetic evaluations of designed landscapes cannot be understood at all, or that they are irrational. Individual evaluations are grounded in reasons and can be discussed, but the reasons they are grounded in differ between human beings. If a designed landscape were to be aesthetically appreciated like a work of fine art in a detached manner, then one would not need to consider the observer, as the observer would be irrelevant. Only one account of the aesthetic appeal would be possible. However, this idea of the uniform appeal of the landscape is inconsistent. Believing that there is just one possible aesthetic appeal is counterfactual, because engagement includes the perceiver. As the perceivers differ, so their engagement differs and their aesthetic evaluation may differ. As the perceiver aesthetically appreciates the designed landscape in an engaged manner, the observer must consider the landscape and make judgments about it. Knowing that there can be differences in aesthetic appreciation of designed landscapes between different observers means that a conclusion that something is aesthetically appealing or not must be grounded in some sort of reasoning. If the perceiver is engaged, then the medium for that engagement must also be explored. The different relationships that people have with designed landscapes must then be explored.

The embodied perceiver

For the experience of landscape it is important to consider the role of the body. There is no virtual eye flying around taking snapshots of the landscape, which are then the basis for aesthetic evaluation. The eye of the observer is an important tool in the exploration of landscape, but all impressions of the landscape are full-body impressions. That means that the body of the perceiver is the measure of the landscape, the instrument for measuring quality. As these bodies vary in shapes and sizes, the way they relate to the world can differ. Body size also changes during one's lifetime. What to the child seemed a huge field or school playground may appear small when returned to in later life, because its size is perceived differently in relation to the fully grown body. Likewise, body weight and physical condition can influence the experience of a slope and the experience of sound can be influenced by the presence or absence of barriers at ear level. A handrail to support a Japanese man climbing stairs may be unreachable for the hand of the taller Dutchman. Though the Japanese

6 Ward Thompson, C., 2012, in Jorgensen, A. and Keenan, R. (eds), 2012, p.61
7 Bourassa, S., 1991 ch 3

man and the Dutchman can agree on the height of the railing set against a scientific standard of meters, they may disagree in their evaluation of the level of comfort provided. Similarly, a child is offered less support by a handrail suitable for adults. (Figure 9-1)

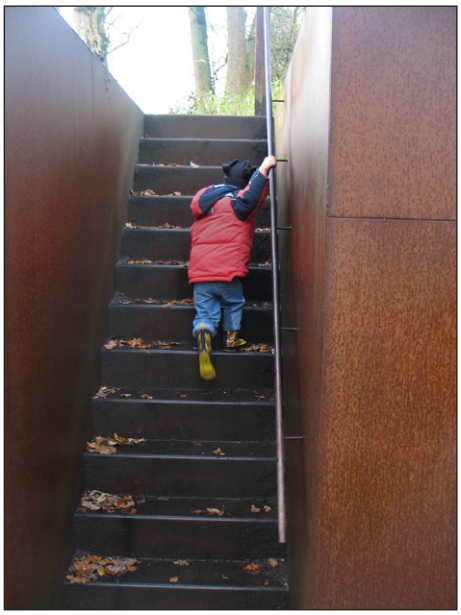


Figure 9-1 What is a comfortable railing for an adult may not be so for a child

The reference dimensions for the aesthetic evaluation of the landscape are those of the body. That means there are thresholds in the landscape that are related to the human body and its movements. These thresholds relating to body size are more important than standardized measurements made in metres, although standard measurements and body sizes are still connected. Standard tables are not 1 metre high, but 90 centimetres, as they are based on the average reach of human beings. The world is measured in metres, which are related to human body size, rather than in light-seconds, for example, which would render all relevant measurements as exercises far behind a decimal point.[8] For evaluation purposes, measurements in the landscapes are related to the human body and its abilities and disabilities. The examples given above are smaller-scale examples where such problems become evident. Larger landscapes are strings of these smaller-scale places and these problems can add up.

Considering the importance of the body in the perception of landscapes it is amazing that only authors like Ingold and Tilley talk about the role of the body in the perception of landscape. Scientific books about perception and the senses are more concerned with seeing faces and hearing music[9] than with the everyday relationship between people and their environment. Perceiving the environment is taken for granted. Talking about perception of the environment is difficult because the body is the zero-object of perception.[10] The body is like the darkness in the cinema which allows you to see the film.[11] The body is the thing that is constant, that is not thematized. It is only in dysfunction that the perception of the environment becomes an object for description.[12] When people experience the landscape, they actively filter out their own body. The body is unique among objects in the landscape for not being positioned, but situated.[13] It is not somewhere in space, the body is the 'here' from which positions are reckoned, the centre of the lifeworld. The body is the thing than can never be 'there', but is always 'here'. In the evaluation of the designed landscape the embodied experience should be taken as the datum of the aesthetic experience. Aesthetic experiences of landscapes are first and foremost experiences of human bodies centring

8 One light second is 299,792,458 metres, which would lead to very awkward numbers for measuring things interesting to human beings.
9 For instance, Wolfe, J.M. et al., 2009
10 Patočka, J., 1998, p.27 and Steinbock, A.J., 1995, p.115
11 Patočka, J., 1998, p.47 quoting Merleau-Ponty, M., 1962, pp.100–101
12 For instance in the books by Oliver Sacks
13 Merleau-Ponty, M., 1962, p.100

the world on themselves. These bodies are not just passive receivers of information; they constitute the world by acting in it. This constitution by the active body reinforces the opportunities for differentiation between aesthetic evaluations of landscapes. The vantage point from which a painting is perceived can vary, but not much; the vantage points a landscape has to offer can vary much more. For artworks there is thus greater uniformity of perception. The great variety of possible vantage points and possible action links with landscapes influence the aesthetic evaluations of landscapes. Forgetting about embodiment will lead to misunderstandings about the aesthetic value of landscapes.

The upright perceiver in motion

Taking the role of the body into account can influence aesthetic evaluations. If aesthetic evaluations depend counterfactually on taking the body into account then appropriate appreciation should take it into account. The point about action of the body deserves more exploration. Within the perceived the human perceiver stands upright on the surface of the earth. The human body has a long vertical axis, there is a distinct difference between front and back and there is a left/right symmetry axis.[14] The eyes, ears and nose are located at a certain height above the ground. This means that certain detailed information about the ground surface is lost in favour of a better overview of the surroundings.[15] The nose of the dog, although more acute than the human nose, also owes its fame to its position closer to the ground, which allows it to track the scent of footprints. In humans most useful contact with the environment is via the limbs extending from the central torso. These are also the most sensitive parts,[16] along with the face. The eyes and ears of human beings are located in pairs on the left/right axis. They are situated along a more or less horizontal line to make it possible to locate objects in the horizontal plane centred by the body and to perceive depth in front of them. Torsion along the middle of the body and the neck facilitates a change in direction of attention without too much effort. The eyes are directed at objects vertically in front of the perceiver. People normally perceive the world situated and embodied centred round the upright body. This orientation and construction of the body makes space unevenly attended to.

Human beings move along the surface by alternately moving our left and right feet in a forward direction. This is also where most of the sensory attention is directed, in anticipation of what is to come. The eyes are directed forward, the ear shells are open to the front and the arms have most flexibility towards the front. However, it would be a mistake to think that people perceive only what is in front of them, as they are capable of storing memories of sensory perceptions. In their slipstream there is a landscape of memory. Human beings move through a fold in the perceivable. Possessing a certain mass in the body, the curvature of the surface provides assistance or resistance. Movement upwards consumes potential energy, which is released when moving downwards. The roughness of the surface on which one walks influences the ease or comfort of movement. Loose materials on the surface, such as shifting sand or snow, can trap energy, while solid surfaces such as rocks or paved surfaces

14 Tversky, B., in Robbins, P. and Aydede, M. (eds), 2009, p.201
15 Classen, C. (ed.), 1994, p.90
16 Tversky, B., in Robbins, P. and Aydede, M. (eds), 2009, p.203

provide a solid basis for motion. People can move easily through air; water provides more resistance. By walking across the surface of the earth the situated self collects knowledge of the environment.[17]

People in the landscape are people in motion.[18] Someone standing motionless in the landscape would soon be asked whether they were lost or whether something was wrong. Sometimes there are resting or gathering places where you can sit on a bench or stand and talk. During the exploration of Walcheren nobody noticed me when I was walking, but when I stood still focusing on my experiences people would look at me with puzzled faces. Perception of the landscape is mostly perception in time,[19] and because the landscape is large and rich the perception of landscape develops over time. What one knows about the landscape is deepened with every step. Husserl coined the terms retention, primal impression and protention[20] to describe the role of time in perception. Any perception of the world is based on what was experienced immediately beforehand – retention – and in anticipation of what will follow – protention. Husserl describes this on the basis of how people perceive a melody in music, which would be impossible if they only experienced the now, the present moment without a past or future. Orientation in the landscape would be impossible if people could not connect the experience of before with the experience of now and the experience to come. Movement is at the heart of perception,[21] and most certainly of perception of landscapes.

Perception is action.[22] Perception is not just a way to get to know the environment, but also a way to get to know oneself. Movement of the body itself, the body parts and the sensory organs, is the means by which human beings get to know themselves,[23] the world around them and the relationship between the two.[24] And only by knowing oneself can one get to explore new places. People do not move in space, they create space by moving.[25] Designed landscapes are perceived in motion by moving perceivers, which is at odds with the scenic definitions of landscape.[26] There is no way to just be in the viewing place without getting there through the landscape and leaving through the landscape. It is only as a moment in a series that the scenic view makes any sense at all. This view of landscape as coming about in motion also makes demands on the way landscapes are represented. Within this experience in motion, attention must be defined as the act of stopping. According to Barbaras there it is only attention for what is already there in perception,[27] so the landscape does not appear as a view, it is already there in the flow of experience and then singled out. The serial view as proposed by Cullen, in which landscapes are represented in a set of perspective drawings along a line of movement,[28] should gain importance as a result of this insight.

17 See for further elaborations on walking and the landscape , for instance, in Solnitt, R., 2001, Wylie J. 2005, Careri, F., 2007 and Macfarlane R., 2012
18 Patočka, J., 1998, p.79; Cooper, D.E., 2006, p.30
19 Foxley, A., 2010, p.8
20 Gallagher, S. and Zahavi, D., 2008, p.78; Husserl, E., 1893–1917
21 Barbaras, R., 2006, p.89
22 Noë, A., 2004, p.1
23 Sheets-Johnstone, M., 2011, p.117 and p.119
24 Gibson, J.J., 1986, p.53
25 Sheets-Johnstone, M., 2011, p.124
26 Palka, E.J., 1995, p.67
27 Barbaras, R., 2006, p.90
28 Cullen, G., 1971

For the experience of designed landscapes, this point about movement means that other senses than the visual come into play. Kinaesthesia, the sense of movement, comes to the foreground in consciousness. Whether a landscape is aesthetically appealing depends on whether it feels good to move through rather than whether it looks good from a certain privileged viewpoint. This awareness of movement also deepens the understanding of the scenic viewpoint, which is often the culmination of a climb to the top of a hill or mountain. It is the transition from climbing to descending, which is a more enduring pleasure as part of the walk than just the view from the top. This inclusion of motion provides a less simplified, richer sense of aesthetic appeal of landscape. It also includes the pleasure of young skaters in the urban landscape and of cyclists in Walcheren. It is more than just the visual pleasure of a select elite who are able to decode the prescribed images of the landscape. Ross describes this quality in her book on gardens as invitation, the option of combining imagination and the opportunity to carry out the imagined actions.[29] Taking motion into account can enrich the aesthetic understanding of places within the landscape. The Piazza Del Campo in Sienna is aesthetically significant on its own, but the square is even more valuable in experience as an open space in a city with narrow streets. Its meaning is built into the serial perception of the observer emerging from the narrow streets and being liberated in the open space.[30]

Most designed landscapes are not universally accessible. Paths mark out opportunities for movement within a matrix of inaccessible terrain, either because it is physically inaccessible or because it is private land owned by farmers and house owners. Making motion the basis for aesthetic experience also means that the designer can shape the perception of designed landscapes by retaining old paths and carving out new ones. Shaping these paths is a powerful tool to influence the experience of a landscape. The space of the aesthetic experience is a hodological space,[31] a space defined by pathways. Shaping the pathways of a landscape is thus a shaping of what is experienced, but also a shaping of what is not experienced. It is shaping the voids within the landscapes, which are perceived by some but not by all.

For an appropriate aesthetic appreciation of landscapes it is necessary to take the moving observer as the basis for aesthetic experience rather than the static observer from a scenic viewpoint. As the landscape is an everyday environment, most people cannot afford to be static; they move through the landscape and in movement they experience, evaluate and enjoy their landscape.[32] Of the 126 descriptions of visual qualities in the LAE books, less than 10 might be linked to movement. When making an aesthetic evaluation of a designed landscape, however, the evaluator should be aware that movement as a fundamental aspect of the experience of the landscape for most people. A landscape that is appealing in only one place may be beautiful when seen from that one scenic place, but might turn out to be not so appealing when experienced in motion. The landscape as a whole might even be evaluated as an illusionary, fake landscape if the beautiful scenic view stands in stark contrast with the landscape experienced on the way in and out. Aesthetic evaluations of designed landscapes can be counterfactually influenced by either taking into account the moving observer or taking the viewpoint of a static observer. If one wants to evaluate landscapes rather than individual views, the belief that the observer is moving is more in touch with the reality of

29 Ross, S., 1998, p.166

30 'In all architectural experience the active participation of the observer is required for its completion.' Scruton, R., 1979, p.94, also quoted in Ross, S., p.187.

31 Bollnow, O.F., [1963] 2011, p.185 and Quantrill, M., 1987, p.50

32 Herrington, S., 2009, p.96

the experience of landscape. Through movement one can explore the landscape from all angles and develop a richer understanding of its aesthetic appeal. As certain senses are also more focused on close proximity, such as smell and to a lesser degree the perception of natural sounds, aesthetic evaluation on the basis of a moving observer is more appropriate.

Multisensory perception of the landscape

The human body is covered in sensory organs connected to the brain. But rather than instruments of the brain, the senses should be seen as major constituents of the brain; they participate in thought.[33] The landscape is unique among aesthetic objects, compared to artworks for instance, in that it addresses all the sensory systems at once in an integrated manner.[34] Traditionally, five senses are distinguished: sight, hearing, smell, taste and touch. Depending on how you define senses, two additional ones can be distinguished: heat and cold,[35] and the sense of the body, the kinaesthetic sense. These can be split from the sense of touch in its basic form: the sense of textural qualities, which can be experienced by touching and stroking the objects in the world. Together, the seven senses provide people with access to the world. There are two goals for this access: to avoid being surprised by the dangers of the world and to acquire what people need from the world. The senses are not just gathering incoming stimuli which we have to make sense of; human beings also actively seek stimulation and information.[36] The seven senses ensure their survival. The richness of information gathered by the human senses has to be balanced against the time and attention devoted to the processing of these stimuli. There is more information in the landscape then is picked up by the human senses. Unlike snakes, human beings have no sense of the infrared, unlike electrical eels they have no sense of electrical activity, and unlike pigeons no internal compass. The senses that humans do have are sometimes less accurate than those found in animals. Human beings do not have vision in ultraviolet, like insects do, no perfect sense of smell like a dog, and no ultrasound hearing like a bat. But the human senses have proved enough for the survival of the species.

Some of the senses, like sight, can detect information from a distance; others, like touch, need to be in direct contact with things. Over time people develop the ability to extrapolate contact information from distance information by reference to a sensory memory. Seeing ice on a pond, one knows from experience that it is cold and that it is smooth to the point of being slippery. As all the senses provide ways to experience the landscape it is interesting to look deeper at the individual senses. This provides insights into what parts of the landscape address people, or perhaps more correctly, what shapes landscape for people. It explains what is afforded to human beings by the landscape. [37] Splitting the senses might be useful for explaining individual characteristics of the senses, but it is important to keep in mind that human beings never approach landscapes on the basis of one sense. Most senses cannot be turned off and the senses always operate simultaneously. New information is found in

33 Tversky, B., in Robbins, P. and Aydede, M. (eds), 2009, p.213; Shapiro, L., 2011, p.210; Clark, A., 2011, p.29
34 Hunt, J.D., 2004, p.39
35 Lenzhölzer, S., 2010, p.14
36 Reed, E.S., 1996, p.104
37 Gibson, J.J., 1986, p.127

the direct relation between different sets of input. By tapping on a surface and listening to the sound, one can extrapolate the tactile qualities the next time one hears someone else tapping a similar surface.

It would be tempting to think of perception of the landscape as simply the sum of all the sensory experiences. In reality, though, they are much more interrelated. This is particularly true for people affected by synaesthesia,[38] whose individual senses are directly linked. They might taste certain things upon seeing certain colours or see colours upon hearing certain sounds.[39] Perceptual sensations are intimately linked in people without this condition as well. This can be illustration by the McGurk effect. This effect arises when an image is shown of a person saying 'gagaga', while playing a sound recording of someone saying 'bababa'. You will hear 'dadada'. It works until you close your eyes, when you will hear the original 'bababa' again.[40] Also, when people see certain visual properties they will assume certain thermal properties. When they see wood on a cold day it will be assumed to be warmer than metal. Seeing a certain space, people know what it will sound like if they use their voice.[41] The perceptual input is always part of a network of other sensory inputs. How one sees the movement of a ball in an animation can be altered by altering the movements of its shadow. A ball that is moving in a straight line can be seen to rise in the sky, or even to bounce, when just the trajectory of the shadow is altered in a computer video.[42] Given the sensibility of most sensory organs to changes in states, rather than states themselves, the amount of variation in terms of sensory stimuli is important. It is their interaction in terms of harmony or discordance that will play an important role in the understanding and the aesthetic evaluation of the landscape.

The rich variety of sensory interactions between human beings and landscapes provides many more sources of aesthetic engagement with the landscape than just through the eyes. Moving through a landscape is far more sensuously rewarding than watching a silent film about a landscape. Watching a film of a landscape without any prior actual engagement with landscapes, or seeing the shadows of the world as suggested in Plato's allegory of the cave, would be utterly incomprehensible. All of the sensory experiences provide aesthetic experiences of the landscape. Failing to take them into account will lead to incomplete evaluations at best and to false ones in most cases. This counterfactual dependence on experiences gained by the other senses for aesthetic evaluations of designed landscapes renders believing landscape experience to be merely visual an inconsistent belief that cannot be the basis for an appropriate appreciation of landscape. From this rich aggregate multisensory experience of landscape one can move towards some other composite properties of landscapes that are important for aesthetic experiences.

38 Ackerman, D., 1990, p.291
39 Livingstone, M., 2002, p.198
40 Goldstein, E.B., 2002, p.420
41 Children can often be found actively testing this out when entering a large building.
42 http://www.youtube.com/watch?v=5fgOK0odA1o, visited on 24-09-2012

Environmental

All the seven senses cooperate in experiencing the landscape. Some of the senses are directional and differentiate the surrounding environment into parts that are easily experienced and parts that are less easily experienced. Seeing is the most obvious directional sense. When walking the two walks on Walcheren, sights that were not registered in the flow of the first continuous walk were seen on the second walk while standing still and looking around. Hearing is also directional, although to a lesser degree. The traffic is easier to hear walking towards a busy road than when walking away from it. The perception of smells depends on air currents to carry the aromas to the observer. Neither is the body static in the environment, but is constantly moving to keep track of the whole environment surrounding us. Even though the field of perception is directed to the front, people remember what they have passed or seen behind them and also assume a certain constancy of what is behind them. The landscape is never just in front of the observer. To get to a certain point people have moved forward and have retained memories of what was behind them. These memories still play a role in the understanding of the landscape and also determine the aesthetic value of what is seen in front of us: whether what is seen is 'more of the same' or 'something new' depends on what is behind us. The only way to avoid knowing what is behind one is by walking backwards. As this is not a common way of perceiving the landscape, landscape must be considered environmental.[43] It surrounds us. If I turn around I am not in a different landscape. I am in the same landscape, although my direct visual experience of it will change.

If landscape was not environmental but just in front of you, it would lead to worrying consequences. It would mean that if you were at a viewpoint on the top of a hill, there would be at least two landscapes to be appreciated. Imagine standing back to back on that hilltop with your partner saying 'How is your landscape, dear?' This seems rather counterintuitive. Denying the environmental character of landscape presupposes that there is a place outside landscape, from which one can look at the landscape. It presupposes an Archimedean point from which one can look at landscape without being part of it. And there are further strange consequences of the idea that landscape is just that which you see in front of you. It presupposes the existence of privileged viewpoints from which to view the landscape, like hilltops. As an inhabitant of an almost entirely flat country I have trouble with this. In the flat landscape of the Netherlands I would only accept a concept of landscape that did not depend on these special points. I do believe landscape can be experienced in the Netherlands and it is done without these points, not by looking down on what is there, but by looking around from a position within.

This notion of environmental enclosure is an important quality of the landscape, as described by different authors.[44] That is not to deny that there is something special about a good view, but the exceptionality of a view is framed by the ordinary perception of landscape as environmental and enveloping. To restrict the aesthetic pleasures to the scenic aspect of landscape would be to apply principles from another artistic category – landscape painting – to the real landscape, rather than developing a notion of the aesthetic pleasures of that object itself. The view is the exception to the rule of the environmental experience of landscape. All landscapes as designed are environmental in nature and landscape architects are not scenery architects.[45] The provision of equal rights of access to the landscape experience has

43 Ittelson, W.H., 1973, p.12; Cooper, D.E., 2006, p.36
44 See, for instance, Ross, S., 1998, p.170; Carlson, A., 2000, p.51; Miller, M., 1993, p.178
45 Hunt, J.D., 2000, p.128; Bachman, L., 2012, p.44

eradicated the privileged viewpoint.[46] There is not a single point, like the palace in Versailles, which is the original point for all worthwhile experiences of landscapes. The moving body of the observer is the point of origin and it is flexible and free to move within the landscape.

With the environmental perception of landscape in mind, landscapes can be opened up by designing them with pathways rather than creating drive-by, photo-stop landscapes. It is possible to design roadless areas where people have to leave the car and enter the landscape by foot and discover the landscape in movement. It is also possible to change the spatial dimensions of the landscape to enclose the observer or open up the space around the observer. As the range of the unaided human senses is limited, they then feel challenged to seek what is around the corner. Certain landscapes, like the bank of a river, might naturally lend themselves to views across to the other bank, but even rivers can be crossed and the landscape continues. How the designer deals with the enveloping character of the landscape was a concern for the designers of Walcheren. Evaluating the aesthetic qualities of the landscapes means dealing with these intentions by the designers. Appropriate aesthetic evaluation deals with designed landscapes in an enveloping way, rather than with landscapes as a discrete set of scenes unfolding before the observer. Restricting attention to the scenes focuses attention on the exceptions in the landscape, which creates room for error in the total appreciation of the landscape. Imagine a designed landscape where one would have to struggle through miles of poor landscape to arrive at that one point where the view s been carefully constructed to appeal. Under the scenic definition of landscape that would be considered an appealing designed landscape. The environmental definition would not allow such a thing. The environmental approach therefore seems more appropriate. Appropriate appreciation thus depends counterfactually on whether the environmental approach is taken. For an appropriate appreciation in accordance with the AAP-DL the environmental approach should be taken.

This environmental, enveloping character of the landscape is completely negated when landscapes are represented in maps. When studying a map people seem to float above the landscape, looking at it from above.[47] By not placing oneself in the map, one loses touch with the enveloping nature of landscape. This is a serious difficulty for designed landscapes and their perception in the conceptual phase. Drawing on paper helps to understand landscapes, but alienates the observer from normal perception of the landscape. When the designed landscape is still in the phase of being imagined, being drawn on paper, consideration should be given not only to making the landscape work, but also to thinking of it in terms of appreciation, rather than just understanding. Landscapes, as drawn on the map, must always be translated into environmental experiences. If they are to be appropriately aesthetically evaluated, designed landscapes should be evaluated as structures that are environmental to the perceiver.

46 Sedlmayr, H., 1965
47 Ihde, D., 1990, p.67

The frail human perceiver

In the midst of this environmental perception is the body of the human observer. This is a frail body, which even struggles to stay upright on its two legs. The sensitivity of the body determines what is pleasurable or not. A first step in finding enjoyment in the landscape is avoiding an overload of the senses. All the senses guide signals from the outside to the brain and all must process signals of different strength. They have to be open to weak signals and guide these through the brain. The environment also produces signals that are too strong to be transmitted for a longer period of time. One can look into the sun, but prolonged exposure will lead to irreparable damage. Similarly, an overload of sound leads to irreparable damage to the ears. This sensitivity of the sensory organs to certain impulses is protected by a negative feeling when an experience generates an overload of impulses. The sunlit landscape can be too bright, or the nightscape too dark, for the eye to be pleased. The landscape can be too hot, or too cold for comfort. Sounds in a landscape can be too loud, like the sounds of the pink cockatoo in Australia, but the utter silence of a misty Scottish hillside can also be oppressive. Smells from the fields of fumaroles on Iceland can be unbearable to the nose. Certain fungi can develop a stench which is attractive to flies, but repulsive to human beings. The avoidance of overstimulation is a main concern in the design of landscape. In the case of Walcheren, overexposure of the former island to the strong sea winds encouraged its designers to provide shelter. Appropriate aesthetic appreciation therefore takes account of whether overstimulation is avoided. Appropriate aesthetic appreciation of the designed landscape at Elvas, as described in the LAE books, will first consider how to deal with the extreme heat before considering the view. At the other end of the spectrum, the absence of any external stimuli is also detrimental to human beings.[48] It can lead to hallucinations and to defects in cognitive abilities. A balanced sensory input is necessary for aesthetic appreciation to take place at all, whatever the outcome.

In terms of aesthetics it is thus important to consider the frailty of the body. The human body is quite fragile and easily susceptible to damage. Human beings do not possess a shell or fur, nor are they gifted with great speed or other defensive capabilities. Even though the need to actively protect oneself rom wild animals has become rare, it still steers unconscious preferences in landscapes.[49] As human beings have few passive defences to rely on, active self-preservation is a strong drive. The mismatch between environmental conditions and human needs drives actions in landscape architecture and architecture. The baseline for the ability to focus on experience at all, and thus one of the basic conditions of pleasurable experiences, is safety from danger. To be appropriately aesthetically evaluated, landscapes should be evaluated in terms of sensory over- and under-stimulation.

Landscape as a dwelling place for oneself and others

Landscape is centred around the body; it is not neutral space. For most people landscape is centred around places called home, places in the landscape that are considered to be owned and that are central to the lives of people. There is thus a centre to the landscape, but this is a democratized version of the centre. There are as many centres as there are people living in a landscape. This centre or home gives the landscape directionality: movement in the

48 Montagu, A., 1985, p.238 ; Ackerrman, D., 1990, p.73
49 Thompson, I.H., 2000, p.29; Bourassa,S., 1991, p.75

landscape is viewed as being towards or away from the home. In designed landscapes there are many more people with homes than homeless people. Being homeless is considered a seriously bad situation to be in as the home is the anchor for activities, the place to which people return regularly. This daily movement shapes and transforms the neutral Cartesian reality of space. Botkin describes the serious confusion about directions between Thoreau and a Native American guide when visiting a landscape. While Thoreau was reasoning about compass directions, the guide only knew the landscape in terms of homewards or away-from-home directionality.[50] Serres describes how an inspector found that the sea maps and navigation tools on a fishing boat were never used. The sailors knew their way even across the featureless landscape of the sea.[51] The space around the house is what one is familiar with and accustomed to. It is the space for dwelling. Even though modern technology has opened up many more possibilities to move around the landscape without having to rely on a fixed point, the satellite navigation system in the car still has a 'home' button.

For those people who are thought not to have a home, the nomadic people, there is still a notion of home that is valid: their transhumance routes. Their travel routes can be viewed as elongated homes rather than truly exploratory routes. People attach more value to the space around their home, which is known from geographical discourse as the NIMBY syndrome. People may want certain things to be built or take place in the landscape, but they do not want them close to their home. The location of home transforms space. Getting people to feel at home in their environment is one of the goals of landscape architecture. The production of home is more important than the production of forms.[52] When people are at home they will also make an effort to look after their environment. As landscapes need constant attention and management, making people feel at home in the landscape is the only possible way to secure the input needed to prevent the landscape reverting to nature.[53]

All this talk of home, however, tends to emphasize isolation. The home isolates the inhabitants from the landscape and from each other. But the landscape is not a place for isolated existence; it is the meeting ground with the other. The house is for privacy, but the landscape is open to others. In the house, space is owned and people can be invited in, but those who are not invited cannot enter. Even though parts of the designed landscape are owned by farmers, the landscape as a whole is accessible to everyone. In that sense, landscapes are completely different from gardens. Out there in the landscape human beings meet the other, whether they want to or not. The landscape is a public place. Others can be there and typically they are there. The presence of other human beings must not be considered as something extraneous to the landscape, as Sartre tries to convey in his description of the look.[54] The presence of others must be considered to be a fundamental part of the landscape. Designers of landscapes must therefore deal with the need for privacy and the need for openness and public meeting places. The design for Walcheren provided planting around homes for environmental shelter, but also for the protection of privacy. Landscapes that are designed to ultimately protect the privacy of their inhabitants will isolate public space, while landscapes that are designed only for communal life deny their inhabitants their privacy. The way a designed landscape provides opportunities for dwelling, for making

50 Botkin, D., 2001, p.18
51 Serres, M., 2008, p.250–251
52 Ingold, T., 2000, p.186
53 Harrison, R.P., 2008, p.170
54 Sartre, J.P., 1966

a place a home, as well as opportunities to share the landscape with others is a matter of personal and even cultural considerations. Between the 'my home is my castle' attitude of the English saying and the traditionally open curtains of homes in Dutch cities there are differences in cultural preferences. What works in one place will not necessarily work in another place. But is such an abstract notion as centredness around home really important for aesthetic appreciation? To understand the emotions surrounding wind energy projects, for instance, it is crucial to take in the notion of the home in a landscape as important in structuring aesthetic evaluations. Even though a certain configurations of wind turbines may be a preferred solution 'from the outside', the evaluation of that configuration may be different when it means that one of the turbines is close to your own home. Aesthetic evaluations can be influenced by this notion of home. As this notion of home in the landscape can counterfactually influence aesthetic judgments, it is important to take it into account for appropriate appreciation. This is different for gardens, as there the person appreciating the garden is usually the person who commissioned the design.

9.3 Conclusions

The appropriate appreciation of designed landscapes like that of other types of landscapes starts with human experience. It is important to keep this perceiver in mind when discussing the aesthetic experience and evaluation of designed landscapes. The appreciators of landscape are not disinterested but engaged perceivers. The perceiver is not a disembodied point of view but an upright, frail human being that explores landscapes engaged and in motion. He or she is experiencing the world in a multisensory manner: appreciating the world with more than just the visual sense. The landscape is experienced environmentally. Landscape is mostly experienced through deep engagement as a dwelling place and not just as a visitor taking a snapshot. All of these aspects need to be taken into account for an appropriate appreciation.

10 The designed landscape as designed

10.1 The experience of the designed landscape

In the previous chapters I have discussed some of the important phenomenological properties of environments that need to be considered in appropriate aesthetic evaluations of designed landscapes. What needs to be discussed in more detail is the peculiarity of the experience of a designed landscape. How do we experience designed landscapes? Is the designed character readable just by experiencing the landscape without prior knowledge about the design?
In chapter 1 at least two notions of design were introduced that are not very helpful for understanding designed landscapes. The first one is the notion of design as the first stage in an industrial production process. Design in this sense does not describe the process of designing landscapes. In designing landscapes designs are made for one specific landscape and not reused. The geographical particularities of site and situation do not allow for such mass production in landscape. Another is the sophistic notion of design as an object that has been designed apart from the mass-produced goods.[1] Design is then often used as an adjective like in designer-chair; typically indicating one that shows a concept or makes a point. Again this is not a very useful notion with respect to landscape. Their size and demands on their functionality typically make such a conceptual approach impractical. In parks and gardens this is more appropriate than in landscapes. Obviously both conceptions of design would have been more conspicuous than the notion of design in landscapes. In landscape the designed origin is less conspicuous and much more subtle. And as was mentioned earlier the subtlety of the border and limited recognizability as an object also limit the recognizability of a landscape as the product of design. Design in landscapes design is about testing in the mind and on paper before the costs of construction are made.[2] The thoughts of the designer might show in the end result but they might also be invisible.

10.2 Before the designed landscape

Experiences of the preceding environment retained in the designed landscape

All landscape design is transformative, so before the designed landscape itself can be discussed as the object of perception, one must realize that all designed landscapes are experienced against the background of an earlier landscape. A designed intervention in a landscape differs from the small incremental changes brought about almost imperceptibly in a vernacular landscape. A design intervention likely leads to a big change in the environment which is consciously experienced as change. This change is furthermore effected by an outsider, the landscape architect. So the designed landscape is consciously experienced against the background of the preceding landscape to which one was accustomed. Evaluations are seen

1 Forty, A., 2005
2 Petroski, H., 1996 p.90

in the light of what was before as improving or degrading. Typically also when a design is produced a record is available of the landscape before the design. In a vernacular landscape the farmer knows where the rocks were before he moved them, but there is no record. When a design is made, producing drawings of large scale planned change proposal demands a record of the starting situation.

To complicate matters further, it has become clear from the previous chapters that these landscapes are not experienced in a uniform manner. That pre-existing landscape almost always has different owners and users and each of these people has a particular goal or set of goals for their use of the landscape. The farmer uses the land to produce agricultural products, but it is also his living environment. The birdwatcher visits the landscape in search of birdlife. Depending on the possibilities for access and their observational behaviour each of the users will perceive different parts of the landscape. They will even perceive the same part of the landscape in different ways. For the farmer, the place where water stagnates in a corner of the field is a bad patch in the landscape, but it is where birds might go to find insects and so the bird-lover will be attracted to this spot. On the other hand, birdwatchers will avoid the agriculturally more productive part of the field, where there is nothing to see. They will certainly avoid the area around the farm, where the same birds will be found as at home – but this is where the family life of the farmer unfolds in all its intense and extensive moments. So even though people are in the same landscape in objective terms, their environments as centred around themselves and their homes are different. These environments are different in character and aesthetic quality even though they overlap. Through their daily habits the people living in the area become attached to what for the occasional visitor might not appear specifically pleasing. Landscape is thus not just a physical environment, but over time landscape becomes charged with actions that have taken place in certain locations. So although there is one physical structure out there, it is varied and rich to a degree that it is unknowable in practical terms for one human being. It is practically impossible to integrate all possible points of experience of this structure into one complete set. That means that aesthetic appreciations are grounded on different sets of experiences and might differ between people. Discussions on those differing sets of experiences can help to explain the resulting differences in appreciation and might even sway opinions.

The first step in landscape design is to get to know this preceding landscape as well as possible, first of all as a physical structure. But it must also be seen as having a value of its own and something to be treated with respect by the designer. That does not mean it cannot be changed if circumstances demand it, but it must be considered carefully. If change can be avoided, the benefits of incorporating elements like for instance existing ditches, hedges or trees are great. During the design process this preceding landscape is still unchanged and can be visited. It can serve as a reference for the designed landscape being composed in the mind of the designer, who makes conscious intentional choices on how to deal with the previous environment. These choices carry the designed landscape as an intentional object. When the designed landscape has already been constructed and evaluated, it is useful for this preceding landscape to be reconstructed in the mind as a reference. It may play an imaginative role in the appreciators mind. If the designer has dealt poorly with the preceding landscape, this diminishes the qualities of the designed landscape. Although it may still offer aesthetic appeal, it might have done more so (or less so) if other choices were made. The preceding environments must be considered on their own terms, as natural environments, vernacular landscapes or designed landscapes, if they are to be appreciated appropriately.

The aesthetic experience of a designed landscape is thus always set against the background of the preceding landscape. As landscape design is transformative, the appropriate evaluation of a designed landscape should be comparative.

Pre-experience through representation of the designed landscape

Another perhaps unexpected step in the aesthetic experience of a designed landscape is that it is first experienced through representations, rather than by direct contact. The designed landscape to be is first conceptualized before execution.[3] This conceptualization is first vague. It develops initially through a series of sketches and then becomes solidified through different stages of drawings. The designed landscape is first a landscape in the designers mind and then gets represented in drawings, a landscape in statu nascendi. It is not a landscape of the hand, made concrete and then evaluated. Designed landscapes are in that sense different from working on a painting or a sculpture, which can be seen and adapted on the basis of the aesthetic experiences, or lack of them, provided by the physical result. The designed is evaluated on the basis of its representations before it becomes concrete. The designed landscape exists first in a mental form in the mind of the designer. It can be expressed and shared in the form of plan drawings, verbal descriptions, sketches, reference images, perspective drawings, photo collages and the use of samples. These representations bring landscapes of the mind to life for the stakeholders involved in the design process. Many of the methods of representation are directed towards the visual experience of the landscape to be. Although one can represent the landscape otherwise, for instance through a sound collage, or a smell sample, there are technical limitations to this. Transferring sounds in critiques offered via traditional paper journals is technically complicated and transferring smells requires the actual transference of substances from which molecules can evaporate. It is important to keep this visual bias in mind when evaluating the landscape through pre-experience mediated by images. What may look good on paper may not be good - in the full sensory meaning of the word. The end result after execution of the design will be a physical landscape experienced through all the senses, not just sight. It will be experienced in all its richness. What has been seen on the plan may be found to be experienced in the field, but not all the shapes of the map may come true in terms of experiences found in the field.

10.3 The perception of being designed in an actual landscape

In the end, the designed landscape will be realized and turned into reality for all to experience. A designed landscape is a landscape like all other environments. Mostly it differs visibly from a natural environment. Though even some landscapes that are taken to be natural, like the interior of Australia, have been influenced by human use, in a serious though not always recognizable manner. The difference between vernacular landscapes and designed landscapes is not always that obvious. This is particularly complicated as designed landscapes do not usually cover the whole area with new shapes and forms as a garden design might do. Parts of the original preceding natural environment or vernacular landscape are usually preserved within the design. Sometimes the change is big and recognizable. I will

3 Loidl, H. and Bernard, S., 2003, p.27

explain this on the basis of an example: the landscape of Grootslag, a designed landscape in the Dutch province of Noord-Holland (Figure 10-1). The landscape of Grootslag was designed by M. Vroom and H. Warnau.[4]

Grootslag started out as a natural swamp on the edge of the Zuiderzee. The inhabitants made the best of this landscape. They gathered what little solid soil there was in small islands separated by wide ditches. Similar landscapes can still be found near Amsterdam and Zaandam (Figure 10-2). The land was very fertile and was used to grow arable crops like cabbages. These crops were transported by boat from the fields to the markets. With the modernization and mechanization of agriculture the small plots separated by waterways became inefficient.

Figure 10-1 The location of Grootslag in the Netherlands

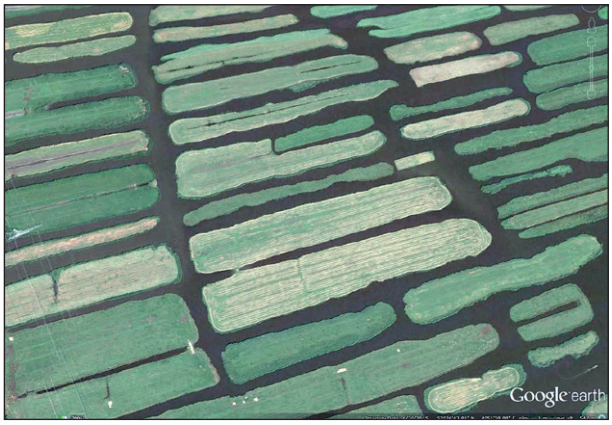


Figure 10-2 A landscape near Zaandam similar to the original vernacular landscape of Grootslag

In the 1960s the decision was made to produce a reallotment plan for the area and this was implemented in the period 1973–1979. The ditches were straightened, roads were built, the land was drained and the plots were enlarged. All of this resulted in a thorough modernization of the area (Figure 10-3). The land could now be worked with modern machinery and products transported by road. As a reminder of the past a small strip was left as it was before, except that the function of that strip was changed from agriculture to water retention, nature conservation and recreation.

A stretch of dike to the north-west of Nijmegen along the north bank the river Waal between Lent and Slijk-Ewijk is also clearly designed and consists of straight sections. This stretch of dike was designed by French engineers during the Napoleonic period (Figure 10-4 and 10-5). This dike near Nijmegen differs from other dikes, that were made more incrementally by hand and wheelbarrow, connecting natural heights in the landscape (Figure 10-6). The flowing lines of other dikes provide a background against which this stretch is set off quite clear.

4 De Visser, R., 1997; Vroom, 2014

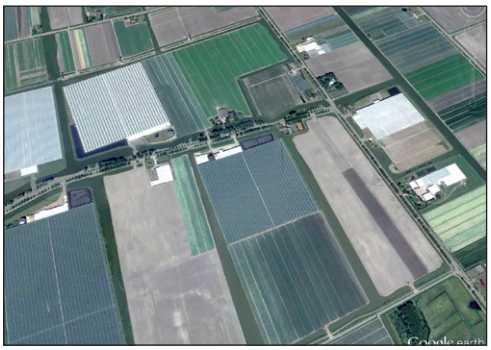


Figure 10-3 The landscape of Grootslag as laid out in the 1970s

Figure 10-4 The designed dike near Slijk-Ewijk

Figure 10-5 Street View image of the designed dike near Nijmegen

Figure 10-6 Older vernacular dike near Lienden

On the other hand many of the dikes that do exhibit this flowing character have in recent years been redesigned. So even though they are also designed, they do not exhibit such an obvious designed character. Technical measures have been taken like the introduction of deep sheet piling that are not visible above ground but that do warrantee safety against flooding whilst the landscape still appears like an undisturbed vernacular landscape (figure 10-7).

At least some landscapes in the Netherlands are quite easily recognizable as being designed. The polders around the IJsselmeer – the Wieringermeer, the Noordoostpolder (figure 10-8) and the Flevopolders – are easily recognizable as being designed. These landscapes were designed on the drawing board using rulers and pens and are easily recognizable as being human and beyond the capacities of individual farmers to achieve.

Figure 10-7 A designed dike looking like a vernacular dike

Figure 10-8 The Noordoostpolder from the sky

This is not just recognizable from the sky looking down on the landscape but also clearly perceivable on the ground for an ordinary perceiver travelling through this landscape (figure 10-9).

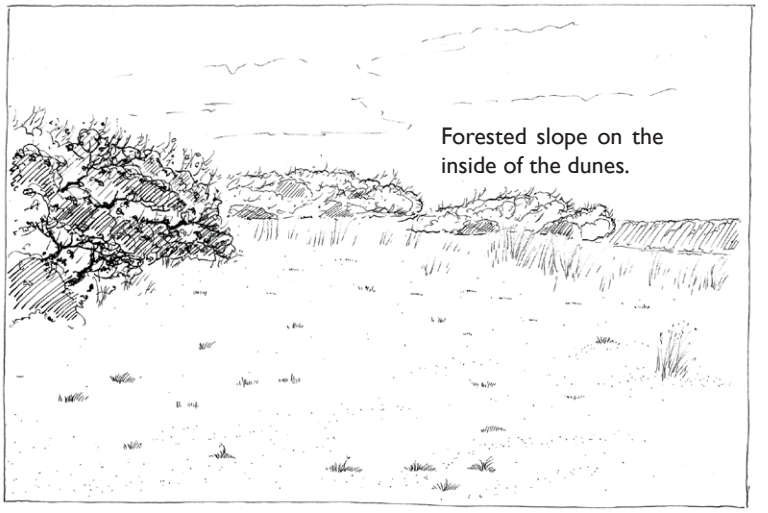
Figure 10-9 The Noordoostpolder from the ground

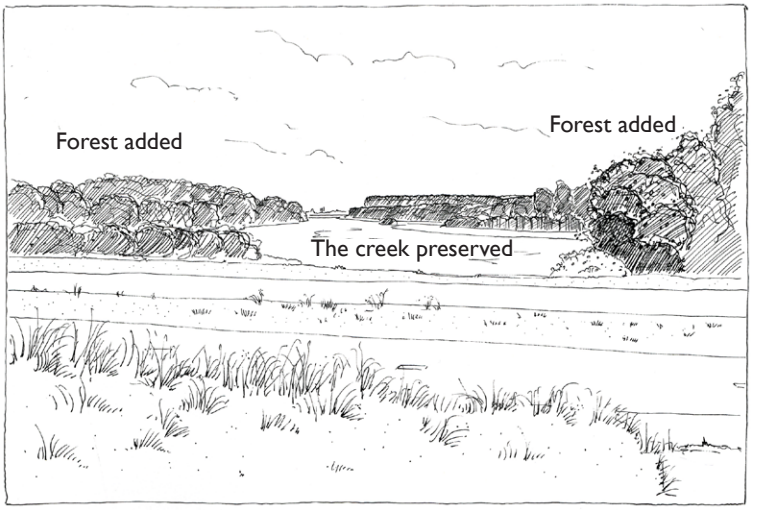
The design for Walcheren is not this obviously designed and might be mistaken by some as a landscape that developed in a vernacular way. Even though the regularity of the road plantings on Walcheren at the very least should be a hint as to their designed origin, some people will undoubtedly miss this clue. Other landscape designs, such as the designs for the Drenthe landscapes by H. de Vroome, are even less conspicuous and fit unobtrusively into the vernacular background landscapes.

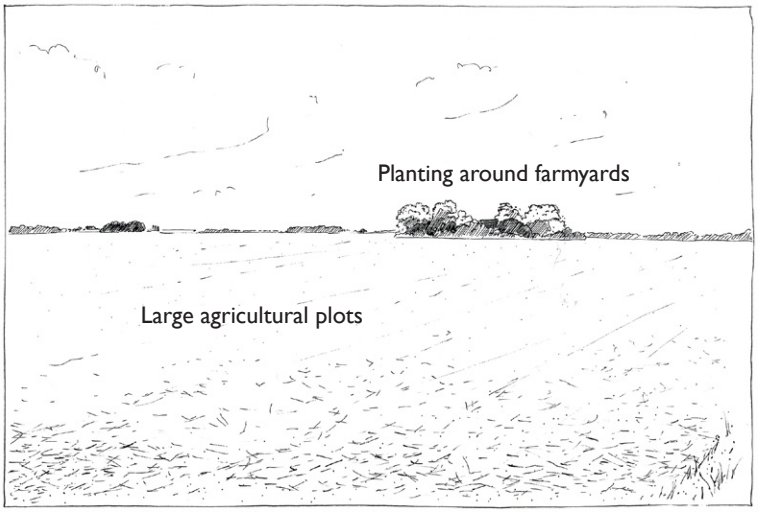
10.4 The recognizability of the landscape of Walcheren as a designed landscape

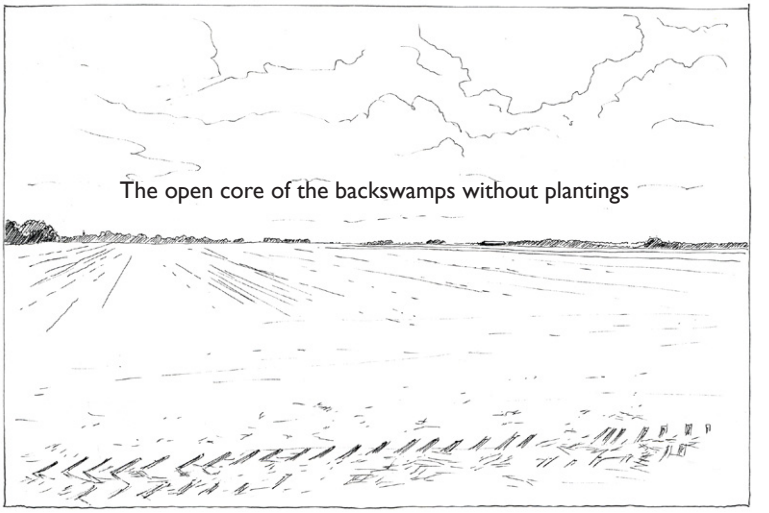
Having described the experience of the landscape of Walcheren one can reflect on its recognizability as a designed landscape.

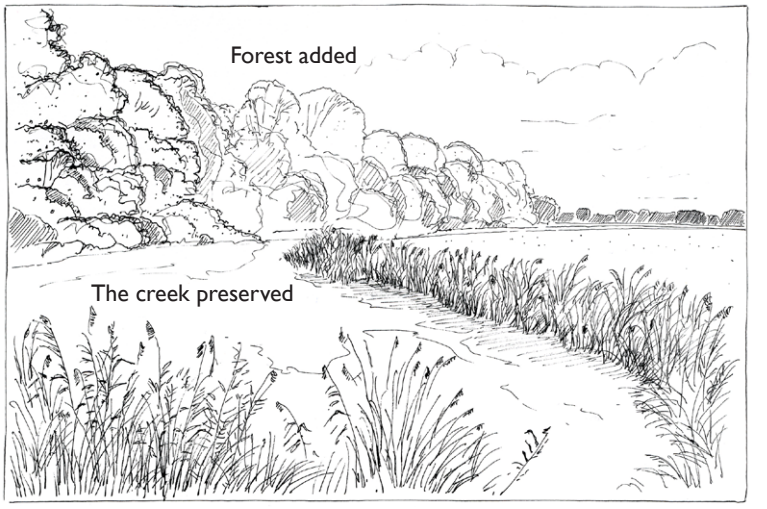
In order to illustrate the visibility of the design in the landscape, the drawings of the landscape of Walcheren are shown again below, but this time the visible results of design interventions are labelled. What may have looked like ordinary vernacular landscapes can now be seen as conscious decisions revealed by the forms in the landscape.

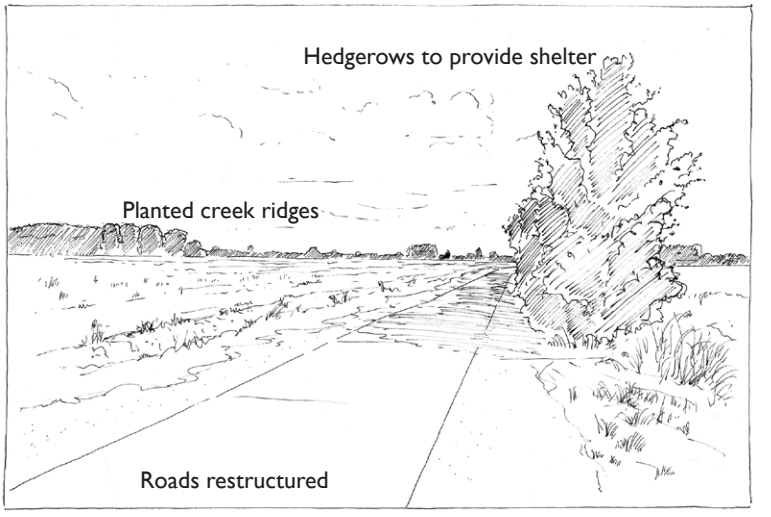

Forested slope on the
inside of the dunes.

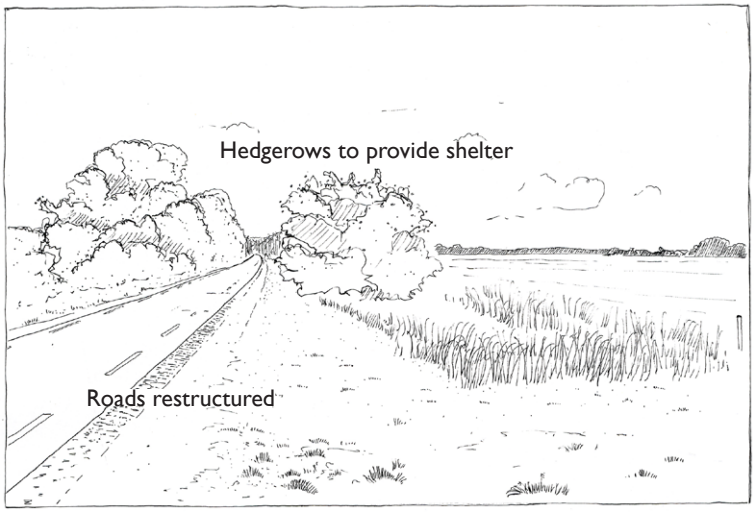

Forest added
Forest added
The creek preserved

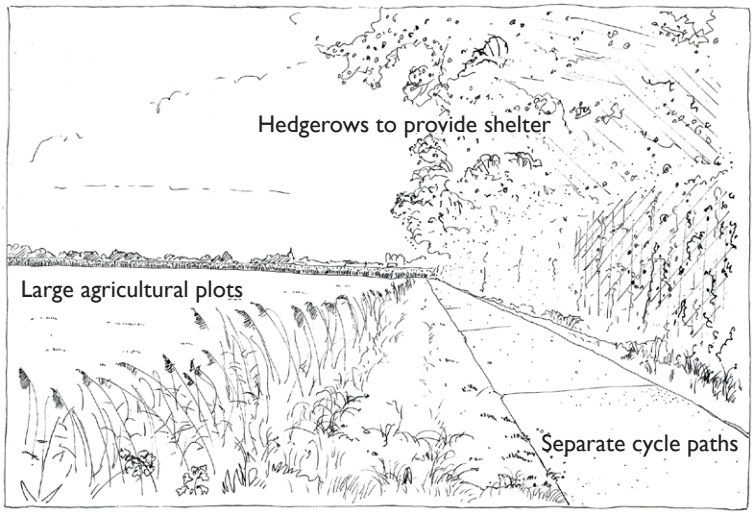

Planting around farmyards
Large agricultural plots


The open core of the backswamps without plantings


Forest added
The creek preserved


Hedgerows to provide shelter
Planted creek ridges
Roads restructured


Hedgerows to provide shelter
Roads restructured


Hedgerows to provide shelter
Large agricultural plots
Separate cycle paths


Hedgerows to provide shelter

All the elements of this designed landscape, such as the roads, fields and plantings, are elements that might also have appeared in the vernacular landscape in this location, except maybe for the grey poplars. The mixed hedges are composed of a set of indigenous species and are mixed in a way that might be perceived as spontaneous and natural. A vernacular landscape, had it still existed here, would have made use of the same consistent set of plant materials. The management of hedges along the roads is done with a straightforwardness that is similar to agricultural landscape management. The roads and paths reflect historical patterns in the landscape and have not been straightened out to an extent that they look designed or planned. The designed landscape reflects differences in soil patterns and differences that had evolved in the vernacular landscape before the floods. The size of the parcels is larger than it was before the floods, although they would probably also have become larger if no design had been made.[5] Though the parcellation has been improved, it has not been rationalized into perfect rectangles as in the IJsselmeerpolders and still reflects historical growth. In this sense, although the landscape is in fact designed it might be mistaken for a vernacular landscape.

Despite all this, hedges are so consistently used to provide shelter from the wind that their distribution in the landscape betrays the hand of a designer. The locations of the hedges would otherwise have been dependent on decisions by individual farmers and in all probability would have been more varied. Real historical landscapes have more nooks and crannies. The landscape is a little too 'clean' to have grown organically. The use of uniform planting throughout the area, in terms of location, shape and plant species, must in this case be understood as a choice of the designer. A truly vernacular landscape would probably contain unplanned, left-over bits of land that would have developed into small copses and spinneys, leading to greater structural variability. The incorporation of the creek near Veere and in Westkapelle into the design is also a recognizably conscious design decision. The planting of forests along these creeks would, if reflected upon, be understandably a design decision. In a vernacular landscape the farmland would in all probability have been extended to the edges of the creeks. This desire to make intensive use of the land is in fact reflected in the size of the wooded areas, which are smaller than originally intended by the designers owing to the influence of farmers on the plans.

These things, though probably beyond the awareness of the casual observer of the landscape, might, upon suitable prompting and careful reflection, be part of the phenomenology that would lead to the conclusion that this is in fact a designed environment.

5 Groeneveld, J., 1985, p.107

10.5 Conclusions

The designed landscape is the result of a transformation of an earlier environment. This may have been a natural environment or a vernacular landscape. The designed landscape is ontologically as a conscious decision a step away from these earlier environments even if parts of these environments are retained within the design. Phenomenologically they might not be that different. They might appear to the uninformed observer natural or vernacular. Knowledge about the design process and the decisions made by the designers can help to see the thoughts behind the landscape. Knowing these thoughts can help to deepen aesthetic evaluations.

Part IV

Evaluation, Discussion and Conclusions

11 An Evaluative Framework

11.1 Findings

In part I of the thesis the topic of appropriate appreciation of designed landscapes was introduced. The thesis started with the following research question:

> *What is an appropriate appreciation of a designed landscape as a designed landscape?*

To find the answer to this overarching question, it was split into four sub-questions. The first sub-question was:

> *What is the current theoretical basis for the aesthetic evaluation of designed landscapes and does it provide appropriate arguments for aesthetic evaluations?*

A first exploration of existing theories answered the first sub question and exposed a knowledge gap concerning the appropriate appreciation. The current theoretical basis for the evaluation of designed landscapes is insufficiently grounded in both the ontology and the phenomenology of designed landscapes, which led to the following sub-questions:

> *What is the ontology and phenomenology of a particular designed landscape?*

The Post-war landscape design for Walcheren was explored as a case both in terms of ontology and phenomenology. This led to the last two more general sub-questions:

> *What is an appropriate aesthetic evaluation of a designed landscape concerning its ontology?*
> *What is an appropriate aesthetic evaluation of a designed landscape concerning its phenomenology?*

In Part II the exploration into the character of designed landscapes was extended to the ontology of the designed landscape in general. What is the specific character of the designed landscape, with regard to how it comes into being, and how does that influence our aesthetic appreciation of it? In part III the exploration of the phenomenology of the designed landscape was extended. How does one experience the designed landscape and how does that influence our aesthetic appreciation of it? In both parts cues concerning aesthetic evaluation were tested according to the Appropriate Appreciation Principle for Designed Landscapes (AAP-DL) which states that:

> *An appreciation of landscape L as a designed landscape is appropriate only as far as it does not depend counterfactually on any belief that is inconsistent with the truth about the nature of designed landscapes.*

By showing counterfactual dependence of aesthetic evaluations on certain beliefs about designed landscapes, these could be shown as part of appropriate evaluation. In this final part of the thesis, I discuss the results of my research and draw conclusions. Having researched a particular example of a designed landscape and then deepened the understanding of both the ontology and the phenomenology of designed landscapes, it is now possible to form an evaluative framework and use this framework to evaluate the designed landscape of Walcheren as a test case. First, I will discuss the findings from the research in chapter 11 and then integrate them into a framework for evaluation. In chapter 12 the findings are discussed, I draw conclusions and point to further research.

The ontology of designed landscapes

The specific character of designed landscapes was explored comparing designed landscapes with natural environments and vernacular landscapes. Natural environments and vernacular landscapes share an environmental characteristic with designed landscapes, but differ in origin. Whereas natural environments are formed by natural processes and could not have been other than they are, manmade environments are intentionality as they are, shaped by human choices. This intentionality is usually directed towards functionality in vernacular landscapes, but widened to include aesthetic goals in designed landscapes. From the comparison with natural environments and vernacular landscapes it could be concluded that designed landscapes *can* justifiably be evaluated aesthetically. As a product of human action, designed landscapes could have turned out differently than they did. It therefore makes sense to reflect on whether they turned out to be aesthetically appealing or not, given the choices that were made. Moreover, as particularly designed landscapes were intended to be aesthetically appealing, it can be concluded that designed landscapes should be evaluated aesthetically to do justice to these landscapes and the intentions that shaped them.

To further explore the notion of design I looked into the consequences of landscape design as an activity between science and art for the aesthetic evaluation of its products. As landscape architecture depends on the use of scientific knowledge, designed landscapes cannot just be evaluated as aesthetic objects, but also need to be evaluated in terms of functionality and durability. These lines of evaluation are connected and cannot be separated. Landscape architecture is not a strict science, like some kind of predictive geography. It is not out to propose generally true landscape designs, but to propose temporally embedded solutions for particular places. The problems landscape architecture seeks to provide answers to are wicked problems due to the complexity of the object of design. The design brief is generally concrete on functional requirements and vague on form – the shaping of the place. The long development time of landscape architecture designs adds to the wickedness of problems addressed. Furthermore, landscape design deals with fundamentally unpredictable aesthetic goals. Science alone cannot find solutions to the wicked problems of landscape architecture. Rather, the power of landscape architecture lies in the formulation of aesthetic solutions that are creative compromises that surpass the wickedness of the problems by poetic force. Landscape architecture is not a fine art and does not fit in well with the traditional approaches to art as postulated in imitation, expression, formal, aesthetic and institutional theories. The recent theory of aesthetic creation by Zangwill offers a definition of art which clearly encompasses landscape architecture, which enables us to compare landscape architecture with other arts and to distinguish it from these; and helps describe and explain

those aspects that go beyond functionality and sustainability. Landscape architects produce structures rather than objects that are nested in a context. The resulting works are not kept in museums or for special occasions, but are part of everyday life, which restricts the amount of artistic freedom available to landscape architects. They are transformations of pre-existing landscapes and do not come with a "don't touch" sign as works of fine art do. The distance between the designer and the work is greater than it is in the fine arts. The designer and the actual producer of the designed landscape are different people. The works produced are singular works and are only meaningful in the location where they were produced.

Making a comparison of landscape architecture with other arts showed more of the particularity of landscape architecture within the arts. Designed landscapes, like gardens, are responsive to a site, vital in character and open to the sky, but they are larger and their ownership structures and boundaries are less clearly defined than gardens. The distance between designer and product is larger in landscape design than in gardening. Designing landscapes is closer to composing than to performing music. Designed landscapes are three-dimensional structures, like sculptures, but they are less autonomous and more site-specific, comparable to land art. Designed landscapes are made of comparable materials as land art, but are less autonomous and free, and less instigated to make their audiences think and feel particular thoughts and emotions. Like works of built architecture, designed landscapes are commissioned works, but designed landscapes are much more changeable over time. Landscape design deals with width and depth rather than width and height as is done in architecture. Designed landscapes offer changing impressions, combined with sounds, as do films, but the landscape designer has no tight directorial influence over the sequence and montage of scenes.

These findings form a set of consistent beliefs about the ontology of designed landscapes that should be taken into account in order to appropriately aesthetically evaluate designed landscapes according to the AAP-DL. Some of the points discovered in this reflection on the ontology of designed landscapes already point to the way designed landscapes are experienced.

The phenomenology of designed landscapes

Landscapes come into being between physical structure – the perceived – and the human observer – the perceiver. Aesthetic evaluations of landscapes cannot be understood without reference both to the physical structure and the perceiver of that structure. Landscapes as perceived must be considered spatially as nested: bounded, but embedded in larger landscapes. Designed landscapes can be considered as defined by the plan boundaries, but they are always connected to the surrounding areas beyond those boundaries. What is outside must be taken into account in the aesthetic evaluation of a designed landscape, because it can be experienced inside. Designed landscapes are temporal structures and their aesthetic properties are indexical, linked to a particular moment in time. Evaluations must be clear about the moment of evaluation and their timeframe. Landscapes might be momentarily dull but appealing over a longer timeframe, or the other way round. Landscapes must be evaluated as vital structures. The aesthetic properties of designed landscapes come into being in the interplay between the natural forces inherent in the landscape and their

management. Designed landscapes must be evaluated as everyday landscapes, because they can indeed be experienced every day and they are not spectacular exceptions that intend to make an instant impression.

Concerning its perceivers designed landscapes must be evaluated against the background of moving perceivers and on the basis of access. It is the actual experiences as they can be had in the landscape that are the reference that matters for the aesthetic evaluation of landscapes, and not that of a free floating eye above the map. Designed landscapes must be evaluated as multisensory structures that offer experiences to all the senses. All senses can add negatively or positively to the aesthetic experience and must therefore be taken into account. Designed landscapes must be evaluated as environmental structures enveloping the human perceiver, rather than as structures which are looked upon from the outside. That which is behind people matters in the evaluation of what is in front of them. Landscapes must be evaluated against the background of human frailty. Overloading any of the senses, either through overstimulation or understimulation, will decrease the aesthetic appeal of a landscape. Landscapes must be evaluated as centred around homes, as a place for dwelling. Landscapes are not neutral, but differentiated in terms of affective density. Evaluations of landscapes should take this into account. Designed landscapes must be evaluated from the viewpoint of engaged perceivers.

Human beings engage in landscapes and this can lead to large differences in the knowledge base used when making aesthetic evaluations. This is partly why people have difficulty in agreeing on the value of a landscape. However, this difficulty does not so much lie in the incommensurability of the experiences, but in the lack of communication and the lack of structure in aesthetic discussions. In the aesthetics of natural environments this confusion might be avoided by resorting to objective, positivistic scientific knowledge about nature, but in the designed landscape, as a human project, this is not an option. Any evaluation must be seen against the background of the knowledge basis and it must be clear what information was used as the basis for the evaluative judgment. This also means that evaluations of landscapes can be enriched by providing knowledge and insights into a particular way of viewing the landscape. These insights must be discussed before they can be shared, because people cannot assume they have an immediately shared perspective on a landscape. This is why the aesthetic evaluation of designed landscapes is worthwhile and can be rewarding.

The reflection on the phenomenology of the designed landscape thus provides several points for consideration concerning the appropriate aesthetic appreciation of designed landscapes. I have shown part of the richness of landscape experiences as they *can* be used, and *should* be used if one wants to appropriately aesthetically appreciate designed landscapes.

11.2 An evaluative framework for designed landscapes

For an aesthetic evaluation of a designed landscape as a designed landscape according to the Appropriate Appreciation Principle for Designed Landscapes (AAP-DL), the following framework for aesthetic evaluations can be provided.

Consider that designed landscapes are intentional structures made for specific purposes. These purposes can be evaluated intrinsically and with regard to purpose means rationality. The considerations of the designer are known through drawings and descriptions and they can be tested as to whether they are realized in the landscape. Consider that the intentions behind a design are both to construct a functional and sustainable structure according to scientific and technological insights and to construct an aesthetically appealing structure. To do justice to these intentions in appropriate appreciation one considers both aspects and considers them as intertwined. Consider that designed landscapes are hybrid structures that are the product of both scientific and artistic considerations and must be evaluated as creative solutions to wicked problems, and on the other hand if they are to be considered as works of art they should be only be considered as artworks under the wide definition of Zangwill's aesthetic creation theory.

In an aesthetic evaluation of a designed landscape one should take into account that they are made as the product of a commission and the interplay between designer and client should be taken into account. Once produced a designed landscape is subject to changes made by the owners and users of the landscape. Consider that designed landscapes were made for public rather than just private use. Take into account that the public will appreciate the landscape in an engaged sense on an everyday basis rather than a detached manner. Orientation in time and space are important for such a wider audience and should have been provided for in the design.

The designed landscape one sees at a particular moment is a snapshot in a developing environment. Starting out as a natural environment, changes have taken place on an incremental basis to form a vernacular landscape, which is then changed by a landscape architect into a designed landscape. Consider how the landscape architect has responded to what has gone on before the design.

Consider designed landscapes spatially as defined by the plan boundaries, but always embedded in and connected to the areas beyond those boundaries. Consider designed landscapes temporally as vital structures that are constantly changing; think about their past and their future. Consider what the landscapes provide for frail human beings that move through them. Consider that they experience landscapes as environmental structures with all their senses. Consider that they experience the landscapes on an everyday basis, mostly as centred around their homes.

Only an aesthetic evaluation of a designed landscape that takes into account at least these cues is an appropriate evaluation of a designed landscape as a designed landscape according to the AAP-DL, both concerning their ontology and phenomenology.

11.3 An evaluation of Walcheren

Reflections on the quality of the landscape

Having the evaluative framework can help to make in this section an appropriate evaluation of the landscape of Walcheren. This evaluation is intended as a first test case for the framework to see how it may be applied in practice and to assess its coherence. The designed landscape of Walcheren has a sense of unity which is also influenced by the strong natural boundaries

of the landscape. Being an island having natural and interesting boundaries adds to the qualities of the landscape. The designed landscape of Walcheren is a designed landscape and has been executed according to that design. The design was aimed at improving the functionality, durability and the beauty of the landscape after the devastating flooding at the end of WW II. This is a landscape that can be evaluated aesthetically and in order to appreciate it according to its intentions must also be evaluated aesthetically. The landscape as seen today is largely an intact and matured result of the design, which has been only marginally altered by later changes. Later changes have only amplified choices made in the original design in strengthening the planting near the dunes or have even corrected some decisions originally intended by the designers but ignored by the commissioners of the design, for example forest was added around the creek near Veere as originally intended by Nico de Jonge. The resulting designed landscape of Walcheren is evaluated positively by the author, having both qualities of the beautiful and the sublime.

Sensible principles from that pre-existing landscape like building houses on the solid foundation of the sandy creek ridges have been preserved in the plan. Scientific insights on the soils and structure of the landscape have been used and made evident in the landscape structure. In between the existing framework of roads the parcellation was improved for the farmers. What could be preserved has thus been incorporated and what needed to change has been changed. The designed landscape of Walcheren is thus an efficient transformation of the pre-existing vernacular landscape. Through the preservation of the creeks formed during the flooding and their enhancement with forest, the plan has absorbed the scars of history and turned them into a positive feature. The landscape offers space for both agricultural production and recreation. These somewhat competing claims on the land have been fitted into a structure that offers space for agriculture in the heart of Walcheren, while the edges of Walcheren are of a smaller scale and attractive for walkers and cyclists. The structure generates a variety of experiences, while at the same time displaying unity, also through a consistent choice in planting material.

I appreciate the fact that winding paths and roads have not been straightened. They offer many different perspectives on the landscape, rather than the predictability of straight roads in the older designed landscape of the Beemster and the Noordoostpolder and the contemporaneous Flevopolders. The consistent size of parcels and their varied shapes is an outcome of the designed land reallotment. In an autonomous development the need for bigger parcels might have led to an unbalanced situation with more rigorous reorganization in one place and stagnation and degradation of landscape management and quality in other places. In that sense, the design seems to have had a positive influence on the appreciated aspects of the landscape.

There is room for exploration and there are sights to be seen, but discovering them is based on a stable set of opportunities provided by the structure of the landscape. Paths offer the public the opportunity to walk, hedges offer shelter and gaps in the hedges offer new panoramas. The use of indigenous broadleaved vegetation provides seasonal variation and a habitat for many birds that add to the attractiveness of the landscape by sound and sight. However these hedges provide at the same time shelter for tender agricultural produce and consolidate the soil in the fierce sea-winds. The views of the arable fields are also appreciated for their seasonal variety. The activity of farmers in the fields provides further interest.

The landscape provides enclosure, which shelters people first of all from the winds, which can be fierce on this former island. The structural elements of the landscape also offer shelter from the heat of the sun, but would also provide shelter from wind and cold in other seasons. There are pleasant smells of agricultural products and sounds of different animals. There is room to engage with the landscape actively. There is space for walkers and cyclists to move across the landscape in a pleasurable manner. Every now and then this pleasure is put under pressure from cars, which are too close and too fast for comfort. This stress is caused by their physical presence and the smells and sounds. The winding paths and roads are attractive as they offer many different perspectives on the landscape. The fact that these curves in the paths and roads are linked to old creeks and the cultural history of this landscape makes it more worthwhile.

The landscape has been evaluated some 60 years after its completion. Probably in its first years after planting the landscape would still have been open and exposed. The use of indigenous planting materials and some fast-growing species will however have made an impact quite fast after planting. Even though that planting is now 60 years old it does not look tired or depleted. The occasional grey poplar will reach the end of its lifespan in the near future (Figure 11-1). Though some of these trees add quality to the design the structure of the landscape does not depend on them. Though natural succession in the hedges other species will take over.

Figure 11-1 A road near Domburg with an isolated grey poplar

I could imagine living in this landscape and enjoying it as an everyday environment. It is not extravagant and demanding too much attention. The landscape as a whole seems to be able to attract lots of interested visitors, and judging by the number of campsites the landscape seems to be able to turn many first-time visitors into returning visitors as well. Whereas

elsewhere in Zeeland tourists seem to stick to the coast, here on Walcheren they seem to be spread across the whole area. The visibility of church towers across the fields adds to the opportunities for easy orientation in the landscape. There is a personal side to the sensuous experience of this landscape. Though I may have personally felt comfortable with what I saw, heard, smelled and felt in terms of touch, others might have been uncomfortable with this. What made me uncomfortably hot might be a pleasant temperature to others. However, the landscape offers a diverse microclimate that can cater to many tastes. At the very least it offers some protection to the fierce winds from the sea.

Reflections on the quality of the landscape qua design

Knowing that Walcheren was designed by a landscape architect, some people might expect a more spectacular scenic landscape with a more park-like structure, and would probably be underwhelmed by the rather ordinary landscape of Walcheren. However, to my mind that would be a misunderstanding of the scale and purpose of the design. I appreciate the fact that the diversity of this landscape is real and not just conjured up for the sake of it. It is grounded in the authentic history of this landscape and expressive of the underlying soil and groundwater structures. This is coloured by my personal position as a critical regionalist rather than a modernist. Others might have preferred a more thorough modernist overhaul of the landscape.

Some of the qualities of the landscape of Walcheren are independent of the design. The presence of the coast and the existence of pleasant villages do not owe their existence to the design, but the design does frame them in an interesting way. By lifting up the context it has given these villages the opportunity to support both an agricultural community and a tourist population that profits from an attractive backdrop. The landscape offers opportunities when a day on the beach is less attractive. Many of the qualities of the landscape described above are the direct result of choices made by the designers, such as their decision to use rows of trees and many hedges to give structure to the landscape. Their choice of deciduous indigenous planting provides seasonal interest and a habitat for many native animals, which in turn liven up the sound of the landscape.

There are also negative aspects in the description of the qualities of the landscape. The omnipresence of the car, both physically and audibly, diminishes the quality of the landscape in its present form. This was something which was not foreseen by the designers of the landscape. The spread of the car has developed from a curiosity in the 1950s, when watching a main road was considered a leisurely activity and even had a name – *bermtoerisme* (verge tourism), to an absolute necessity in the eyes of many, reflected in the fact that there is now about 1 car per 1.5 people in the Netherlands. The size of agricultural equipment also has grown beyond the expectations of the designers.[1] This means that some of the smaller roads are now uncomfortably small compared to these big machines. The design is now being adapted, as can be seen in the use of grasscrete to strengthen the verges along roads and the relocation of some footpaths behind hedges along the smaller roads. Also footpaths are being laid along field margins and streams.

1 Groeneveld, J., 1985, p.106

The development of bridleways in the verges alongside the concrete cycle paths also points to a development unforeseen by the designers. The horse had only just disappeared from the landscape as a working animal and the recreational use of horses had not reached current levels. These days horse riding is a very popular activity. Riding on the grass verges appears to be more comfortable than the concrete cycle paths. Some of the grass verges are seemingly wide enough to accommodate this use, but others are not, as can be seen from the scratch marks on the concrete. The design was ahead of its time in providing separate cycle paths on this scale, with an eye for the recreational needs in the future. However, the shift from agriculture to tourism as the main source of income, and the accompanying shift that this landscape has undergone from a primarily agricultural landscape with recreational uses towards a leisure landscape with agricultural production, was not foreseen. The present structure of separate cycle paths certainly adds to the quality of this landscape as a landscape for recreation.

What looks impressive in the representations of the design for the Veerse Bos (figure 3-7) and on Google earth (Figure 11-2) is the tentacle shape of the creek in the proposed forest near Veere. Going to Walcheren I had expected the creek to be manifestly present in the landscape. In the field, however, the experience of this creek from the route I walked was limited. Due to the nature of some of the crossings, where the creek disappears into a concrete culvert under a normal street with verges, it passes by almost unnoticed. Also, the places where the creek branches out are overgrown with reeds and woodland vegetation. Although the shape of the creek adds quality to the representation of the plan, in the actual landscape as experienced this quality is less apparent.

Figure 11-2 The creek near Veere

It is clear that the Walcheren landscape has a lot to offer to the observer. The landscape offers integrated sensory experiences that are rich and considered interesting, but it can also be appreciated by the observer for its perceived cultural value. It is a very valuable landscape in cultural terms as it is the first of its kind. As such, it can be compared with the first abstract paintings. These were a new type of painting that widened the repertoire of all later painters. Likewise, before Walcheren there was garden design, park design and designs for the new empty landscapes of the polders, but in the Netherlands Walcheren was the first transformation of a vernacular landscape into a designed landscape on this scale. In this first design, the landscape architects managed to produce a landscape that achieved both functional goals and aesthetic goals, and in that sense it is a landmark plan. The audacity to propose changes on this scale within eight months and to execute them according to plan in the aftermath of the war is a great achievement on a par with the great water engineering works at the start of the 20th century like the closing of the Zuiderzee and the development of the new polders. But whereas those polders display technical prowess and design for agricultural functionality, the design for Walcheren shows the ability to improve the landscape with an eye for existing qualities and for the development of an aesthetically pleasing future landscape. Taking into account this ontology deepens our understanding of the landscape and our aesthetic appreciation beyond what is visible at the surface.

11.4 Conclusions

The findings of the study are based in a study of a particular landscape and then refined through a study of literature. Aspects that were thought to be relevant for aesthetic evaluation have been tested using the AAP-DL. Aesthetical evaluations of designed landscapes counterfactually depend on the cues offered in the findings. The findings can be summarised in the form of an evaluative framework, which can support an appropriate aesthetic appreciation of a designed landscape as a designed landscape with all that it entails. The aspects mentioned offer a rich and coherent picture both of what designed landscapes are and how they are experienced. In this chapter the framework has been applied to the landscape of Walcheren. The test of the framework has revealed aspects of this designed landscape that might have gone unnoticed had this landscape only been looked at as it presents itself here and now. This first test of the framework shows how certain invisible aspects of the landscape like the decision process on the forest near the creeks can influence our aesthetic appreciation of this landscape. The appropriate appreciation for this landscape is not an appreciation as a scenic view but as a landscape to move through work and live in, to smell and hear.

12 Discussion and Conclusions

12.1 Introduction

This thesis is meant to be a prolegomenon to the aesthetics of designed landscapes – a first foray into the field. Being a prolegomenon it is on the one hand modest. There is no presumption that the framework for appropriate aesthetic evaluation is complete, nor do I presume all characteristics will always be relevant, but I do presume that all characteristics as given here can be relevant for evaluation. On the other hand, like the *Prolegomena to any future metaphysics* by Kant it also has the less modest character of a first set of words that shapes whatever comes after. The findings as presented in the previous chapter and the first test of the evaluative framework on the landscape of Walcheren have shown how invisible aspects of a landscape can play a role in its aesthetic evaluation. In this thesis no opinion beyond the case is provided on the actual content of evaluations following the cues. Even if in general a designed landscape is necessarily a transformation of a previously existing environment, that does not logically mean that it must be spared. It can also mean that it must be eradicated before the design can be implemented. The decision on how to deal with that previous environment, however, must be considered to be an intentional act that can and should be evaluated on its aesthetic merits.

The research question of the thesis was:

What is an appropriate appreciation of a designed landscape as a designed landscape?

This question has been answered by the reflections in Part II and III and made applicable by the development of the evaluative framework in chapter 11. The cues that are given in the framework provide the structure for an appropriate evaluation of a designed landscape as a designed landscape. The content of an appropriately formed evaluation however is up for discussion. Given the engaged position that people take in the aesthetic evaluation of designed landscapes, there is no guarantee of agreement, but discussing aesthetic evaluations according to the framework at least provides agreement on the structure of the discussion. I ask of the reader that this thesis be evaluated as a first philosophical reflection on the ontology and phenomenology of the designed landscape. It is not a natural sciences thesis and contains no empirical proof; there is empirical material for exemplification and there is plausibility of reasoning, which can be evaluated as such. It provides a fresh perspective on the aesthetic evaluation of a part of the environment, designed landscapes, both in terms of production and experience. It offers characteristics that can and should be the object of further empirical research.

This thesis was developed using research methods from a mixed methods approach given the complexity of the research matter. Exploring in Part I the ontology of the designed landscape, research into the process and actors within the design was necessary. Given the age of the project of the particular case Walcheren this research was constricted to written sources. Had the designers still been alive an interview approach would have revealed more aspects of the design. The inclusion of not just documents pertaining to the actual project but

also the writings that position the designers as holding certain aesthetic ideas has helped to see some of the qualities of the design. In general this points to a task of landscape architects to be more explicit about the why of design decisions and a task for landscape historians to make available the considerations that have gone into designing certain landscapes. Actually going to the landscape of Walcheren and walking the laid-out routes while making rigorous notes has helped to get a grip on the experience of this landscape. The walks could have been repeated in different seasons for more information, even though the phenomenological method allows for imaginative variation that challenges the experience of the observer. Being familiar with Dutch landscapes I think the risks in missing out information in this case are small. However applying such a method beyond one's own familiar landscape context or climate zone would be risky.

Parts II and III rest on literature research, which depends on the sources found. The net for literature had to be cast wide given the little pre-existing literature on the topic of the aesthetic evaluation of designed landscapes. The method of reasoning from the general AAP-DL principle towards the different aspects has given me a method of making plausible the appropriateness of considering certain cues for aesthetic evaluation. Though the method has been useful, it rests on the plausibility of the examples and asks of the reader that he or she familiarises him or herself with the provided examples, which taxes the reader. The double negative formulation, though philosophically correct, does not add to the ease of use.

12.2 Discussion: The academic and professional significance of the findings

The thesis provides knowledge on what should be considered when evaluating designed landscapes according to the AAP-DL. If designed landscapes are evaluated in themselves, according to the AAP-DL, as being designed and being more than just visual phenomena, evaluations will be more complete and better informed and there will be no counterfactual dependence on inconsistent beliefs about designed landscapes. This thesis thus fills the gap in the theory concerning evaluations of works of landscape architecture that are on a different scale than gardens and parks. The aesthetic evaluation of parks and gardens has been described by e.g. Miller, Ross and Cooper. This thesis provides an exploration of the aesthetical evaluations of designed landscapes. In doing so, it addresses those environments, designed landscapes, that have been ignored by philosophers of environmental aesthetics, which have been focussing mostly on natural environments and vernacular landscapes. It would also change some of the aesthetic evaluations of landscape architecture as for instance in the Landscape Architecture Europe books. An evaluation for instance of the Rocio de Sao Francisco should not just emphasise the visual qualities, but also discuss the aspect of thermal comfort given its climatic context. Academic reflections on landscape architecture should be true to the ontological and phenomenological character of the designed landscapes. The complexities of this character have been revealed in this thesis.

Considering the pivotal role aesthetic evaluation has during the production and realization of works of landscape architecture, the development of systematic and explicit reflection on the topic of aesthetic evaluation is a worthwhile academic pursuit. More appropriate and better informed aesthetic evaluations during and after the process of design is worthwhile for teachers of landscape architecture. The theory about the aesthetics of designed

landscapes could also help students to reflect on the aesthetic qualities of their designs and help them to express their aesthetic intentions. It could also help to structure public debates about the aesthetic evaluation of designed landscapes. The theory is also useful to design practitioners and may lead to an aesthetic literacy that helps them to express their aesthetic intentions in discussions with an ever more critical audience. It may aid their design reflections, possibly resulting in more aesthetically appealing landscapes. Considering the role of aesthetics in differentiating landscape architecture from other disciplines, this theoretical framework seems vital to the growth of landscape architecture as an academic discipline. But most importantly, well developed reflection on the aesthetic evaluation of works of landscape architecture is relevant to society. It could stimulate the production of aesthetically worthwhile landscapes for people to live in.

The necessity of appropriate aesthetic evaluation

In the previous chapter a framework for the evaluation of designed landscapes has been provided. To develop this framework the strict AAP-LA has been used for testing the aspects that should be taken into account. Is appropriateness really that important? Isn't this framework too strict? Must we ask of anyone that they take into account all the mentioned aspects before talking about the aesthetic quality of a designed landscape? For the appreciation of the designed landscape one can say that people are able to enjoy or depreciate the aesthetic qualities of a landscape regardless of its origin, but whether that aesthetic appreciation is appropriate is another matter. However, the appropriateness of their appreciation is only of relative importance for people. An informed appreciation may be truer, richer and more detailed, and in that sense better, but that does not necessarily make the landscape more enjoyable. At least on one occasion I have spoiled a good walk and landscape experience for friends. I pointed out that what they saw as a wonderful natural environment was in fact a misused and dysfunctional vernacular landscape. It clearly diminished their enjoyment. I merely pointed out that the American oak trees, although wonderful in their red autumn colour, were imported trees that did not support any local fauna. I pointed out that the wonderful autumnal yellow grass (*Molinia caerulea*) was an indicator of heavy nitrogen pollution caused by intensive farming in the environment. The fact that the road was dry was in fact caused by over-drainage of the land for agricultural purposes, but with devastating effects for the local flora and fauna. My friends just enjoyed the red autumn leaves of the oak, the low sun setting the yellow glow of the grass, and the fact that they could walk without getting their shoes too dirty.

However, if people were informed about the designed character of the landscape of Walcheren the opposite effect might occur. What had been held for a vernacular landscape can now be seen as a landscape of great quality that has been produced under difficult circumstances. The designers withstood urges to rationalise this landscape to death, as happened in some contemporaneous cases. The efforts of replanting all the hedges which offer shelter and fine views across the landscape can be appreciated. The carefully crafted balance between the functionality of the landscape for agriculture and yet its attractiveness for tourists can be valued.

These examples illustrate that it is possible to enjoy the landscape, while completely misunderstanding aspects of its character, but also how illumination of the true character of a landscape can deepen the aesthetic enjoyment. However, I do think that in terms of appropriateness enjoying the landscape based in consistent knowledge is to be favoured. The fact that I can appreciate a painting for covering a spot on the wall, or as an emergency blanket[1] when removed from its frame, does not make appreciation of the painting in that manner an appropriate appreciation for the object as a painting. Appreciating a designed landscape as something else is possible, and as such can be a source of aesthetic enjoyment, but appropriate aesthetic appreciation is appreciation that does take into account the designed nature of what is experienced.

First of all, appreciation of a designed landscape as a designed landscape is truer to the nature of what is appreciated. Also, it may actually help to discern certain aspects of the landscape that would otherwise remain hidden. Invisible aspects of the landscape in terms of materials that were not used, changes that were not made to a previous landscape, but also sensuous aspects of the landscape beyond the visible like its olfactory qualities. Appropriate appreciation might help people to see what is lacking and spur people into political or practical action to remediate the poor quality of some landscapes.

But how necessary is appropriate aesthetic evaluation at different moments for different audiences? Can it be required of everyone who enters a designed landscape that they are appropriately appreciative of their surroundings? I do not think it is realistic to expect, nor do I think it is required. Different audiences and the timing and mode of their evaluation are described below and the necessity of appropriate appreciation is discussed. The audiences are separated to clearly illustrate the different perspectives on the landscape. In reality these perspectives might be mixed: ordinary perceivers may not be so ordinary, landscape architects might be perceivers of the works of other landscape architects and sometimes critics of their works, evaluation in a competition might be based on representations of landscapes, but the descriptions provided at least offer varied perspectives for evaluation.

The evaluation of designed landscapes by ordinary perceivers of landscapes

For ordinary perceivers the phenomenological basis of appreciation is the landscape as their everyday lifeworld, in concrete experiences. This is the most widespread type of experience of designed landscapes and the kind of experience landscape design is meant to create. This kind of evaluation is part of everyday practice. Experience and evaluation is simply what people do, though not always consciously. People experience their environment as appealing or not appealing. That they will not necessarily register a designed landscape as a designed landscape is not a problem in their daily lives. Appropriate appreciation is not a necessity for everyday life. Using the findings of the thesis might, however, enrich their opinion about their environment, which might be considered intellectually stimulating. But the significance of the results for ordinary perceivers does not stop there.

1 Goodman, N., 1978, p.69

There is a current trend in landscape architecture projects of involving the various stakeholders in the planning and design process. When the opinions of ordinary perceivers are used in a design process, as a means to support design decisions, it becomes important that they appreciate appropriately the designed aspect of their environment. They can remain engaged and do not need to be objective, but it is important that it is an engagement in full knowledge of the facts about the ontology and phenomenology of the designed landscape. Using the theoretical framework can help them to make an appropriate appraisal of the aesthetic value of their environment and the proposed changes in that environment.

The evaluation of designed landscapes as an internal procedure in design by landscape architects

For landscape architects the phenomenological basis for evaluation as part of the design process is the sketches and other representation of possible future landscapes. These will be sketchy in character, but the challenge is to see through the sketches and representations into the full array of future experiences of the designed landscape. The goal of the evaluation is to be able to make a considered choice between alternatives. The work of the landscape architect is to develop alternative futures and to evaluate and to present the most interesting ones for public consideration. These choices need to be guided by a clear foundational justificatory aesthetic theory about designed landscapes. The presentation of representations to the public for consideration must be seen as making predictions of future experiences, and so the visual bias in these representations must be addressed. When a decision has been made between the various options, the landscape architect must translate the representations as well as possible into landscapes as experienced. To avoid mistakes, it is important that the aesthetic goals for the designed landscapes are clearly and systematically explored by the landscape architect and presented to the client and the wider audience.

The evaluation of designed landscapes in a democratic process of choosing between alternative plans by decision-makers

For decision-makers on landscape changes in a democratic decision-making process, the phenomenological basis consists of these representations of alternatives and solutions on paper or in digital images before realization. For decision-makers the representations present solutions to a wicked problem. Their choice of a designed landscape for realization is a political solution taken by representatives, on the basis of aesthetic appeal and saleability, as a means of overcoming different opinions on the landscape, which are in turn based on different fundamental values. What counts for the decision is the plan as it is on paper – and perhaps a little bit in the imagination, although this is limited as decision-makers are typically not trained designers themselves. The end result of landscape design will eventually become experienceable, but usually too late for political accountability through elections. Appropriate appreciation of designed landscapes may be expected of them, as it is part of their responsibility, but it cannot be assumed. It is therefore up to the landscape architect to point to the aspects beyond the visible. The framework can provide them with appropriate cues to inform their aesthetic evaluations.

The evaluation of designed landscapes in criticism and academic reflection and evaluation of works of landscape architecture

Criticism and academic debate may consider both the representation before realization and the realized designed landscapes. The evaluative framework as given here can provide a sound starting point as it picks out the most important aspects for evaluation, without being biased as to what the right solution for a specific situation should be. The evaluation may include a comparison between intentions in word, predictions in representations and the experiences as offered by the realized work. The evaluation in criticism and academia is particularly sensitive to being appropriately done. These aesthetic evaluations multiply in the minds of the student-readers and shape their appreciation of designs, and when shared by designers it shapes their designs. The freedom of the critic is in the content of their evaluations, but their evaluations should be appropriate. Therefore they might take into account the insights offered in this thesis and the framework for evaluation or develop a competing better framework if they want to provide grounded evaluations rather just opinions. An educative program could be developed to help each other and a wider audience see the value of, sometimes hidden, design decisions for the quality on the lifeworld.

The complications of representation

The thesis points to a complicating factor in the field of aesthetic evaluation of designed landscapes. The size of designed landscapes typically goes beyond what can be overseen in a short walk. There is therefore a temptation when evaluating designed landscapes to look at maps and representations of the landscape, rather than at the landscape itself. This is also inherent in the procedures for designing landscapes. Landscape design has a dual artistic character. It produces landscapes, but in order to be able to do so, that landscape is first produced in simile, through representations. These representations are mostly visual in character. In the discussions on the ontology and particularly the phenomenology of designed landscapes I have pointed out the complications of the use of visual representations in landscape design for appropriate aesthetic evaluation. The visual tools, though efficient for considering proposals for future landscapes, also produces a bias in the design process towards the visual and the scenic. The use of maps and linear perspective, though conducive to the understanding of design proposals, drives its beholders away from the phenomenology of landscapes. It literally pushes the viewer above or outside the frame of the landscape. The ease of the use of visual representations in research and criticism of larger landscape designs further enhances this bias. In this thesis I hope to have illuminated aspects of designed landscapes, such as the multisensory character of landscapes and the environmental character of landscape, that are hidden by this use of visual tools. I hope thus to have illustrated, also in the representation of designed landscapes, the need to go beyond the visual.

12.3 Conclusions

Designed landscapes differ from natural environments and vernacular landscapes. These differences can influence aesthetic evaluations. They can make us value more, or sometimes less, what can be experienced. Hidden behind the visible landscapes are invisible choices

made by the designer. The things he or she has chosen to do or not to do make the landscape a success or a failure. Seeing such a landscape from a distance or in a picture it is easy to miss out on vital information for an aesthetic evaluation of a designed landscape as a landscape. Beyond the visible lies a world of sounds and smells of the landscape. Choosing one's route through the landscape offers a sequence of experiences that cannot be found in the single gaze across the landscape.

Having studied existing philosophical aesthetics I find that it has ignored the specific topic of the aesthetic appreciation of designed landscapes. Modern environmental aesthetics is focussed on natural environments, as it has been shaped in response to early 20th century aesthetics, which was dominated by questions on art. The designed landscape is ontologically closely related to artworks, but phenomenologically more related to environments. Designed landscapes thus fall between two fields. This has gone largely unacknowledged by philosophers and geographers, and as a result, their theories of environmental aesthetics are incomplete.

The lack of a specific theory for the appropriate appreciation of designed landscapes has made it easier for landscape architects and critics to miss out on developments in environmental aesthetics, leading to the persistence of the inconsistent belief that landscapes are scenic objects among landscape architects and landscape architecture critics. Actual design criticism as offered in the LAE books has been shown to be based on the belief that aesthetic experiences of works of landscape architecture are mostly visual. Some of the criticism as offered in these books can clearly be shown to be based on inappropriate evaluations.

Given the incompleteness of the theory of the aesthetic appreciation of nature and landscapes and the presence of ensuing inappropriate appreciations, the following sub-question was answered next: *What is the ontology and phenomenology of a particular designed landscape?* The descriptions of ontology and phenomenology of Walcheren offer insights into the relevance for the aesthetic evaluation of this landscape of being designed and of the sensorial richness of this designed landscape. Insights into aesthetic value go beyond the visible both in ontology and phenomenology.

The description of the example landscape of Walcheren and a general literature research provided the material to answer the last two sub-questions: *What is an appropriate aesthetic evaluation of a designed landscape concerning its ontology?* and: *What is an appropriate aesthetic evaluation of a designed landscape concerning its phenomenology?* Based on these descriptions of the actual experience of a landscape and of insights into its coming into being, I have reflected upon critical aspects of designed landscapes for appropriate aesthetic evaluations. Using the Appropriate Appreciation Principle for Designed Landscapes (AAP-DL) reflections were carried out on whether certain cues could influence aesthetic judgments when making aesthetic evaluations. This led to the identification of several of these cues. If a counterfactual dependence of the aesthetic evaluation of a landscape could be shown, or to say it in other words, if cues could change the evaluation of the quality of a work, then they were needed for appropriate aesthetic evaluation. In simple terms, if something *might* influence one's evaluation one *should* consider it. Even if in the end a certain aspect does not influence one's aesthetic judgement, the only way to be sure about that is by doing the evaluation. If you do not consider factors that evaluations might counterfactually depend upon, you simply cannot

be sure about the validity of the evaluation. An appropriate evaluation is meant to do justice to the specific character of the designed landscape. Instead of putting an ear to the painting *The Scream* by Munch, one should look at it; and instead of just looking at a landscape from one point and accepting it as given, rather than the result of choices, a deeper interaction and reflection is needed. One has to look beyond the visible to designed landscapes as intentional aesthetic structures and as multisensory environments. Doing so will reveal a richer aesthetic experience to be had in designed landscapes.

12.4 Further research

The first topic for further research would be to deepen our understanding of the difference between vernacular and designed landscapes. A critical reflection could evaluate the current ideas in environmental philosophy that mostly seem to cover very rare, pristine natural environments. The theory in this thesis provides a more detailed picture at the other end of the environmental spectrum: the designed landscape. In between, there are many and diverse vernacular landscapes, which would be poorly described by either theory. More research into the ontology of vernacular landscapes and the consequences of that ontology for their aesthetic evaluation would be valuable. In this thesis it is argued that it does matter whether one evaluates an environment as a natural environment, as a vernacular landscape or as a designed landscape by plausible examples. This could be further tested and verified through experiments. By exposing people to different landscapes and manipulating the information provided, the significance of this information on the ontology of the environment could be explored. Offering a vernacular landscape and describing it as designed or the other way round might lead to differing conclusions on aesthetic appreciation. More intricate research could also be done on testing whether information about invisible characteristics of a landscape can alter our appreciation. Could the knowledge about the sheet piling inside a dike change our value judgement?

A second topic for further research is methodological in nature. In this thesis, one example of a designed landscape was explored through a series of walks. Other designed landscapes might be described in this way. Walking has been a helpful tool in exploring the designed landscape of Walcheren. But would it also yield similar results in other designed landscapes? A systematic exploration of intentions in the design should be made and compared with actual experiences in the landscape to test the effectiveness of design methods and techniques in reaching the design goals. The goals are available from descriptions and drawings from the plan process. This would mean taking aesthetic creation theory to the phenomenological test.

Finally more research should be done into the 'other' than visual aesthetic qualities of landscapes, and the relation between design decisions and aesthetic qualities based on senses such as hearing, smelling and the body. Recent work, like the book on smellscapes by Henshaw, is making the first steps in this field. Related to this, the thesis clearly outlines the dangers of the heavy reliance in the landscape design profession on the use of visual tools. A clear field of investigation is to develop the representational tools in a manner that can do justice to the multisensory character of the experience of landscape.

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NB. In the list of references the English rather than the Dutch order of names is followed. All names with De can therefore be found under D, all names with Van under V.

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Websites

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http://www.eclas.org/landscape-architecture-european-dimension.php visited 23-08-2010

Appendices

Appendix A Reviewed articles on Aesthetics

Articles by landscape architects or researchers in landscape architecture or planning that were included in the literature review leading to the proposition in Chapter 2 on the emphasis on the visual in the discussions in journals on aesthetics:

nr.	Author	Title	Journal	Date
1	Herrington, S.	Framed again: The picturesque aesthetics of contemporary landscapes	Landscape journal 25: 22–37	2006
2	Cats-Baril, W.L. and Gibson L.	Evaluating aesthetics: The major issues and a bibliography	Landscape journal 5: 93–102	1986
3	Mozingo, L.A.	The aesthetics of ecological design: Seeing science as culture	Landscape journal 16: 46–59	1997
4	Sancar, F.H.	Towards theory generation in Landscape aesthetics	Landscape journal 4: 116–124	1985
5	Myers, M.E.	The line of Grace: Principles of Road aesthetics in the design of the Blue Ridge Parkway	Landscape journal 23: 121–140	2004
6	Leveson, D.	Geological clarity: A geologist's perspective on landscape aesthetics	Landscape journal 7: 85–94	1988
7	Gobster, P.H.	An ecological aesthetic for forest management	Landscape journal 18: 54–64	1999
8	Koh, J.	An ecological aesthetic	Landscape journal 7: 177–191	1988
9	Thayer, R.L.Jr.	The experience of sustainable landscapes	Landscape journal 8: 101–110	1989
10	Ribe, R.G. Armstrong, E. T. Gobster, P.H.	Scenic vistas and the changing policy landscape: Visualizing and testing the role of visual resources in ecosystem management	Landscape journal 21: 42–66	2002
11	Kapper, Th. Chenoweth, R.	Landscape architecture and societal values	Landscape journal 19: 149–155	2000
12	Lange, E. Schmid, W.A.	Ecological planning with virtual landscapes: Three examples from Switzerland	Landscape journal 19: 156–165	2000
13	Carlson, A.	On the theoretical vacuum in landscape assesment	Landscape journal 12: 51–56	1993
14	Gobster, P.H.	Yellowstone hotspot: Reflections on scenic beauty, ecology and the aesthetic experience of landscape	Landscape journal 27: 291–308	2008
15	Eaton, M.	Responding to the call for new landscape metafors	Landscape journal 9: 22–27	1990
16	Zube, E.H.	Themes in landscape assessment theory	Landscape journal 3: 104–110	1984
17	Priestley, Th.	The field of visual analysis and resource management: A bibliographic analysis and perspective	Landscape journal 2: 52–59	1983
18	Twaithes, K.	Expressivist landscape architecture: the development of a new conceptual framework for landscape architecture	Landscape journal 19: 201–210	2000
19	Howett, C.M.	Systems, Signs, Sensibilities: Sources for a new landscape aesthetics	Landscape journal 6: 1–12	1987
20	Chenoweth, R.E. Gobster, P.H.	The nature and ecology of aesthetic experiences in the landscape	Landscape journal 9: 1–8	1990

21	Nassauer, J.	Messy ecosystems orderly frames	Landscape journal 14: 161–170	1995
22	Antrop en sevenant	landscape assessment - from theory to practice: Applications in planning and design	Journal of Environmental Management, 90(9): 2889–2899	(2009)
23	Lothian, A.	Landscape and the philosophy of aesthetics: Is landscape quality in the landscape or in the eye of the beholder?	Landscape and Urban Planning 44: 177–198	1999
24	Parsons, R. Daniel, T.C.	Good looking: In defence of scenic landscape aesthetics	Landscape and Urban Planning 60: 43–56	2002
25	Parsons, R.	Conflict between ecological sustainability and environmental aesthetics: conundrum, canard or curiosity	Landscape and Urban Planning 32: 227–244	1995
26	Banski, J. Wesolowska, M.	Transformations in housing construction in rural areas of Poland's Lublin region – influence on the spatial settlement structure and landscape aesthetics	Landscape and Urban Planning In press	2009
27	Xiaoxiang, S.	The aesthetics and education of landscape planning in China	Landscape and Urban Planning 13: 481–486	1986
28	Bourassa, S.	Public welfare and the economy of landscape aesthetics	Landscape and Urban Planning 22: 31–39	1992
29	Bourassa, S.	Towards a theory of landscape aesthetics	Landscape and Urban Planning 15: 241–252	1988
30	Nohl, W.	Sustainable landscape use and aesthetic perception – preliminary reflections on future landscape aesthetics	Landscape and Urban Planning 54: 223–237	2001
31	Cats-Baril, W. Gibson, L.	Evaluating landscape aesthetics: A multi-attribute utility approach	Landscape and Urban Planning 14: 463–480	1987
32	Brown, T. Keane, T. Kaplan, S.	Aesthetics and management: Bridging the gap	Landscape and Urban Planning 13: 1–10	1986
33	Ewald K.C.	The neglect of aesthetics in landscape planning in Switzerland	Landscape and Urban Planning 54: 255–266	2001
34	Bogaert, J.	Book review: Forests and Landscapes, linking ecology sustainability and aesthetics	Landscape and Urban Planning 59: 125–127	2002
35	Smardon, R.C.	Perception and aesthetics of the Urban environment: Review of the role of vegetation	Landscape and Urban Planning 15: 85–106	1988
36	Rogge, E. Nevens, F. Gullinck, H.	Perception of rural landscapes in Flanders: Looking beyond aesthetics	Landscape and Urban Planning 82: 159–174	2007
37	Editors of JoLA	Important texts for landscape architecture from the last decade	JoLA 2: 84–90	2008
38	Meyer, E.K.	Sustaining beauty. The performance of appearance a manifesto in three parts	JoLA	2008
39	Tisma, A. Jokovi, M.	The new Dutch Parks: Relation between form and use	JoLA	2007
40	Swaffield, S.	Theory and Critique in landscape architecture making connections	JoLA	2006

Appendix B The table of sensory descriptions from Fieldwork, On Site and In Touch

Analysis of Fieldwork

	Project	Smell	Touch	Taste	Hearing	Seeing
1	Cap Roig residential develop-ment	-	-	-	-	*...typical red colour of the earth... …rust red colour… View from Cape Roig over the Mediterranean Sea. Photograph of a seated man enjoying the view over the sea.*
2	De nieuwe ooster cemetery	-	-	-	-	*….spatial compartments… The undulated, incised and perforated burial wall. It presents itself as a huge piece of furniture…*
3	Monni-kenhuizen settlement	-	-	-	-	*…the visibility of the watersystem… The whole system of water…has been made explicit and visible. …offers…scenic qualities.*
4	Hellenikon metropoli-tan park	-	-	-	-	*…it's about scale.*
5	Garden of babel	-	*..a furry fabulous creature..*	-	-	*In this work the jurors saw composition and growth… …the piled-up straw bales look…*
6	Plaza del desierto	-	*Shady benches.. ..skaters take full advantage of the slopes.*	-	-	*…have been arranged in a spatial composition. ….practical requirements such as amount of sunlight, lighting, viewpoints,…*
7	Open spaces in the spreebogen government district	-	*The slabs invite people to take a seat.*	-	-	*All three open spaces give the impression of spaciousness and openness… …solitaires escape…they blend completely into the straight rows of trees…*
8	Tilla durieux public park	-	Photograph of a person running down the slope in the park (staged photograph) and a photograph of children climbing the bank.	-	-	*...the grass slope seems to disappear… …it can become a snow-white sculpture or a misty meadow... …it creates space;…*

9	Jardin botanique	-	-	-	-	*…making the water into a mirror…* *People can see ….* *…Inner openness…* *Photograph of people looking at plants.*
10	Grounds for obermarch school	-	Photograph of children climbing benches.	-	-	*…to create a new 'middle landscape' which looks out to the land…* *…an elegant set of visual clues. There is much more meaning here than first meets the eye.*
11	Garden of the cerca de são bernardo	-	-	-	-	*…'when you descend your eye is at water level'..* *View of the terraces…*
12	Father Collins park	-	*The lake is intended for active boating…*	-	-	*..a central formal lake termed a 'water mirror'..* *…light leaved rows of trees,… are intended to contrast with dark green conifers…*
13	Van heekplein market square	*…(The fish market has an asphalt surface with drainage gutters)..*	-	-	-	*Van Heekplein is spaciously comparable with….To break this endless space…* *…the individual lighting elements can be turned on or off.*
14	Torrent d'en Farré public park	-	-	-	-	*...this natural appearance is subtly corrected by built elements.* *The gully's hydrological past has been reflected in an elongated pond…* *View of the Park*
15	St Niklaus garden of remembrance	-	-	-	-	*The linear pool creates a horizontal line…*
16	Rottenrow gardens	-	-	-	-	*The designers aimed 'to unravel the historic layers of the site not unlike a sensuous act of urban striptease'.* *...have been terraced into a series of viewing platforms overlooking…* *Seating areas allow the visitors to overlook…*
17	Farmyards in Hogeland	-	-	*..Within the plot: orchard,..*	-	*The monumental farmhouses stand like sentinels on the horizon.* *Views towards and from the old farmhouse continued…*
18	Holland's Green Heart	-	-	-	-	*The creation of a fine network of cycleways and footpaths will open up the landscape…* *Assembled aerial view of the water storage fields.*

19	The new gardens in the Dyck Field	-	-	-	...miscanthus masses rustling in the wind..	*…24 theme gardens that appear like actors on the field stage…* *...to afford view corridors from the castle…*
20	Cargo Garden	-	-	-	-	*Exploding with their modulations, splendid colours and exoticism, the plants create…* *View of the cargo garden.*
21	Grounds for the Ob Rinzi elementary school	-	Photographs of children climbing and of children walking on gravel.	-	-	*The spruce was removed to open the space around the school to light...* *Flower and fruit and bright autumn leaf effects…as well as for visual pleasure*
22	Bertel Thorvaldsen Plads	-	-	-	-	*Was inspired by…and by a photograph from 1870.* *…John Larsen who designed a circular reflecting pool…*
23	Prags Boulevard	-	*The cage is a sports area..* *…grass, and sand and soft play surfaces.*	-	-	*Squares and activity areas are black asphalt or picked out in red paving, patterned with graphic red and white circles, and lit with green neon lights.*
24	La Vall d'en Joan landfill landscape	-	-	-	-	*In contrast with many other landfills in Europe it has been transformed into and attractive sculpted landscape...*
25	Jardin Portuaire	-	*The…pillows virtually asked people to touch sit and jump on them..* *Photographs of kids jumping on the water-filled pillows.*	-	-	*The people of Le Havre at least saw their harbour the way they had never seen it before.* *Each pillow invited people to carefully observe its content…*
26	Cardada geological observatory and trails	-	*to amuse themselves with unusual 'games'…* *photograph of children playing with water.*	-	-	*Paolo bürgi has made a story of journey and prospect.* *…through the trees to a lookout platform, with an unexpected view…* *…an opportunity to reveal significant trees…*
27	Playgrounds for Daubeney primary school	-	*There was an absence of shade…* *Photographs of children running, sitting and climbing objects*	-	*It was frenetic, noisy…*	*Using reflective surfaces that bring light …stimulated by the patterns and shapes of the playground.*

28	Fünf Höfe courtyards and rooftops	-	-	-	-	*Passers-by look from the passage way through the fully glazed shops towards Promenade Courtyard and see it as the background to a picture… People on the office storeys above see it as a soft green pillow..*
29	Isar Plan inner-city river banks design		Photograph of a child walking barefoot in water *..with tranquil waters suitable for small children to play.*			*Views and access to the river… were perceived as substandard… …the design was to break up this monochrome picture. …commended the design's simple and severe formal language which creates a landscape picture that is urban…*
30	Landschafts-park Riem		Photograph of people swimming and wading in the lake *…an artificial lake evolved into a sunbathers' paradise.*			*…as a result the lake is now visible from afar. The new park celebrates… open parkland effects composed by the formal carving out of spaces…*
31	Odda Torg marketplace and waterfront	-	Photograph of a boy playing with water.	-	-	*The views from the town…are sublime…with views of the ice of the Folgefanna Glacier above. ...so you can sit facing the sun.*
32	Jardin Sauvage	-	-	-	-	*The landscape architects first extended a boardwalk….this lifts visitors to the light…*
33	Waldpark Potsdam	-	*..hard sculptures with organic shapes. They can be used to hang from sit on or lie in, and for skating, climbing and jumping. Photograph of slides.*	-	-	*They have been built of a reddish sprayed concrete to make them stand out against the green woods.*
34	Terraces of the Nový Smíchov shopping centre	-	-	-	-	*…green roof planting has been used to subdue the visual impact of a massive 60.000 square metre shopping mall…*
35	Forum Romanum walkway	-	-	-	-	*The new walkway…hardly touches the monuments…it allows exploration.*

36	Nieuw-Terbregge observato-rium	-	-	-	*…to confront the suburban world of peace and quiet with the motorway world of speed and noise.*	*…they arrive at the viewpoint... …the Rotterdam skyline in the distance…*
37	Salou Seafront promenade	*Familiar regional scents from the …hang in the air.*	*The promenade is easily accessible …*	-	-	*…the wide sweep of sea, sand and rocks. ...it creates a visual link… …including viewpoints.*
38	Cendon di Silea riverside	-	-	-	-	*…opening up the land …and reflecting field patterns across the river.*
39	Norrlands hospital gardens	-	*The sculp-tures are pri-marily used …as a place to sit, …* Photograph of people sitting on a sculpture	-	-	*This creates the image of a green slope… The sculptures are attractive to look at…*
40	Grounds in the Park Village office complex	-	-	-	-	*This joins the complex into an overall whole, perceptible when walking through it or looking down the windows. The plaza was kept free of benches and other street furniture… The roof gardens most of which are not accessible…*
41	Acoustic barrier at Leidsche Rijn	-	-	-	*…to cushion housing estates from traffic noise.*	*For years the visual experience of the motorist has been undervalued. …an icon that would be seen by everyone.*
42	Weiach churchyard	-	-	-	Photograph of a fountain spouting water into a basin	*A semipermeable barrier, through which one can just see through catch glimpses…*
43	Weingarten city garden		*…toddlers can find sand and water to play with, bigger children swings and climbing frames…the accompanying adults sunny or shady places to sit*		*…the sheets of water cover the …sound of motor vehicles*	*The landscape architects envisage the lawn as free and open… …the sheets of water cover the sight...of motor vehicles*

	Projects	**Smell**	**Touch**	**Taste**	**Hearing**	**seeing**
1	The Olympic park stadium's urban field	-	-	-	-	*Such a place must indeed be dignified and empty…* *…the strong language of the shapes – like the zebra pattern – gives the empty area an identity.*
2	Parque Ribeirinho	-	-	*A spacious picnic area…*	-	*Their interventions are simple, but substantial;*
3	Mase-lakepark	-	-	-	-	*The result is an open sunny place that one to ponder the water and watch the goings-on in the harbour.* *…it opens the view onto the Havel landscape's vastness…* *The soft embankment…will be laid out as a scenic waterfront.*
4	Topography of terror	-	-	-	-	*…the surrounding landscape is to preserve its disturbed character – nothing tamed or picturesque has a place here. The landscape is to be permanently rough…* *...it makes visible the process of creating a landscape…*
5	Mirroir d'Eau	-	Photographs of children running through the cooling water	-	-	*Reflected in the absolute level sheet of water, depending on one's line of sight are…* *As a mirror…*
6	Open spaces for Bordeaux's tram	-	-	*…fruit trees border the tramway…*	-	*…that would create a visual identity…* *…open spaces that look as if they had always been there…*
7	Mondego Green Park's western entrance	-	*Several slopes have been generated with various degrees of steepness and solar orientation.*	-	-	*…opening new views towards the convent.* *…its quality lies in a strong and consistent idea of spatial organization.* *The green of the grass is neatly counterbalanced by the white of the low flagstone steps.*
8	Waterrijk district	-	Collage with running kids	-	-	*…a housing district which looks natural…* *…balconies facing outward…* *doors facing the collective area. This will create sightlines through the buildings.*

9	Rossio de São Francisco	-	-	-	-	*…redesigned as a representative entrance…to construct a panoramic pedestrian path… One wondered whether the canopy of plane and almond trees would not block the view of the monument… …the play of light and shadow…*
10	Zollverein Park	-	-	-	-	*Sometimes…the mysteriousness of old gives way to aesthetics that are too neat and austere, and sometimes the spaces seem cluttered.*
11	Évora's municipal grove	-	-	-	-	*The spaces of the garden are articulated into open and enclosed ones, the latter mainly defined by the sublime play of light and shadow.*
12	Isasco garden estate	-	-	-	-	*…its elegant, delicate formal expression.*
13	Frederiks-berg's city centre	-	-	-	*…which even delight our hearing. ..the sounds of birds and frog emanate from hidden loudspeakers.*	*Patterns of light and shapes of water have transformed monotonous…into dynamic… …pine trees illuminated in red. A straight line of green LED lamps marks the cycle path… …edged in corten steel the rusty colour of which reflects the brick repertoire of the square.*
14	Grounds of the window factory	-	-	-	-	*While not blocking the view…the green wall still serves as a screen to hide the activity within. …visually blending the green lattice with the geometric roof supports.*
15	Courtyard of the old Hahn printing press	-	-	-	-	*Seating objects protrude from the horizontal wooden deck as slightly wedge-shaped dynamic volumes.*
16	Parc des Cormailles	-	-	-	-	*…Parc des Cormailles does not display any industrial iconography. They converted it into a belevedere. The landscape architects preserved the graffiti art…*
17	Grüner Bogen Paunsdorf	-	-	-	-	*At each of its six bends, viewpoints have been planned… The sharp contrasts between the closed city and the open landscape can develop into pleasant new surroundings.*

18	Pedra Tosca park	-	-	*…growing traditional and rare products.*	-	*…provided with understandable signs.* *Invisible design interventions… tidying up and clearing…* *Visible design interventions are four walks…and a system of signage.*
19	Viewpoints along the Norwegian tourist route	-	-	-	-	*Photograph of people taking photographs* *…to enable one to admire the magnificent scenery...* *Groups .of furniture facing various directions invite the visitors to choose how they want to sit in relation to their surroundings and view.* *Steps following the shape of the rock.*
20	Potters Fields Park	-	*…to discour-age skate-boarding…*	-	-	*…a unique riverfront location… with open views towards some of London's most iconic historical monuments.*
21	Ancoats public realm	-	-	-	-	*It is first of all the modest choice of materials and the perfect proportions that create a quality of space.*
22	Melaan streetscape	-	Photograph of a child balancing on a ledge	-	-	*…the users…are presented with an attractive public space.* *…illuminated with blue light in the evening.*
23	Allianz arena	-	*…undulating access lines.*	-	-	*...the space fills up with people… turns the landscape into a performance in itself.* *…the contemporary (retro-) romantic landscape vision, thus creating an urban prairie of outstanding poetic beauty.*
24	Playscapes at Riempark	-	*…materials with different textures…both harmoniously undulating… The structures haptic duality and clear sensual intention…and as to touch the warm synthetic floor and the cool, damp grass; the first one soft almost irresistibly making one want to lie down and the second one hard the fine basic soil. …*	-	-	*…to make visible a microstructure…* *As a colour…* *Ribbons of lighter synthetic… make it almost too playful.*

			equipment for jumping bouncing and swinging.. Photographs of kids balancing and climbing Photograph of a man jumping on a trampoline (staged photograph)			
25	Platz der Menschenrechte	-	-	*A sculptural table where everyone sitting down to have a picnic…*	-	*…lively play of light and shade… From this sunny balcony the view extends across…*
26	Nørresundby harbour's urban garden	-	Photograph of children playing with water	-	-	*…when the pond reflects the clouds, when the wind makes various patterns… …these shapes possess a visual graphic quality when seen from the surrounding flats.*
27	Pinecone garden	*Stimulates the senses …gives the air a dry woody fragrance. …the scent of the pinecones.*	-	-	-	*Only the sheer blue skies, the blistering sun and the mountains in the background… The ground is lit up when evening falls.*
28	Les jardins d'Éole	-	*…on the fields for games and sports.*	-	-	*…strict parallelism to the neighbouring railway tracks.*
29	Cityhaus plaza	-	-	-	-	*Four steps in zigzag pattern were introduced to reorganize the homogenous, but inclined surface…the levels are accentuated by small recessed lights. The fixed-focus telescopes are permanently aligned towards three different landmarks… …to visually integrate the new and old town.*
30	Urban park in Casal Monastero	*One thus enters the park through a canopy of threes defined by colour and fragrance…*	-	-	-	*One thus enters the park through a canopy of threes defined by colour… …the red for the ring path seems superfluous.*

31	Afrikaan-derplein	-	-	-	-	*The erection of open fencing around the park…brought coherence to the various sections …while at the same time reinforcing the relationship with the surrounding area.*
32	City lounge in the Raiffeisen quarter	-	*Like a soft carpet…*	-	-	*…a fiery red carpet…*
33	Two piers	-	-	-	-	*…it allows the landscape to be perceived in a new way.* *The jury disagreed whether the installations actually opens up new perspectives…*
34	Jardins de l'Hôtel de Ville et de la Poste	-	-	-	-	*…the gardens…offered a contrasting victorian picturesque landscape.* *Colourful bushes are organized in circular groups…*
35	Champs de Foire	-	Photograph of kids running up the slope	-	-	*…to which its rustic look no longer did justice.* *…an unsightly slope had been transformed to a place with an urban character.*
36	Swisstopo	-	-	-	-	*…nothing pleasing to the eye…a reflection on the aesthetic code…*
37	Housing project on the Leim-bachstrasse	-	-	*…an orchard with old fruit trees.*	-	*The principal features of the location are views of rolling hills and mountains…*
38	Lettenareal	-	*Sun and warmth are equally important to both user groups: the lizards as well as the hip Zurich crowd…* *…rows of birches … provide welcome shade.*	-	-	*A very natural space designed with simple elements...* *View across the Limat towards the bathing area…*
	Strategies					
39	Scheldt Quays	-	-	-	-	*…the tidal range is not intercepted by the Quay walls, but simply changes the shoreline.*
40	reCreated Nature	-	-	-	-	*…to develop a visual quality plan…*

41	Masterplan Zor-rotzaurre	-	-	-	-	*The two peaks of the island are also characterized scenically. …landscaped spaces appear which…make vistas possible… To lead to a consistent silhouette…*
42	Landscape strip of the IBA Stadtumbau	-	-	-	-	*Traces of prior use…more or less make up the composing materials to be put into shape…*
43	Drentse Aa stream landscape	-	-	-	-	*New developments have meant that contrasts have blurred… A plan…based on solid spatial foundations… …creating sightlines in a longitudinal direction.*
44	Ambito 13	-	-	-	-	*..the shaping of their semi-diagonal volumes, while single skyscrapers add vertical accents. …the sculptural interlocking between architecture and landscape.*
45	The Cadrages landscape study	-	-	-	-	*The team devised a presentation of the canton's rural landscapes…*
46	Green Bypass	-	-	-	-	*…the study somewhat adapted the standard objective in order to fit the road in to the landscape – the proposal is now rather about the landscape absorbing the road.*
47	Wieringen Passage	-	-	-	-	*The configuration of the new islands is partly based on sightlines to and from Wieringen. The shaped woodland-elements play an important role in the visual structure of this part of the lake.*

	Project	Smell	Touch	Taste	Hearing	Seeing
1	Funenpark	-	-	-	-	*…stones have been laid in a random fashion, resulting in a directionless and 'wild' mosaic.*
2	Enclosed Garden (Amsterdam)	-	-	-	-	*…single white flowers, shrubs and bulbs were planted – all of which create the impression of a piece of lace when viewed from houses.*
3	Matteotti Square	-	-	-	-	*…surrounded by colourful houses.The pattern of shadows…* *…a long grey bench rises out of the ground, balanced by sunken gravel borders…* *Photograph of the square, lit at night*
4	Courtyard in Classengade	-	-	-	-	*From the kitchen window, the pattern of the paving…looks like a rug.*
5	Heart's open spaces	-	-	-	-	*The random pattern of loose flagstones in the main square stand in stark contrast with…* *The surface of the square, while seemingly delicate and aesthetic, provides a solid base…*
6	Tivoli underpass	-	-	-	*…the raw presence of heavy and noisy infrastructure is still tangible:* …	*…the concrete pillars are still visible through the corten steel mesh…*
7	Katzenbach central square	-	-	-	-	*At first glance the design…* *0seems purely decorative…* *The ground surface displays abstract forms …* *The gravel and concrete forms are inspired by the shadow pattern…*
8	Hardegg residential area	-	*…stepingstones are white concrete, not sandstone …*	-	*…from which the water mysteriously gushes forth and …audibly disappears underground.*	*White spots are painted on the tarmac…* *The circular shapes recur…* *The architects wanted the design interventions to be recognizable as such…* *The circle is a main element of design…*

9	Cap de Creus	-	-	-	-	*…the secondary network of concrete paths leads to dedicated belvederes.* *…the landscape architects have created two types of observation platforms.* *…the first enables viewers to observe the maritime environment…and the second encourage appreciation of the site's geological features.*
10	Vondelpark canopywalk	-	*The adventurous canopy walk leads children – or anyone who dares – over a series of tower-like platforms and 'swinging' rope bridges*	-	-	*…while modestly disappearing in them.*
11	Urban garden (Bilbao)	-	-	-	-	*…this enigmatic place was not designed to be walked upon; rather it compels recognition as a tactile space to be explored visually.*
12	Mechten-berg fields	-	-	-	-	*…which turn into multi-coloured strips.* *…the visual spectacle is only visible from a roads and paths along the edges…*
13	Garden on castle square	-	*…invites locals and tourists to take a stroll.*	-	-	*The castle staircase in that way becomes both a viewing point and a waiting point from which the square reveals itself.*
14	Museum courtyard installation	-	-	-	-	*…an invitation to a visual exploration.*
15	Sculpture park boora bog	-	-	-	-	*To create changing spatial situations for existing and future art works*
16	Mimosa courtyard	-	-	-	-	*…a contemporary tile type with a special colour palette*
17	Private garden (Begur)	-	-	-	-	*The water basin negotiates between two landscapes…* *…refined play of contrasts…*

18	The city Dune	-	*A path zigzags up from the street over the undulating slope. Hidden nebulizers spread a cool mist. The white concrete surface reflects a great deal of heat…the City Dune remains pleasant on hot summer days. Skaters enjoy the height differences.*	-	*About half way up the sounds of the cars and the city fade…*	*The view over the city of Copenhagen in the distance is enlivened by the foliage of beech and birch trees.*
19	Strubben kniphorst-bos	-	-	-	-	*…iron age burial mounds have once again become visible.* *…a landmark with an attractive view*
20	Catene park	-	*These amenities are simultaneously a passage a shelter and a surface of the park. The level area suitable for sports…*	-	-	*…enables one to catch a glimpse…* *The walls on the fringes add a dimension to the scenery of the site.* *View of the pavilion looking along the existing ditch.*
21	Seljord Lake sides	-	-	-	-	*By concealing the lake's horizon while cutting out a small glimpse of its foreground the wall acts formally , both as a frame and as a threshold.* *….A viewing point and a panoramic tower…* *…references to the visual character of these 'eye-witness' accounts.* *…the view over the lake is made part of…* *A map which is primarily addressed to the eye…but also to the body as a whole…*
22	Tagus cycle paths	-	-	-	-	*Letters and pictograms printed on and along the track guide cyclists…*

23	Normand park	-	*…equipped play areas.*	-	-	-
24	Open air library (Magde-burg)	-	-	-	-	-
25	Heart of the village (Sermange)	-	*…walkers experience consciously or uncon-sciously the undulations in the land-scape.*	*A picnic area has been made… The spring was the source of water…*	-	*An aerial view shows clearly how only the edges have been demarcated, accentuating the open space in the middle. A picnic area has been made with a view over the green and the village. …the contemporary role of water: relaxation and recreation. To overview it provides help to visitors to orient themselves, wherever their vantage point.*
26	Staddler-strasse	-	-	-	-	*…strengthening visual relations… …they frame the new bus stop.*
27	Hub farms (Twente)	-	-	-	-	*All farmhouses have a private side with a view of the landscape.*
28	Wadden coast landscape vision	-	A system of piers… will create access.	-	-	-
29	Brühlgut-park	-	*…the grey concrete strip… encourages pedestrians to walk on it…it is a seating element…it encourages skipping and play…*	-	-	*…compose a shimmering curtain which shelters park visitors from the Zürcherstrasse. …the fence appears to dance depending on the speed at which it is passed.*
30	Slossaereal	-	*Wooden footbridges fashioned from rough boards subdivide and render access…*	-	-	*Relics of former uses are displayed on the green. Texts and pictures here and there outline… Hitherto concealed relics of former use…are exposed and exhibited…*
31	Bunker 599	-	*Opening up…*	-	-	*…and revealing its hitherto concealed interior…*
32	Sao Jorge castle	-	*…and made it accessible.*	-	-	*…laying bare the various chronological layers. The planners have exposed its history…*
33	Kongens Have Park	-	-	-	-	*…to expose the key stylistic elements…*

34	Glattalbahn	-	The frame… doubles as a place to sit and wait.	-	-	*The hallmark of each stop is a 'Window to the city' a 7.50 x 2.40 metre glass panel that gives passengers and waiting travellers a continuous changing glimpse of the Glattal…*
35	Les hortes de vilabertran	-	-	-	-	*…to create a park 'as found' rather than constructing a new one…*
36	Hirschgarten and pionierpark	-	-	-	-	*The landscape architects retained the characteristic ruderal vegetation…accentuating the contrast with the careful designed…*
37	Rudolf-Bednar-Park	-	-	-	-	*The distinguishing feature are lines of trees…they trace the direction of the former rail tracks…*
38	Güell river park	-	-	-	-	*Güell river park…divides it from the adjoining industrial estates.*
39	Lettenviadukt	-	-	-	-	*The design of the route is plain and convincing in their simplicity and rhythmic repetition…line up and mimic the language of railway architecture.* *Gravel strips emphasize this reference…*

Appendix C Fieldnotes from two walks on Walcheren

Experiences as noted; the evening of the walks as remembered

Experiences Gapinge walk, open walk, writing experiences afterward

It was a sunny day, 21 degrees Celsius and only a slight breeze, which was slightly cool. I started my walk in Gapinge. It was precisely 12.00 on the first Monday of the month, so the sirens were testing their wail. In my mouth was still the greasy and salty taste of fried fish from Veere, which had been my lunch. Leaving the air-conditioned car, it is warm and slightly damp outside. I start in the village which consists mostly of the road I am walking on with one row of houses on each side. The pavement on the right-hand side of the road on which I am walking is narrow. It is made of baked bricks and constantly interrupted by entrances to gardens and parking spaces near the houses. There is almost no wind between the houses. There is the sounds of birds like sparrows and the high pitch of the swallows. There are smells from the different plants in the gardens. Cars are passing by making a rumbling sound on the brick pavement of the road. At some point I have to cross over to the left side of the street where there is a wider pavement and parking spots. There is a construction at the end of the village which makes it necessary for cars to slow down to be able to make the turns. Here I have to cross over to the right side again. From here on I walk on the quite wide concrete bicycle path. There are a lot of cyclists out today. I can hear them coming on behind me and by the pitch of the sound I can estimate their speed. The thin sound of the racers, the ordinary sound of normal bicycle tyres and the sound of the electric bikes with gearbox sounds. There are no off road bicycles with their heavy tyres. Most ordinary tyre people cycle with two people, many couples and most thin cycles are alone and speeding. The rows of houses have disappeared and the road is open to agricultural fields. There are solitary houses and adjoined plantings. The road is accompanied by planting which every now and again is opened up for field accesses and accesses to houses. As the road opens to the field a breeze welcomes me, as it is quite warm to walk. Where there are wider grass verges there is the sound of grasshoppers. There are butterflies which dance around in bright colours. The planting is mixed deciduous and consists of hawthorn, blackthorn, field maple, hazel and field elm. The shrubs are contrasting in their greens with the ripe red berries of the hawthorn and the occasional bright orange rose hip. The trees that are situated within the hedges are ash trees and the Populus canescens. The leaves of this Populus rustle in the wind and crackle underfoot. Overhead is a bird of prey drifting on the warm air pieuwing away. Next to the edge of the cycle path in the grass verge is a small path that bears the mark of horse's hooves. The occasional horse-dropping is lying the giving of its characteristic smell and when I walk past accompanied by a whir of flies rising and flying away. A man comes running towards me thumping his running shoes on the tarmac, he greets me. Every time cyclists pass by a momentary waft of smell of sun lotion and perfume passes by and drifts away. The cars passing by are small cars, which whirr by, and large trucks that produce a sound that is lower in pitch and mushy of the soft rubber sticking almost to the tarmac. On the left the first serious woodland appears a lane runs towards it, closed off by a fence, with a name on it with a country-estate ring to it. I am the only person walking here. It is warm and every now and then when the planting of a house interlocks overhead with the planting next to the road there is a shadowy tunnel in which I can feel a cooling effect of the

perspiration on my body. These places are still moist of the night moisture that settles after the cooling in the evening at the end of the summer. Where there are reeds in the ditches next to the road the rustle in the occasional stir of the breeze. I turn left

I turn onto a paved road with concrete bricks. There is no cycle path so I walk on the road; there is very little traffic here, so it feels okay. Halfway the road it changes to baked clay bricks in their purple colour. The road is slightly falling away to the sides so that when you walk on either side the right foot comes down lower than the left, which is slightly less comfortable than the even concrete of the cycle path before. The road is accompanied on both sides by sheer green walls of the mixed deciduous variety of species. Here and there are brambles growing through the hedge with their unripe red and ripe purple berries. I taste one, which is good. The road is shady and open to the direction of the wind that day coming from the north, it is cooler. The roads going to the east are closed for traffic and afar I can hear the constant sound of tractors; later one passes me by with a cartload of mud. Its big rubbery wheels bounce on the uneven road. On the left there is an opening to a field of rye grass. It is completely silent. You can hear the absence of the crickets. The road passes over one of the arms of the creeks that formed when the dikes broke in 1953. The water looks green and smells green. There is no bridge but a concrete tube that connects the parts of the water. In a car you could miss the connection, by foot it is visible. A small mammal runs away between the reeds. Ducks quack and float away. There are no cyclists here. Due to the constant accompaniment of the road by hedges and the edge of the forest on the right-hand-side the road does not offer much variation and stimulates to move on rather than to linger. Nearing the dike at the north end there is a wider patch of the creek which is also incredibly green probably due to the works along the shores algae seemed to have prospered. The creek is crossed by a bridge with white railings (that date and associate in terms of shapes to the end on the fifties and were part of the land improvement plan for the area). I stop to look across the water towards the dike on the right. And I look to the left where the creek disappears into the forest. There is a house on the edge of the water. The forest edge is undercut by an edge of reeds whispering in the breeze. I can hear the car traffic on the road on the dike. When I reach the dike, I have to turn right and walk up the dike. Walking up the dike takes more effort than the even paths on the flat Dutch island. Afterwards it lowly descends again to the level of before. There is a lot of car traffic on the dike and I have to wait to cross. There is a cycle path on the other side. It is also very busy with cyclists. It is narrower than the previous cycle path and busier so every now and then I do not feel comfortable walking close to cyclists. As there are many tourists on cycles that seem quite unstable this adds to the discomfort. To the left there is now older shaded forest which opens up dark paths. The cycle path is also partly shaded and overgrown overhead which makes for nice cool spots. On the ground there is sheep manure. The verges have been cut and there is a smell of wet grass. Every now and then there is the 'ping' sound that announces a fast cyclist. These are all men most are alone but every now and then there are two racing together. The landscape opens up again when I reach the defences of the city of Veere. They are crowned by the white mill 'De Koe'. Horses are grazing the earthworks beyond the moat. Again the water of the moat that is perfectly still and mirror-like is of an incredible shade of emerald green. Here it gets warm again. In the reeds are smalls birds, whirring, on the water are ducks lazily floating. I pass by the entrance of the village a car stops to give me the right of way as I go straight on. As it is a big car I still feel compelled to hurry and quicken my pace. A lot of the cyclists seemed to be heading to Veere so it is quieter now. I have to cross one more arm of the creek there is a separate footbridge of

wooden planks that are tarred with grit for grips in winter. Where there is a space under a rustling populous tree I look at the map as to affirm my route. Given the heat I am tempted to cut my travel short which I do not do. I am separated from the road by a hedge. The hedge is again opening up now and then on my left is a field of maize which has a metallic rasp to it when its leaves rustle in the wind. As the maize is a full 2.3 metre high it blocks my view directing me to the right. Where there is a hedge in the lee of the hedge dark brown leaves have gathered at the edge of the cycle path where I am walking crackling underfoot. Near the village there is an end to the creek at the roundabout I have to change to the right-hand side of the road. There is a house for sale on the right-hand side, on the opposite side there is a large garage site. A guy is standing at the other end of the road and I wonder what he is doing there, he is phoning and probably waiting for friends to pick him up. A long road opens up for me to walk along. The noise of cars is constant small and large cars whir by. There is no more hedge between me and the cars. I can smell their exhaust fumes. I walk on the left side of the cycle path into traffic coming towards me as here cyclists pass with considerable speed on this long predictable track. The cycle path is bidirectional. This means that only a grass verge separates me from the cars. Every now and then a house is close to the road and the verge disappears altogether which gets me too close to the road for comfort and on those parts I change to the right-hand-side hoping no cyclist will miss seeing me as I now cannot see them coming. A dog starts to bark as I pass his turf. In the vista provided by the street I see the Lange Jan the tower of Middelburg and I wonder whether I am still on the right track and not following the path too far. Where there is a side street I check in the shade. It is now really hot. And on this road running more or less southward there is no shade. My backpack is blocking my back in terms of cooling by the wind. Every now and then there is a strong smell of cabbage as I pass field of rapeseed.

I turn right to a much smaller road. It is less used and bound on two sides by hedges. As this road runs east to west it is shaded by the hedges. It is nice and cool. Its sides are cement reinforced rubble. When a car passes I walk on the rubble and the grit screeches underfoot. I follow the path across another creek arm, again diverted into a concrete tube underneath the road. There is a small sitting area next to the creek and people stop in a car while a cyclist is also sitting there looking across the landscape. There is a sign saying nature area whereas I would definitely qualify that area as a vernacular landscape of meadows rich in long grass with cows among which hawthorn hedges have been planted between barbed wires. There is an explanatory sig saying that this is the location of an old mansion and a church and that the remains are visible and owned by an NGO. Where I turn to the right, a lot of cyclists congregate, looking for the right direction. The road now turns north again and I face into the breeze which cools my face. There are low hedges along this road a small mammal runs along the street and ducks into the hedge. A lady cyclist stops and picks some reed flowers probably for display at home they are rich purple in colour. A tractor is ploughing a field that bore wheat earlier this year. The soil is dark and clayish. There are gulls awaiting animals turned up by the plough. The road is wiggling and not quite straight, on the sides are fields of potatoes. The leaves are dry and they are sitting in sandy soil. In the hedges are small white signs indicating different speeds for horses. The sides of the small roads are reinforced with open concrete elements that roar when a car drives over them and which are not nice to the feet even through the thick soles of my shoes. On the horizon is the tower of the church of Gapinge where my car is waiting holding a bottle of water. Before I enter the village there is what seems an abandoned farm with two big cranes on caterpillar tracks and where sea-stack-containers are standing. The farmhouse is boarded up.

Experiences Walcheren, Westhove walk, open walk, writing experiences afterward (these experiences were noted actually a day later due to other obligations in the evening)

A walk along the connecting Oostkapelle and Domburg; heavy traffic I walk on one of the cycle paths alongside the road. It is tarmac, I am separated from the road by a low shorn neat hedge, on the left and right of the cycle path are oak trees; some are dead most look miserable in the wind, on either side there are open arable lands, either with mixed crops on the left and grass on the right. Beyond the fields on the right is a forest rim. There are loud car noises and a few cyclists. To the right appears a formal gate with bluestone pillars. I cross over into the gardens of castle Westhove along broad oak lanes. I turn to the linden lane leading the castle. I turn into the English landscape style garden and walk towards the sea through the forest. I end up on the beach, overlooking the sea in the wind. I walk back along the same path, this time with the wind in my back. I pass along the dunes through the forest, entering into the landscape of the former island again.

I leave the grounds of the castle and walk away from the busy road. The noise drains away as I turn my ears towards the road in front of me. To the right is a reshaped terrain set of by a fence. A low wide new hedge separates me from the land beyond. On the left are young shrubs are struggling to keep up with the grass, the road is concrete and even covered in mud and manure from recent harvesting in the fields beyond. To the left a horse farm appears with fences that are lined with black or with white bands to stop the horses from running into them? The trees lining these fields are wounded by the horses, it looks scruffy. The road bends first right then left, campsites are announced. The road has a wider verge and mixed greens separate the campsites from the roads. There is a small road trailing off to the left. There is a gap to the field on the left that shows arable land. The road is quiet not too much traffic. I end up on a wide road with a fence to the left that marks a private property a modern estate. The road is wide enough for cars to speed, but not wide enough for a separate cycle path; not very nice. I turn left. This road is horrible, lots of cars very noisy, because of tarmac on a concrete base. The cars produce noise on the breaks between the concrete plates; I am on a small cycle path which is very busy. I am somewhat lower than the road adding to my discomfort, there is only a small grass verge. I turn left and I am happy to turn away from this road. In the corner the wind blows in as I turn into it. It is caught between planting to blow through. I enter onto one of the smaller roads, bound on two sides by high hedges with occasional vistas at the field entries. To the right I can see all the way to the dunes at the edge of the former island near Vlissingen. Large herds of horses are in the fields. To the left is a farm dedicated to horses with huge piles of black plastic bales of hay. More horses in the fields, here the landscape smells of onions that are out there in the field being harvested. They are occasionally on the road, crushed by cars. I turn left at a telecom installation that stands in the field all spiky. To the left is grassland, horse stuff hanging on the poles. This is another green tunnel in tarmac nice and shady. The wind is rustling the leaves. I turn left towards a wider but quiet road. A wonderful grey solitary poplar marks the corner of a field. I turn right. I see other people walking in the landscape people with dogs and people without dogs, just walking.

Experiences as noted in the field on the second and fourth walk
Gapinge walk

1st point end of the village

Village of Gapinge: houses close together in the core; widening towards the edge; more garden smells of cut grass wet in the morning; different pavements; cars rumbling on bricks; people starting cycling; greeting; flowers; different gardens; neat market gardens; sparrows; the ditches have been cleared of reeds, smelling like mud; the mill and horses; people look investigative or smile when you take pictures; selling fruit en vegetables; small camping terrains; shady, stony, centre sunny moving out; cars airplanes overhead; church bells.

2nd point road outside the village

I follow the cycle path; cycles pass by; cars on the road 60/80 km/h; the path is even grey concrete; a plane is overhead; refuse in the verges; path for horses; mixed deciduous hedges, opening up every now and then for entrances of fields; maize; high grass; reeds; birds; leaves on the tarmac; stems of trees with cuneiform writing; mix of sun and shade; solitary trees; hedges with hawthorn shorn into vertical planes; wild on the top; horses afar; pigeons; planes; electric bikes; couples; older people; ladies chatting; man following; single ladies cycling (shopping?); road signs indicating kaasboerderij; looks across to arable fields; sun; glare; shade nice; small memorial; yellow flowers red clover.

3rd point entry to Stil Genot

More country road; hedges open up to the road where houses are; where side roads are; rustling poplar leaves in the nice breeze; sound of a woodpecker laughing in the nearby forest; cars rushing by; German cars; farm trucks; mother and child; work trucks; road tarmac; cycle path concrete; speed cyclists; fields of beets; small electricity house almost overgrown in deciduous woods; the smell of wet poplar leaves acidy smell; (reminds me of home) cows and horses in the field; Japanese knotweed; grey poplar seedling in the ditches; ash too; the gate opens a car across gravel; grasshoppers.

4th point just beyond the creek crossing

Following the road; more cars drive by; I follow the cycle path; more cyclists pass by; two men talking; followed by their wives? I turn left on the corner; there is a fence; a plane overhead; tractors in the distance; woodpeckers; blackbirds; acidic smell of dead leaves; big houses with fences and gates; one saying vogelgezang; varied garden planting; smelling conifers; green walls; no cycle path; a walker comes towards me; almost no cars; a truck with metal boxes clanking by; you can hardly see the creek due to spontaneous vegetation; ducks; a heron; green water; reeds; a look along winding water; a digger drives by; red berries; orange rosehips; small spider lands on me; spider webs with dew glistening in the sun; flies; a phone conversation from a house; a field of ryegrass, completely silent; the diggers pass again; clink cloink; the regular tic of electric wire.

5th point corner before the white bridge

Noise; diggers reshaping parking lots; the road is close; shaded brambles; lots of berries of hawthorn on top branches and end of hedges; must be seen when in flower! dragonflies in dogfight; the road has turned from concrete bricks to backed bricks; where field entries are the hedges are missing; cars use this gap as passing places, tracks in mud; a girls walks by guiding a handicapped woman with a helmet (epilepsy) not related (coloured/not coloured);

I sit on the barrier to the nature camping area under reconstruction; acidic smell; the road is curved and uncomfortable, when a car comes there is little room; hazels but no nuts; brambles climbing through shrubs; mechanical cutting leaves withered branches; small flies and spiders threads; I am slow in progress.

6th point at the end of the road on top of the dike
Looking across the landscape; looking at the harbour buildings and the harbour, almost blocking the water; many cyclists: 'kuck mal' 'nim mal ein bild' ,in groups; cars in and out of the harbour; passed the creek announced by the white bridge railings; still diggers manoeuvring; cars announcing the dike; turning to the right up the dike; small fields of grain stalks and beets; old farm; small campsite; people sitting in the sun; the small museum; people talking to a child; every now and then people with Zeeuws accent, but mostly German; some sporty with helmets; mast for telephones; people looking investigative at me writing.

7th point on the road towards Veere
First time I have to check the point as I am enclosed by hedges and woodland; walking on top of the dike; looking across the creek, new sand is dumped; it is opened up; you see only one branch, not towards the white bridge; chimneys in the distance; cyclists are busy, making speed going down into the shade of the forest; paths lead into the forest; people talk; a grey box with numbers; wind on top, away now in the forest; car sounds; people talking while cycling; freewheeling; grey beech trees hawthorn.

8th point on the same road
Passage through forest; very busy with cyclists; road separated by hedge; house de bokkesprong; grass verges; sheep droppings on tarmac road; opening up to the entrance of Veere; seeing the mill de Koe and the defence works; earthworks; grass; horses; opening to the breeze and hot sun across green water; purple flowers; scents; forest birds; butterflies; no walkers; stingy nettles; forced to walk on the grass verge; car traffic; noise; silent corners separated.

9th point just past the defences of Veere
The road is busy; many cyclists turning into the village; lunch time; I stop at a table for my lunch; I ask the one person sitting there if he minds if I join him; no objection he says; more people come and we repeat this ritual; I eat, we eat in silence; there is a small hand-pulled ferry that brings one to the bulwark; many signs invite me to go to Veere; cars pass by; pheasants mark their territory audibly; ash trees provide shade at the table; people leave; now it is 'mine' there is a wastebasket and thus there are wasps; there is a sign of the reconstruction of the landscape. To the left there is a forest with houses; there is a bridge across the creek; wooden planks; for cyclists; later added; many people in construction cars, pick-ups vans; the water smells green of algae; dragonflies; shorn hedges towards the entry tower of Veere visible.

10th point along the road to Zanddijk
Crossing the creek by bridge; second (creek by) concrete tube; more nice grey poplars; many cyclists; grasshoppers; fields of onion and maize; wind in the grey poplar leaves; open here, no hedges between track and road; tractors and cars; chicken noises from a small coop and market garden; flies; sporty cyclists; inquisitive looks at writing; ulmus and acer campestre; a few isolated conifers near the coop; signs for a crossing; new tarmac near trees, pushed.

11th point entry of Zanddijk Rotunda
Cars breaking and accelerating; cyclists discussing where to go; white concrete, to stop trucks speeding; signs; explanatory sign about zanddijk; explanatory sign, cultural monument vliedberg; poor horse chestnut trees; end of the creek; redundant gaps former field entries; bigger lots smaller plots beets? A field of sunflowers (braaksubsidie); dragonflies; no birds; cars.

12th point Outside Zanddijk
Following the busy road to Middelburg; cars whooshing by; motors cyclists in go mode; a small patch of hedge, offers the last shade for 2 kilometres; younger people passing by; mopeds stinking fumes; grasshoppers; leaves in the occasional lull in traffic; magpies; a farmer harvesting potatoes; gulls following in his tracks; in the village the large garage dominates; mechanical noises; people talking; large trucks; speeding cars; mobile homes and caravans; only grass verge between me and traffic.

13th point along the road Veere Middelburg
Hot; full in the sun; car noise; speeding cars; grass verge, short lifeless; arable lands, potatoes; grass silent; occasional birds in background; small breeze; not nice.

14th and 15th point ditto
Wafts of perfume and sunscreen lotio;n windblown trees at the top; the occasional butterfly and grasshopper; litter.

16th point round the corner
In the shade narrow tarmac road; reinforced ruble at the edge; shorn vertical hazel privy elm acer campestre; people waiting to pass; cars fast and close birds in the forest; shine across the grass; the noise of tractors bringing in crops; chickens; moist forest smell wind in deciduous trees; cooling me, sweating; plane overhead; 200 metres from road traffic noise is lost; swallows in the air.

17th point turning right to Gapinge
Busy with cyclists; node in cycle network; crossed a white creek; bridge; nature area sign, for old vernacular landscape; cows; high grass; hills; old village; explanation sign; big trucks; indications of footpath along the creek; Lange Jan to the left; arable land; beets; now and then hedge wild in the top; noise from inside a car boink boink.

18th point along the road to Gapinge
Following the tarmac road; grasscrete on the side; unstable; lots of cyclists; crows, rooks, gulls battling over a ploughed field; hedge, first high and shady, with sloe berries, nice, now low sun shining on me; straight on towards the tower of Gapinge; Germans on bicycles, discussing the way to go; the shade of one tree to write in.

19th point just past the cross roads
Hot; open field; maize harvested; wheat; beets; onions; grass low hedge; no cover, no shade; wind; noise of tractors ploughing harvesting; schoolboys bragging; distant roads; birds up high; grasscrete verge unstable; cars rumbling if they hit it.

20th point Eendekotsweg
Ditto; arable land; low hedge; sunny hot; cyclists; tarmac grasscrete edge; cows and horses left; onions right.

21st point
Ditto, past shed of builder.

Westhove walk

1st point Domburg Oostkapelle road
A busy road; cars roar by; small grass verge; narrow one way cycle path; struggling oaks, tall spiky; a light cool breeze; arable land left and right; harvested grain; waiting peas and potatoes; few cyclists; few walkers; navy plane following the coastline; birds flying; wide view towards farm ribbon left and manteling on the right; old wood; a heron glides by; some sign announcing buxus; scruffy greenhouse with tomatoes; grasscrete verge next to cycle path; farmer hiding building behind conifer hedge.

2nd point the seaboard
The roar of the sea wind in full force, even on a calm day; salty smell of the sea; the sound of seagulls; standing on firm sand, just left by the receding tide; only a few footsteps endless view across the sea; beach with Domburg visible; the verdigris hat on the tower; huge dunes white beach cabins in a row; the beach has been combed for refuse; bins; shells; sea weed; rows of double poles extending into the sea; clouds; boats on the horizon; light in rays.

3rd point garden of Westhove (written in parts 1st part on top of dune)
Leaving the hard sand for the soft wet sand of a sand bank; a wet 'mui' into the dry sand, shifting under my feet; leaving the sound of waves behind; walking up to the pass; cross the dunes, happy for concrete slabs; though the thin layer of sand makes it slippery; entering into the dunes, the wind in my back is forced; view is blocked by European marram grass and barbed wire; on the top is a bench; there are horse trails and droppings; the sand is fine and powdery; I am tempted to touch it as it will feel nice; some refuse lying around; small old 'bonsai' oak trees in the dunes, shorn by the wind; as the dune descends it grows higher; the thumping of runners on the gravel path; shell path; planes overhead; the roar of the sea now distant; sinking into the forest, smelling of oak and acer; ditches are dug out, black mud moist; opening up to the light of the garden again; the newly restored Romanesque bridge; the pond with ducks and moorhen; reeds; special solitary trees; the restored castle; winding gravel path; magpies; roar of the sea; distant planes; rooks in the trees; people sitting, walking their dogs; cyclists on a gravel path speedily; the restored castle youth hostel (good memories of fieldtrips an family visits) the sound of a duck landing on water; a dog barking; sitting comfortably on bench and table; graffiti; sun breaking through clouds.

4th point the gate of Westhove
Walking on the broad gravel path around the castle keep; moat with ducks; wide lanes of linden and struggling oaks; bright red fruit of the aaronskelk (cuckoo pint) in the forest edge; tall trees; rotting trees; dog poo smelly in the grass verge; a lady sitting on her rollato,r smiling; greeting groups of people; planes overhead; chainsaw in the forest; birds whistling; walking

towards the noise of the road heavy car traffic; view blocked by (ugly) acer campestre (field maple); parking lot blocked from view; moped smelly noisy; out of place; signs explaining routing; tourist spot.

5th point 500 metres away from the main road
Concrete grey road; new planting right, broad hedge, behind that reshaped terrain waiting for? Left solitary trees; shrubs in high grass; farmer evening his harvested field; lots of birds starlings, jackdaws rooks; the occasional running pheasant; horses in the grass, left brrr-ing, tearing with teeth at grass; chewing; tractor noise; little traffic noise; church of Oostkapelle; castle visible; winding road; open landscape; towards a farm with trees; farmhouse right-hand-side disused; sound of oystercatcher and of starling and swallow; tractor fumes; the smell of horses; they come closer as I stand writing; horses startle from picking paper out of my bag.

6th point Camping westerhoeve
Still the concrete road; winding, passing by an secluded house to the left; white caravans; horse farm white and black fences; people riding, watching, chatting, smoking; grey poplars round large farm; jam for sale; plus horses shoes for luck; the sound of a grasscutter on the campsite; muddy road with dung; smell of horses; open fields; the verdigris tower of Domburg; new apartment blocks of Domburg; crane in Domburg; wide road with ditch; reeds; mixed species hedge; screening off campsites.

7th point Just round the right-hand bend
Walking between green hedges; the talk of people on the campsites beyond the hedges; few cars; slow; occasional view church of Oostkapelle; small road veering off left; small horsepath beside the road; horse dung; low hedge wide new; butterflies; dragonflies; faint noise of tractors; grashoppers; scruffy small fields; nice temp; sun and clouds; leaves on Canadian poplar rustling; quiet pedalling cyclists; ladies perfumes; the laugh of a woodpecker.

8th point brick road
Mother and baby horse; changes from grey concrete to brick purple with a sheen; chewing mother horse; curious babyhorse; winding road with ruble verge; in the corner houses one derelict, one done up pristine; cycle wheels on bricks; more cars; dust flying up; exhaust fumes; rumble of car wheels; hedges; unused houses; two ladies walking talking (…cancer….); birds whistling; jackdaws; pigeons startled from trees; brambles; rosehips; a field; beets; unknown church tower; chilly wind; sweet smell from field; a digger; wind-shorn vegetation.

9th point looking at masts just past the villa entrance
Leaving the brick path; wider tarmac road; cars speed by; trucks; forest; left villa, pointy fence; gate; dog sign; trees leaning to the left across the road, wind-shorn; right side village edge, contrasting with field; left harvested field; masts in green fences; blocks; groups of horses; bird sounds from forest; rumble on grasscrete in distance; fumes; working traffic; buses; spider landing on me; the 'piew' of a bird of prey; grinding digger.

10th point just away from the noisy road
Crossing the road at a road junction; a truck is unloading, creating traffic chaos on this busy road with cars and cyclists; big yellow truck; noisy road, tarmac over concrete slabs; narrow and two lane cycle path; busy; a dead rabbit in the sun, smells of death, flies; right grass,

looking towards the dunes; horses; scruffy trees solitary; left arable land behind hedge; dead elm; looking across to Oostkapelle; wind when you turn around the corner; noise; road is higher than path; attempts at low hedge; a plane; an oystercatcher; into a green tunnel again; standing in the shade; this track was hot; glaring; a flowery edge before maize; high; plukbon required; leaf falling crisp;

11th point just before mega horse farm

Into the shady green tunnel; tarmac; grass verges; ruble verges; the smell of onions being harvested; small apple like fruits beside the road; sounds of oystercatchers; horses whining; sheep bleating; cyclists, Germans with cycling-helmets on; one hedge is shady; one is lit by the sun; straight roads; not much traffic; (boring); straw; manure; cracks in the tarmac; swallow sounds; cool in the shade; hot in the sun.

12th point beyond the mega horse farm

More of the same; the occasional look across the fields; the smell of onions; horses whimpering; a digger in the background; jackdaws; occasional ash trees; scruffy farmyard entrance; messy stable; large black plastic bales piled up high; not many cyclists, lunch break? Smiling at me writing; occasional breeze; rustling leaves.

13th point green tunnel continued

Small mammal starling me; scaring horses; large pull horses; opening up to a wide crossroads with 360 view; beet fields; high maize; farmer on tractor; campervans; chicken; sun blazing; runner cyclist whirring by; large spiky telecom installation; the occasional car; wind rustling leaves; horses pestering some sheep; mostly silent; smoke on horizon, Vlissingen?

14th point Crossing baayenhovensweg landmetersweg

Green tunnel; ladies talking in car; in the sun is hot; less shade, due to orientation of path; whirring electric bikes; a guy mowing heavy vegetation: brum, brum, brum; some high poplars; a fancy house; smell of mud; opening up at crossing; tower of Oostkapelle; verdigris tower of Domburg; birds; clouds; gentle breeze; grasshopper.

15th point more green tunnel left into wider road

Green hedges both sides; grass verges; right seeing Oostkapelle church tower; left seeing Domburg; and grey poplar next road; rustling leaves; whitish stem, cuneiform writing marks in the bark; getting warm; sheep; right arable land, harvested grain; left new road is wider busier and lane-like; sheered, leaning trees; leaves blowing; people on cycles, discussing the route.

16th point round the corner right past oba's hofje

Following the wider road; busy; lofty tall trees; single specimen stands out; towers of Oostkapelle and Domburg; sun is hot; big car, construction vehicle rushing by; more green tunnel, after right turn; dragonflies; grasshoppers.

17th point almost at Domburg Oostkapelle road

More green tunnel; small campsites; machine mowing grass; cars with caravans passing by; a farmshed, hidden by planting of conifers; carparks of the campsites; people walking their dogs; a collection of clampshells next to the road; walking towards the noise of the road; a house with a garden, with white birches; a big shed behind deciduous planting.

Experiences of cycling through this landscape:

On a bicycle greater distances can be travelled. Experiences are smoother flower rather than the iterations of pace. Finding your way on Walcheren is helped by the distinctive towers of churches. The presence of dunes is mostly visible on the south-side of the former island. The church tower of the Middelburg church locally known as 'De Lange Jan' is the centre of Walcheren.

Appendix D: The weather during the field trip

Measurements from KNMI station or Vlissingen approx. 12 kilometres to the SW

Weather data of Monday 3 September 2012 at Vlissingen							
Temperature			**Average**	**Precipitation**			
Mean	18.5	°C	16.7 °C	24h sum	2.7	mm	
Maximum	22.3	°C	19.7 °C	Duration	1.6	hours	
Minimum	16.0	°C	14.0 °C				
Sun, cloud cover & visibility				**Wind**			
Duration sunshine	7.3	hours		Mean	2.5	m/s	= 2 Bft
Relative sunshine duration	54	%	43 %	Maximum hourly mean	5.0	m/s	= 3 Bft
Average cloud cover	4	oktas		Maximum gust	7.0	m/s	
partly cloudy							
Minimum visibility	2.0	km		Prevailing direction	318	°	= NW
Relative atmospheric humidity				**Air pressure**			
Mean	89	%	78 %	Mean air pressure	1025.2	hPa	

Weather data of tuesday 4 September 2012 at Vlissingen							
Temperature			**Average**	**Precipitation**			
Mean	18.4	°C	16.7 °C	24h sum	0.0	mm	
Maximum	22.7	°C	19.7 °C	Duration	0.0	hours	
Minimum	14.9	°C	14.0 °C				
Sun, cloud cover & visibility				**Wind**			
Duration sunshine	10.8	hours		Mean	2.5	m/s	= 2 Bft
Relative sunshine duration	80	%	43 %	Maximum hourly mean	4.0	m/s	= 3 Bft
Average cloud cover	3	oktas		Maximum gust	7.0	m/s	
partly cloudy							
Minimum visibility	0.1	km		Prevailing direction	306	°	= NW
Relative atmospheric humidity				**Air pressure**			
Mean	85	%	78 %	Mean air pressure	1023.0	hPa	

Weather data of Wednesday 5 September 2012 at Vlissingen							
Temperature			**Average**	**Precipitation**			
Mean	17.4	°C	16.7 °C	24h sum	0.0	mm	
Maximum	19.7	°C	19.7 °C	Duration	0.0	hours	
Minimum	16.1	°C	14.0 °C				
Sun, cloud cover & visibility				**Wind**			
Duration sunshine	7.9	hours		Mean	4.2	m/s	= 3 Bft
Relative sunshine duration	59	%	43 %	Maximum hourly mean	6.0	m/s	= 4 Bft
Average cloud cover	6	oktas		Maximum gust	10.0	m/s	
cloudy							
Minimum visibility	11.0	km		Prevailing direction	9	°	= N
Relative atmospheric humidity				**Air pressure**			
Mean	72	%	78 %	Mean air pressure	1025.1	hPa	

Weather data of thursday 6 September 2012 at Vlissingen							
Temperature			**Average**	**Precipitation**			
Mean	16.6	°C	16.7 °C	24h sum	< 0.05	mm	
Maximum	19.6	°C	19.7 °C	Duration	0.0	hours	
Minimum	14.6	°C	14.0 °C				
Sun, cloud cover & visibility				**Wind**			
Duration sunshine	8.8	hours		Mean	3.5	m/s	= 3 Bft
Relative sunshine duration	66	%	43 %	Maximum hourly mean	7.0	m/s	= 4 Bft
Average cloud cover	4	oktas		Maximum gust	8.0	m/s	
partly cloudy							
Minimum visibility	17.0	km		Prevailing direction	252	°	= WSW
Relative atmospheric humidity				**Air pressure**			
Mean	65	%	78 %	Mean air pressure	1027.5	hPa	

Source: http://www.knmi.nl/climatology/daily_data/index.cgi consulted on 7 September 2012

Summary

In this thesis the appropriate aesthetic evaluation of designed landscapes is explored. The overarching research question for this thesis is: What is an appropriate appreciation of a designed landscape as a designed landscape?

This overarching research question is split into sub-questions. The first sub-question is: What is the current theoretical basis for the aesthetic evaluation of designed landscapes and does it provide appropriate arguments for aesthetic evaluations? Two important points about the aesthetic evaluation of designed landscapes were found in the existing literature on environmental aesthetics and in critical evaluations of designed landscapes. Modern environmental aesthetics is focussed on natural environments as it has been shaped in response to early 20th century aesthetics, which was dominated by questions on art. The designed landscape phenomenologically related more to environments, but is ontologically closely related to artworks. Designed landscapes thus fall between two fields. The designed landscape has gone largely unacknowledged by philosophers and geographers. The lack of a specific theory for the appropriate appreciation of designed landscapes has made it easier for landscape architects and critics to miss out on the current insights of environmental aesthetics, leading to the inconsistent belief among landscape architects and landscape architecture critics that landscapes are scenic entities. Actual design criticism as offered in the Landscape Architecture Europe books is shown to be based on the inconsistent belief that aesthetic experiences of works of landscape architecture are mostly visual.

To explore what an appropriate appreciation should be based in, first the ontology and phenomenology of one example, the post-war design for the landscape of Walcheren, is described and discussed. To explore its ontology, a literature research has revealed the design process and decisions. To explore the phenomenology, the descriptions of two walks on the island made by the author were analysed. The descriptions of ontology and phenomenology of Walcheren offer insights into the relevance for the aesthetic evaluation of this landscape of being designed and of the sensorial richness of this designed landscape. In both fields of ontology and phenomenology insights into aesthetic value go beyond the visible.

The second and third part of the research answers the sub-questions about appropriate appreciation regarding respectively ontology and phenomenology of designed landscapes in general. The literature on topics adjacent to the field of landscape architecture, such as design and architecture aesthetics, was surveyed for aspects that might also be relevant for the aesthetic evaluation of landscape architecture. These aspects were then weighed according to a philosophical method of reasoning from first principles. Starting from a principle of appropriate appreciation, different cues were tested to see whether or not they have to be considered in such an appropriate appreciation. Following descriptions of the True Appreciation Principle (TAP) as provided by Lopes, cues were tested against the Appropriate Appreciation Principle for Designed Landscapes (AAP-DL):

> *An appreciation of landscape L as a designed landscape is appropriate only as far as it does not depend counterfactually on any belief that is inconsistent with the truth about the nature of designed landscapes.*

Examples are provided where cues can influence one's evaluation, and evaluation thus depends counterfactually on those taking those cues into account. If something might influence one's evaluation one should consider it. The exploration has provided important cues for the aesthetic evaluation of designed landscapes. The findings are the base of an evaluative framework that takes into account the ontology and phenomenology of designed landscapes in order to evaluate designed landscapes according the AAP-DL. A discussion is provided on the importance of such an appropriate appreciation for different audiences.

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The SENSE Research School declares that **Mr Rudi van Etteger** has successfully fulfilled all requirements of the Educational PhD Programme of SENSE with a work load of 35.7 EC, including the following activities:

SENSE PhD Courses

- Environmental research in context (2010)
- Research in context activity: 'Teaching and communicating on drawing out the imagination on landscape architecture theory'(2011)

Other PhD and Advanced MSc Courses

- Landscape architecture methods & methodology, EuroLeague for Life Sciences, Wageningen (2012)

External training at a foreign research institute

- Design anthropology, University of Aberdeen and University of South Denmark (2010)

Management and Didactic Skills Training

- Supervising ca. 60 MSc students (2005-2015)
- Teaching in the BSc course 'Theory and aesthetics' (2009-2015)
- Teaching in the MSc course 'The atelier landscape architecture and planning' (2005-2015)
- Independent advisor Provinciale Commissie voor de Leefomgeving (PCL) - Provincie Utrecht *[Provincial Committee for the Environment - Province of Utrecht]*

Oral Presentations

- *Beauty is in the body of the beholder, the engaged experience of every day landscapes*, ECLAS (European Council of Landscape Architecture Schools) Conference 2011, 7-11 September 2011, Sheffield, UK
- *Nature by Design*, ECLAS Conference 2013, 22-25 September 2013, Hamburg, Germany
- *Linking philosophy and landscape architecture*, ECLAS Conference 2014, 21-24 September 2014, Porto, Portugal
- *Design criticism for the sensory deprived, cultivation of the wrong ideas*, ECLAS Conference 2014, 21-24 September 2014, Porto, Portugal

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About the author

Rudi van Etteger was born in 1966 in the city of Nijmegen. Having finished his Gymnasium ß at the Dominicus College in Nijmegen in 1984, Rudi van Etteger studied at Wageningen University and graduated in 1991 as a landscape architect. He started working with Arcadis, as a designer on dike improvement projects and on road and railway construction and realignment. Healso worked on nature development projects and municipal landscape planning. In 1998 he started to work as a civil servant in the ministry of Agriculture, Nature management and Fisheries (LNV) and later at the ministry of Housing, Spatial Planning and the Environment (VROM). He contributed to the writing of the Natuur voor mensen, mensen voor Natuur policy document and the Nota Ruimte. In 1998 he also started a part-time study of philosophy at the University of Utrecht, which led to a master of arts degree in 2008.

In 2005 he started to work at Wageningen University as an assistant professor teaching design studios on issues of sustainability and redevelopment and several theory courses. He tutored many final thesis projects, many of students that were willing to explore the use of phenomenological methods for landscape architecture. Most of the research has been related to the links between philosophy and landscape architecture with an emphasis on aesthetics. He has contributed to several ECLAS-conferences in reviewing and presenting papers and in moderating sessions. He has been an advisor first for the province of Noord-Brabant for projects of sand and gravel extraction . He is a member of the Provinciale Commissie voor de Leefomgeving for the Province of Utrecht, which advises the Provincial Council on matters concerning landscape, nature and the environment.

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