

DIALECTIC AESTHETICS: THE LANDSCAPE AESTHETICS
OF STEVEN BOURASSA AND THE ARCHITECTURE
AESTHETICS OF ROGER SCRUTON

by

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ABSTRACT

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This paper explores the similarities and differences between Roger Scruton's (1979), *The Aesthetics of Architecture* and Steven Bourassa's (1991), *The Aesthetics of Landscape*. The purpose of Scruton's book, according to Scruton, is to introduce readers to aesthetics. Architecture is chosen as the explanatory device because it poses unique problems to aesthetics. One such problem, Scruton explains, is that architecture is not just an aesthetic object; it also must satisfy human needs. This separates architecture from other arts that are not required to satisfy the same human needs. Scruton also chooses architecture because no one up to that point, (1979,) had developed a philosophically defensible aesthetic of architecture.

Early in *The Aesthetics of Architecture*, Scruton makes a distinction between architectural aesthetics and architectural theory. "Theory consists in the attempt to formulate the maxims, rules and precepts which govern, or ought to govern the practice of the builder", (Scruton, 1979, p. 4). He further states that theory impinges on architectural aesthetics only when the theory claims universal validity. Scruton evaluates various theories and explains why

they are not universally valid as aesthetics. Scruton then proposes a universally valid aesthetic of architecture. In the chapter regarding aesthetic judgment, Scruton proposes a tripartite aesthetic which includes personal experience, personal preference and personal thought. The tripartite aesthetic explains all the issues that bear on aesthetic preferences.

Where Scruton's book is an introduction to aesthetics, Bourassa's book is an explanation of landscape as an aesthetic object, which Scruton expressly denies. Bourassa breaks with Scruton on the issues of sensory aesthetics, the possibility of natural objects being objects of aesthetic interest, and his definition of tripartite aesthetics which he defines as "biological laws, cultural rules and personal strategies". Scruton's entire tripartite aesthetic theory of architecture fits within Bourassa's "personal strategies". Scruton's aesthetic is detached and imaginative while Bourassa's is engaged and experiential.

This research addresses the differences between the aesthetics of Scruton and Bourassa and tests their aesthetic theories by examining the aesthetic ideas of educators and practitioners of landscape architecture and architecture. Scruton's architectural aesthetic, as defined in the *Aesthetics of Architecture* (1979), does not allow for sensory aesthetics and does not provide for the possibility that natural objects can be objects of aesthetic interest and criticism. Bourassa's landscape aesthetic is largely a response to Scruton's book.

This research uses a qualitative approach with interview questions generated from a literature review. The interview subjects are identified by key informants as elites in the universe of this study. Responses are qualitatively coded to identify the differences in aesthetic points of view between architects and landscape architects. The findings are that landscape architects and architects do not wholly subscribe to either Bourassa or Scruton's tripartite aesthetic theories. For example, one landscape architect does not subscribe to *biological laws* which is one of three parts of Bourassa's aesthetic of landscape and several architects do not limit aesthetics to the audible and visual senses as Scruton does.

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CHAPTER 1

1.1 INTRODUCTION

Landscape architects and architects are similar in that they are designers of space, technically skilled and aesthetically inclined. Broadly speaking, landscape architects are designers of the outside while architects are designers of structures. There is no such thing as a work of architecture without landscape even though landscape architecture can exist without a work of architecture. According to Scruton and Bourassa, “architecture is in effect ‘an art of the ensemble’” (Scruton, 1979, p. 11). Although Scruton did not use the term, ensemble is probably best labeled landscape (Bourassa, 1991, p. 19).

Scruton (1979) wrote that architecture should not be singled out from other decorative arts such as fashion design and gardening (Scruton, 1979). According to Scruton, architecture is not a fine art such as a painting or a piece of music. It may be artful but because it is useful, it is not purely art. Whatever the intellectual, aesthetic or emotional value of a painting, a painting does not fulfill physical needs as architecture does. If a work of architecture is not useful, and is designed as an art object ...to be regarded as an art object, it is sculpture. Landscape, like architecture, fulfills physical needs and may be artful but is not art in the same sense that sculpture, music and paintings are art.

1.1.1 Research objectives

This research investigates the existence of a dialectic relationship between Steven C. Bourassa’s engaged, experiential aesthetic as described in *The Aesthetics of Landscape* (1991); and Roger Scruton’s Kant-like detached imaginative aesthetic as described in *The Aesthetics of Architecture* (1979). These two works of philosophy are used as exemplars and tested against educators and practitioners in the fields of landscape architecture and architecture.

The objectives are:

- 1) To identify those factors that make Bourassa and Scruton's aesthetic theories unique and dialectically opposed;
- 2) To test the exemplars against professors and practitioners to discover how they compare.
- 3) To begin to understand the value of the landscape aesthetic and the architecture aesthetic.

1.2 Research Questions

- 1) Are Bourassa and Scruton's aesthetic theories unique and dialectically opposed; and if so, what are the factors that make them so?
- 2) Do the educators and practitioners of landscape architecture interviewed subscribe to Bourassa's landscape aesthetic and do educators and practitioners of architecture subscribe to Scruton's aesthetic of architecture?
- 3) Is this knowledge helpful to an understanding of the value of a landscape aesthetic and the architecture aesthetic to the profession of landscape architecture?

1.3 Definition of Terms

Active Engagement: Participatory aesthetics defined as the "...intimate interrelation of subject and object" (Bourassa, p. 40), (Dewey, p. 249).

Aesthetics: "The philosophical study of beauty and taste" (Scruton and Munro, online: <http://www.compilerpress.atfreeweb.com/Anno%20Scruton%20Aesthetics%20EB%202003%200a.htm>).

Aesthetic Experience: Aesthetic experience is a "particularly intense, engaged or heightened form of everyday experience" (Bourassa, p. 27).

Biological Laws: "...the biological roots of landscape aesthetics." (Bourassa, 1997, p. 67). Those aesthetics that are part of our genetic makeup by way of instinct, such as habitat theory.

Cognition: "Cognitive processes are those responsible for knowledge and awareness. They include the processing of experience, perception and memory, as well as overtly verbal thinking" (Blackburn, 2005, p. 64-65).

Culture: "...The acquired knowledge that people use to interpret experience and generate social behavior" (Spradley, 1979, p. 5).

Cultural Rules: A mode of aesthetic experience which “are those bases for behavior that are transmitted socially rather than genetically” (Bourassa, p. 90).

Dialectic: “The contradiction between thesis and antithesis, by means of synthesis; the synthesis in turn becomes contradicted, and the process repeats itself until perfection is reached” (Blackburn, p. 99).

Domains: “The basic unit in an informant’s cultural knowledge” (Spradley, 1979, p. 60).

Formal Aesthetics: “Formal aesthetics focuses on the visual structure of the environment, and are more the subject of physical science rather than of behavioral science” (Atchinson, p. 13).

Imaginative Experience: That act of imagining which is “free from concepts and engages in a kind of free play” (Scruton and Munro, online: <http://www.compilerpress.atfreeweb.com/Anno%20Scruton%20Aesthetics%20EB%202003%200a.htm>).

Intuition: “That meeting of the old and new in which the readjustment involved in every form of consciousness is effected suddenly by means of a quick and unexpected harmony which in its bright abruptness is like a flash of revelation; although in fact it is prepared for by long and slow incubation” (Dewey, 1934, p. 266). “...the place where the philosophical understanding of the source of our knowledge stops” (Blackburn, 2005, p. 190).

Ocular-centrism: “The dominance of vision over the other senses” (Pallasmaa, 16).

Personal Strategies: “When biological and cultural influences come together ...in personal development” (Bourassa, p. 110).

Sensory Aesthetics: “Sensory aesthetics focuses on the self-awareness of the stimulation of the sensory systems by elements that are experienced in the environment” (Atchinson, p. 13). These include the five senses.

Symbolic Aesthetics: “Symbolic aesthetics is concerned with the associational meanings of the environment that give people pleasure” (Atchinson, p. 14).

Taste: ...used synonymously with “aesthetic judgment” (Scruton, 1979, p. 261).

1.4 Summary

It is expected that this research would reveal various personal aesthetics because the aesthetic object of architecture and the aesthetic object of landscape could be, aesthetically, two mutually exclusive objects of aesthetic interest. However, according to Bourassa and Scruton, both landscape architects and architects are designers of space and aesthetically inclined. Also, according to Bourassa and Scruton, architecture is an art of the ensemble.

There are three research objectives listed previously in this chapter. The first goal is to identify where Scruton and Bourassa differ on aesthetics. Next, those differences are tested against educators and practitioners of landscape architecture and architecture through in-depth interviews. The last objective is to begin to understand the value of the aesthetics of landscape and the aesthetics of architecture. These research objectives dictate the research questions that are also listed previously in this chapter.

CHAPTER 2

LITERATURE REVIEW

“Eisenman has rejected the idea that architects should subordinate their work and their ideas to social values; the architect has nowhere else to stand but on that eminence of fine art” (Hill, 1999, p. 238).

“...a designer or design researcher must consider both the larger societal changes and the creation of better, more supportive environments for people’s daily lives” (Marcus, 1990, p. 6).

2.1 Introduction

Scruton asks: “what is it to enjoy a building? What kind of experience is derived from the contemplation of architecture? What is taste? Are there rules which govern the exercise of taste?” (Scruton, 1979, p. 3). He believes there is a fallacy in the theories of aesthetics that purport to explain what makes a building aesthetically pleasing. For example, Scruton critiques the aesthetic theory of Wolfflin and Frankl which claim that, “...space, spatial relations and the play of interlocking voids are the true objects of architectural experience” (Scruton, p. 43). Scruton’s critique finds that this theory fails because it does not, “...provide an account for all that we appreciate in buildings” (Scruton, p. 44). For example, “it is hard to think that the beauty of the colonnades at S. Spirito in Florence would be unaffected were they to be rebuilt in wood or granite, instead of grey sandstone” (Scruton, 1979, p. 44). The spaces would be the same in every respect save for the materials and finishes. Those materials and finishes are part of the architecture and inspire the aesthetic experience as much as the space and spatial relations are architecture.

Scruton’s book addresses architectural theories that are presented as architectural aesthetics. Scruton writes that the rule which separates theory from aesthetics is whether it can claim universal validity (Scruton, p. 4). He states that his ‘everyday aesthetic’ is the aesthetic appreciation of objects that have both utility and artistic aims (Scruton, p. 5). Scruton

explains that although all architecture theories are flawed, they are of value if they add to the imaginative experience of the user.

In *The Aesthetics of Landscape*, Bourassa's purpose is to "present a paradigm for research in landscape aesthetics" (Bourassa, p. xiv). The main thrust of this effort is the proposal of a tripartite aesthetic founded on *biological laws, cultural rules and personal strategies*. Bourassa builds upon Scruton's work expanding the scope to include natural objects and undersigned areas as objects of aesthetic interest and elevating the importance of sensory aesthetics which Scruton expressly denies. Both Scruton and Bourassa have tripartite aesthetics, however Scruton's tripartite aesthetic doesn't allow for biological laws and is described as the product of a person's own personal experience, thought and preference.

2.2 Two Schools of Thought

Scruton subscribes to Kant and disagrees with Dewey on sensory aesthetics. Scruton makes a case that only audible and visual impulses can be aesthetically judged. Tuan's definition of aesthetics allows for sensory aesthetics. Kant's does not. Santayana sees sensory aesthetics as they relate to architectural materials rather than form. Tuan's definition of aesthetics includes physical experience such as the taste of a peach and the warmth of the sun. Kant and Santayana "maintain a hierarchy of the senses with touch taste and smell ranking well below vision and hearing" (Bourassa, p. 23).

Three levels of beauty according to Santayana are:

- 1) Sensory;
- 2) Formal;
- 3) Expression.

Bourassa interprets this to mean symbolic. All three of these parts form a tripartite aesthetics with the exclusive focus on appearance (Bourassa, p. 23).

Bourassa subscribes to Dewey because Dewey allows for sensory aesthetics and Bourassa believes Kantian aesthetics do not allow for natural objects to be aesthetically judged. Sensory aesthetics is "the self-awareness of the stimulation of the sensory systems

by elements that are experienced in the environment” (Atchinson, p. 13). They are accepted by Bourassa because they can accommodate natural objects as objects of aesthetic interest.

2.2.1 Sensory Aesthetics

“Every touching experience of architecture is multi-sensory; qualities of space, matter and scale are measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle. Architecture strengthens the existential experience, one’s sense of being in the world, and this is essentially a strengthened experience of self. Instead of mere vision, or the five classical senses, architecture involves several realms of sensory experience which interact and fuse into each other” (Pallasmaa, p. 41).

This point of view on sensory aesthetics by Pallasmaa is similar to Bourassa’s conception of sensory experience and aesthetics. Scruton’s conception of sensory experience and aesthetics is different. Scruton disagrees with the idea of sensory aesthetics because, according to Scruton, pleasure of the senses does not require an intellectual act. It is only what is seen and heard that can be aesthetically critiqued and judged. However, the sensory experiences of tasting smelling and touching do not require critical thinking skills to determine how something tastes, smells or feels. It is known the instant the sensory experience takes place whether it is smelled, tasted, or felt (Scruton, p. 113-114). Scruton claims he has not studied the issue but, if he did, “it would become apparent that aesthetic experience (as has often been noticed) is the prerogative of the eye and the ear” (Scruton, p. 114).

Scruton does not deny that the senses, beyond the visual and audible sense, add to an experience of architecture. “...even our visual experience is qualified by reference to the other senses” (Scruton, p. 96). “...other features of architectural experience – the features of movement, sound, change and touch – form part of a unified totality” (Scruton, p. 97). Scruton does make the case that these sensory impulses cannot be objects of aesthetic judgement. Bourassa makes a case for sensory aesthetics based in part of the work of Dewey and

Urmson, “who both maintained correctly that aesthetics experience involves all of the senses, at least for the normally endowed person” (Bourassa, p. 23). For Bourassa, the “taste of a peach....may have symbolic content” which, “may be associated with the luxurious relaxation one experienced as a child during summer holidays” (Bourassa, p. 22). Bourassa goes on to claim that some of these pleasures are independent of meaning and associations. According to Bourassa, that is why “one must, therefore, allow for sensory experiences as a distinct type of aesthetic experience (Bourassa, p. 22).

Bourassa considers Kant’s hierarchy of senses which claims that vision and hearing are above taste, touch and smell. This point of view mirrors Scruton’s as explained above. According to Bourassa, “visual and aural faculties are closely tied to the cognitive parts of the brain, while the other senses have more direct ties to the more primitive parts of the brain that guide behavior on the basis of feelings rather than ideas. There is consequently a more direct connection between sensory impression and behavior in the case of the so-called lower senses. But this in no way negates the fact that experience is a complex amalgam of perceptions supplied by the different senses. It is unrealistic to single out vision and hearing and claim that those are the only two senses capable of aesthetic perception when, as a practical matter, perception engages all of the senses” (Bourassa, p. 23). Scruton and Bourassa ultimately disagree that sensory experience is a distinct type of aesthetic experience. This is due to their views on aesthetic experience.

“A pleasure is physical when its existence does not require thought or attention of any kind, even though it may, on occasion, result from, or be changed through, thought” (Scruton, p. 73).

2.3 Aesthetic Experience

For the purpose of this research, aesthetics are discussed from one of two perspectives, that of Emanuel Kant paired with Roger Scruton and that of John Dewey paired with Steven Bourassa. Kant claimed that the aesthetic experience is a “distinct form of experience that is disinterested and detached from practical concerns”. That is to say that the

object of aesthetic attention need not be useful in any way but is interesting because it is beautiful. From Dewey's perspective, the aesthetic experience is a "particularly intense, engaged or heightened form of everyday experience" (Bourassa, p. 27). To be "disinterested and detached from practical concerns" means an object of aesthetic interest does not need to be useful in any way. It finds value in regarding something for its beauty alone. Usefulness is not a central theme in Dewey's aesthetics either. For Dewey, the aesthetic experience grows out of an "interaction between an organism and its environment". Kant's theory was the opposite in that it was not an interaction but a sentient being regarding an object for no other reason except that it was beautiful. In Kant's theory, there is no "practical significance of a thing" since Kant made the detached and disinterested so paramount to his conception of aesthetic experience (Bourassa, p. 27). Kant does concede that the aesthetic and the practical are not unrelated. "Kant concluded that the beautiful is the symbol of the moral. ...Kant evidently viewed the analogy between the beautiful and the moral as the final explanation of the universal subjectivity of judgments of taste" (Bourassa, p. 35).

Kant wrote:

"...the beautiful is the symbol of the morally good, and only in this light (a point of view natural to every one, and which every one exacts from others as a duty) does it give us pleasure with an attendant claim to the agreement of everyone else, whereupon the mind becomes conscious of a certain ennoblement and elevation above mere sensibility to pleasure from impressions of sense, and also appraises the worth of others on the score of a like maxim of their judgment' (Kant, 1911, pp. 223-4)".

"Dewey's philosophy focused on experience, "a single, dynamic, unified whole in which everything is ultimately interrelated" (Bernstein, in Edwards (1967), p. 381). An aesthetic experience to Dewey is a consummatory, enjoyable and complete experience, part of the experiences of everyday life. In contrast to Kant, whose aesthetics require detachment (disinterest), Dewey's required involvement, engagement, entering into an experience – "the distinguishing feature of esthetic experience is exactly that no ... distinction of self and object

exists in it, since it is esthetic in the degree in which organism and environment cooperate to institute an experience in which the two are so fully integrated that each disappears” (Dewey, 1934, p. 249), found in (Lothian, p. 190).

Scruton builds upon Kant’s work in aesthetics but doesn’t agree with everything Kant claimed. “What I say in this book will show the influence of Kant; but I shall try to demonstrate that the division between practical reason and aesthetic understanding is in fact untenable” (Scruton, 1979, p. 1). Here Scruton is saying that one cannot be understood independent of the other. An idea that Scruton attributes to both “philosophers and psychologists” is “in perception, experience and interpretation (or percept and concept) are inseparable” (Scruton, p. 75). Scruton goes on to claim, “there just could not *be* a perceptual experience that was not also the exercise of a conceptual capacity” (Scruton, p. 75). Bourassa agrees with Scruton on this and even cites Scruton’s arguments as a basis for rejecting Kant’s argument (Bourassa, p. 33).

“In all architectural experience the active participation of the observer is required for completion” (Scruton, p. 94). This in and of itself seems similar to Dewey’s idea of aesthetic experience as active engagement. However, there is more to Dewey’s aesthetic than complete attention to the object of aesthetic interest and Scruton diverges from Dewey when he denies sensory aesthetics. Regarding architectural aesthetics, Scruton claims, “...architectural pleasure is governed by a conception of its object” (Scruton, p. 73). The ideas and thoughts of the user drive the experience. This, Bourassa would argue is also the case for landscape. And of the experience: “There is no such thing as a pure, unmediated, sensuous pleasure in buildings” (Scruton. p. 72). As stated above, Scruton doesn’t believe in sensory aesthetics so the physical pleasure of cool shade and a breeze, or in a buildings case, air conditioning, are not areas to be aesthetically appreciated.

Bourassa’s aesthetic experience allows for sensory aesthetics and it also allows for symbolism. The meaning of the symbolism is defined by the culture, “different individuals and groups will see different meanings in the landscape and other aesthetic objects due to the

differing symbolic systems they bring with them to those objects” (Bourassa, p. 27). Scruton addresses culture thusly: “...values indicate what is worthwhile, not just for me, here, now but for anyone. They compel me to turn back on myself those attitudes of admiration and contempt which are learned and transferred from my concourse with others” (Scruton, p. 246). Scruton explains culture should impact personal aesthetic but Bourassa uses this to extend aesthetic considerations to landscape whereas Scruton discounts landscape on the basis that “landscapes cannot be seen as articulating or exploring the concepts which attach to them” (Scruton, p. 204).

Scruton also does not believe in what Bourassa calls biological laws. For Scruton it is “*my* experience of a building, or of an architectural idiom, may change as *my* conception of it changes. And as *my* experience changes, so must *my* taste” (Scruton, p. 119). Biological laws, part of Bourassa’s tripartite aesthetic, are those theories Bourassa attributes to Dewey... “that man obtains aesthetic pleasure from satisfaction of basic drives shared with animals” (Bourassa, p. 67). Here it is obvious Scruton does not agree with a theory of biological aesthetics when Scruton uses animals as examples of beings incapable of aesthetic judgement. “Ordinary perceptual experience – the experience of animals and our own experience of the day-to-day (when it is not subjected to self reflection) – is compelled by its object. We are passive in respect to our beliefs. But we are not passive in respect to the experience of architecture, which arises only as the result of a certain species of attention”; “It is my own imaginative attention that enables me to see it [architectural rhythm], and a creature incapable of that attention would no more see the rhythm than a bird hears music” (Scruton, p. 95). As mentioned, Bourassa has a tripartite theory of aesthetics. Scruton also has a tripartite theory of aesthetics and it is different from Bourassa’s.

2.4 Tripartite Theories

“...each question in aesthetics has a tripartite form” (Scruton and Munro, online).

A thorough treatment of a tripartite aesthetic theory is given by Steven Bourassa in *The Aesthetics of Landscape*. An important distinction must be made, Bourassa’s theory of

landscape aesthetics is a perceptual theory and a design theory in the third part of his landscape aesthetic. Landscape aesthetics as a perceptual strategy is more germane to the topic of this paper. Bourassa's definition of landscape includes the 'entire scene', that being all of the landscape including the structures and that land which had not been altered by man. Scruton's theory of the architectural aesthetics is also perceptual as well as design strategy. However, the landscape is a natural phenomenon beyond his consideration.

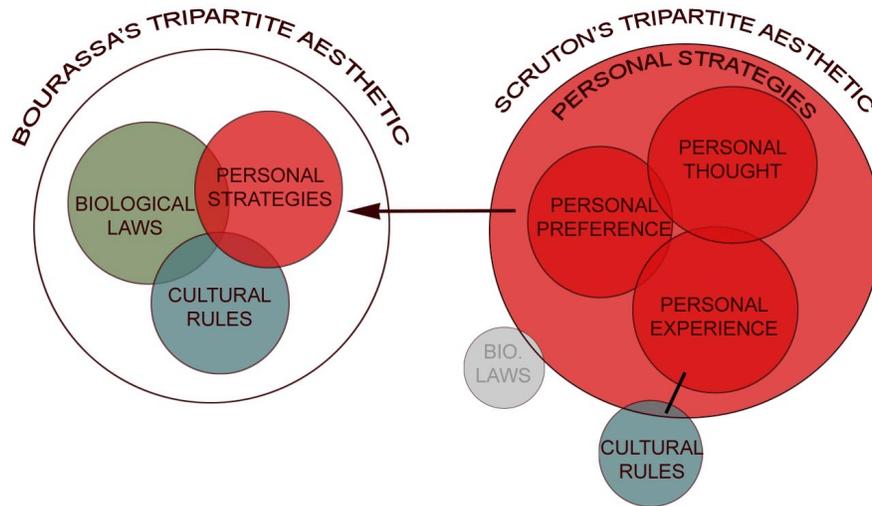


Figure 2.1 Tripartite theories of aesthetics

2.5 Tripartite Theory of Landscape Aesthetics

The tripartite theory of landscape aesthetics is really an assembly of three interrelated landscape aesthetic theories. They include biological laws, cultural rules and personal strategies. Bourassa makes a case for each based in large part on the work of others. That is, Bourassa doesn't posit new theories. Bourassa brings together the research of others to form an inclusive theory of landscape aesthetics.

2.6 Biological Laws

Biological laws are a collection of theories including Habitat Theory, Prospect Refuge Theory, Information-Processing Theory, and Gestalt Theory. Biological laws are as Bourassa concedes a highly speculative area of research. Bourassa asserts that "more detailed study will

be required” before this theory can be anything other than suggestive. What follows is a “review of theories which, if correct, would constitute [biological] laws” (Bourassa, p. 66-67).

Scruton does not subscribe to the idea of biological laws. He refutes the idea that, in the words of Dewey, “satisfaction of basic drives shared with animals”, can have anything to do with aesthetics. Scruton says, “that is not the level where aesthetic values occur” (Scruton, p.112). In response to Gordan Orain’s paper: *An ecological and evolutionary approach to landscape aesthetics*; Denis Cosgrove (1986) had “no doubt that as part of nature we intuit strong links between processes and forms and those of our own bodies, ...but such intuitions are so transformed, overlain and mediated by social, cultural and economic as well as personal meanings historically, that to trace the bio-physiological bases of environmental (*not* landscape) response seems largely futile at best, and at worst pandering to the most dangerously ideological interpretation of ‘human nature” (Penning-Rowse and Lowenthal, p. 23). However, since Cosgrove penned those words, many have come to write in support of biological laws and related subjects such as biophilia and topophilia.

2.6.1 Habitat Theory

According to habitat theory, a biological aesthetic must be geared toward survival, that is, an aesthetic preference for landscapes that appear to enhance survival. Here, Bourassa is reviewing the premise of Jay Appleton’s (1975) biological theory of aesthetics (Bourassa, p. 7). Bourassa asserts that Appleton’s ideas were largely based upon John Dewey’s idea that “man obtains aesthetic pleasure from satisfaction of basic drives shared with animals” (Bourassa, p. 67). “...self-protection requires an environment that facilitates activities such as hiding, escaping or fighting whether one is human or animal” (Bourassa, p. 67). Appleton believes that the visual perception of landscapes that look as if they satisfy these “basic drives” of hiding, escaping, or fighting will be preferential whether the landscape satisfies these drives or not.

Other researchers assert that man for the better part of his existence has survived in a savannah-like environment (Bourassa, p. 67). These writers also assert that since water was and is so vital to survival, people “desire to create landscapes and to live in view of water when

given the opportunity” (Bourassa, p. 68). Abundant game was more important than the landscape according to Butzer, “(Butzer, 1977, pp. 579-580)” (Bourassa, p. 68). Isaac (1980) found that these environments included grasslands and that all had a reliable water source.

“Orians (1980), cited three types of evidence which suggest ... [humans’ innate preferences for a savanna or park like biome] might be true” (Bourassa, p. 69). First, explorers of the North American West preferred savannahs; second, the land prices in free market economies; and third, “the characteristics of designed landscapes” (Bourassa, p. 69).

Explorers preferred landscapes with “groups of trees, views of water, and vantage points such as cliffs and bluffs, which would facilitate survival for a large game hunter who wanted to avoid large carnivores himself” (Bourassa, p. 70). High land values in proximity to water views or access, are consistent with habitat theory, could be culturally based and not necessarily innate in all humans (Bourassa, p. 74). Designed landscapes, even Japanese, seem to follow a park like scheme. In Japanese gardens, the design is similar to a savannah gestalt in features such as the “shapes of some of the trees used and African acacias” (Bourassa, p. 74). It is no leap of faith to believe that the American suburban yard conforms to habitat theory (Bourassa, p. 75). Even so, Bourassa contends that this point is only suggestive, and that it is “probably not terribly useful to look at the characteristics of designed landscapes as possible evidence of a biological basis for landscape aesthetics” (Bourassa, p. 75). Scruton and Cosgrove’s dissent for biologically based aesthetics also applies to habitat theory.

2.6.2 Prospect-Refuge Theory

“Appleton (1975) articulated his habitat theory by focusing on the importance of ‘the ability to see without being seen’. He labels this portion of his thesis prospect-refuge theory” (Bourassa, p. 75). “The ability to see without being seen is particularly important both in pursuing prey and avoiding predators, two important biological needs of early man” (Bourassa, pp. 75-75). The ability to see without being seen is particularly useful when trying to avoid predators or stalking prey. Prospect refuge theory “served as the focus of most of Appleton’s

“The experience of landscape” (Bourassa, p. 7). Bourassa is careful to note that prospect-refuge does not explain the entirety of biological laws. “Hide and seek aesthetics, Appleton per Bourassa, p. 76.” Appleton applied his theory to urban environments discovering that in urban environments people prefer well-designed pedestrian areas that allow them to see without being seen (p. 196)” (Bourassa, p. 76). J.B. Jackson wrote about Grand Central Terminal in terms of prospect-refuge and poetically describes being one in a crowd shuffling onward from the low-ceilinged platform which abruptly opens up to a huge concourse and in his writing records the change in stimuli and records how the “posture and gait are momentarily improved” (Jackson, 83) via (Bourassa, p. 80), In a similar account, Wilson writes of the “narrow and dark” streets of Italy and how the piazzas should open up and be “an explosion of light and space, glimpsed at the end of a street, framed if possible by an arch” (p. 41)” (Bourassa, p. 82).

Prospect-refuge theory is a biological theory of aesthetics and Scruton’s and Cosgrove’s arguments against the whole of biological laws stands in dissent of this theory as well.

2.6.3 Information-Processing Theory

This is a theory put forth by the Kaplans, a husband and wife team, of environmental psychologists. The theory asserts that human survival was not based on prowess but on wits. The human species has the ability to process large amounts of information and the prospect half of prospect-refuge theory affords humans’ the opportunity to acquire such large amounts of input. In their book *The Experience of Nature* the Kaplans’ concede that information-processing theory is incomplete in that it “emphasizes only some of the possible biological bases for aesthetics, not to mention the fact that it ignores cultural and personal modes of aesthetic experience” (Bourassa, p. 85). “...too much coherence may lead to boredom and too much complexity may tax one’s cognitive abilities. On the other hand, legibility as defined by the Kaplans would always seem to be a good thing; mystery, in suggesting the availability of additional information, does not necessarily imply an overabundance of information being presented simultaneously. Additional information in the landscape may in many cases be

discovered at one's own pace, whereas complexity is defined by its immediacy" (Bourassa, p. 86-87). "According to Humphrey, we like to classify things, and we are therefore attracted by rhymes, rhythms and variations on a theme. Nature and the natural landscape must similarly appeal to our desire to classify by providing rhythms and variations that are stimulating but not inscrutable" (Bourassa, pp. 87-88). Scruton recognizes that "even in aesthetic appreciation of nature we attribute character to what we see: caves appear majestic or gloomy, cliffs seem robust or hostile, trees, parks and alleys appear friendly, relaxed, harmonious. But – while these exhibit the same imaginative transference that I have described – they belong to a fairly primitive level of aesthetic experience" (Scruton, 1979, p. 203). "It seems then that the primitive choice and the critical judgement are parts of a continuous spectrum, and just as the second provides reason for the first, so does the first prefigure and justify the second" (Scruton, p. 204).

2.6.4 Gestalt Theory

This is a theory which has been applied to both architecture and landscape design and is not consistent with habitat theory such as the other theories afore mentioned. It claims that human beings are drawn to "abstract formal qualities of the landscape-such as order or complexity" (Bourassa, p. 88). The theory deals with figure and ground a.k.a. space and anti-space, or solid and void. Bourassa claims that Roger Scruton's "comment on formalist theory applies with equal force to Gestalt theory: 'it does not really capture the meaning which it purports to analyze' (p. 66) Thus, the fact that Gestalt theory is not a form of habitat theory is a very clear indication of its inadequacy as a biological explanation for landscape aesthetics; it does not purport to explain anything. The Gestalt psychologist Kanizsa (1979) admitted that 'today gestalt theory does not have much credit as an explanatory theory' (p. 3)" (Bourassa, p. 89).

"Unlike Gestalt theory, each of these theories fits within the scope of habitat theory, because each involves speculation about evolutionary mechanisms which led humans to be attracted to environments conducive to survival – i.e. good habitats" (Bourassa, p. 89).

Habitat theory is made up of these theories which all, save gestalt theory, have in common that “evolutionary mechanisms” played a part in the aesthetic appreciation of certain landscapes. It asserts that aesthetic appreciation is common to the normally endowed person and that it is as much instinct as it is the product of cultural influence or personal thought.

2.7 Cultural Rules

Bourassa writes that, “much of what is commonly referred to as personal or individual behavior is in fact biological or cultural in origin” (Bourassa, 1991, p. 111). According to Bourassa, those behaviors that are cultural in origin are “transmitted socially rather than genetically”, and are: “transpersonal but intra-cultural” (Boursassa, p. 90). To be transpersonal but intra-cultural means that behaviors, in this case aesthetic preferences, are unique to a particular culture but generalizable among the individuals of that culture. The test is whether aesthetic preferences are transmitted socially, i.e. through verbal expression or cultural artifacts. If preferences are transmitted socially, it is a cultural rule (Bourassa, p. 90). Scruton describes preferences as, “the outcome of thought and education” (Scruton, 1979, p. 105). If it can be assumed that ‘education’ is ‘transmitted socially’, then Scruton and Bourassa have common ground. However, Scruton goes on to explain how personal thought is ultimately what determines preferences and “that changes in taste [aesthetic preferences] are continuous with, and indeed inseparable from, changes in one’s whole outlook on the world” (Scruton, 1979,p. 106). Scruton’s outlook on the world is shown to be less dependent on biological laws and cultural rules when he states: “my experience of a building, or of an architectural idiom, may change as my conception of it changes. And as my experience [of culture] changes, so must my taste” (Scruton, 1979, p. 119). It bears repeating Bourassa’s position, “much of what is commonly referred to as personal or individual behavior is in fact biological or cultural in origin” (Bourassa, 1991, p. 111). Bourassa does not deny that personal or individual behavior exists and explains what he believes are personal strategies of aesthetic perception and aesthetic design strategies.

2.8 Personal Strategies

Bourassa subscribes to Vygotsky's model which "suggests that individuals' personalities should be viewed as composites of biological and cultural constraints and personal idiosyncrasies" (Bourassa, 1991, p. 110). Personal strategies are that behavior that transcends biological laws and cultural rules (Bourassa, p. 111). According to Bourassa, these personal strategies are applicable as "perceiving the landscape", or as design strategies, "to the extent that individuals can incorporate aesthetic innovations in plans or designs for modifying the landscape" (Bourassa, 1991, p. 110). These perceptions are unique to the individual but "sometimes innovative individuals will transmit their perceptual strategies to others, using prose, poetry, painting or some other means of communication" (Bourassa, 1991, p. 111). From here, Bourassa explains that it is the creative individuals in a culture that create new cultural rules. However, "while cultures *per se* do not create anything, they must be ripe if they are to adopt specific innovations" (Bourassa, 1991, p. 114). "Most designs simply involve new strategies for achieving established rules. Only the best designers are able to be so innovative as to successfully change the rules" (Bourassa, 1991, p. 118). He goes on to say that designers have tried in this past century to be too innovative. Their efforts have failed and would have been more successful if they had tried to work within cultural rules. Scruton agrees. "...as a manifestation of architectural individualism – the observer will see the building as alien to himself", (Scruton, 1979, p. 249). Scruton prescribes a solution to this problem: "The architect must be constrained by a rule of obedience. He must translate his intuition into terms that are publicly intelligible, unite his buildings with an order that is recognizable not only to the expert but also to the ordinary uneducated man" (Scruton, 1979, p. 250). On the issue of personal design strategies, it seems Bourassa and Scruton are in agreement. On the issue of perception strategies they also seem to be in agreement. Bourassa explains an individual can perceive or interpret the landscape in a personal "mode" rather than the biological or cultural "mode". Scruton's tripartite theory of architectural aesthetics consists of the relation of taste to *personal*

experience, *personal* preference and *personal* thought. Scruton's explanation of this theory shall be shown to be an in-depth dissection of the personal strategy.

2.9 Tripartite Theory of Architecture Aesthetics

The tripartite theory of architectural aesthetics set forth by Scruton is an explanation of taste, which, as noted in Chapter One of this thesis, is, according to Scruton, synonymous with aesthetic judgement (Scruton, 1979, p. 261). "Tastes are acquired through instruction, through the acquisition of knowledge and the development of values" (Scruton, 1979, p. 106). Scruton explains that "taste is the least 'extricable' of all mental phenomena....there is no accepted category to which taste belongs" (Scruton, 1979, p. 106). In an effort to explain taste, Scruton considers how taste relates to "the three principal categories of experience, preference and thought" (Scruton, p. 106). He cautions that he is considering these in search of philosophical answers but that none of these three parts should be understood independently and that they do not operate independently. "...it is no part of this aim that the powers should be truly separable – that they should be either understood or exercised in isolation" (Scruton, 1979, p. 106).

It should be noted that Bourassa's tripartite aesthetics of landscape differs in its *paradigm* in that the personal strategy is one of three parts of the aesthetic while Scruton's is entirely personal in its response to aesthetics.

2.9.1. Taste as it relates to experience

Scruton considers that the true experience of architecture is merely an experience of the function of architecture. Scruton believes this is false as it does not account for the imaginative experience. The imaginative experience is described as a mode of perception that takes place in the mind and is free to, for example, see a face in a cloud (Scruton, 1979). Of course, there is no face in the cloud except in the mind's eye. Imaginative experience differs from "literal perception, which is subordinate to belief" (Scruton, 1979, p. 79). To experience only the function of architecture is literal perception which Scruton goes on to argue is not an aesthetic experience. John Dewey explains that regarding aesthetics, imagination "is a way of

seeing and feeling things as they compose an integral whole” (Dewey, 1934, p. 267). However, Dewey also writes “‘imagination’ shares with ‘beauty’ the doubtful honor of being the chief theme in esthetic writings of enthusiastic ignorance” (Dewey, 1934, p. 267). Dewey explains that “esthetic experience is imaginative”, however, “all *conscious* experience has of necessity some degree of imaginative quality” (Dewey, 1934, p. 272). Regarding the aesthetic experience Dewey ruminates that, “philosophy is said to begin in wonder and end in understanding. Art departs from what has been understood and ends in wonder” (Dewey, 1934, p. 270). Dewey’s quote relates to Scruton’s distinction between literal and imaginative perception in that ‘literal’ perception is what is ‘understood’ as Dewey claims and ‘imaginative’ perception “ends in wonder” as Dewey claims. Bourassa subscribes to Arthur Koestler’s idea of imaginative perception which is explained in Koestler’s book: *The act of creation* (1964). In that book, according to Bourassa, Koestler explains that “bisociation... involves ‘the perceiving of a situation or idea... in two self-consistent but habitually incompatible frames of reference’ (p. 35). Thus the creator is able to see something in a non-traditional way and thereby make something new of it” (Bourassa, 1991, p. 113). According to Scruton, Kant “saw it as a capacity exercised in every act of perception...given to occasional flights, the imagination is more usually to be found perched in the cage of the common understanding, peaceably parroting its banal observations of the world” (Scruton, 1979, p. 76). According to Scruton, Kant, regarded imagination as that “which knits together the scattered data of the senses into a patterned image of the world” (Scruton, 1979, p. 76). Scruton disagreed with Kant’s ‘general theory’ of imagination which is that imagination is a part of all perception and hence subscribes to the ‘literal’ versus ‘imaginative’ theory of perception. According to Scruton, there is another facet of aesthetic experience: “our experience of architecture, being based on an act of imaginative attention to its object, is essentially open to emendation in the light of reasoned reflection” (Scruton, 1979, p. 107).

Scruton sees the aesthetic experience of architecture to be the result of ‘reasoned reflection’. “Some philosophers have been so puzzled by the idea that a process of reasoning

might have its end-point not a judgement but an experience that they have wished to deny that what we call reasoning in criticism really deserves the name” (Scruton, 1991, p. 110). This is mirrored by Dewey who states “an experience of thinking has its own esthetic quality” (Dewey, 1934, p. 38). Also related; Dewey pronounces “criticism is judgement” (Dewey, 1934, p. 309). However, Dewey goes on to relate a “synthetic criticism in his, [Goethe], account of the character of Hamlet. His conception of the essential character of Hamlet has enabled many a reader to see things in the play that otherwise would have escaped attention” (Dewey, 1934, p. 314). This is similar to Scruton’s view of criticism bringing about a changed aesthetic experience. Scruton credits this idea to Aristotle who in *Nicomachean Ethics* expressed, according to Scruton, that an action can be the ‘conclusion’ of an argument. In a form of reasoning that Bourassa might term as bisociation, Scruton posits that “it follows that an experience, like an action, may be the conclusion of an argument” (Scruton, 1979, p. 110). Scruton goes on to explain that this ‘argument’ can be art criticism and that to see an object of aesthetic interest through the critic’s ‘eyes’, not just understand the critic’s argument but to experience the aesthetic object as the critic does is the ‘changed experience’. For Scruton, if a critique does not result in a ‘changed experience’, “...it cannot serve as a reason for the judgement of taste. It [the critique], would be at best an explanation, with no justifying force”, (Scruton, 1979, p.109). Here, Scruton is describing an intellectual experience as generator of aesthetic pleasure. Bourassa doesn’t delve into this topic but Dewey does. “... “intellectual” simply names the fact that the experience has meaning; “practical” indicates that the organism is interacting with events and objects which surround it. The most elaborate philosophic or scientific inquiry and the most ambitious industrial or political enterprise has, when its different ingredients constitute an integral experience, esthetic quality” (Dewey, 1934, p. 55). This rhymes with Dewey’s idea that philosophy begins in wonder and ends in understanding while art departs from understanding and ends in wonder.

2.9.2. *Taste as it relates to preference*

According to Scruton, preference relates to *taste* through meaning and pleasure. Our pleasure dictates our preference and we search for meaning in our preference as a way to give reasons and defend our preference. If said preference is defensible, through reasoned reflection, it becomes a value which is felt as strongly as a moral or scientific conviction (Scruton, 1979). "I have said that taste may involve the adducing of reasons. We may note, therefore, that whatever reasons are brought forward in support of the judgement of taste – however we may wish to defend our preferences – these reasons can be valid reasons only in so far as they enter into and affect our experience of a building" (Scruton, 1979, p. 110). This experience of a building, that of the judgement of taste, is explained in the next passage as it relates to preference: "if I support *my* favourable judgement of a building by reference to its *meaning*, then this reason can only justify *my preference*, and indeed can only be part of what leads *me* to that *preference* (a part of *my* reason for the *preference*) if the *meaning* is revealed in an *experience*" (Scruton, 1979, p. 107). This is a summation of Scruton's tripartite theory of aesthetics and is explained that none of the three *parts* occur in isolation.

Aesthetic pleasure is touched upon by Arnheim in *Art and Visual Perception* (1957). Arnheim explains that a preference is desirable "because it is pleasing and satisfying. This is the hedonistic theory, which defines human motivation as striving for pleasure and the avoidance of unpleasant feelings. It should be evident by now that this venerable theory is correct but useless. It explains everything and nothing" (Arnheim, 1957, p. 20). This point of view rhymes with Scruton's:

"...the experience of one building is preferred to that of another because it is more pleasant. But what do we mean by pleasure? Those philosophers who emphasize the place of pleasure in ethics and in art (empiricists, utilitarians, and their progeny), usually end, either by making the notion of pleasure primitive and inexplicable, or else by identifying pleasure in terms

of preference. In other words, they propose as the criterion for a man's taking pleasure in something that he should prefer it to alternatives. As an explanation of preference, and if not further analyzed, the mention of pleasure then becomes entirely empty. I think we should hesitate to lay the burden of our aesthetics, as so many empiricists have done, on a concept that is taken to be self-explanatory, but which is in fact entirely vacuous" (Scruton, p. 111). Bourassa and Dewey do not address pleasure as it relates to preference. However, Dewey does explain that beauty is the "furthest remove from an analytic term" which is to say it is 'self explanatory' and 'vacuous' (Dewey, 1934, p. 129). Dewey describes beauty as "emotional rapture... admiration that approaches worship" (Dewey, 1934, p. 129). If 'emotional rapture' can be understood here as 'pleasure', then Dewey and Scruton are in agreement.

Of relating preferences and values, "It may be true that values are a species of preference. But not all our preferences are values. Some of our preferences (for example, in food and wine) we regard as reflections of our own personality or constitution; these we are content to regard as *mere* preferences, and we consider ourselves under no obligation (although we may have desire) to justify them when challenged. Values are more significant, and have a kind of authority in practical reasoning that no mere preference could acquire. Not only do we feel called upon to justify them with reasons when necessary, we also learn to see and understand the world in terms of them" (Scruton, 1979, p. 32). According to Scruton, "values are more significant than preferences" (Scruton, 1979, p. 114). The difference between value and preference is that value has depth and education; value has meaning and is defensible and is seen by the individual as *correct*. Preference is primitive choice that is unlearned and unbending like a taste for chocolate (Scruton, 1979).

2.9.3. *Taste as it relates to thought*

Reasoned thought is the last part of Scruton's tripartite aesthetic. For Scruton, it is the reasoned reflection and judgement of experience and preference. As stated in the section on experience, according to Scruton (1979), sometimes the aesthetic experience occurs as the

result of aesthetic judgement, that is, at the conclusion of reasoned reflection. Dewey agrees that the purely intellectual experience can be 'esthetic'.

"The conclusion of critical reasoning lies in an experience, and experiences, like actions, but unlike beliefs, cannot be logically inconsistent with the arguments that support them; hence they cannot be logically *compelled* by reasoning. Moreover – and this is more important-the experience is open to change in the light of any consideration which might reasonably be brought to bear on it" (Scruton, 1979, p. 130).

Dewey writes: "Hence *an* experience of thinking has its own esthetic quality. It differs from those experiences that are acknowledged to be esthetic, but only in its materials. The material of the fine arts consists of qualities; that of experience having intellectual conclusions are signs or symbols having no intrinsic quality of their own, but standing for things that may in another experience be qualitatively experienced. The difference is enormous. It is one reason why the strictly intellectual art will never be popular as music is popular" (Dewey, 1934, p. 38).

2.10 Aesthetics

It takes a certain attitude to create and enjoy architecture (Scruton, p. 5). However, it follows that it also takes a certain attitude to create and enjoy landscape architecture. Lewis Mumford in his New Yorker magazine article Skyline (Nov, 1934), raves about a scene in a park designed by the Olmstead brothers, landscape architects, saying it, "rips out the heart, freezes the gizzard and curdles the back bone, ...that is if landscapes ever have that effect on you". That last part of the sentence is of particular importance. This phrase implies that some people do not 'see' landscape as Mumford does. Furthermore, Scruton's assertion that it takes a certain attitude to create and enjoy architecture is in agreement with Mumford's statement. These imply that there are those that are particularly sensitive to aesthetic experiences involving architecture and landscape but as Scruton presses on, it seems that to be sensitive to one does not equate sensitivity to the other. For example, Scruton asserts that landscape cannot be thought of as architecture because landscape cannot be imbued with meanings in the same way that architecture can. Of course he believes that architecture cannot really "mean"

anything because any and all meaning is imposed by the person, not inherent in the object (Scruton, 1979).

2.11 Summary

The literature review has identified several points of dialectic relationships of landscape and architectural aesthetics. These differences represent, for this study, the dialectic relationship between the aesthetics of landscape and the aesthetics of architecture. Differences center around the tripartite aesthetic theories of Bourassa and Scruton. Both Scruton and Bourassa have tripartite theories of aesthetics. Bourassa's is based upon Russian psychologist Vygotsky's paradigm that claims human behavior is dictated by genetics, cultural influences and personal development (Bourassa, p. 53). Bourassa calls these influences *biological laws*, *cultural rules and personal strategies*. Scruton's aesthetic is primarily personal. Scruton's aesthetic does not allow for *biological laws* and considers *cultural rules* only insofar as experiences are judged and influenced by them.

Another dialectic between Scruton and Bourassa's aesthetic is sensory aesthetics. Scruton subscribes to Kant and disagrees with Dewey on sensory aesthetics. Kant's aesthetic is detached and requires an intellectual act. Bourassa subscribes to Dewey and a theory of sensory aesthetics in which an intellectual act is not necessarily required for an aesthetic experience. Scruton rejects sensory aesthetics. Additionally, Bourassa allows for natural objects to be objects of aesthetic interest while Scruton does not on the basis that it is not possible to apply aesthetic judgement to something that was not designed.

Other dialectics are Scruton follows Kant and limits aesthetic experience to what can be seen and heard, as opposed to Bourassa who subscribes to Dewey and includes all five senses. Kant's aesthetic experience is *detached* and Dewey's aesthetic experience is engaged, or experiential. For Scruton, an aesthetic experience requires the intellect and judgement. The experience is not immediate, such as the taste of food, which is instantly judged as it is consumed and may not require an intellectual act. The requirement of an intellectual act for enjoyment is the reason Scruton limits aesthetic experience to what can be

seen and heard. For Bourassa, aesthetic experience can be an instant and engaged experience, very much like tasting chocolate, and includes sensory input from all five senses

CHAPTER 3

RESEARCH METHODS

3.1 Introduction

The research methods are a tripartite scheme including a literature review, qualitative interviews and data analysis. The qualitative research method helps researchers “develop concepts, insights, and understandings from patterns in the data rather than collecting data to assess preconceived models, hypotheses, or theories” (Taylor and Bogdon, 1998, p. 7). The qualitative method was chosen for this research to develop concepts and insights. For this research, the method involves interviewing elite subjects representing two groups, or universes: architects and landscape architects. These elite subjects are identified by key informants as thoughtful and potentially insightful on the issue of aesthetics.

3.2 Research Design

The in-depth interview process is employed as the data collection method of this research. The number of interviews conducted are dictated by how many interviews it takes to get redundant data (Kraemer, 1987). Each respondent is asked the same questions in an identical sequence in order to keep the interview on the topic of the research and to serve as a guide to the interviewer (Taylor and Bogdan, 1998). Using this approach, with open-ended questions, ensures that the same basic issues are covered, while allowing new data specific to each interviewee to be revealed (Henderson, 1991, p. 72).

The research questions are based upon two dialectically opposed works of aesthetic philosophy, that of Bourassa and that of Scruton. The interview questions are designed to elicit responses to issues raised in the literature review. Some of the interview questions are open-ended and others are followed-up with open-ended questions to give the respondent a chance to explain their perspectives. The data are then reviewed to determine how the interview subjects' aesthetics correlate with Scruton and Bourassa's.

3.3 Methods

The interview questions were grouped into five sections pertaining to biological laws, cultural rules, personal strategies, cognitive, and sensory aesthetics. Interview questions were not designed to steer the interviewee towards any answer but were grouped by subject so that the interviewee can more completely express his ideas. The interviewees were given clarification, if it was needed, however were encouraged to make their own interpretation of the question and answer accordingly.

Generally, the interviewees did not wholly agree with either the Bourassa or Scruton paradigm. Instead, each had their own views and opinions on aesthetics and on several questions there was no generalizable difference between the two groups.

3.3.1. Elite Subjects

The objectives of the interviews are:

- 1 To discover any significant differences between the aesthetics of landscape and the aesthetics of architecture among the elite subjects;
- 2 to discover which aesthetic paradigm each interviewee subscribes to and/or how their aesthetic correlate with Bourassa's and Scruton's aesthetic paradigm;
- 3 or, to identify the differences between the respondents' ideas of aesthetics and the theories espoused by Bourassa and Scruton

All interviews were conducted in person and recorded on a digital voice recorder. The interviews were transcribed and included in their entirety as Appendix A of this document. The interviews took place between March and April of 2008. The interview subjects were chosen for the following reasons:

- They were identified by *key informants* to be *elite subjects* capable of thoughtful responses to the questions;
- Their prominence in their respective professions, landscape or architecture;
- Their experience and understanding of the subject and issues involved; and,

- Their willingness to participate.

The eight interview subjects are listed below in the chronological order in which the interviews took place. All interview participants are promised complete anonymity; therefore no names appear in this section. It is believed that respondents would be more relaxed and frank in their answers if promised anonymity.

Respondent #1 is a principle of a design firm in Arlington, Texas. He is an adjunct educator and a registered landscape architect. However, he is primarily a practitioner. The respondent participated in an interview in March of 2008. This respondent's quotes are cited as "Landscape Architect – Respondent One" (LA-R1).

Respondent #2 is the principle of a design firm in Dallas, Texas. He is an adjunct educator and a registered architect. However, he is primarily a practitioner. He is also a frequent winner of Texas AIA awards. The respondent participated in an interview in March of 2008. This respondent's quotes are cited as "Architect – Respondent Two" (A-R2).

Respondent #3 is a studio leader a design firm in Dallas, Texas. He is a registered landscape architect. The respondent participated in an interview in March of 2008. This respondent's quotes are cited as "Landscape Architect – Respondent Three" (LA-R3).

Respondent #4 is a principle of an award winning design firm in Dallas, Texas. He is a registered landscape architect. The respondent participated in an interview in March of 2008. This respondent's quotes are cited as "Landscape Architect – Respondent Four" (LA-R4).

Respondent #5 is a professor of architecture at a large southwestern university. He is an artist and is responsible for teaching communications. A voice recorder malfunction rendered answers to the first sixteen questions useless. All responses to the first sixteen questions as used in this document are from notes taken during the interview. The respondent participated in an interview in March of 2008. This respondent's quotes are cited as "Architect – Respondent Five" (A-R5).

Respondent #6 is a principle of an award winning design firm in Dallas, Texas. He is a registered landscape architect. The respondent participated in an interview in March of 2008. This respondent's quotes are cited as "Landscape Architect – Respondent Six" (LA-R6).

Respondent #7 is a principle of a design firm in Dallas, Texas. He is an adjunct educator and a registered architect. However, he is primarily a practitioner. The respondent participated in an interview in March of 2008. This respondent's quotes are cited as "Architect – Respondent Seven" (A-R7).

Respondent #8 is the principle of a design firm in Dallas, Texas. She is an adjunct educator and a registered architect. However, she is primarily a practitioner. The respondent participated in an interview in March of 2008. This respondent's quotes are cited as "Architect – Respondent Eight" (A-R8).

3.4 Interview Questions

Eighteen interview questions were developed based upon the identified dialectic relationships of Scruton's (1979) and Bourassa's (1991) aesthetics. Most of the questions are

open-ended and the ones that are not are typically followed by an open-ended question. None of the questions were demographic or personal. The open-ended format produced richer data by allowing interviewees to take the answers in directions with which they were comfortable. The interview questions are based on issues identified in the review of literature and are designed to uncover and describe each participant's perspective on the issues of aesthetics. A select number of the questions are follow-up questions to discover how phenomena, such as cultural aesthetics, might impact their design of space. These interview questions are grouped by subject.

The questions are as follows:

3.4.1. Biological Laws

1. Are there inborn aesthetic preferences that are common to all people?

The idea, that there are inborn aesthetic preferences common to all people, is central to the theory of biological laws of which Bourassa subscribes. Scruton's position is that all people have an aesthetic impulse but that specific aesthetic preferences are not inborn. In addition, according to Scruton, culture impacts the preferences of the individual but preferences are subjective and ultimately dependent on the judgement of the individual.

2. Should inborn aesthetic preferences inform the design of space?

This question is a follow-up to question one. If the respondent's answer to question one, any answer to this question is irrelevant to that interview because the premise of the question is rejected. Regardless, all respondents were asked all of the questions in this list.

This question of inborn aesthetic preferences informing the design of space pertains to design strategies as opposed to perception strategies (Bourassa, 1991). Bourassa's position on a design strategy that relies on a tripartite landscape aesthetic is that 'critical regionalism' is the best design strategy for addressing *biological laws*, *cultural rules* and *personal strategies* (Bourassa, pp. 139-145).

Scruton's denies the premise that inborn aesthetic preferences are common to all people. Scruton posits that all *rational* people have the *aesthetic impulse*, but that preferences are subjective.

3. Environmental psychology is the science of how man perceives his environment. Does environmental psychology play a role in your understanding of how people perceive space?

Scruton does not give psychology much credence in the discussion of aesthetics because it is a science which has a different purpose from philosophy. Philosophy's purpose, according to Scruton, is to identify and generally describe phenomena. Another purpose of philosophy is to discover the value, in this case the value of aesthetic experience. For Scruton, psychology is a poorly grounded science because it attempts to analyze phenomena that have yet to be defined¹ and are therefore not understood² (Scruton and Munro, 2003, online). Also, Scruton asserts that the psychology of preferences is "no doubt, of interest in themselves", however, "those are psychological observations of no interest to aesthetics" (Scruton, 1979, p. 2).

Bourassa subscribes to Information-Processing theory by S. and R. Kaplan. It is a biological mode of aesthetics and the Kaplans are environmental psychologists. Environmental psychology does play a role in how people perceive space according to Bourassa's paradigm (Bourassa, 1991, pp. 83-88).

4. How do human physical needs impact the experience of space?

This question addresses the dialectic relationship of Scruton's and Bourassa's aesthetics. Scruton asserts that "needs are not the level where aesthetic values occur", and so do not impact the experience of space (Scruton, 1979, p. 112).

Bourassa's aesthetic allows for biologically based aesthetics which includes habitat theory. Habitat theory is a theory that makes the case that spaces that offer enhanced chances for survival are aesthetic according to the biological mode of aesthetic experience (Bourassa, 1991, p. 67).

3.4.2. Cultural Rules

5. Are aesthetic preferences transmitted socially? Follow-up question if yes...

What is an example?

Follow-up question if no... If tastes are not shaped by culture, what shapes them?

This question addresses the second part of Bourassa's tripartite landscape aesthetic, which is *cultural rules*. Cultural rules are those shared aesthetic preferences among individuals within a culture. Scruton does not address cultural rules at great length as Bourassa does. Scruton's tripartite aesthetic, taste as it relates to experience, preference and thought, is impacted by context but it is, for Scruton, the personal experience, preference and thought that dictates aesthetic preferences (Scruton, 1979).

6. What role does culture play in your understanding of site context?

This question is a design strategy question. In responding to this question, the respondent is given the opportunity to explain to what extent culture consciously influences their personal design process. For Bourassa, the culture should be a driving factor of design. For Scruton, it is up to the designer to decide what is appropriate except that it should have "*good manners*" (Scruton, 1979).

3.4.3. Personal Strategies

7. What are some of the most important factors that contribute to the aesthetic preferences of designers?

For Scruton and Bourassa, it is their tripartite aesthetics.

8. Do landscape architects and architects perceive landscapes similarly?

This question addresses one of the objectives of this research. It is based on one line in a Lewis Mumford Skyline article. The article describes a park at the north end of Manhattan. The park was designed by the Olmsted brothers. In the article, Mumford describes a vista that is so appealing that it, "rips out the heart, freezes the gizzard and curdles the back bone ...that is if landscapes ever have that effect on you" (Mumford, Nov, 1934). The last part of that line is the inspiration for this question.

9. Do landscape architects and architects perceive buildings similarly?

This question is similar to the above. However, the subject is 'building' rather than 'landscape'. It is asked to reveal if there is a different response when the object of aesthetic interest is building rather than landscape.

10. How does the way landscape architects perceive design differ from the way architects perceive design?

This question gives the interviewee the opportunity to summarize their position on this subject. This question is one of the stated research objectives of the interview portion of this research.

11. Is aesthetic experience emotional or intellectual or both?

This question directly addresses one of the dialectic aesthetic relationships between Bourassa's landscape aesthetic and Scruton's architecture aesthetics. For Scruton, an experience isn't aesthetic if it does not involve the intellect. For Bourassa, an experience is not aesthetic without emotion. The intellect is a practical faculty that has little to do with aesthetics.

12. What ideas are the foundations of your personal aesthetic?

For Bourassa and Scruton it is their tripartite theories of aesthetics that shape personal aesthetics. Responses to this are key to discovering differences between landscape architects and architects.

13. What is intuition as it relates to the perception of design?

For Scruton and Bourassa, intuition is to know or grasp the essence of a thing.

14. What role does intuition play in your design process?

This is a design strategy question aimed at discovering a difference in the aesthetics of architecture and landscape architecture.

15. What role does personal preference play in aesthetic judgment?

3.4.4. Cognitive perception

According to Bourassa, visual and aural faculties are closely tied to the cognitive parts of the brain (Bourassa, p. 16). For Scruton, an aesthetic experience requires an intellectual act (Scruton, 1979).

16. Do architecture and landscape architecture have to be thoughtfully considered to be aesthetic?

This question stems from Scruton who believes that an experience is not aesthetic if it does not include the intellect. For Bourassa, the aesthetic experience is instant and there is no strict requirement of intellect that exists in Scruton's theory.

3.4.5. Sensory perception

17. Is the aesthetic experience of architecture and landscape architecture an immediate experience like tasting chocolate?

For Scruton, immediacy does not mean much one way or the other. But for Bourassa and Dewey, the aesthetic experience is immediate. Bourassa's theory is the inspiration for this question.

18. What are the senses that are most important for aesthetic perception? Follow up- Are other senses important as well?

This is a key dialectic between Scruton and Bourassa as Scruton believes that although all senses inform the aesthetic experience, only the audible and visual, can be the object of aesthetic attention and experience. Bourassa subscribes to a theory of sensory aesthetics. In sensory aesthetics, there are no such restrictions to audible and visual impulse. The responses by interviewees will be measurable for agreement with either Scruton or Bourassa based on the senses they include in aesthetic perception. The interview is the sole qualitative data collection method for this research.

3.5 Summary

The research methods include a literature review, qualitative interviews and data analysis. For the interviews, four educators and four practitioners from each fields of landscape architecture and architecture were chosen as interview subjects for a total number

of eight interview subjects. The architects are elite subjects in the Dallas Fort Worth metropolitan area as identified by, Donald Gatzke AIA, Dean of the School of Architecture at the University of Texas at Arlington. The landscape architects are elite subjects in the Dallas-Fort Worth metropolitan area as identified by the Chair of this research, David Hopman ASLA, Assistant Professor of Landscape Architecture at the University of Texas at Arlington.

The interview questions are based upon the literature review and, specifically, the differences identified between Bourassa and Scruton's aesthetic philosophies. The questions are open ended so that the respondents can explain their perspectives. The purpose of the questions is to discover how the interview subjects' aesthetics correlate with Scruton and Bourassa's. The questions are grouped into sections pertaining to biological laws, cultural rules, personal strategies, cognitive perception and sensory perception.

CHAPTER 4
INTERVIEW RESULTS

4.1 Introduction

The discussions of architectural and landscape aesthetics in the literature review are philosophical inquiries into the aesthetic perceptions of architects and landscape architects. Applied aesthetics are addressed in the literature as both perception strategies and design strategies. According to Bourassa, aesthetic perception strategies are explanations of how people aesthetically interpret what they sense. Aesthetic design strategies, as a subject, are the explanations of how people use aesthetic insights to creatively design for aesthetic ends (Bourassa, 1991, p. 116).

Interviews were conducted to investigate to what extent the two related fields share aesthetic perception strategies and where these practitioners fall within the Bourassa / Scruton dialectic spectrum. However, in some instances, the interview led to a discussion of aesthetic design strategies. Some landscape architects and architects share aesthetic ideals. One of the most striking findings to emerge from the interviews is the extent to which the aesthetics aligned with one another among the two distinct groups: architects and landscape architects.

4.1.1. Five categories

The subject matter of the in-depth interviews is separated into five categories:

- 1) biological laws,
- 2) cultural rules,
- 3) personal strategies (including personal perception strategies and personal design strategies;)
- 4) cognitive perception; and,
- 5) sensory perception.

Each question, unless it is a follow-up question, begins with a short explanation of the question's origin. The explanations are followed by the opposing view with a short explanation. The data generated from interviews is introduced and compared. The data analysis is undertaken in chapter five of this research.

4.2 Results

The following list summarizes themes and attitudes that emerged from the interviews for each primary question and follow-up question. The questions are underlined followed by the results.

4.2.1. Biological Laws

1. Are there inborn aesthetic preferences that are common to all people?

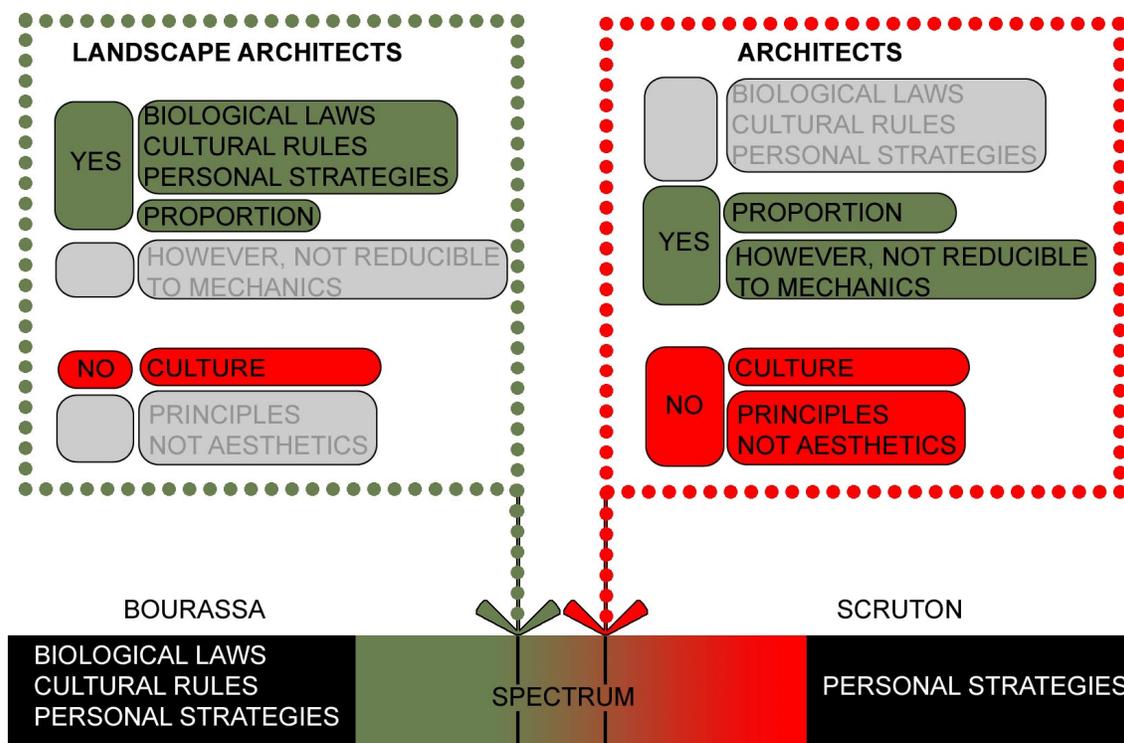


Figure 4.1 Question One

Eight interview subjects comprising four landscape architects, three architects and one artist who is an educator in an architecture program, answered the question. Question one is

not an open-ended question. The number of yeses and no's can be counted. However, only one respondent gave a one-word answer. The others explained their position and there were similarities among the responses.

One architect, respondent two (A-R2), and one landscape architect, respondent one (LA-R1), disagree with the idea that aesthetic preferences are inborn and common to all people. They believe preferences are all due to culture. Their answers were similar to each other and similar to Scruton's position, which is one of two exemplars being tested. (LA-R1), explains that aesthetic preferences are ultimately dependent on culture. (A-R2), response is similar as the architect stated, "*I don't think [aesthetic preferences are inborn and common to all people] because I think every person has a different experience. You know, so much of what you consider aesthetic comes out of your environment and where you're from, your culture*" (interview, March, 2008).

The artist, respondent five (A-R5), answered that people do have inborn aesthetic preferences but that it was not, "reducible to mechanics" (A-R5). The artist (A-R5), rejects the idea that aesthetic preferences can be known to be inborn or proven to be inborn.

The rest of the respondents side with Bourassa. For example, respondent four (LA-R4), a landscape architect, agreed with Bourassa's entire tripartite theory of landscape aesthetics in the first two sentences of the interview. "*Sure, I think that there are some commonalities probably between individuals, and what they view as being aesthetically pleasing and also ugly. And it's all about the human being and their environment that they grew up in and their genes*" (LA-R4). This respondent went on to talk in detail about the impact that culture has on aesthetic preferences. It should be noted that two respondents, a landscape architect and an architect (LA-R3 and A-R7), both agreed that aesthetic preferences are inborn and cited proportion as an example of an inborn aesthetic preference common to all people.

2. Should inborn aesthetic preferences inform the design of space?

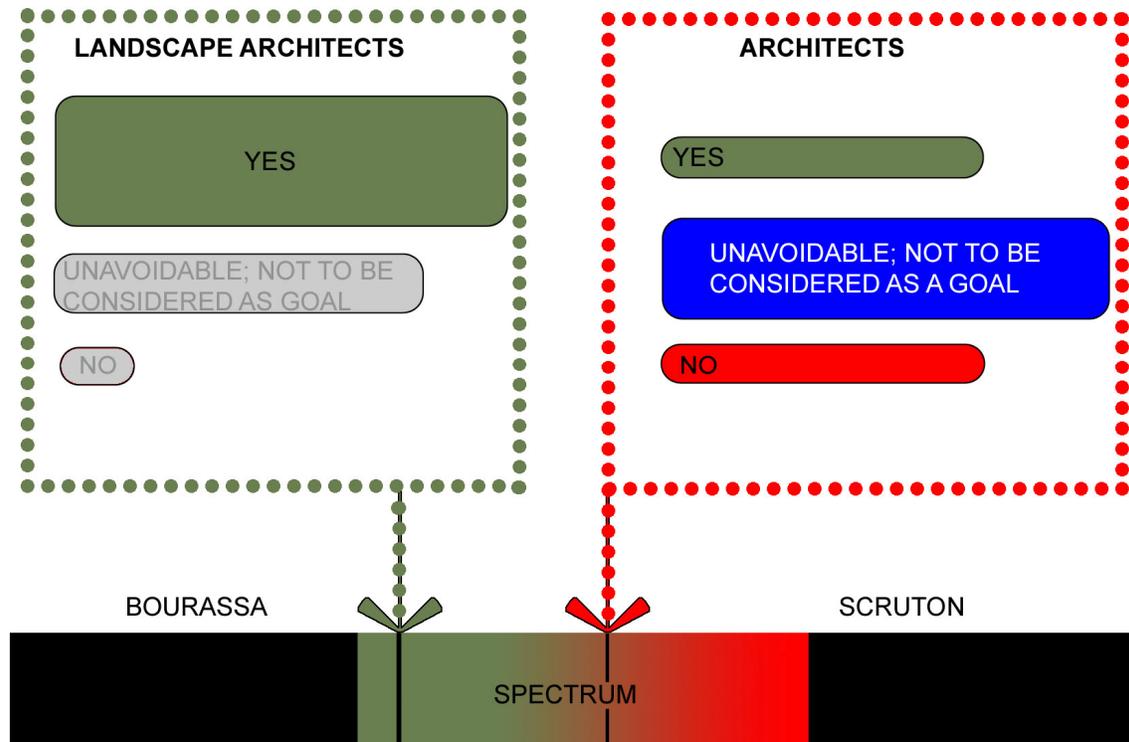


Figure 4.2 Question Two

This is a follow-up question. This question isn't valid for the respondents who answered 'no' to the first question because this question is based on the assumption that there are inborn aesthetic preferences common to all people. For this reason, answers given by respondents (LA-R1), and (A-R2), are not considered in the response summary for question two.

Six responses are considered for this question. Only one respondent, an architect, respondent seven (A-R7), answered with a qualified no.

"I would have to say no. It can and I think preferably it does but not exclusively, because if you're not careful, one wouldn't venture. If you think about sculpture in space, there's a whole wide latitude we should consider whether I like a piece of sculpture or not, or if I find, even if I find non-man-made forms in space, they may

appeal as sculpture to me but not to you, they may appeal as proportion sculpture to me but not to you. I wouldn't want to homogenize everything based on that" (A-R7).

The rest of the respondents answered yes and are aligned with Bourassa.

A landscape architect answers the question. *"Those are part of your human characteristics. But sometimes when you reflect back on it, and you do all the time in the process. Or many times you'll do designs, and you'll get away from it, and you'll come back to it and try to look at it objectively. There's a lot of commonalities in what you do that's repeated. Because we all have our own processes in how we put things together"* (LA-R4). This respondent explains that inborn aesthetic preferences are not consciously addressed in the design of space but implies that upon evaluating projects post occupancy, inborn aesthetic preferences have informed the design of space. The artist respondent is of the view that there is "no getting around it", and that it is innate (A-R5).

3. Environmental psychology is the science of how man perceives his environment. Does environmental psychology play a role in your understanding of how people perceive space?

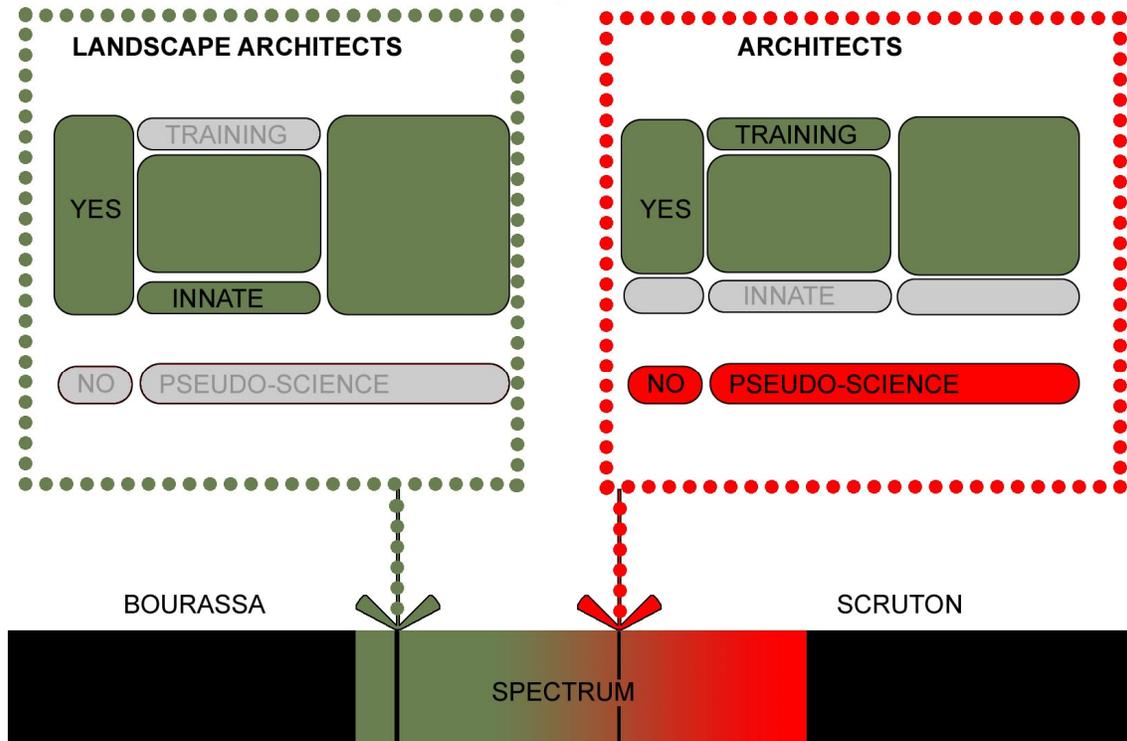


Figure 4.3 Question Three

Seven of eight respondents answered yes. The lone respondent that answered no was the artist. The artist answered that environmental psychology is not an exact science and it is not based on hard data (A-R5). This response is firmly aligned with Scruton.

The rest of the landscape architects and architects answered that environmental psychology does play a role in their understanding of how people perceive space. A landscape architect (LA-R3), and an architect (A-R7), attribute this belief to education and experience which taken together are part of culture. *"I would say it plays a role because we do try to understand how people respond to, for instance, light; how people respond to sound. So however we have trained ourselves to understand that psychology, it plays a role. Of course, that can change over time as we get better data, and we understand how people perceive things"* (A-R7). This sentiment is mirrored in the response of another landscape architect gave:

"I think in school for the first couple of years in design class, you know, professors really pointed it out, and it opens your eyes. Then you start looking at it, then you just build off of that" (LA-R3). This landscape architect went on to explain that the ability to understand how people perceive space could be innate. *"I think it's an innate ability to understand how you and other people live and work in a space and I think good designers understand that, or great designers really understand it"* (interview, March, 2008). Another architect (A-R2), did not mention training, education or an innate understanding but spoke of creating a space of multi-sensory experience.

"I can't understand it. I can't articulate that. We try to make our projects more human, And I don't know what exactly that means, but I do know that if you give a human more opportunities for a sensual kind of interaction like... really using your senses.... we have a lot of other senses. I think as an architect, we want to make people try to feel more human by using materials that are maybe rawer. You know?almost try to indulge your senses in some way, whether it be through sound or just... thermal" (A-R2).

The multi-sensory experience hinted at by (A-R2) is covered in greater detail later in the interview summary.

4. How do human physical needs impact the experience of space?

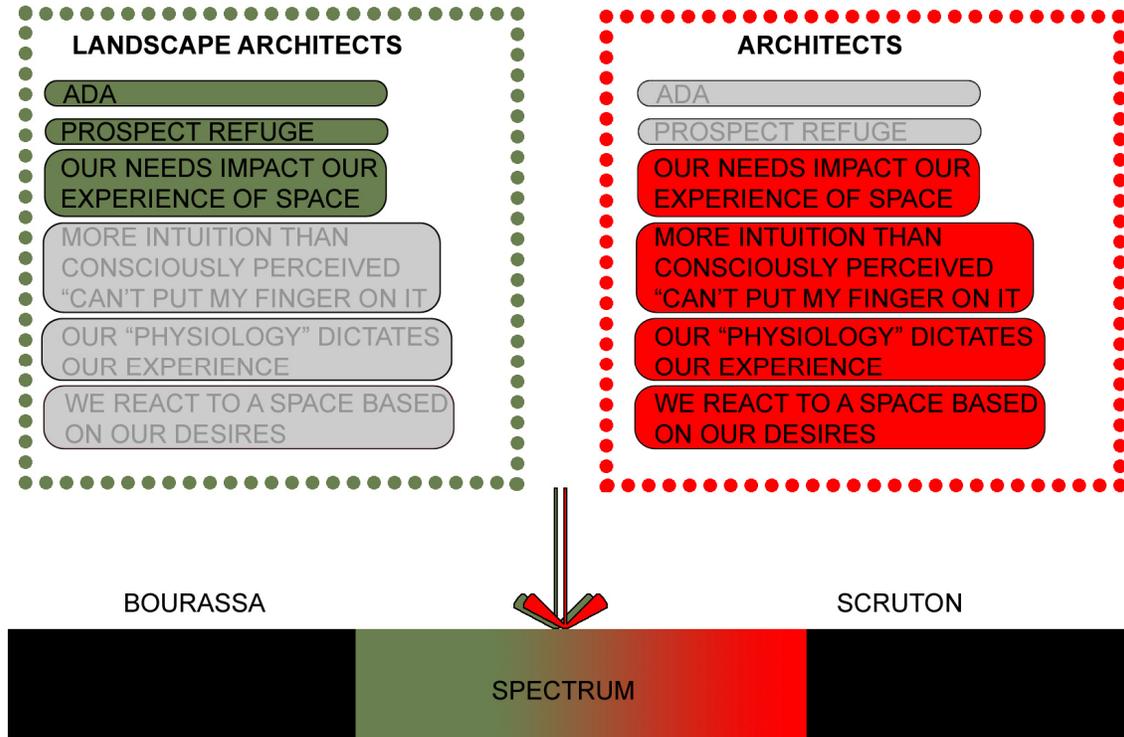


Figure 4.4 Question Four

A landscape architect (LA-R3) spoke to the heart of the idea.

Yeah, when you have places where you can get off and watch the activity, and you're in a protected zone, maybe there's a big plaza with a lot of activity and there's alcoves that people can be engaged or not engaged I think like the stairs at the harbor in Baltimore would be a really good example. Williams Square is I think another good example, or, another good example of a bad example. It doesn't give you that refuge. I mean it's a beautiful space, it is executed beautifully but people come, take photographs and leave. It's not a space that you linger in and spend time in. I think [Williams Square is] a good example of a bad example of a space that doesn't work for the human physical needs. I mean, it certainly works from [a], an [visual] aesthetic standpoint" (LA-R3).

An architect believes that physical needs impact the experience of space in ways that are never quite understood but believes it has something to do with senses. *“I think the physical experience is really about, actually, your other senses at work. It may be not such a conscience effort, I think there’s another part of you that’s totally unconscious that you don’t ever understand, but still informs you how you think about stuff”* (A-R2).

The results are mixed with the majority of architects and landscape architects subscribing to a biological mode of aesthetic experience. There are two respondents that do not subscribe to biological laws; a landscape architect (LA-R1), and an architect (A-R2). The artist (A-R5) believes we are born with certain inborn preferences but claims “it isn’t reducible to mechanics” (interview, March, 2008).

4.2.2. Cultural Rules

5. Are aesthetic preferences transmitted socially?

Follow-up question if yes...What is an example?

Follow-up question if no...If tastes are not shaped by culture, what shapes them?

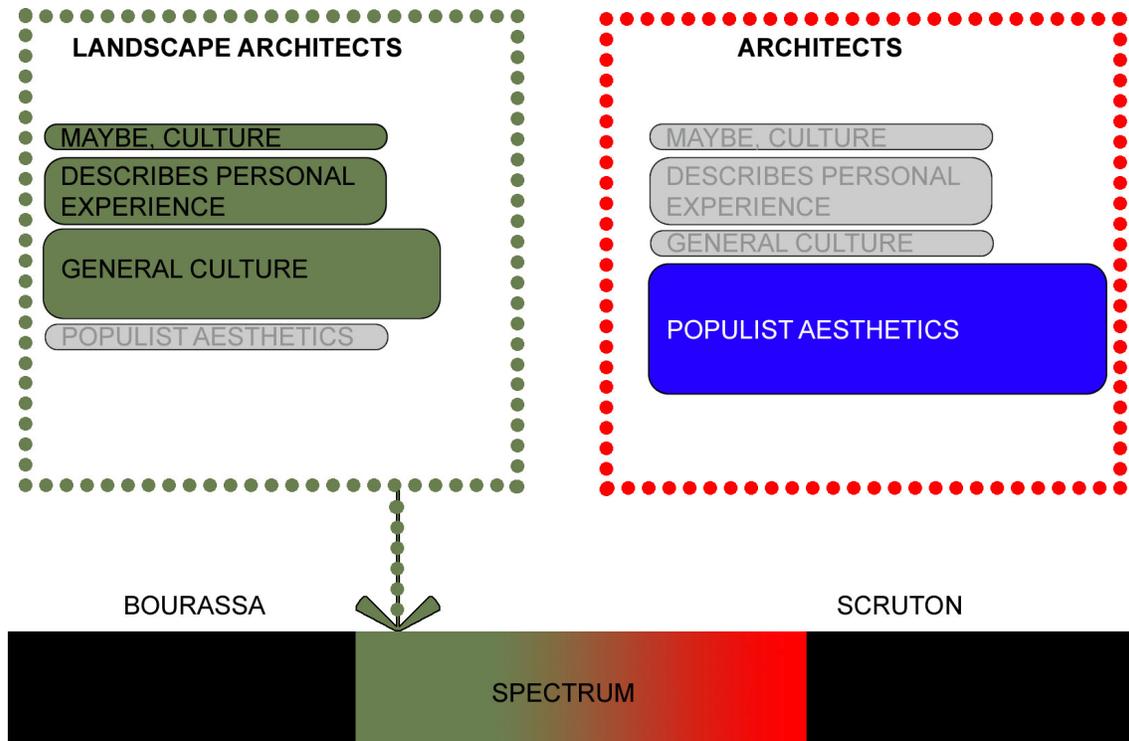


Figure 4.5 Question Five

An architect respondent (A-R2) responds:

"I think tastes, aesthetic preferences, are transmitted socially, but I think today it's just all form of media, "Oh, you have enough money now that you can afford Armani, or BMW", or this or that. So it's kind-of about that branding. Kind-of social, you know? And yet the real artists are people who don't buy into that. They try to trust their own instincts. You know, they're more bohemian. Yeah, because the media has such a power over people now. I mean it's just into everything. And the power to think individually, that's an artist anymore....someone who thinks on their own. "He's just an artist, because he doesn't listen to all the other crap". 'Cause that's really what an artist is, ultimately" (interview, March, 2008). This response is mirrored by another architect (A-R7): "Well yeah, I think in a somewhat painful way. If you just take style, people tend to be lemmings in terms of style. Right? And we as architects, we think we're on the high road, right?—typically. (Laughs) Not necessarily in all aspects like how people dress or what they drive, but we certainly think we're on a high road in terms of buildings, environments, sculpture, that sort of thing. They're [aesthetic preferences] certainly transmitted socially. I'm afraid the media is probably the big,... has the biggest bat. I'm a contrarian. I mean, I'm almost, if I see a trend I almost,... stand back and let it run its course before I participate. Or if it doesn't make sense to me, I never participate. A lot of people, I think, don't make those choices. I don't say that from aloof standpoint but I just inherently am kind-of contrarian, I guess about that sort of stuff; at least the social trends. The ones I can find some meaning in... meaning like in sustainability, then that's kind-of a different situation. But, in terms of fashion, vehicles, lifestyle, I keep it at arms length" (A-R2).

These architects spoke mainly of rising above socially transmitted aesthetic preferences by exercising personal judgement. This is Scruton's strategy. The artist did not speak of rising above the masses but used "Yes, homes in Dallas / Big Hair

Consider the market for bad houses” (A-R5).

A landscape architect answers in way that is aligned with Bourassa.

“I’m from a small town in east Texas, looking at the homes of certain socio-economic people, and I think it goes back to the 20’s and 30’s, but the homes are painted really bright colors. And I found out that was a sign of wealth because white paint was cheaper. And if you had a little bit more money you could afford color pigments in your paint. So the brighter the colors, the more expensive, the more money people had to spend, so it was social standing, and I think it’s been passed on down through 70-80 years of time. Some of the houses were painted white with just a little bit of trim, like bright pinks and greens and stuff on the trim. Yeah, I think it has to be. It’s just again, what you’re raised with, and what you see. And so I think it certainly is” (LA-R3).

Another landscape architect also answers in a manner congruent with Bourassa.

“Sure, oh definitely they are. And aesthetic preferences, my example of that is my wife is a florist. She does mostly weddings, and I go and help her set up. So I’m learning more about flowers than I ever knew or wanted to know. You know what I mean? But it’s all about:, she thinks in color while I think in grading” (LA-R4). This landscape architect also speaks to the idea that aesthetic preferences can develop over time. *“...later on in your career, you can develop aesthetics over time” (LA-R4).* This landscape architect returns to the subject of his wife and how aesthetic preferences have transmitted between them. *“She always had an aesthetic I think, but never really could practice it. You know? And some of that has rubbed off on me and some of that, I know, has rubbed off on her. So, I know it’s ‘environmental’, that it’s what you see, and what you live and what you do affects how you create things” (LA-R4).*

All said yes, most respondents talked of trends. Interestingly, the architects spoke of the negative influence that the “media” has on the masses and how some in society rise above it. Most of the landscape architects spoke of personal examples of how their own tastes were shaped by their immediate culture. One landscape architect spoke of class and caste, which is

not addressing how individuals' aesthetic preferences are shaped within a culture but how two cultures can operate with autonomy within a geographic region.

"That's a maybe... an example, why I say maybe is because social is a stratification. And it's ethnic. So it's kind-of a vertical and horizontal stratification. So the word "social" is hardly definable when it relates to what we are trying to accomplish within a site as a landscape architect or an architect. The Dallas Arts District -That is a societal, social development that is going to impact all of the social aspects and society aspects of Dallas, but it's created and it's there to really service one kind of a social level. Whereas the Barrio is [an] ethnic-social impact; and they have developed their plazas and their relationships that the city of Dallas has, for that ethnic-society, and or ethnic-social environment.

We've done projects all over the world. We've done work and I've done work in Saudi Arabia... totally different world. But we tried to bring a lot of our social impact into their world. That may be what they're fighting with the most" (LA-R6).

6. What role does culture play in your understanding of site context?

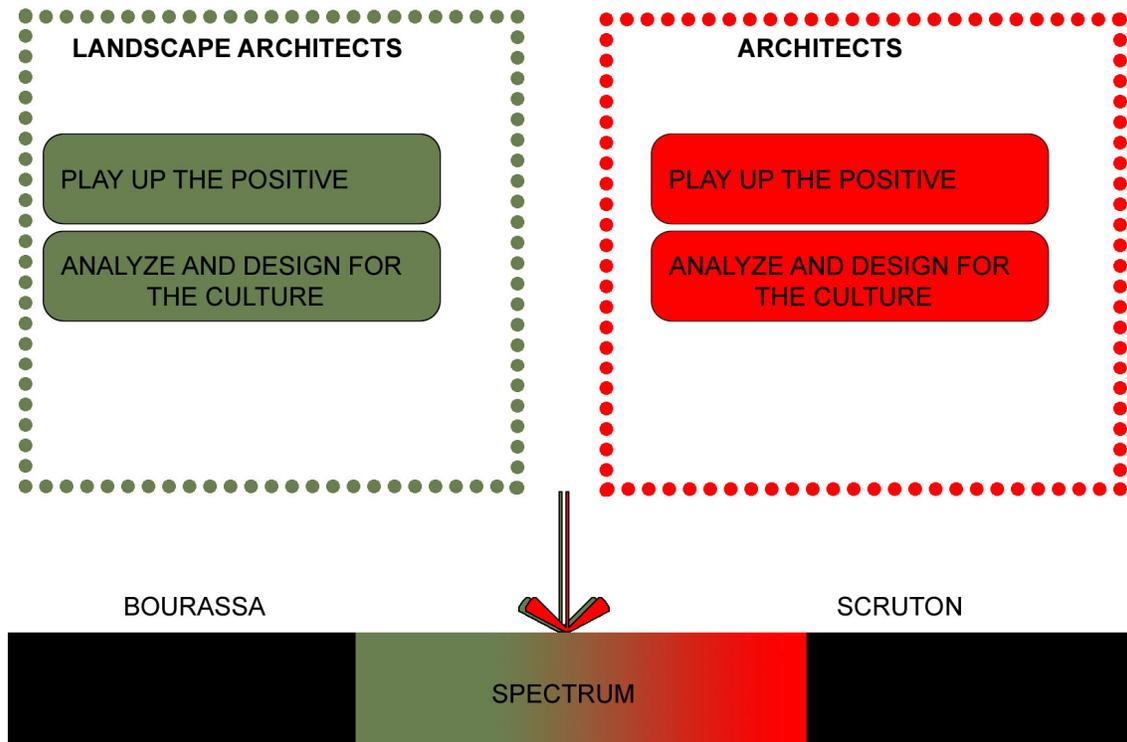


Figure 4.6 Question Six

(A-R2) gave an example of a design solution that involved using the existing hedgerows to site the buildings. The respondent, who is an architect, consulted a landscape architect for this.

We got a commission to do a ranch house in north-east Texas. It was like 150 acres. And, it was kind-of divided into four quadrants by these hedge rows, these trees that were planted probably back in the '30s or '40s, or something, on the property. And so the client and I were having kind of a little problem. We were trying to locate a barn and the house, and it wasn't so easy to do. [A] landscape architect friend of mine came out and helped us realize the way we needed to organize our project house; to separate house and separate barn was to organize them in context with the hedge-rows. Well, the hedge rows and the formation of that really is kind-of a cultural thing about why they divided it up for their particular use. Not so much farming, but pastures for horses and livestock at the time. But that informed the way we set our house, parallel to the hedge row, and it was like 100' away from it so it almost formed a new kind of space (A-R2, March, 2008).

This respondent uses the local culture to inform the design solution. For this designer, the positives of a local culture are celebrated in a design while the negatives inspire the

designer to look “farther back” in the local history until something positive or significant can be found to inform the design.

You know, I think it all goes back to what is the culture playing off of. Like, some projects we do that have a significant local culture, we really try to play that up. Projects that we work downtown, we try to celebrate living in this urban atmosphere. There's other projects where the culture is a negative. And we're trying to change what the existing culture is because it's perceived as a negative...it's not something you want to celebrate... looking past the culture to the 'farther back' culture, like maybe 2-3 generations ago and trying to celebrate that because there are some really positive things from that time...we really want to celebrate that, actually creating a community around that image and not the existing culture today (LA-R3).

This respondent designs for the client's culture. This landscape architect designs primarily for high-end private residences so the needs of public space are not included as needs to be satisfied.

Culture definitely impacts what we do and how we do it. It depends on the practice. We are high-end residential. So, our culture and generally the white-Caucasian culture in the high society of that culture impacts what we do and how we do it. If different culture and different ethnicity, we would probably not be importing marble fountains from Italy and terra cotta from southern France. But we do. That's how we practice. We're design build. That's, we practice in a social structure (LA-R6).

These four respondents, three architects and one landscape architect answered similarly that the culture must be understood to ensure an appropriate design solution. The landscape architect asserts that it is necessary to understand the culture to determine the appropriateness of the design solution.

It's a big role. Because that says, "is it appropriate for this culture?" ...you've got to understand the culture to design for it...how do we formulate designed spaces that are enjoyed by all, and I'm sure there's some commonality in what is pleasing aesthetically, coming from different cultures (LA-R4).

Site context... I would say that when we look at site context, we're understanding the culture, so there's that relationship. ...but if you look at how people live, play and work, then you begin to read the culture (A-R7).

Well, you have to understand the culture in which the site exists and who is going to be inhabiting it. Whether it's just a culture of a group of actors, a group of architects, a group of children, that's a certain culture, and you have to be aware of what those needs are of that culture (A-R8).

4.2.3. Personal strategies

7. What are some of the most important factors that contribute to the aesthetic preferences of designers?

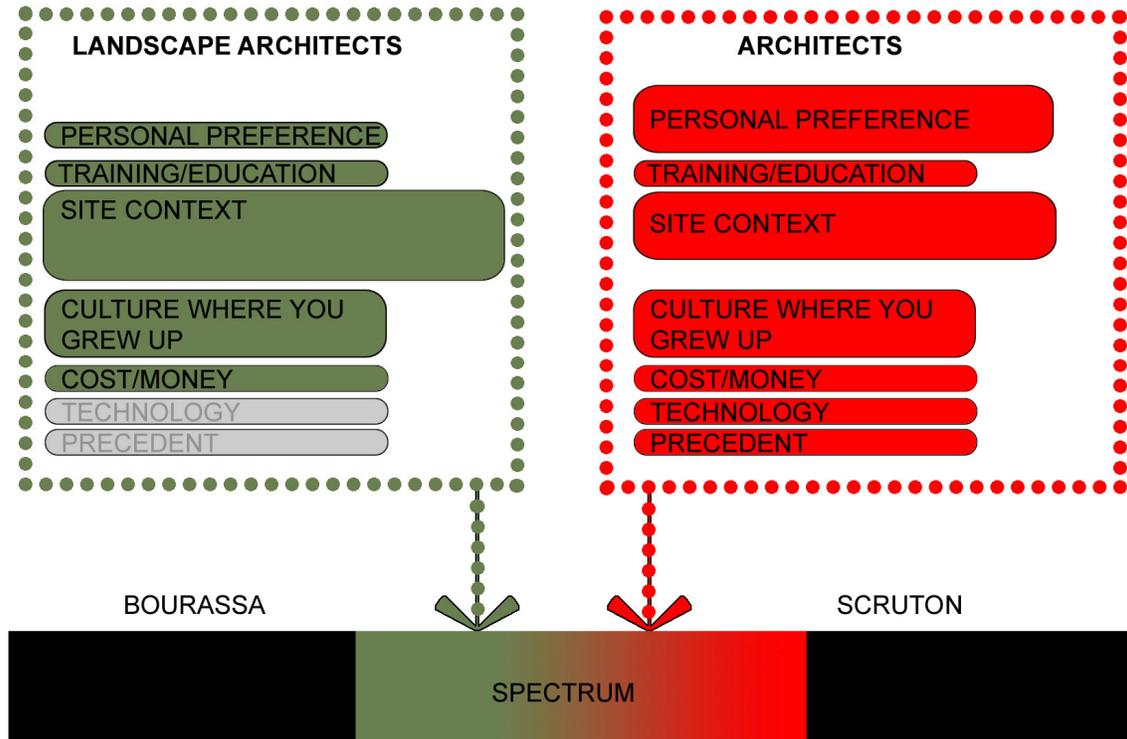


Figure 4.7 Question Seven

Among the eight respondents, seven answered this question. Out of those seven respondents, ten factors were said to be important factors that contribute to aesthetic preferences for designers. Many of these were mentioned by both architects and landscape architects resulting in no clear distinction between the two interview groups. The ten factors are:

- 1) costs/money. LA-R6 and A-R8 consider money or costs to be a driving factor that contributes to aesthetic preferences for designers.

One architect considered only costs as one of the most important factors contributing to the aesthetic preferences for designers. A landscape architect, LA-R6 also made mention of money as a contributing factor.

A lot of the factors include, this is a nasty word that students and academics don't necessarily want to hear but costs. One beautiful specimen plant that would add so much value to your landscape may totally not be feasible in the big realm of things. So that's one of the big factors, (A-R8).

- 2) culture/where you grew up. A-R2, LA-R4 and LA-R6 consider culture/where you grew up to be a driving factor that contributes to aesthetic preferences for designers.

I think it's education, exposure. And I think that is one of the strongest ones. And I think environment, where you grew up. You always pull those preferences which you thought were your relationship to the family and to the organization and how that... how you grew up with that, and carry with you all your life I think education would be the strongest one usually as you get older you think that's the only way to skin a cat. That's the down-side And if you don't stay open and fresh and receptive to change, you die. And that's so important, I don't care how old you are. And I think most designers relish change. They like it. If you tell me it's black I'll say "well why isn't it white, why isn't it part of gray? Why... can't we do this?" That's just the nature of the beast.

Anyway, education I think is...(LA-R4).

- 3) site context/site understanding. This factor had the most mentions but it was also the subject of the previous question so this researcher wonders if it was said because it was fresh in the respondent's mind. It was mentioned by A-R2, LA-R3, LA-R4, LA-R6 AND A-R7. That's two architects and three landscape architects that side with Bourassa over Scruton.
- 4) training/education. This factor was mentioned by two landscape architects and one architect.
- 5) precedent. This factor was mentioned by only one architect and it might be considered as a part of training/education because the architect mentions that it is our understanding of what has gone before that shapes where we're going. Put that way, precedent may be understood as a part of culture as well as a part of personal preference because culture is understood by focusing inward and personal preference

is decided in one's mind. It is how the designer interprets what has gone before, that is to reject or accept the precedent, that can drive aesthetic preferences for designers.

I would say precedent and our understanding of precedent. Because, you know, it's like other folks, going back to our style discussion, we as designers are also going to get comfortable if we have precedent. And even the firms that are practicing out on wherever the edge is or 'out of the box'. They're still building a logical case on precedent and how they've practiced before. You have to understand what you're departing from, right? And then you could secondarily say that in also how much we choose to understand that precedent or research it. Do we travel? I would say precedent, and then our own ability getting back to those physiological factors of our ability to respond to the environment (A-R7).

- 6) Only one architect mentioned technology as a contributor to aesthetic preferences of designers. What this architect was communicating is that technology can be a limiting or delimiting factor of design solutions and by extension a limiting or delimiting factor of the designer's aesthetic preferences.

Obviously, what the context is is an incredible factor, cultural, is an important factor. Also, what the capabilities are of the technology there available. Today, thinking about energy consumption really making sure you have a proper orientation (A-R2).

- 7) personal preference. This is a factor for both Scruton and Bourassa. For those previous factors mentioned, culture and precedent, it is ultimately up to the designer's personal preference to adopt or reject the culture or precedent. Personal preference was explicitly mentioned by A-R5 and LA-R6.

..unfortunately money has a lot to do with some of it. But you're looking for a deeper contributor to preference aesthetic factors... training definitely...your background, your training, your understanding of yourself and then the understanding of the site and the client. Those are probably going to affect generally the aesthetics (LA-R6).

The artist interpreted the question as a perception question and answered that it was mostly personal. *Education; Your mentor; Your interests; Your opinions (A-R5).* A landscape architect (LA-R6) also had a predominantly personal perspective of aesthetic preferences. However, the landscape architect also made knowledge of the site a part of his answer.

- 8) this next factor was mentioned by two landscape architects: LA-R3 and LA-R6. For these two landscape architects, their role is to satisfy the client's goals and needs so regardless of personal preference. The client's wishes are explained by these two landscape architects to be a driving force in the aesthetic preferences for designers.

Well, ours is being a landscape architect. And probably the single-most important thing is what the land, the land itself; especially, if it's a raw piece of property or a green-field type of development. What does the land, this sounds kind of corny, what does the land say to you? What is it trying to become? What is the essence that you want to retain in the land or design? I think that's the single most important thing. You know the clients goals and objectives of course are important. ...how can we create a positive project that works with the land, works with the client's goals and needs, then works wit our goals and needs. 'cause we're a service provider and, again, we're artists in a sense but we're not... we don't have free complete free reign (LA-R3).

- 9) One landscape architect claimed that designers "relish change" and the need to create something new and different are also contributing factors of aesthetic preferences for designers.
- 10) The last factor mentioned is travel which similar to precedent may be linked to another factor. In this case, travel could be a part of training and education as well as the precedent factor, assuming the traveling designer experiences something he/she might describe as an archetype/precedent. This last factor was mentioned by an architect.

8. Do landscape architects and architects perceive landscapes the same?

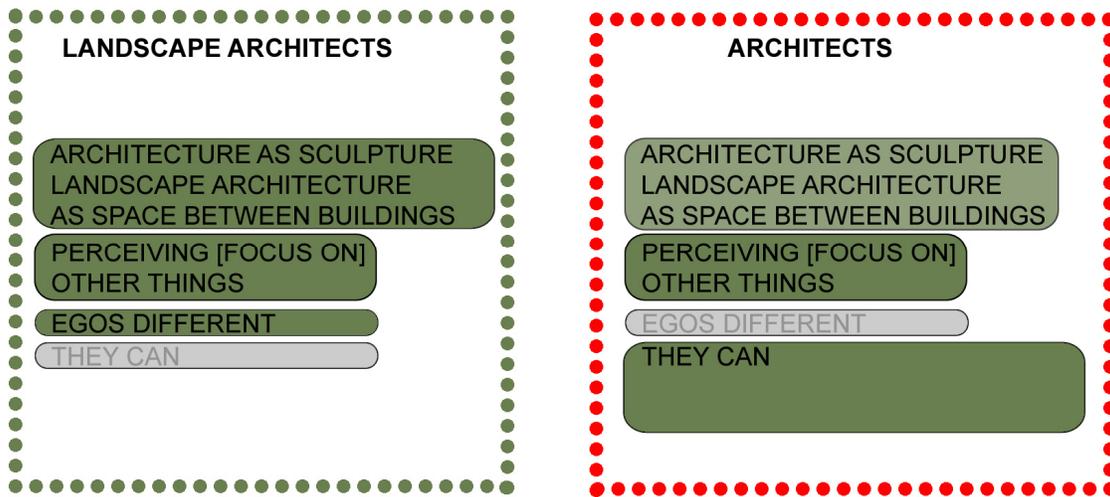


Figure 4.8 Question Eight

This question seeks to reveal perceived differences between aesthetic perceptions of landscape architects and architects. Some attribute a difference to a fundamental difference in perception.

No, ...their perception is so misguided. And they're not trained [to design landscape], so how could they possibly understand?, (LA-R1).

I think that not necessarily even though we're all educated the same. I don't necessarily perceive landscape the same. I think that would be true of individuals in general (A-R8).

Both landscape architects and architects reference the idea that architects design sculptural form while landscape architects do not.

Oh I think they're not even on the same page for the most part... Mostly, because I think most architects are just object driven and they just want to place their object in the landscape and then have the landscape people deal with it (A-R2)

This landscape architect elaborates on this theme of architecture as sculpture and landscape as the space between.

I would say no; I think architects, on the whole, not the really good ones of course, but I think architects on a whole see buildings as a sculpture, and they might be floating in space.... I think landscape architects, especially ones with a planning bent, or a more urban design bent to their profession, they start seeing the space between the buildings; and the buildings start becoming more of a mass and the spaces in between the buildings become more important and how you

tie those together.... And the really great architects and the really great landscape architects really blend those two elements together and make it whole. ...I think they certainly perceive it differently, and I think that's why they went into these two different fields (LA-3).

This landscape architect describes the design of landscape as dealing with change in time and the growth of plant material while architects design static forms.

-Probably not, as a general rule of thumb. But I know architects that are better landscape architects than my [gestures to landscape architecture production staff], and they're not even trained. But they are highly skilled in,... with good aesthetics...in a general way, they do perceive it differently...I think that we as a landscape architectural profession have a stronger, a softer idea dealing with shaping nature than they do. And ours is... it's kinetic, and it changes; it's seasonal. And an architect is stagnant, static. It doesn't mean they don't appreciate it as much, but that's both the good and the bad about what we do as a designer...An architect does a building and that's it. It'll stand the test of time based on how it's formed and the materials...nature will turn a dog into a nice aesthetic. But we've [landscape architects] got to deal with that test of time (LA-R4).

This architect and another respondent (A-R5) believe that architects and landscape architects can perceive landscapes the same, however (A-R7) believes a landscape architect's perception will be more acute in the landscape and an architect's perception will be more acute regarding architecture.

Maybe I'm telling you what I'd like to think on this one, but I think if they both see the value...I don't know architects, I mean decent practicing architects that dismiss landscape, or that would dismiss how the building sits on a site or street as not an important piece...I would certainly think that landscape architects, much like we talked about earlier, they're going to have a higher level of scrutiny in perception of those elements that they work with most often...I think the best projects is when you have a very level collaboration...I think projects fail, particularly doing mixed use or complicated urban environments, or you're on some incredible piece of dirt that needs to be honored. If the architect, landscape architect, lighting consultant perhaps; if they don't work together respectfully, then you just don't get the best outcome. If there's someone that feels dominant, someone's being...someone superior, it's going to be hard to get the best outcome. So that respect is real important (A-R7).

This landscape architect answered in a way that does not shed much light on the subject by saying the perceptions differ based on ego. The landscape architect did not elaborate.

Obviously no, the egos are very different (LA-R6).

9. Do landscape architects and architects perceive buildings the same?

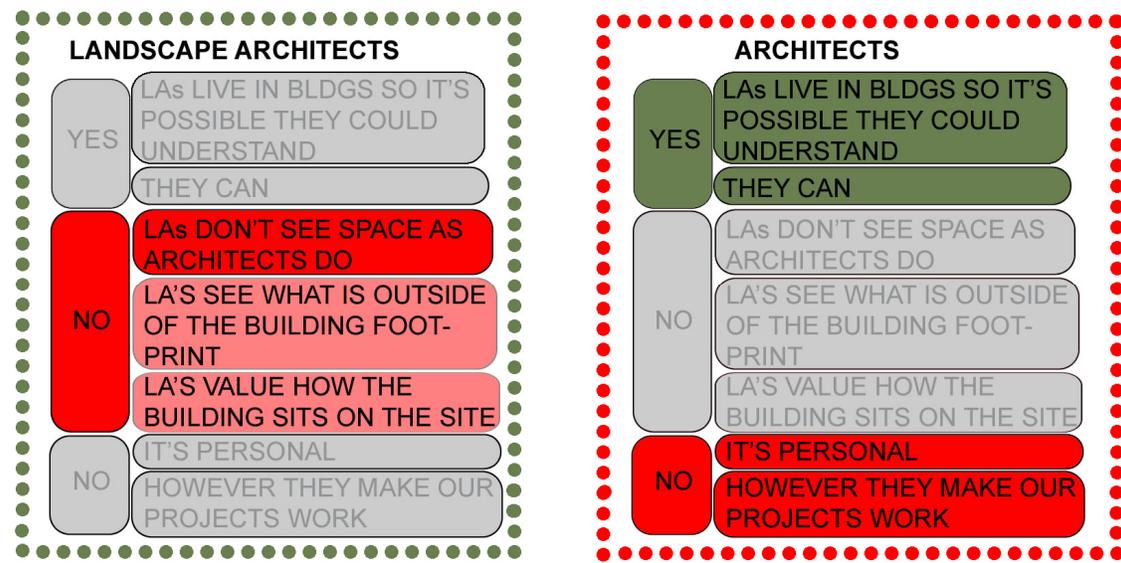


Figure 4.9 Question Nine

This designer says that landscape architects perceive how the building relates to the site while architects perceive something else not mentioned.

Probably not...And I think landscape architects look at more the value of how it sits on the site (LA-R1).

This designer says that he's not sure how landscape architects perceive buildings but that a critical discussion by a collaborative team elicits the best solutions.

Oh, definitely not, I mean, I really have no conception of how landscape architects perceive buildings. But I will say that the better landscape architects that I know, understand what we're doing...everybody comes to the table with a little different perception when you're beginning a project. And I think the best solutions easily come from a critical discussion or discussions about the project and you get to a point and, to tell you the truth, when you get to that point, you're not really sure who contributed what, it just is there (A-R2).

This designer expresses the view that landscape architects see what is outside the building footprint and architects see the buildings as sculptures. This designer was careful not to generalize the professions of landscape architecture and architecture.

I think landscape architects, again, see the space outside the buildings and the architects see the buildings as objects, as sculptures and how they express what they're trying to express (LA-R3).

This designer sees the difference between the perception of landscape architects and architects as solving different issues. For this designer, architects are concerned with, for example, comfort of space and proportion of space while landscape architects are trying to root the building to a site by making a “connection” between inside and outside.

I like to think we do, I'm not sure. I'm not an architect, so I can't. I don't think they totally do...like I don't think they perceive the same things that we see, in our public spaces that we design. They're thinking of temperature, sun angles, comfort of space, proportion of space. Architects do a real good job about order, proportions related to the human body. I mean that's what they do...just and we do also, but... because I believe in taking away the exterior wall. I believe in a close in and out kind of connection to inside and outside. It's the first thing I look for, too. But I don't think we, [landscape architects], truly understand good space. I've tried it at my home. I'm not trained as an architect, so I don't think I can really perceive it the same as they do. And visa versa (LA-R4).

This designer says that few landscape architects could be good critics of architecture but generalizes architects by saying they think they can be critics of anything.

..Probably more so, yeah, I think the architects have always been more dominant in the practice of design for sites. And I think landscape architects have generally been indoctrinated...very few landscape architects are going to have the depth of knowledge and the technical knowledge to be very good critics of the buildings. Now, the egos of the architects they think they can be critics of anything (LA-R6).

This designer's response is similar to the response given by (LA-R4). A-R7 answers that architects and landscape architects are solving different problems so their perception is different in that regard but because landscape architects live and work in buildings, perhaps landscape architects have a better appreciation for buildings than architects might have for landscape.

...buildings might actually be more accessible to landscape architects than landscape architecture is accessible to us. (long pause) Because the best landscape architects are also good at grading, stormwater control, obviously the plant selection. Those things are perhaps more difficult for architects to get into and get comfortable with than it is to understand the basics of a building...because landscape architects usually live in these buildings anyway. They're dealing with them routinely...I spend probably less time, perhaps, in true landscaped areas (A-R7).

This designer gave a short answer that implies that aesthetic perception is unique to all individuals and is not generalizable. This is similar in message to what A-R5 has said, “I'm not

reducible to just flesh, on the other hand, I'm not just a pure idea, or I'm not just genetics, or I'm not just experience" (A-R5, March '08 interview).

...*Definitely no, just the same as individuals* (A-R8).

10. How do the way landscape architects perceive design differ from the way architects perceive design?

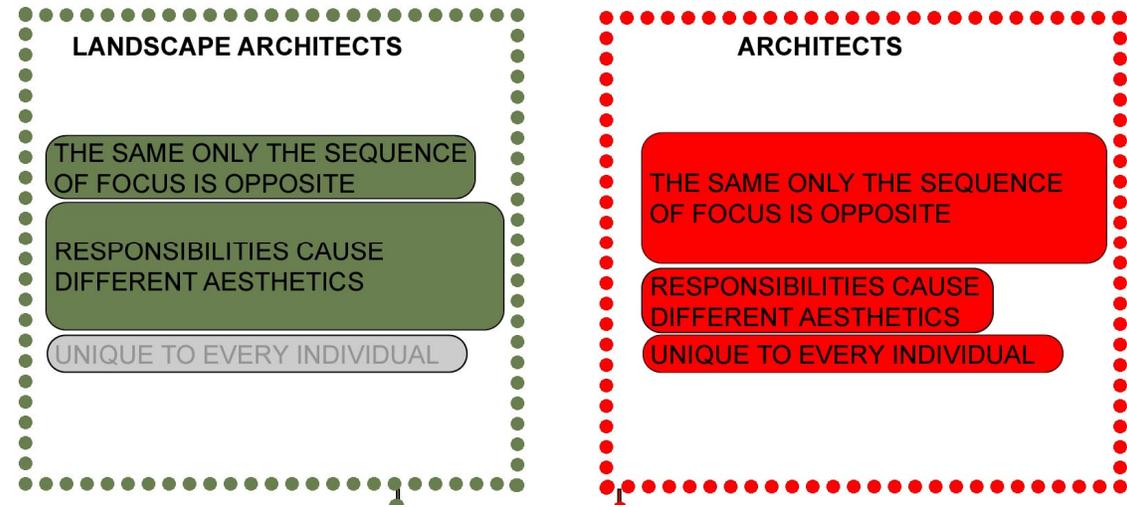


Figure 4.10 Question Ten

For these designers, two landscape architects and one landscape architect, professional responsibilities cause different aesthetics.

their understanding of the space inside the building walls is good. Really good! Their understanding of circulation related to a parking lot and how that lays out. They have a lot of responsibilities. They have a huge list of responsibilities, much more than landscape architects (LA-R1).

You know, I don't really know...it's really all kind-of composition to a certain degree. I think they should be on the same page. Except at a certain critical point (A-R2).

Well, the priority on the landscape architect is how the people utilize the total. Now the architect is concerned with four things; how an airplane sees it, how someone in an automobile sees it, how the person sees it as they're entering the...building, and then how the user appreciates it...The landscape architect cares very little about most of those. They are more concerned with... if you're driving by a project, what is the total image... Not just the building. And how you enjoy and perceive the environment once you're within the exterior spaces and when you're in the building looking out into your environment (LA-R6).

These designers, two architects and one landscape architect, subscribe to the idea that designers, regardless of profession, perceive design similarly but that the sequence of design elements considered are possibly dependent on their profession.

You could probably establish that, we may, if you take us into the same environment, the way we would analyze it would be different... We may all end up analyzing the same issues but my way of approach may be in a different order sequence, maybe prioritized differently (A-R7).

I think they perceive them almost from the same approach. I really don't think it's an either/or situation. I think. Assuming both are skilled and both are on an equal level (A-R4).

It's the same, only what is noticed first... in which order. For landscape architects-landscape is first. For architects, architecture is first (A-R5).

The response by this architect is unique for this question. She claims that perception is not generalizable and is unique to each individual.

Again, I think it's so individualized, you know it's hard to quantify/qualify that. You know, Lawrence Halprin may perceive design one way and Philip Johnson, same era, still could perceive design the exact opposite way (A-R8).

11. Is aesthetic experience emotional or intellectual or both?

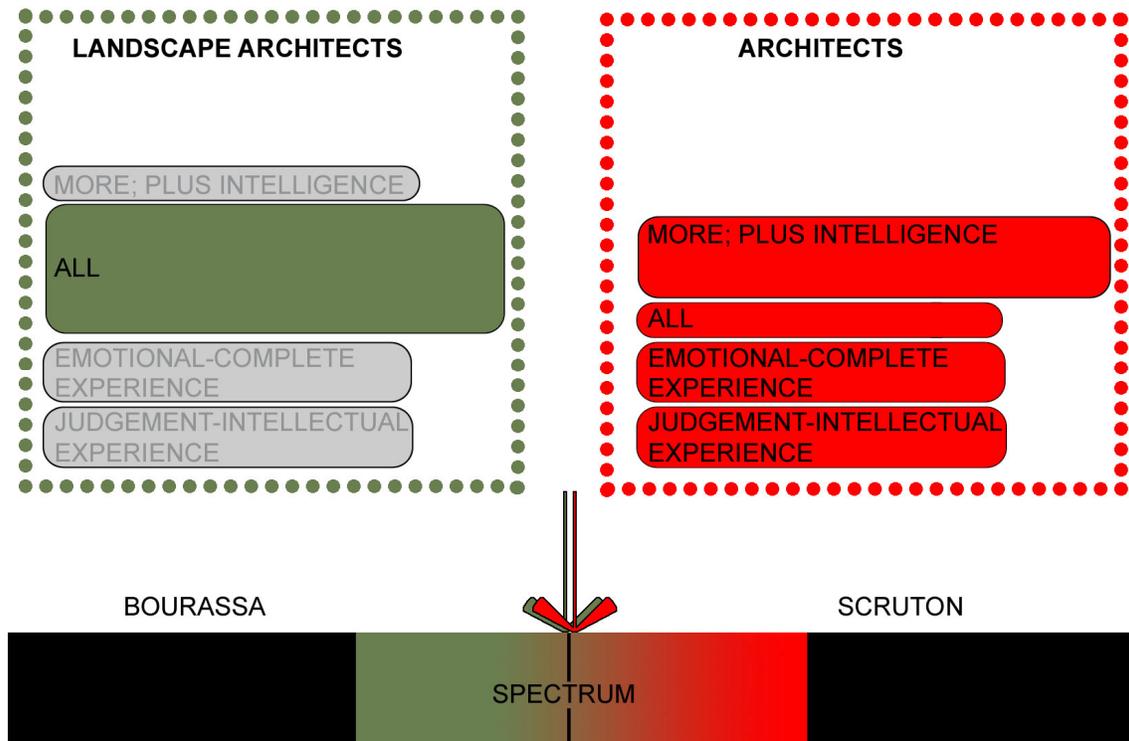


Figure 4.11 Question Eleven

This question elicited an answer that was more or less the same among all respondents. All believe aesthetic appreciation include emotion and intellectual thought. Some respondents gave short answers without further elaboration.

Definitely both (LA-R1). It's both (LA-R7). It's both, (A-R8). Both (A-R5). Others gave long answers describing emotional aesthetic experiences.

All...It's not just visual, it's the feeling of the whole place. That it's really a good human experience 'cause really you don't really get any emotion out of anything anymore. It's just all kind of visual...McDonalds or whatever is just all visual. There's nothing emotional about any of that, but when you really do experience an emotional experience, which cannot be separated from a landscape experience, I mean it's about the totality of everything coming together (A-R2).

Both. Yeah, I think it's both. I think a person can perceive a space that's ordered or purposefully not ordered from an intellectual standpoint, and I think a deeper emotional standpoint with the popcorn smell at a fair, with the Ferris wheel or something like that is much more emotional. I think you see a lot of good, thought out designs that are one way. And then you see projects or designs that have just happened over years that are completely emotional, and it just kind-of happens and nobody sat and actually designed this piece it just kind of happened over years, and it's just more of an emotional... it brings back some memories or something. So I think it's certainly both (LA-R3).

Both, yes. I don't think it's one or the other....emotional tends to be more free and open and less restrictive...Emotional ... that's what you remember (LA-R4).

Well, more than just those but yes...Well, emotional means you're either happy or sad or somewhere in between, generally. I don't know that emotional carries the spirit of gut wrenching or whatever that other...I think emotional... just, pure enjoyment of being in a space, just the passivity of being somewhere that you're enjoying and being away from the world. It's not an emotion necessarily it's just an enjoyment. The same thing I think with intellectual. There's intelligent evaluation and then there's intellectual evaluation. Intellectualism typically over-intellectualizes. Intelligent emotion, or intelligent evaluation is very pragmatic and very realistic (LA-R6).

12. What ideas are the foundations of your personal aesthetic?

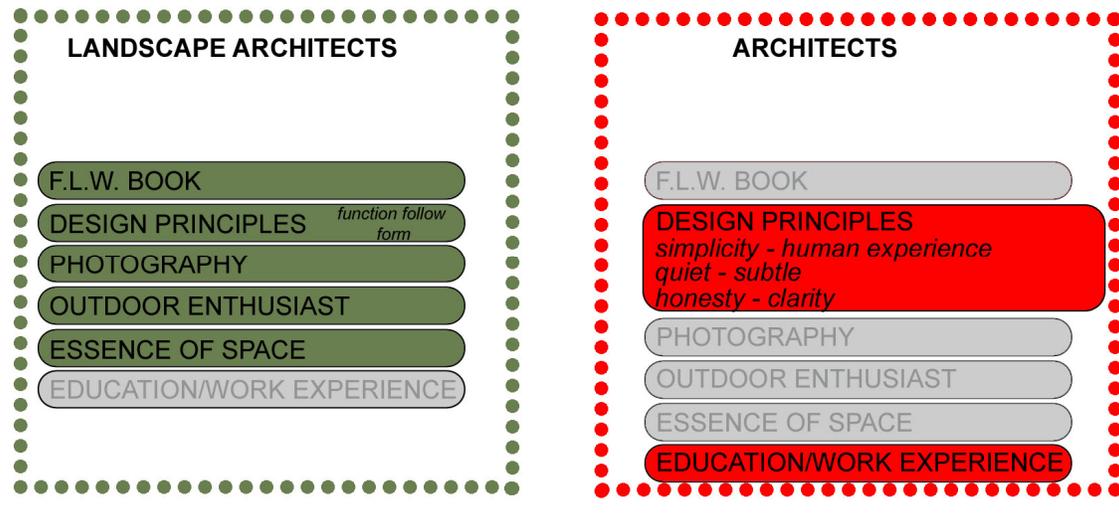


Figure 4.12 Question Twelve

Three architects answered specific personal design principles. One landscape architect answered with a personal design principle also.

I think it's simplicity and having a more human experience, (A-R2).

Quiet; subtle (A-R5).

Honesty. Clarity (A-R8).

Probably Simple. Function follows form. Architects generally... most architects and engineers, particularly function over form. But form over function let form guide the aesthetics and the enjoyment of a space. The problem with that, the caveat is that you can't just be intuitive. Intuitive is not good enough. Intelligent design rarely is just intuitive. It's based on specific, experience, knowledge, practicality along with creativity (LA-R6).

... travel, and being aware of what's around us...

Khan took the students, you know they do a design workshop up there. And he had taken the students in his little class on a walk through Aspen. And he stopped at a point and asked them what they saw. And they could not, they were looking around and said "well, I see a building over here and this over here" and he says "No. What do you see? Close your eyes and tell me what you see." And what he was trying to tell them is that what they see should be what they hear.

Of course I'm a naturalist too and I like the outdoors. I like wide open spaces, the prairies and the mountains and all that. ... "why does that look good to me?"

Photography I think was also a good foundation of my aesthetics

if you do a lot of photography, which you should. You probably do. You know the difference in a good image and a bad image (LA-R1).

But I think, again, the underlying core is growing up on a farm/ranch. There's a certain beauty in how farmers think about things and ranchers think about things; of the organization, the simplicity of materials

...there's some farm and ranch the organizations of all the out-buildings and the way things function together, the way it flows together and just the way it all works with the materials because they all mainly came from the site. A lot of them built it by hand, and it's been very organic the way it's been grown up. I think that's the basis of everything I've done; trying to make sure it functions properly, it's beautiful, and it really doesn't matter what the detail and the final touches are, but it's just more about the way it functions and the flow between the pieces. There was a book, the Frank Lloyd Wright book about the organic homes, I read a long-long time ago, I've read it multiple times. It's a real moving book about, "it's not about design and this is what it is", this is the final product, that this product should grow and move and become something more than it is when it's first done. It should mature/age and become better with age. So it's organic type architecture, kind-of, philosophy (LA-R3).

The ideas come from the site.

You've got to get to the site, you've got to understand what you're doing

And there are things that you see there that could be, I call them site clues, that tend to create forms. ...images, colors, ...Why isn't this building the bark color? Well, if you hadn't seen the bark on the damn site, how do you know? How do you know that the stone is the stone you should be a part of what you're doing?

Then when I don't have any other ideas, that's the most important, because that's the regional thought. And then when I run into form problems, it's what's pleasing to me, and I have to watch that aesthetic.

There are things that I form in other projects that are back here [gestures to head], and I find them coming out on this paper. Not good!

I don't think the creative process has to do with light bulbs, light rays coming through your window onto your paper. I think it comes from hard work, and it comes from a commitment to your aesthetic (LA-R4).

I went through a fairly conventional academic program. So as just a baseline, and again I think as our practice has evolved into urban infill, mixed use. It's heightened our skill sets in planning/urban design, so those are probably the most persuasive factors of where I am now. I'm not as traveled as I'd like to be, in terms of building on that baseline (A-R7).

13. What is intuition as it relates to the perception of design?

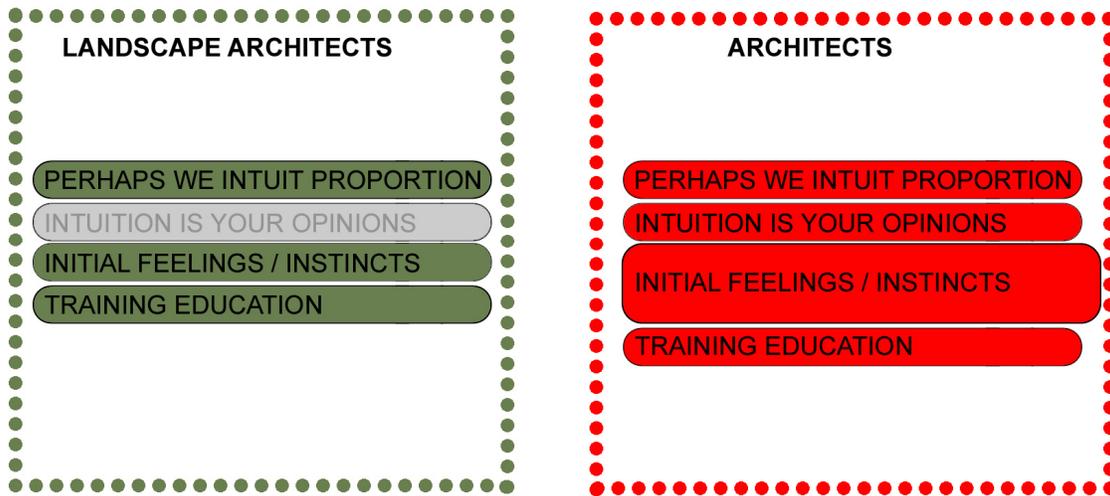


Figure 4.13 Question Thirteen

This designer does not think intuition must play a role in the perception of design.

I don't think intuition relates at all to perception of design. I think it can but I don't think it has to, and I don't think it needs to (A-R1).

For this designer, intuition is the first thing that comes to you but intuition depends on prior experiences.

It's just the first things that pop into your head. And yeah, it's all formed because of all your experiences before. Then also things you've learned to look at, see through, people you've worked with and people that have been good teachers and taught you how to see things, because ultimately a life in the design world is really about learning; learning what to see and what to value and how the project responds to the issues that are important to you. It's not really about making styles, it's just not about that (A-R2).

For this designer, intuition is the initial feelings that have yet to be critically considered.

I think so much of design is really based in intuition, especially the early conceptual stuff. I think, you always hear, ...does it feel right? It's like that. You can't say this is right or wrong, it just feels right (LA-R3).

This designer also sees intuition as a first impression that has yet to be thoughtfully considered. It is interesting that this designer mentions proportion. This term is echoed in the response by (A-R7).

What you mean is that if you go into a space, whether it's exterior or interior and your immediate reaction, you either like it, or you don't. We all are that way. And then we start going, "well why do I like this?" What is, is it the proportion? Is it the bright color here in the background? Is it, is the repetition of elements, is it the grand scale? ...Nicely proportioned. You begin to analyze it further...(LA-R4)

This designer considers the term but qualifies his answer with an if/then scenario.

Proportion is the subject of the example used by the designer.

Intuition's an interesting word. Yeah, that's interesting because the question brings up the question: are we intuitive about proportions for instance, and fundamental classic aesthetics? Are we intuitive about that? If that is the case, then if to some degree, proportions and those fundamentals are intuitive, then that is fundamental in how we perceive design (A-R7).

This designer sees intuition as the first step and valuable.

For me, it's the first step. It's very important for me, my first intuitive reaction. –My first gut instinct. And I would surmise that's true of the majority of us, but I think a lot of people don't want to acknowledge that or think about that....that intuition is that valuable (A-R8).

14. What role does intuition play in your design process?

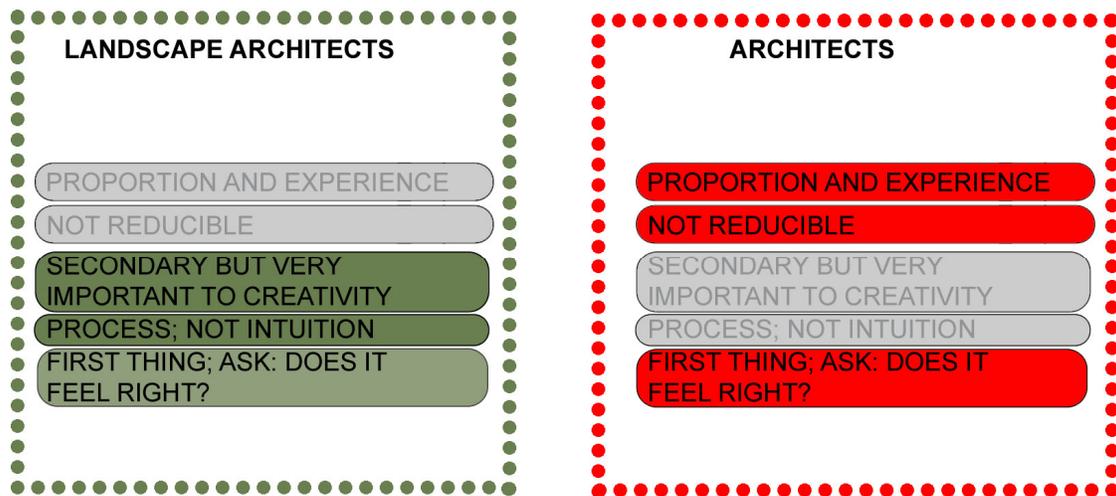


Figure 4.14 Question Fourteen

This is a follow up question to question thirteen. The difference is that it pertains to a design strategy application rather than a perception strategy application.

This designer sees intuition as useful to being creative but sees design as a process that justifies design decisions. For this designer, intuition is a product of experience.

We are very process oriented here,

So, I like intuition, I think it's awesome, but I do think that you need to have a design process... needs to relate to: we need to do a site visit, we need to do a site analysis, we need to take images; ask the client what their program is... we need to take all that information and put it into some sort of preliminary concept.

So all that stuff you learn in school, I think that teaches you intuition, but it's really not that important to the client, it's important to the design process to get you to that finish line. You know there are some really good designers that can go right to the end product and nail it. But how often do you think that's going to happen (LA-R1).

This designer explains that intuition is a product of experience but does not explain what role it plays in his design process.

And so there are some intuitive things that you know by background and by doing and understanding... You've done a hundred and fifty of them. ... [you] know intuitively what the solution is (LA-R4).

For (A-R5), intuition is "profoundly mysterious", and cannot be separated from other things that makeup who you are. For (LA-R6), intuition is important to the creative process but does not describe intuition as the driving force in designs.

It's secondary, but it's very important. And I think that if you don't have intuition in a design process that you won't have much creativity (LA-R6).

For this designer, proportion is an intuitive design response so it is a driving force in design.

Well, I personally build off of classic proportions, you know, like fundamental proportions. And then also I think intuition plays a role in how we intuit, it gets back to your culture question, how do we perceive and think the cultural context matters And that is basically going to be colored by how often we've been in that role to read that certain kind of culture (A-R7).

15. What role does personal preference play in aesthetic judgment?

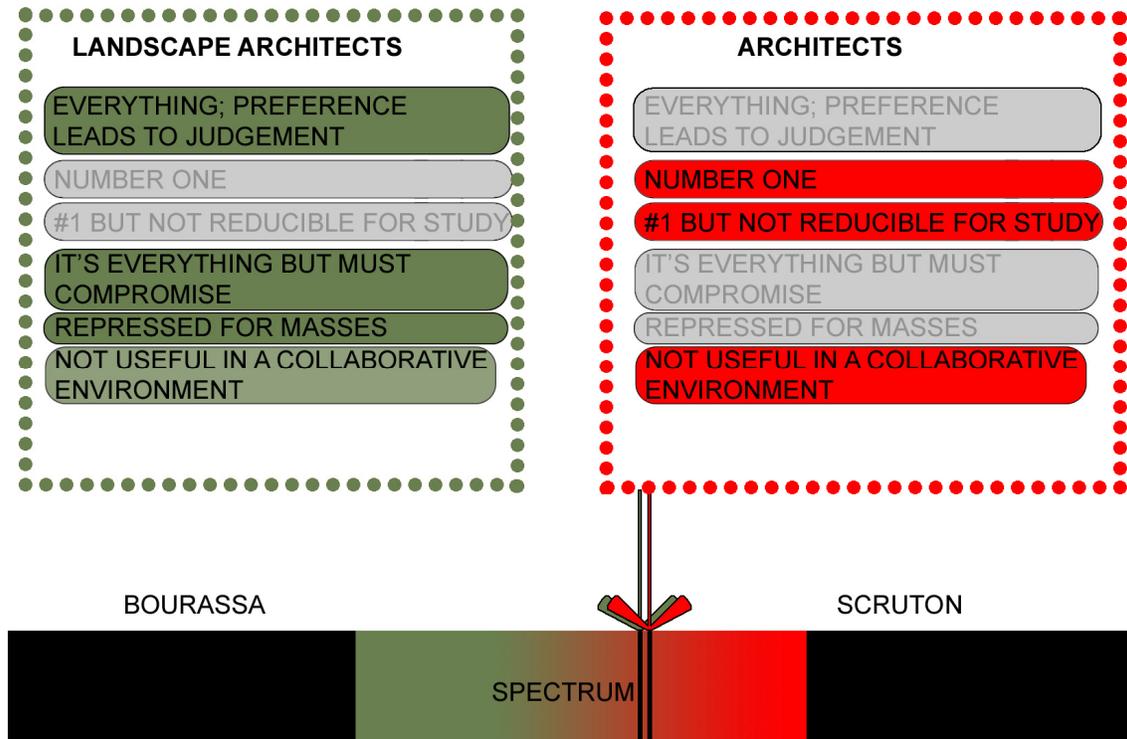


Figure 4.15 Question Fifteen

This respondent claims it's how you judge and how you're judged by others

think it plays a huge role. And I think personal preference is important to the client as well as the designer. A lot of times the reason you've gotten the job. "I like him because I've had personal experiences with him. And so his stuff is good-looking" (LA-R1).

This landscape architect claims his aesthetic has no place in designing for the masses.

He asserts that landscape and architecture are not pure art in that it is not created purely for aesthetic ends and as such must satisfy the needs of the users.

...personal preference, I think you almost have to, not divorce yourself from it because, we're designing projects for. It's one of those questions you don't think about, and then you start thinking about it and, again, it goes back, if you're painting; it's completely you. You have to realize who the space you're designing for. It's not about you (LA-R3).

This designer admits that personal preference is a driving force in the design decisions but concedes it takes a backseat in collaborative environment.

It does. But it's not... it's less as time goes on. It will be diminished as time goes on because we're more collaborative. We're more specialized. And in a sense, that might be good.

Because then we'll have experts in different areas as long as they don't keep doing the same things over and over.

But I always have preferences in the way I put together projects. And I tend to use as a material, more water in it. And I think a lot of it is a result of just being in hot North Texas (LA-R4).

This designer sees this subject as “profoundly mysterious” as stated in an earlier response.

The very basis but not reducible for study (A-R5).

This designer sees personal preference as number one and claims it's why designers win work. He does go on to say that landscape architecture and architecture is not art in that the designer must endure constraints while the artist, for the most part, does not. A constraint on artists might be laws against defacing property.

Well, anyone with ego would say very much. And I think to be a good designer you have to have a very strong ego. You have to have a very-very positive opinion of yourself and your ideas. I mean half of what we do is sales

The difference between the artist and the designer is the artist doesn't compromise... they starve, but they don't compromise. Designers compromise (LA-R6).

This designer, as do others, see personal preference as number one but also recognizes the difference between a designer and an artist.

That's the hammer. It plays...unless we choose to negotiate it is the role. And of course we try to practice collaboratively here within the studio, so we do have to negotiate. We want to negotiate. We think we get a better outcome. I bring my preference, other parties bring their preference, and we negotiate. Some architects obviously don't negotiate, and they're very storied about how they don't negotiate (A-R7).

This designer, like others, see personal preference as the primary factor in aesthetic judgement, however, does not make a distinction between designer and artist.

I think it's probably number one. People tend to react to aesthetics from a personal, you know, what they know, what they've experienced (A-R8).

4.2.4. Cognitive perception

This question targets Scruton's idea that the aesthetic experience requires an intellectual act.

16. Do architecture and landscape architecture have to be thoughtfully considered to be aesthetic?

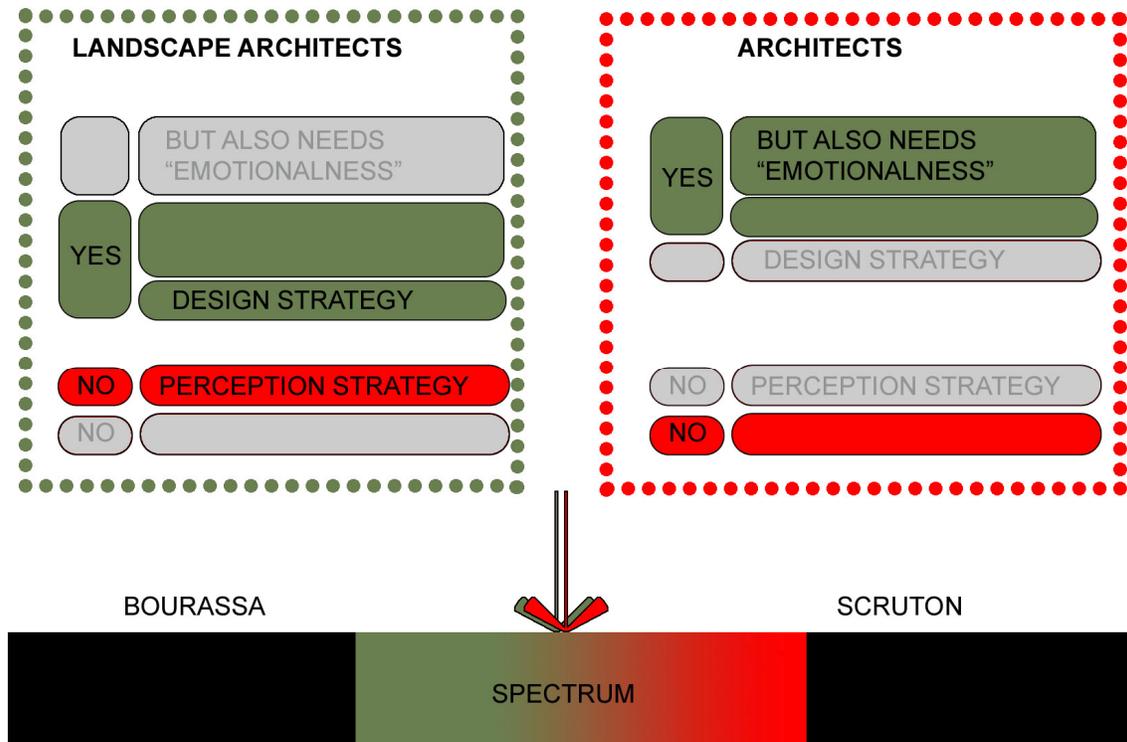


Figure 4.16 Question Sixteen

This question was either answered as a design strategy or a perception strategy. As a design strategy question, it is asking if the designer must consider the design of the space to be aesthetic. As a perception strategy question, it is asking if users must have a sophisticated appreciation or understanding of the space in order to have an aesthetic experience.

I would say yes, absolutely (LA-R1).

This architect answered this as a perception strategy. He uses the Kimball as an example of thoughtfully considered architecture and landscape architecture working together to give the user a "human" experience.

Absolutely, and I think they have to work together to be an emotive experience, rather than just have building and there's the garden. But when there's a really good experience about just the whole thing, now that's and experience. That's a place where humans can even feel good, maybe even feel better for a moment.

When there's an element of intellect involved with that emotion, that raw physical emotion, that's when you have a special thing. I think like the Kimball. It's just got a logic about it and an emotionalness about it that's just so totally human that you feel totally good in there. And that's when it's architecture as opposed to just a building (A-R2).

This landscape architect answered the question both ways. According to this respondent, a design must be thoughtfully considered by the designer. He does make a point to say that formal training has nothing to do with it. This designer also answers the question as a perception strategy question and claims that sophisticated understanding of the space is not required for an aesthetic experience.

I would say yes, it has to be thoughtfully considered. Does that mean it has to be designed by someone with AIA or ASLA behind their name? I'd say no to that. I've been in too many spaces that, again, have been designed by lay people, or whatever we want to call them...people that are not professional; especially, gardens that maybe, again, have been designed over years, and they're just absolutely gorgeous and architecture also. Oh, if you're in a space... No, I don't think so at all. I think it goes back in, does it feel right? When you're in the space does it feel right, do you feel comfortable, do you have places to sit or do you have places to move, do you feel like the building is falling on top of you? I don't think you have to sit down and go, "wow, everyone of those light fixtures line up and these proportions are perfect to the golden section, the arches meet at the spring line and all this stuff... I think it feels right, or it doesn't feel right. And I think everybody can experience that; at different levels of course (LA-R3).

4.2.5. Sensory perception

17. Is the aesthetic experience of architecture and landscape architecture an immediate experience like tasting chocolate?

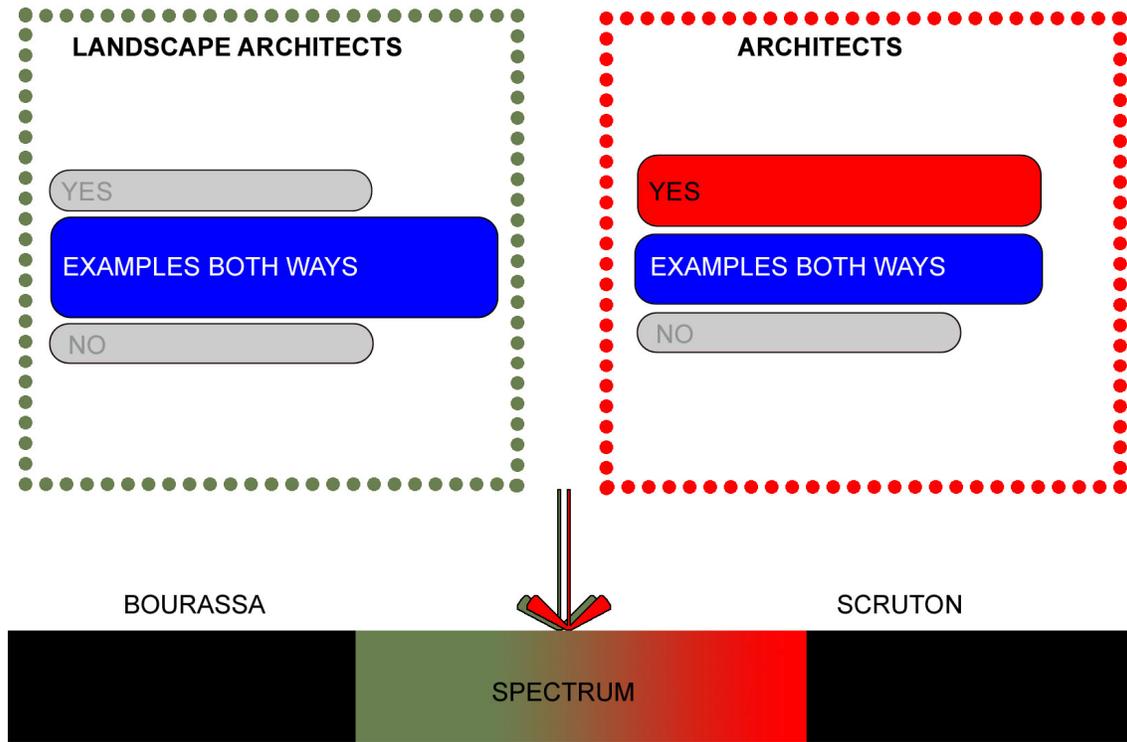


Figure 4.17 Question Seventeen

All respondents see design as capable of both. Most gave examples of projects that were instantly liked or disliked. They also mentioned projects they grew to dislike over time.

This respondent instantly liked the Kimball and grew to dislike the Fort Worth Water Gardens.

Can, but I do think there's stuff that grows on you. Like the Water Gardens in Fort Worth. Sucks! You know, Philip Johnson's worst piece of work. I mean it's just... terrible. It's just a huge waist of money. So, I mean that's just bad, that just somebody's terrible architectural thumbprint on a pretty decent piece of property. And I use to kind of like it. Right when it happened. And then I kind of have grown to really dislike it. But you know like the Kimball. It's so awesome... And it didn't take me any time I mean I liked that building before it was even landscaped. And I like it with the landscape. It's awesome isn't it! ...that glass going right down into the water (LA-R1).

This respondent sees architects as creating form whereas landscape architects are enhancing spaces in a human, sensual way.

Oh, absolutely, because it's about senses again. Not so much about

seeing, it's just senses. The people that always remind you about the sense of smell and stuff like blooms and different things are the landscape architects, and we [architects] forget about that, and we're informed about those kinds of things, and so that's a really important aspect that I think landscape architects need to devote is just to sound, water, smell, really opening up. Because ultimately, you're not really out there selecting, I mean, sometimes you might be picking exact physical structure of a tree, but you're not trying to design it, you're doing it for certain purposes and ultimately those are more human, kind-of, sensual responses, so. When architecture and the landscape work together, again, that's a nice experience (A-R2).

This landscape architect does not specifically identify a project but describes details as they can be noticed and revealed over time. He also notes that it can be instant but is not necessarily always one way or the other.

I would say it is immediate when you first experience a space, it's a wow type thing. Again, I think as you experience the space, and you start experiencing the details and the fine details, and it's longer than a taste of chocolate or a nice glass of wine. You know, I think you can keep experiencing it over and over, and the more you've become accustomed to it, the finer the details that you see, you know. I think it's a broader spectrum. I think there is a wow factor when you walk into something, it's Boom!; and the light's coming in..., But then it has that longer experience of light moving through the space, or the details of the grates; and the way the stone patterns come up together or the benches and how they're organized So I think there's a whole, much longer experience on a really great project. So yes and no (LA-R3).

This architect has a story about instantly liking a work of art while his boss had no appreciation whatsoever for the artwork. The architect goes on to give an example when he was unable to fully appreciate a work of art, in this case, music.

When I, I was in my late twenties, and in all magazines, Scientific American, they featured the painter Mark Rothko. His work is characterized by these large floating squares. And when I saw that, I saw the reproductions in the magazine, I thought, "God, these are beautiful, these are wonderful". I tore the page out, and I stuck it up on the wall where I was working. My boss came through one day, and he asked, "what's this"? I said, "well, I saw it in blah blah blah, and I think these are just wonderful paintings". I mean they're large, they're like, they're beautiful, sublime, quiet, floating, transcendent kinds of images. And it was instantaneous, I mean, I saw these, anyway, my boss said, "they look like floating squares to me". So you know, (laughs) to me; there was a symbolic magic of the very sensuous wonderful experience. To him they were just colored squares. On the other hand, I can go and listen to music, and I might enjoy it, but I don't get really very much out of it. I don't think I hear, even when I was younger, I don't think I could hear the ranges of sound (A-R5).

Can be, should be. Even a hidden underground building, there should be that 'oh wow' about what you experienced ... it arrived

- Can things grow on you?

Everyday... was the sun out or not? Well, then, I mean if the sun is not out you're going to have one perception of the landscape space or of a building. –The sparkle or no sparkle, on an

overcast day the reflectivity of a building versus on a bright sunny day it's just a mass. So yeah, every day it will be, it will grow on you. You will understand an enhanced appreciation of what the space is or a building is over time, or the opposite. You'll realize how bad it is or how dated it is if it is not timeless design (LA-R6).

Yeah, I think we're always perceiving our environment. There's always a level that's immediate, sometimes we actually stage it so that we draw people kind-of sublimely into a space and then, boom! But there's a perception median, and it's kind-of passing and then it becomes very active. And when we're trying to do that, it's almost like theatre (A-R7).

This designer's emphasis is appreciation over time:
 Not necessarily. It's experiential changes, may not necessarily be immediate. Depending on your state of mind as the observer/viewer (A-R8).

18. What are the senses that are most important for aesthetic perception? Follow up-Are other senses important as well?

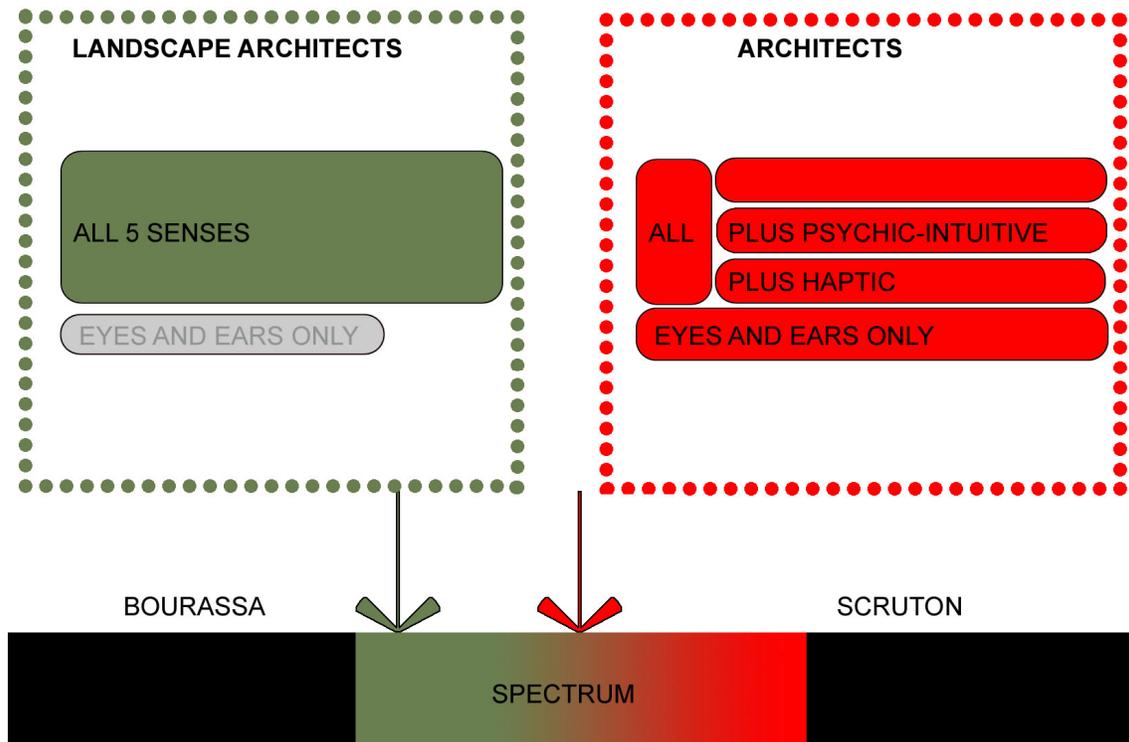


Figure 4.18 Question Eighteen

For this question, all respondents save one, A-R7, said all senses are important for aesthetic perception. The architect, A-R7 mentioned only the visual and audible.

Well, lets assume somebody has all their faculties, I'd say it would be sight because light is everything. I mean that's how you perceive most things. How does light reflect from it, so; ...certainly depth perception. Why are we all pursuing high def. TV, right? (laughs). It increases the experience. ... Sound is important to me... I would put sound second (A-R7).

The other architects claim all of the five senses and even add a few to the list:

Well, all senses are important but in our culture the visual is the most important and the other most important what I'll generally call the tactile or the haptic. Do you know the word, haptic? Haptic is like, you... look here. You see this chair? It's got a hole in it. 'Cause I had an operation on my leg, and I had to rest my foot and my heel ran right through the seat. You can sense what that would feel like to sit in it. Okay; without sitting in it, you can sense what that's like. That's haptic.

So it has to do with vision, it has to do with touch, it has to do with the body sense. When you're in a small space, you have a bodily sense of a small space. When you walk through a narrow passage, your body tells you... that's haptic. It's an empathetic response that is both visual, tactile kinesthetic (A-R5).

All of them and the ones you're not aware of, psychic, intuitive responses that we don't even tap into, but I think they obviously reflect upon how we see (A-R8).

The landscape architects claim the visual sense as dominant, which is mirrored in the responses by the architects. However, the landscape architects see the other senses as more important to the appreciation of landscape than to the appreciation of architecture. Architecture is perceived to be a mostly visual art whereas the other senses play strong roles in landscape appreciation.

That would have to be visual. They are all very important, particularly in the landscape... more-so in the landscape than in architecture. Architecture is mostly visual. And if it functions, then obviously that's a good response (LA-R6).

I guess the sight. And for us as opposed to architects, the smell, the odor, And then probably touch and feel (LA-R4).

Well, I think that noise is very important. And I think that... visual, you've got to have the visual. Although, like I said, I think that blind people probably enjoy something that we can't even understand. You know by what they smell, what they hear, ...what they feel... Their perception is probably, equally as important as the visual one. Then you've got people that are deaf you know, their perception is probably totally different for them to so (LA-R1).

Well, I think the five main senses. For me personally, I think it's certainly sight, because that's the first impression of the site... But I think sight, hearing, smell and touch are all extremely important for any type of design (LA-R3).

4.3 Summary

Interviews were conducted to investigate to what extent the two related fields share aesthetic perception strategies and where these practitioners fall within the Bourassa / Scruton

dialectic spectrum. However, in some instances, the interview led to a discussion of aesthetic design strategies as when in the fourteenth interview question the designers were asked about their personal design process. Also, design strategies were discussed by the respondents in the sixteenth interview question even though it was intended to be a question about perception strategies. This was the case for both respondent groups: landscape architects and architects. The data revealed that some landscape architects and architects shared aesthetic ideals. One of the most striking findings to emerge from the interviews was the extent to which the aesthetics aligned with one another among the two distinct groups: architects and landscape architects. The analysis of these data occurs in the final chapter.

CHAPTER 5
ANALYSIS, CONCLUSIONS AND IMPLICATIONS
FOR FUTURE RESEARCH

5.1 Introduction

This research investigates the existence of a dialectic relationship between Steven C. Bourassa's engaged, experiential aesthetic as described in *The Aesthetics of Landscape*, (1991); and Roger Scruton's Kant-like detached imaginative aesthetic as described in *The Aesthetics of Architecture* (1979). These two works of philosophy are used as exemplars and tested against professors and practitioners in the fields of landscape architecture and architecture.

The objectives are:

- 1) To identify those factors that make Bourassa and Scruton's aesthetic theories unique and dialectically opposed;
- 2) To test the exemplars against professors and practitioners to discover how they compare.
- 3) To begin to understand the value of the landscape aesthetic and the architecture aesthetic.

It was expected that this research would reveal dialectic aesthetics because the aesthetic object of architecture and the aesthetic object of landscape can be two mutually exclusive things. After a careful review of the literature, five subjects emerged as issues that differentiate Scruton's detached-imaginative aesthetic and Bourassa's engaged experiential aesthetic.

These five subjects make up the research questions, which concern:

1. biological laws;
 - Do landscape architects and architects subscribe to habitat theory?
2. cultural rules;

- Do landscape architects and architects subscribe to cultural rules?
3. personal strategies;
 - How do landscape architects and architects view personal taste?
 4. Kantian detached-imaginative cognitive perception aesthetics
 - Does the aesthetic experience require an intellectual act?
 5. Deweyan engaged-experiential sensory perception aesthetics.
 - What is the perception of sensory aesthetics among landscape architects and architects and what senses play a role in aesthetic experience?

5.2 Limitations

The broad scope of the research made an in-depth study of all the elements of landscape and architectural aesthetics a practical impossibility. For the purposes of this study only two paradigms, *The Aesthetics of Landscape*, Steven Bourassa (1991), and *The Aesthetics of Architecture*, Roger Scruton (1979), were singled out for scrutiny. Future studies will need to focus more precisely on other elements of landscape and architectural aesthetics such as the difference between buildings as aesthetic objects and landscape as aesthetic object.

Interviewing architects as an outsider (an apprentice landscape architect), as opposed to being an apprentice architect, put the architects on the defensive while the landscape architects seemed to be freer and more forthcoming in their responses.

The respondents' lack of understanding of the question is a limitation. In the personal strategies portion of the interview, the question could be answered as a personal perception strategy or a personal design strategy. Several of the personal strategies questions were not answered by all respondents in the same mode of personal strategy. Some respondents answered the question as a design strategy while others answered the question as a perception strategy.

A small sample was obtained for this study. However the in-depth nature of the interviews produced a great deal of data. The small sample and the limitations of the study are factors which should be considered when interpreting the results.

5.3 Analysis and reconciliation of the interviews with the literature

The objective in the analysis section of this chapter is to reconcile the interview results with the literature review. Per the interview results, some landscape architects and architects share aesthetic ideals. One of the most striking findings to emerge from the interviews is the extent to which the aesthetics aligned with one another among the two distinct groups: architects and landscape architects. Another finding to emerge is the extent to which the architects interviewed in this research identify architecture as art and in terms of *sculptural form* and the extent to which landscape architects identify landscape architecture as a process of discovering design solutions from the site.

The analysis is separated into five categories:

- 1) biological laws,
- 2) cultural rules,
- 3) personal strategies (both personal perception strategies and personal design strategies,
- 4) cognitive perception,
- 5) and sensory perception.

5.3.1. Biological Laws

For Bourassa, biological laws are the theory of a biological mode of aesthetics. Biological laws are one of three modes of aesthetic experience that make up his tripartite theory of landscape aesthetics. He is careful to note that “there is no direct evidence of a genetic basis for aesthetic behavior”, as of the time the work was published (Bourassa, 1991, p. 67). There are many theories regarding biologically based perception cited by Bourassa at the time of his research. However, Bourassa considered the science to be less than concrete. According to Scruton, philosophy is not a science. Philosophy, according to Scruton, endeavors to identify

and describe phenomena in general terms, while science endeavors to explain the complexity of phenomena in specific terms.

Scruton claims that some science presupposes, or misidentifies phenomena which it seeks to test. Scruton cites psychology as an example of a science that draws unfounded conclusions based on the facts tested (Scruton and Munro, 2003, online). Scruton continues to explain that philosophy aims to first identify and describe but also to ascribe value to the phenomena (Scruton, 1979, p. 2-3). Because Bourassa's work is a work of philosophy, the questionable validity of the science does not rule out Bourassa's aesthetic. If Scruton's explanation of the relationship between science and philosophy is valid, Bourassa can consider biological laws to be a mode of aesthetic experience which impact aesthetic preferences common to all people.

Bourassa explains biological laws as a mode of aesthetic experience. He cites Piazza San Marco as an example of how a regional approach is informed by biological laws, which satisfy inborn aesthetic preferences. In the case of Piazza San Marco, it is the enclaves looking out onto the plaza or 'prospects' that are examples of a positive prospect-refuge relationship (Bourassa, 1991, p. 142).



Figure 5.1 Piazza San Marco, Venice, Italy

http://www.nickwinter.com/journeys/images/europe/italy/venice/piazza_san_marco.jpg

Regarding inborn aesthetic preferences informing the design of space, Scruton's perspective is that the idea is based upon a false assumption and respondents (LA-R1) and (A-R2) are aligned with Scruton on this issue. To believe that inborn aesthetic preferences inform the design of space is to be aligned with Bourassa whereas an answer of no would not be in alignment with Scruton but independent of both exemplars.

The respondents were asked in question three if environmental psychology plays a role in their understanding of how people perceive space. Environmental psychology plays a role in all respondents' understanding of how people perceive space except for (A-R5) who claims that environmental psychology is *pseudo-science* (interview, March 2008). This response is firmly aligned with Scruton's theory. Scruton asserts that the psychology of preferences is "no doubt, of interest in themselves", however, "those are psychological observations of no interest to aesthetics" (Scruton, 1979, p. 2). Bourassa subscribes to Information-Processing theory by S. and R. Kaplan. It is a biological mode of aesthetics and the Kaplans are environmental

psychologists. Environmental psychology does play a role in how people perceive space according to Bourassa's paradigm (Bourassa, 1991, pp. 83-88).

Regarding the fourth question of the interview (how do human physical needs impact the experience of space?), the responses to this question were varied and most didn't align with Scruton or Bourassa's understanding of how needs impact the experience of space. Scruton asserts that "needs are not the level where aesthetic values occur", and so do not impact the experience of space (Scruton, 1979, p. 112). For Bourassa, habitat theory explains that spaces that offer enhanced chances for survival are aesthetic according to the biological mode of aesthetic experience (Bourassa, 1991, p. 67). None of the respondents rejected the premise of the question as Scruton rejects the idea. However, few answered in a way that could be interpreted as aligned with Bourassa and habitat theory. In answer to the question (A-R7) states: "well, that's very unpredictable because none of us have the same physiology. All our faculties could be different so we're going to perceive ourselves in a space, or however we react to it based on that different physiology" (A-R7, March 2008 interview). This answer does not address the subject as Bourassa and Scruton do. (LA-R4) answered by explaining the importance of designing in response to the Americans with Disabilities Act (ADA). This answer also does not address the subject of the question as Scruton and Bourassa do. Two respondents that do address the fourth interview question in the manner that Bourassa and Scruton do are: (LA-R3) and (A-R8). (LA-R3) gives an example, "when you have places where you can get off and watch the activity, and you're in a protected zone, maybe there's a big plaza with a lot of activity and there's alcoves that people can be engaged or not engaged ...I think the stairs at the harbor in Baltimore would be a really good example" (LA-R3, March 2008 interview). This response is aligned with Bourassa on the issue. (A-R8) responded by stating: "if my physical need is one of say comfort in that space, if it's a space of non-comfort, I'm definitely going to be impacted by that" (A-R8, April 2008 interview). The answer given by (A-R8) does not explain whether or not the architect believes as Bourassa does that human needs factor into an aesthetic response, only that it impacts the experience of space. This question

was not understood by most of the respondents. This could mean that it was poorly worded by the interviewer. Alternatively, it could mean that the subjects were not familiar with the theory.

The fourth interview question concludes the biological laws portion of the interview. According to the data, one landscape architect (LA-R1), and one architect (A-R2), reject a biological mode of aesthetics. (A-R5) believes we are born with certain inborn preferences but claims, "it isn't reducible to mechanics" (A-R5 interview, March 2008). For Scruton, the *aesthetic impulse* is innate to mankind³ but aesthetic preferences are constructs of the *rational* mind⁴ and not reducible to genetics⁵. The rest of the respondents subscribe to the idea of a biological mode of aesthetics.

5.3.2. Cultural Rules

The two questions in this section deal with, "the transpersonal but intra-cultural bases for aesthetic behavior" (Bourassa, 1991, p. 65). For Bourassa, "Costonis advanced a 'cultural stability-identity' theory of aesthetics that maintains aesthetic values are reflections of groups' desires to maintain stability and protect their identities. If correct, this theory explains the existence of aesthetic *rules*, *i.e.*, the transpersonal but intra-cultural bases for aesthetic behavior" (Bourassa, 1991, p. 65). Scruton does not address in detail the impact of culture on aesthetics. Scruton does speak to respecting the architectural context of a site and implores architects to design, what he terms 'appropriate' architecture. Still, Scruton does not address culture in detail the way Bourassa does. For Scruton, it is the subjective judgement of the individual's personal experience that forms one part of his tripartite aesthetic (Scruton, 1979).

The fifth interview question: (Are aesthetic preferences transmitted socially? Follow-up question if yes...what is an example? Follow-up question if no... If tastes are not shaped by culture, what shapes them?); the respondents answered that they believe aesthetic preferences are transmitted socially but there was nearly an even split between those that subscribe to Bourassa's versus Scruton's theory of the impact of culture on aesthetic preferences. Two architects (A-R2) and (A-R5), speak of the negative impact of socially transmitted aesthetic preferences. They align with Scruton's theory when they speak of an '*artist*' and a '*contrarian*'

as those who rise above the socially transmitted aesthetic preferences. Another architect responds, “well yeah, I think in a somewhat painful way. If you just take style, people tend to be lemmings in terms of style” (A-R7, March 2008 interview). The landscape architects by contrast spoke of how their own aesthetics were socially impacted by where they grew up and the impact others, such as a spouse’s aesthetics, impact their own aesthetics. “It’s just what you’re raised with and what you see” (LA-R3, March 2008 interview). (LA-R4) responds that he impacts his wife’s personal aesthetic while her aesthetic impacts his personal aesthetic. “my wife is a florist, she does mostly weddings and I go help her set up. She thinks in color while I think in grading. Later on in your career you can develop aesthetics over time” (LA-R4, March 2008 interview).

The sixth interview question (What role does culture play in your understanding of site context?); is a *design strategy* question. Scruton speaks to site as it relates to context and expresses a belief similar to one outlined in Christopher Alexander’s Notes on the Synthesis of Form, (1969); that architecture must fit its context.⁶ Scruton explains that the visual structure of architecture should account for it’s surroundings (Scruton, 1979, p. 11). Similarly, according to Bourassa, the design should be appropriate for the site, however it should also be appropriate for the culture. Bourassa’s suggestion for a design strategy is that of *critical regionalism* which potentially satisfies Bourassa’s tripartite aesthetic of landscape.

This question was answered very similarly by both the landscape architects and the architects. (A-R8) answered:

“Well you have to understand the culture in which the site exists and who is going to be inhabiting it. Whether it’s just a culture of a group of actors, a group of architects, a group of children, that’s a certain culture, and you have to be aware of what those needs are of that culture” (A-R8, April 2008 interview).

A landscape architect answers similarly, “it’s a big role because that says, “is it appropriate for this culture” (LA-R4, March 2008).

Other architects and landscape architects answered that it is important to analyze the culture so that the positive aspects can be incorporated into the design solution. (LA-R3) responds:

“Projects that we work downtown, we try to celebrate living in this urban atmosphere. There’s other projects where the culture is negative and we’re trying to change what the existing culture is because it’s perceived as a negative” (LA-R2, March 2008 interview).

(A-R7) answers that, “if you look at how people live, play and work, then you begin to read the culture” (A-R7, March 2008 interview).

Regarding cultural rules, both landscape architects and architects believe culture impacts aesthetics. According to the responses to question five, the architects that participated in the study believe that socially transmitted aesthetics are due to not developing a personal aesthetic. The landscape architects that participated in this study believe that socially transmitted aesthetics are not merely the product of adopting whatever the media insists is aesthetic but a product of growing up in a culture and empathizing with the aesthetics of others.

5.3.3. Personal Strategies

The next series of questions is an explicit enquiry into personal perception strategies and personal design strategies of designers. Perception strategies are, for Scruton, “continuous with one’s whole outlook on the world” (Scruton, 1979, p. 106).

Regarding interview question eleven, (Is aesthetic experience emotional or intellectual or both), Scruton believes an aesthetic experience is strictly intellectual. “The philosopher wishes to describe aesthetic experience in its most general terms so as to discover its precise location in the human mind, its relation for example, to sensation, to emotion and to judgement” (Scruton, 1979, p. 2). For Scruton, it is a judgement and is located in the human mind along with moral judgement. That means it is in different location of the human mind than sensation and emotion. To see aesthetic experience as judgement, it is necessary to make the claim that architecture can be aesthetically right or wrong⁷ which Scruton asserts is the case.

Scruton adopts and subscribes to Kant for the idea that aesthetic taste is a judgement⁸. “In the case of architectural enjoyment some act of attention, some intellectual apprehension of

the object, is a necessary part of the pleasure: the relation with thought is an internal one, and any change in the thought will automatically lead to a redescription of the pleasure” (Scruton, 1979, p. 73). Scruton goes on to explain that taking pleasure in experiencing architecture requires an intellectual act, “partly because the experience of architecture is dependent on a conception of its object” (Scruton, 1979, p. 74). Scruton writes that aesthetic pleasure, or enjoyment, which is an emotion, is possible, however it is problematic⁹ in philosophy. Scruton claims that pleasure, a kind of emotion, is not necessary to aesthetic experience: “aesthetic experiences are of such a kind: they may be neither pleasant nor unpleasant” (Scruton, 1991, p. 112).

Bourassa takes another view. “Experiences which are complete and unified have aesthetic quality. This quality is ‘emotional’ rather than ‘intellectual’ or practical. Here Dewey might seem to have been reverting to a Kantian model of sorts; however, he is simply saying that aesthetic experience is self-fulfilling because it involves the direct experience of the qualities of things. Intellectual experience is by contrast indirect, and ‘practical’ is used here to refer to a concern with means rather than ends” (Bourassa, 1991, p. 38).

Every respondent answered that the aesthetic experience is both an emotional and intellectual experience. Most gave one word answers and did not elaborate. However, (A-R2) explained that “it’s a feeling of the whole place” which he terms, “a good human experience” (A-R2, March 2008 interview). (LA-R3) answered:

Both. Yeah, I think it’s both. I think a person can perceive a space that’s ordered or purposefully not ordered from an intellectual standpoint, and I think a deeper emotional standpoint with the popcorn smell at a fair, with the ferris wheel or something like that is much more emotional” (LA-R3, March 2008 interview).

Regarding interview question thirteen: (What is intuition as it relates to the perception of design?), Scruton discusses intuition in terms of Kant’s understanding of intuition. For Kant, according to Scruton, intuition is one of three necessary components of aesthetic perception. The other two are concept and imagination. Scruton, as an example, describes how intuition

and concept are synthesized as the embodiment of experience through the faculty of imagination.¹⁰

Scruton also explains that intuition was central to Croce's aesthetic.¹¹ Scruton describes Croce's use of the word *intuition* as, "a kind of acquaintance with the individuality of an object" (Scruton and Munro, 2003, Online). It seems similar to Dewey's idea of essence when described as "the concrete particular" (Scruton and Munro, 2003, online).¹²

Bourassa explains that intuition is central to Croce's aesthetic but does not elaborate on the subject of intuition¹³ or the essence of landscape as aesthetic object. However, Dewey does address it and because Bourassa subscribes and does not refute the theories of Dewey, Dewey's ideas on the subject shall stand in Bourassa's stead.

For Dewey, "the term "intuition" is one of the most ambiguous in the whole range of thought" (Dewey, 1934, p. 294). Earlier in his book *Art as Experience* (1934), Dewey gives an account of the meaning of intuition.¹⁴ Dewey's description of intuition is ambiguous for this researcher but Dewey states what intuition is not. Intuition is "neither an act of pure intellect in apprehending rational truth nor a Crocean grasp by spirit of its own images and states" (Dewey, 1934, p. 266). Beyond this description of what intuition is not, Dewey's definition is here paraphrased: intuition is like a flash of revelation at the harmonious meeting of old and new which has been prepared for by long and slow incubation (Dewey, 1934, p. 266). Intuition, in Deweyan aesthetics, is a phenomenon in which the essence of an object of aesthetic interest is known. Preparation by long and slow incubation suggests either that intuition is the result of prolonged attention or the result of prior experiences. The "flash of revelation" is here describing the intensity of the experience at the instant the essence becomes known.

LA-R1 explains that it takes a trained eye to be intuitive, however he continues by saying: "I don't think intuition relates at all to the perception of design. I think it can but I don't think it has to and I don't think it needs to" (LA-R1, March 2008 interview). This response aligns with neither Bourassa nor Scruton. Other respondents describe intuition as the, "first step" (A-R8, April 2008 interview), which is similar to the response: "all your initial feelings, responses to

a site particular are just about instinct” (A-R2, March 2008 interview). Both landscape architects and architects attribute intuition to prior experience as (LA-R1) stated it takes a trained eye to be intuitive. (A-R2) responds in kind by stating:

...it's all formed because of your experiences before. Then also things you've learned to look at, see through, people you've worked with and people that have been good teachers and taught you how to see things, because ultimately a life in the design world is really about learning” (A-R2, March 2008 interview).

An issue the respondents (LA-R3), (LA-R4) and (A-R7) raise that isn't covered by Bourassa or Scruton is proportion and whether or not we intuit proportion. For these designers, intuition is an unexplainable feeling. Proportion is the example all three used to describe a design element they *intuit*.

Regarding the fifteenth interview question: “What role does personal preference play in aesthetic judgment”, Scruton offers this: “If I support my favourable judgement of a building by reference to its meaning, then this reason can only justify my preference, and indeed can only be part of what leads me to that preference (a part of *my* reason for the preference) if the meaning is revealed in an experience” (Scruton, 1979, p. 107). Scruton continues his thought by explaining that any reason given as a supporting argument for the aesthetic preference must show how it can “modify the experience of a building”; otherwise, according to Scruton, it gives no support to the aesthetic judgement of a building. “To refer to history, anecdote, association, function and so on – all this must be irrelevant in the justification of one architectural preference against another until it is shown how the interpretation modifies the experience of a building...Hence we have given no support to the aesthetic judgement, the judgement which favours the building as an object of experience” (Scruton, 1979, p. 107). Scruton addresses aesthetic judgement again near the end of his book claiming aesthetic judgement is both subjective and objective. “...aesthetic judgement is subjective – for it consists in the attempt to articulate an individual experience. But in another sense it is objective, for it aims to *justify* that experience, through presenting reasons that are valid for others besides oneself” (Scruton, 1979, p. 237). By comparison, Bourassa's theory on aesthetic judgment is more than a

personal idiosyncrasy. According to Bourassa, aesthetic judgement is also subject to cultural influences. "...aesthetic judgment is clearly not universal and is subject to cultural influences. Aesthetic tastes differ among different cultures as well as within a given culture over time" (Bourassa, 1991, p. 30). Also, "personal idiosyncrasies clearly have a significant impact on individuals' aesthetic judgments" (Bourassa, 1991, p. 30).

One architect and one landscape architect come closest to subscribing to Bourassa's position on the role personal preference plays in aesthetic judgement. "I tend to use as a material, more water in [design]. I think a lot of it is a result of being in hot-North Texas" (LA-R4, March 2008 interview). The architect responds that "people tend to react to aesthetics from a personal, *what they know, what they've experienced*" (A-R8, March 2008 interview). These two responses represent the strongest link to Bourassa's position on the subject.

Every respondent claimed personal preference was the number one determining factor in aesthetic judgement but most claimed that their preference must be tempered to practice in their respective professions. "If you're painting, it's completely you. You have to realize who you're design the space for. It's not about you" (LA-R3, March 2008 interview). This sentiment is mirrored by another landscape architect: "The difference between the artist and the designer is the artist doesn't compromise ...they starve, but they don't compromise; designers compromise" (LA-R6, March 2008 interview).

Question fifteen is the concluding question of the personal strategies section. According to the data, the architects and landscape architects did not fully align with Scruton or Bourassa regarding personal strategies. Any dialectic relationship between Scruton and Bourassa regarding personal strategies is not mirrored in the two interview groups: landscape architects and architects.

5.3.4. Cognitive perception

According to Bourassa, visual and aural faculties are closely tied to the cognitive parts of the brain (Bourassa, p. 16). The sixteenth question is the only question in this category and it is: Do architecture and landscape architecture have to be thoughtfully considered to be

aesthetic? This question again addresses the emotional and intellectual nature of aesthetic experience. For Scruton, an experience is not aesthetic if it does not include an intellectual act. “In the case of architectural enjoyment some act of attention, some intellectual apprehension of the object, is a necessary part of the pleasure: the relation with thought is an internal one, and any change in the thought will automatically lead to a redescription of the pleasure” (Scruton, 1979, p. 73).

Bourassa subscribes to Dewey’s idea that emotion is the necessary component to an aesthetic experience. “Experiences which are complete and unified have aesthetic quality. This quality is ‘emotional’ rather than ‘intellectual’ or practical. Here Dewey might seem to have been reverting to a Kantian model of sorts; however, he is simply saying that aesthetic experience is self-fulfilling because it involves the direct experience of the qualities of things. Intellectual experience is by contrast indirect, and ‘practical’ is used here to refer to a concern with means rather than ends” (Bourassa, 1991, p. 38).

Most respondents interpreted this question as a design strategy question versus a perception strategy question. As a design strategy question, the respondents thought the question was whether or not the design process must be carefully executed to ensure the product had a positive aesthetic quality. As a perception strategy question, the question is whether or not an aesthetic experience requires an intellectual act for completion. Most respondents answered the question that yes, design must be thoughtfully considered to be aesthetic. That is due to interpreting the question as a design strategy question. There were only three ‘no(s)’ and only one of them elaborated.

“...if you’re in a space? No, I don’t think so at all. I think if goes back to, (does it feel right, do you feel comfortable, do you feel like the building is falling on top of you?) I don’t think you have to sit down and go, “wow, every one of those light fixtures line up and these proportions are perfect to the golden section, the arches meet at the spring line and all this stuff... I think it feels right or it doesn’t feel right. And I think everybody can experience that; at different levels of course” (LA-R3, March 2008 interview).

This response is the only ‘no’ with an explanation and it contradicts Scruton’s point of view.

The next section deals with the last section of dialectics between Scruton and Bourassa’s

theory. That is, sensory aesthetics is a point that Scruton and Bourassa are dialectically opposed.

5.3.5. *Sensory perception*

The seventeenth question, (Is the aesthetic experience of architecture and landscape architecture an immediate experience like tasting chocolate), deals with the immediacy of aesthetic experience. Scruton's aesthetic is dependent upon thought and therefore is not immediate. "Aesthetic pleasure is not immediate in the manner of the pleasures of the senses, but is dependent upon, and affected by processes of thought" (Scruton, 1979, p. 72). For Scruton, "there is no such thing as a pure, unmediated, sensuous pleasure in buildings" (Scruton, 1979, p. 72).

Bourassa does not address the whether or not aesthetic experience is immediate but John Dewey does and Dewey's theory will serve in Bourassa's stead.

Dewey "emphasize[s] something which is in fact an esthetic necessity: the immediacy of esthetic experience. It cannot be asserted too strongly that what is not immediate is not esthetic. The mistake lies in supposing that only certain *special* things-those attached just to eye, ear, etc.-can be qualitatively and immediately experienced" (Dewey, 1934, p. 119). Dewey also considers the esthetic experience of ideas. "It is quite true that certain things, namely ideas, exercise a mediating function. But only a twisted and aborted logic can hold that because something is mediated, it cannot, therefore, be immediately experienced. The reverse is the case. We cannot grasp any idea, any organ of mediation, we cannot possess it in its full force, until we have felt and sensed it, as much so as if it were an odor or color" (Dewey, 1934, p. 119).

Most respondents claim that both an immediate aesthetic experience and a deeper appreciation aesthetic experience that evolves over time are both possible. Two landscape architects, LA-R1 and LA-R6 mention the Kimball museum in Fort Worth as giving them and immediate aesthetic experience. Regarding an aesthetic experience that changes due to

thought, LA-R1 claims that he liked Phillip Johnson's Water Gardens in Fort Worth when it was first installed but has since rejected it after careful consideration.

One architect (A-R8), explains that aesthetic experience is not always necessarily immediate. She explains that it depends on "your state of mind as the observer/viewer. You may not get it the first time you see it; second or third... the right day that you're there, when the right smell is in the air or the sound is in the air, the light may go on" (A-R8, April 2008 interview). The answers to this question do not neatly align with either Scruton or Bourassa's point of view.

Regarding the final interview question, (What are the senses that are most important for aesthetic perception); the question targets one of the stronger dialectic relationships of Scruton and Bourassa; that of sensory aesthetics. Bourassa allows for sensory aesthetics while Scruton does not.

According to Scruton, "...not every 'sense' lends itself to aesthetic pleasure" (Scruton, 1979, p. 113). Scruton considers taste to be a *sense* that does not require an intellectual act to appreciate it. For Scruton, that is exclusively limited to what you see and what you hear. "...gustatory pleasure does not *demand* an intellectual act" (Scruton, p. 113). The intellectual act is, for Scruton, the measure by which experiences are judged aesthetic or not.

According to Scruton, vision and hearing are the only two senses that can be aesthetically judged.

"Vision and hearing, unlike taste and smell, may sometimes be forms of objective contemplation. In tasting and smelling I contemplate not the object but the experience derived from it. A further distinguishing feature might also be mentioned, which is that in tasting, both the object and the desire for it are steadily consumed. No such thing is true of aesthetic attention. I do not propose to study these features; were one to do so, however, the full complexity of the distinction between sensuous and aesthetic pleasure would become apparent. And it would also become apparent that aesthetic experience (as has often been noticed) is the prerogative of the eye and the ear" (Scruton, 1979, p. 114).

Although Scruton excludes taste, touch and smell from *sense* experiences that can be aesthetically judged, he does admit they impact other *sense experiences* that can be aesthetically judged. "...our visual experience is qualified by reference to the other senses"

(Scruton, 1979, p. 96). Bourassa does not limit aesthetic experience only to what can be seen or heard.

Bourassa makes a case for sensory aesthetics based in part of the work of Dewey and Urmson, “who both maintained correctly that aesthetics experience involves all of the senses, at least for the normally endowed person” (Bourassa, p. 23). For Bourassa, the “taste of a peach....may have symbolic content” which, “may be associated with the luxurious relaxation one experienced as a child during summer holidays” (Bourassa, p. 22). Bourassa goes on to claim that some of these pleasures are independent of meaning and associations. According to Bourassa, that is why “one must, therefore, allow for sensory experiences as a distinct type of aesthetic experience (Bourassa, p. 22).

Bourassa considers Kant’s hierarchy of senses which claims that vision and hearing are above taste, touch and smell. This point of view mirrors Scruton’s as explained above.

According to Bourassa,

“visual and aural faculties are closely tied to the cognitive parts of the brain, while the other senses have more direct ties to the more primitive parts of the brain that guide behavior on the basis of feelings rather than ideas. There is consequently a more direct connection between sensory impression and behavior in the case of the so-called lower senses. But this in no way negates the fact that experience is a complex amalgam of perceptions supplied by the different senses. It is unrealistic to single out vision and hearing and claim that those are the only two senses capable of aesthetic perception when, as a practical matter, perception engages all of the senses” (Bourassa, p. 23).

All respondents save on architect (A-R7), subscribe to Bourassa’s position on this subject. (A-R7), aligns with Scruton and lists the visual and aural as the two senses for aesthetic judgement.

Well, lets assume somebody has all their faculties, I’d say it would be sight because light is everything. I mean that’s how you perceive most things. How does light reflect from it, so; ...certainly depth perception. Why are we all pursuing high def. TV, right? (laughs). It increases the experience. ... Sound is important to me... I would put sound second (A-R7, March 2008 interview).

The other architects interviewed count all five senses as those that are most for aesthetic perception. Two architects, (A-R5 and A-R8) even added to the traditional 5 senses

by claiming a 6th sense which for (A-R5) is *haptic*, and for (A-R8) is *psychic-intuitive*. For (A-R5), *haptic* is “an empathetic response that is both visual and tactile kinesthetic” (A-R5, March 2008 interview).

The landscape architects claim the visual as the dominant sense but do not believe as Scruton does that the visual and aural are the only two *senses* that can be aesthetically judged. “Well, I think the five main senses. For me personally, I think it’s certainly sight, because that’s the first impression of the site... but I think sight, hearing, smell and touch are all extremely important” (LA-R3, March 2008 interview).

Regarding sensory aesthetics, only one architect, (A-R7), aligns with Roger Scruton while all the other respondents claim that all five senses are important for aesthetic perception.

By comparing the interview responses with the literature review, it is evident that practitioners do not align with either Scruton’s *Aesthetics of Architecture* or Bourassa’s *Aesthetics of Landscape*. The respondents reveal that aesthetic opinions are deeply personal but shaped by culture and education. Additionally, the respondents are split on whether or not aesthetic perception is inherent in all mankind.

5.4 Discussion and Implications for Landscape Architecture

It is important for landscape architects to have an understanding of the differences in aesthetics of architecture and landscape so they will better understand how architects ‘see’ the landscape. Architects are currently the third largest employer of landscape architects (2008 ASLA CEPH with Ted Flato). If architects see landscape and architecture differently, it could be that the difference between architects and landscape architects is greater than a difference in technical expertise. According to Bourassa (1991), aesthetics is partly the product of culture. If a landscape architect or architect (designer), works predominantly with another profession, the designer may adopt the aesthetic of the other profession, or *culture*.

Understanding aesthetics is another layer of knowledge, and better design could come from better understanding. If there is a difference between the aesthetics of landscape and architecture, they should not be understood the same way or treated the same way. According

to (LA-R4), architecture is a static medium. Buildings are built and then begin their slow decline, (Dean Dodge, Spring, 2004, UTA Landscape Architecture Banquet Address). According to (LA-R4), landscape architecture is a not static and is always becoming or *changing*. To see landscape as architecture and the repercussions of that valuation is a question for another thesis. However, this research, in part, attempts to lay the groundwork to further such a study.

Landscape architects and architects bring a different aesthetic perspective and technical expertise to the design of space. This is partly due to aesthetics as the aesthetic objects of landscape differs from the aesthetic objects of architecture. A caveat to this is urban design and planning which requires the designer to consider architecture and landscape simultaneously or in tandem as landscape.

Given the cultural transfer of aesthetics, it is imperative to differentiate the aesthetics of architecture and the aesthetics of landscape so that one does not unknowingly adopt the other. Otherwise, little is gained by collaboration. "...even supporters of landscape urbanism stress the importance of keeping the professions distinct in order to maintain separate domains of knowledge. Several architects interviewed for this study felt that landscape urbanism, as a design strategy, works best when "the knowledge of the separate professions is brought to the table" (interview, September, 2004)" (Beilharz, 2004, p. 131).

5.5 Future Research Needed

Because aesthetics is such a broad and complex subject, this research provides fewer answers than it produces questions that need to be asked and researched. Some questions for future research are outlined in the following list.

- If socially transmitted aesthetics are viewed negatively by architects; how do they consider the culture of architects?
- Are architects and landscape architects educated the "same way" as stated by (A-R8) her answer to the eighth interview question?

- According to the data, respondents say architects see architecture as sculpture and landscape architects see landscape as the space between buildings; if this is true, what is the impact of this to society?
- Do the egos of landscape architects and architects differ as (LA-R6) states in answer to the eighth question, and if so, how do they differ and what is the impact on design aesthetics?
- Christopher Alexander states in *Notes on the Synthesis of Form* that the purpose of design is form. This idea is mirrored in the interview responses of architects. What do landscape architects believe the purpose of design to be?
- If landscape architects and architects perceive design the same way except the focus or sequence of things noticed is opposite, what impact does that have on design?
- In response to question twelve, the architects claim *design principles* as the foundations of their personal aesthetic. The landscape architects cite other influences. How does the strong adherence to *design principles* impact the design of space?
- Is proportion something we intuit in design as stated by both landscape architects and architects in the interview?
- How do architects and landscape architects define aesthetics?
- How do architects and landscape architects define intuition?
- Is a designer's aesthetic dictated by the objects they design?

5.6 Summary

The analysis, conclusions and implications for future research in this study were qualitatively evaluated as objectively as the researcher was capable. This research addresses the differences between the aesthetics of Scruton and Bourassa and tests their aesthetic theories by examining the aesthetic ideas of educators and practitioners of landscape architecture and architecture. Scruton's architectural aesthetic, as defined in the *Aesthetics of Architecture* (1979), does not allow for sensory aesthetics and does not provide for the

possibility that natural objects can be objects of aesthetic interest and criticism. Bourassa's landscape aesthetic is largely a response to Scruton's book.

The findings are that landscape architects and architects do not wholly subscribe to either Bourassa or Scruton's tripartite aesthetic theories. For example, one landscape architect does not subscribe to *biological laws*, which is one of three parts of Bourassa's aesthetic of landscape and several architects do not limit aesthetics to the audible and visual senses as Scruton does. Another issue brought up by Scruton centers around the issue of natural objects. Scruton maintains that natural objects "belong to a fairly primitive level of aesthetic experience" (Scruton, 1979, p. 203). Natural objects do not fit within Scruton's aesthetic because it cannot be argued that, for example, an un-designed landscape can be seen as *right* or *wrong*, which is an important factor in Scruton's aesthetic. The architects that participated in this research gave no indication that they share Scruton's point of view on this matter.

Regarding *cultural rules*, the architects spoke of socially transmitted aesthetic preferences as a negative result of the media and advertising and yet several of those architects spoke of their education and work experience as shaping their personal aesthetic. The architects did not think of education and work experience as examples of socially transmitted aesthetic preferences. The landscape architects were more closely aligned with Bourassa who maintains that cultural rules are those shared aesthetic preferences among individuals within a culture. The architects in this study were more closely aligned with Scruton who maintained that aesthetic preferences result from personal aesthetic.

Regarding personal strategies, both Scruton and Bourassa address how personal preference impacts a person's aesthetic. Where they differ is that Scruton's theory completely denies a biological mode of aesthetics and discounts a cultural mode of aesthetics. For Bourassa, personal strategies are secondary to biological laws and cultural rules. The personal strategies interview questions include subjects such as intuition, the nature of aesthetic experience as emotional and / or intellectual, landscape architects and architect's perception of landscapes and buildings and aesthetic preferences of designers. For some of the landscape

architect and architect respondents, intuition is to know something immediately without having to pause and consider intellectually. For one architect / educator, intuition is profoundly mysterious and nothing is gained from research of the subject because it is impossible to separate intuition from other factors influencing aesthetic preferences. Regarding aesthetic experience as emotional, intellectual or both, all respondents claim that aesthetic experience is both. Bourassa's position is that aesthetic experience is not just a detached-intellectual experience as Scruton and Kant describe it. Bourassa's aesthetic experience is engaged and includes emotion. Some respondents give examples of both emotional and intellectual aesthetic experiences which puts them directly between Bourassa and Scruton on this issue. Some of the questions were not meant to be reconciled with Scruton and Bourassa such as question twelve which asks what ideas are the foundations of the respondents' personal aesthetics. This question is asked to achieve the first stated interview objective which is to discover any significant differences between the aesthetics of landscape and the aesthetics of architecture among the elite subjects. While the dialectic relationship between Bourassa's and Scruton's theory is clear, it is not a clear dialectic between the two interview groups: landscape architects and architects.

Regarding cognitive perception, there was only one interview question, the sixteenth, for this section. The question asks if architecture and landscape architecture have to be thoughtfully considered to be aesthetic. For Scruton, it does have to be thoughtfully considered and for Bourassa it does not. Most respondents claimed it does have to be thoughtfully considered but as stated previously in this chapter it is believed that most respondents did not understand the question as it was intended to be understood. The respondents answered as a design strategy question or from a designer's perspective when the question was intended to be understood as a perception strategy question or from a user's perspective.

The last section dealt with sensory aesthetics, which Scruton denies and Bourassa subscribes to. There were two questions in this section that consider the immediacy of aesthetic experience and the senses important for aesthetic perception. Regarding the

immediacy of aesthetic experience, both groups explained that aesthetic experience can be both immediate as Dewey would claim and not immediate such as the product of prolonged experience or the product of deeper appreciation and thought as Scruton would claim. Regarding senses important for aesthetic perception, most respondents answered that all five senses are important for aesthetic perception. Only one architect aligned with Scruton by limiting aesthetic perception to what can be heard and seen.

Regarding areas of future research, this study provides far more questions than answers. The interview questions were based on the opposing views of Bourassa and Scruton. However, some respondents did not align with either Bourassa or Scruton and raised issues not addressed by Bourassa and Scruton. An example of this is the eighteenth question which asks which senses are most important for aesthetic perception. Scruton limits this to what can be seen and heard. Bourassa includes all five senses. Several respondents added a sixth sense such as A-R5 who mentioned *haptic* and A-R8 mentioned a *psychic-intuitive* sense. Bourassa and Scruton do not address a sixth sense. Another issue raised by both a landscape architect and an architect during the interview is the effect of cost on personal preference. These issues and many more like them are not addressed here and are worthwhile subjects to continue this line of enquiry.

APPENDIX A

INTERVIEW QUESTIONNAIRE

BIOLOGICAL LAWS

- Q1. Are there inborn aesthetic preferences that are common to all people?
- Q2. Should inborn aesthetic preferences inform the design of space?
- Q3. Environmental psychology is the science of how man perceives his environment. (cite definition) Does environmental psychology play a role in your understanding of how people perceive space?
- Q4. How do human physical needs impact the experience of space?

CULTURAL RULES

- Q5. Are aesthetic preferences transmitted socially?
Follow-up question if yes...
 - 1) What is an example?Follow-up question if no...
 - 2) If tastes are not shaped by culture, what shapes them?
- Q6. What role does culture play in your understanding of site context?

PERSONAL STRATEGIES

- Q7. What are some of the most important factors that contribute to the aesthetic preferences of designers?
- Q8. Do landscape architects and architects perceive landscapes the same?
- Q9. Do landscape architects and architects perceive buildings the same?
- Q10. How does the way landscape architects perceive design differ from the way architects perceive design?
- Q11. Is aesthetic experience emotional or intellectual or both?
- Q12. What ideas are the foundations of your personal aesthetic?
- Q13. What is intuition as it relates to the perception of design?
- Q14. What role does intuition play in your design process?
- Q15. What role does personal preference play in aesthetic judgment?

COGNITIVE

- Q16. Do architecture and landscape architecture have to be thoughtfully considered to be aesthetic?

SENSORY

- Q17. Is the aesthetic experience of architecture and landscape architecture an immediate experience like tasting chocolate?
- Q18. What are the senses that are most important for aesthetic perception?
Follow up- Are other senses important as well?

APPENDIX B

INTERVIEW SYNOPSES

Interview Synopses
(items with bullets are follow up questions)

RESPONDENT #1

BIOLOGICAL LAWS

Q1. Are there inborn aesthetic preferences that are common to all people?

I don't think so because of culture. Somebody in Baghdad's opinion of landscape and architecture is going to be a lot different than somebody from England.

I think it's cultural. -I mean when you said "all" you mean everybody in the world, right? ...China, Thailand, Vietnamese; Their opinion of landscape and architecture is a lot different. They like palm trees and stuff you know.

Cultural.

Good Question though.

Q2. How do human physical needs impact the experience of space?

That's a pretty tough question. Has anybody else stumbled on that question?

Set that one aside. That takes some mental power. These are a little bit harder than yes and no aren't they.

Q3. Environmental psychology is the science of how man perceives his environment. (cite definition) Does environmental psychology play a role in your understanding of how people perceive space?

I would say yes.

Q4. Should inborn aesthetic preferences inform the design of space?

...if their cultures have trained them that way. So if you were deserted on an island, and you had a mate, and yall had children, and it was like the Garden of Eden, and there were no dangers in that island. Would your child understand fear of being in an environment?

In your culture you may be thinking that you're gonna live on that island for the rest of your life, you may not have a reason to teach your child to be careful.

Now, "Hey, watch out for sharks. Watch out where you swimming. Don't swim over those holes because that's where the big fish lay. But again, I don't think it's a true statement.

3) You think it's taught.

I think it's a taught thing. I think it's a little of both. I mean you learn what you see. Just like I was out training some dogs this last weekend. It had four lab pups and a big pup, a big dog. And the labs, the little ones were doing exactly what the parents were doing. And you know the dog trainer's concept was "You know, those dogs are gonna teach those little ones a lot better than I ever could teach them." And this guy was an excellent trainer. And I thought that was pretty interesting. I've always thought that. But you know if you were like me, and I go out and buy a new lab pup and I didn't have a lab, that pup would have to learn from me instead of it's parents.

Anyway, it's philosophical. Your questions are very philosophical. There's not a right answer, it could go both ways. Maybe that's why you made them that way. Go ahead though.

CULTURAL RULES

Q5. Are aesthetic preferences transmitted socially?

Follow-up question if yes...

What is an example?

Follow-up question if no...

If tastes are not shaped by culture, what shapes them?

Yes. We've covered that.

Q6. What role does culture play in your understanding of site context?

I think culture plays the biggest role in that, you knoweverything that you do in your culture, like being in this office, this office is a lot different because of our culture in America, I mean than it would be if we were sitting in any other country probably in the world. I mean, hey, maybe there's guys that have duck prints and dead animals around.

PERSONAL STRATEGIES

Q7. What are some of the most important factors that contribute to the aesthetic preferences of designers?

Q8. Do landscape architects and architects perceive landscapes the same?

No, I mean there are some really good architects, but most of 'em suck. Their perception is so misguided. And you know where it comes from? The universities. Especially, UTA. I mean we were dealing with a young architect recently, and he was just teeing off on how you know they could do everything landscape architects do. And this guy was young. I mean they don't understand a grading plan, they understand how to sidewalk, they don't understand how people move through space. They don't understand squat. And they're not trained that way, so how could they possibly understand?

- **Some professors guide students to become professionals that do not call on consultants because they think they can do it all.**

They can't. You know we have a list of our top ten clients, and we have a list of our bottom 10 clients which would be 10 and working our way back to the top. And guess where architects are, they're at the bottom. I mean they have to really be cool for us to work with them. We do not want to work for architects.

Q9. Do landscape architects and architects perceive buildings the same?

Probably not, I mean I think architects definitely think that their buildings are awesome and everything is done for a reason. And I think landscape architects look at more the value of how it sits on the site. –how the circulation is around it, what the views are inside and outside, you know looking at it, what you see when you look outside these glass walls. I'm sure it's two totally different things. And believe me, there are some great architects and some I really enjoy working with. They are in the minority. They tried to talk me out of landscape architecture when I was over here [UTA]. I had a real good guy that was working for me that was from Wisconsin. I hired him away. I flew to Green Bay and interviewed him because he couldn't afford to fly down here for the interview. And then he came to work for me and then I got him into school over here with Pat Taylor. And then he was told by some people that you know, by the architecture group, trying to talk him out of it. It really upset him. And now he's like a star performer at JJR in Ann Arbor Michigan and I mean, I really miss the guy. Thanks! Thanks buddy! Yeah, you've got to watch them.

Q10. How does the way landscape architects perceive design differ from the way architects perceive design?

There's a couple other things about that too. You know I think architects do a lot of things really good. You know their understanding of the space inside the building walls is good. Really good! Their understanding of circulation related to a parking lot and how that lays out. They have a lot of responsibilities. They have a huge list of responsibilities, much more than landscape architects. But I think that, they do that real well where we really don't. But then I think there's site work and types of (trench_trip?_____) trees. Shade trees, ultimate growing. I mean landscape architects way over-plant everything. We do that because, we're forced to because the client wants it to look good right off the bat. It's almost like we could use less material, bigger material and get the same effect if we really thought about it. But every job we do is an education with our client. And every job an architect does is an education with every client. And a lot of clients enjoy that, they look at it as sport. Because most of the people that can afford to pay us have a lot of money.

So I think yes, that our perception is a lot different than theirs and their perception is a lot different than ours. Both have value to a project. I don't think they can do it without us, and we probably can't do it without them.

Q11. Is aesthetic experience emotional or intellectual or both?

Definitely both.

Q12. What ideas are the foundations of your personal aesthetic?

You know the foundation of mine are probably from travel, and being aware of what's around us, and being aware of what's around us.

You know who Bill Boswell is? So Bill was a professor back when I went to school, I had him for like a course. And he had been to Aspen that summer, one summer, like the year before this. And Louis Khan was still alive. And Louis Khan took the students, you know they do a design workshop up there. And he had taken the students in his little class on a walk through Aspen. And he stopped at a point and asked them what they saw. And they could not, they were looking around and said "well, I see a building over here and this over here" and he [Boswell] says "No. What do you see? Close your eyes and tell me what you see." And what he was trying to tell them is that what they see should be what they hear. So, if you ever look at Louis Khan's projects, he always tries to have the element of running water in them. ...Like the Salk institute. So what he was talking about was the Royal Fork River that goes through town, you can hear the trickle of water so it gives this effect on the architecture in your surrounding. So I've always thought about that too. That laid a real big foundation for me. The sound of water is very, very important, and it is a big foundation of aesthetics of any project. Any project that has water – I think you have a value in that too.

Of course I'm a naturalist too and I like the outdoors. I like wide open spaces, the prairies and the mountains and all that. That's a big... that's hard to recreate, but the things you can observe through that, you know, "why does that look good to me?" You know, that's a big foundation. And I've always been an outdoorsman.

Photography I think was also a good foundation of my aesthetics. You know if you take a lot of, if you do a lot of photography, which you should. You probably do. You know the difference in a good image and a bad image. I mean, not a bad image but an image that... what's an effective image? You know... you have to take a lot of images to get a good... to get one that sticks. And it's kinda fun you know... to lay it out. I mean, lay all these out... when I go on vacation for instance, I take a lot of pictures. And then I get them developed or get prints made off the digital deal. I lay them out on a table, and it's real easy to see what's good and bad when they're next to

each other. And when you look at one picture you know “well, I don’t know” but you start laying them out next to each other and you can see it real quick. “Ah, that’s a really good image!” You know? So I think that’s a big foundation too I mean I try to relate. Why do I like this picture? You know... what’s different about this picture than that one. So I think you can learn a lot from that.

Q13. What is intuition as it relates to the perception of design?

I think that intuition... um...I think if you know what you’re looking at. If you are intuitive about your perception... um.. it is going to relate to the design a lot. It can relate to the design. I think intuition is something that is almost... it takes a trained eye to be intuitive, I think. You have to know what and why you like what you’re looking at. But you also can like what you’re looking at without the intuition. So, I don’t think it’s imperative that you have to have intuition to be perceptive about good design. Or, it [the question] doesn’t really say ‘good’ design it just says design. You know you can look at something and go “That sucks!” Right? And not be an... and be a very crude person can do that. You don’t have to be educated, you don’t have to have any intuition at all to think that design is bad. Do you have to have intuition and education and background to think that design is good? No, I don’t think so. I don’t think intuition relates at all to perception of design. I think it can but I don’t think it has to, and I don’t think it needs to.

Q14. What role does intuition play in your design process?

We are very process oriented here, and you can’t build a company today and not be very process oriented, I think. Everybody here has other tasks to do and other duties within the firm other than just what their duty is. I mean production duty other than design duty or whatever... So... I would never hire somebody that wasn’t intuitive about what they did. But you really don’t know that necessarily until after you’ve worked with them for a while. So, I like intuition, I think it’s awesome, but I do think that you need to have a design process... needs to relate to: we need to do a site visit, we need to do a site analysis, we need to take images; ask the client what their program is... we need to take all that information and put it into some sort of preliminary concept. If that concept even... cause a lot of times the client doesn’t even know what they want. You know they tell you stuff but you... “eh, okay” but you don’t really tell them that, “you really don’t want that”. You know that they really don’t, and they wouldn’t like what you showed them anyway. So you don’t ever want to use... or give them something that’s not good. So intuition is important in the process I think in knowing that we know the process. So we’re intuitive, we know the process, we have to know the process to follow. Educating the client is not that important on the process, but it’s educating them on what we’re doing. I mean they don’t care. There’s a lot of clients I deal with, “they don’t care how we get to the finish line.” They just want us to get to the finish line. Like in your school, like in your work at school when you have a jury or a presentation, maybe you start over here with your site analysis and all that stuff, and then you get to your design just to prove to your professor that you work your ass off. You know? In private practice, the only thing that’s going to be on that wall is... the civil is going to be there the architect is going to be there, the owner is going to be there... maybe the marketing person and there going to be looking at the last drawing. You know that’s the only image you going to be allowed up there. You may have a few sketches with it, maybe a photo image you know ...this is what I want the fountain to look like... here’s our special paving detail... this is a retaining wall image ... something like that. So all that stuff you learn in school, I think that teaches you intuition, but it’s really not that important to the client, it’s important to the design process to get you to that finish line.

- **It's not the only thing that drives design.**

Right, well intuition I mean, you have to be intuitive, you have to know what you're doing and that's... knowing it gives you intuition. I guess if we were going to get the definition...

You know there are some really good designers that can go right to the end product and nail it. But how often do you think that's going to happen? I mean I've got guys in here trying to pull that crap on me. Well, I go, "Well, how'd you get to here?" and I get, "uh, well, uh, well I just think it will look good". That ain't good enough! Go back to the drawing boards! You know what I mean? So you've got to have some backup to your work or some reason and concept, have done some research and some studies and some analysis. That gives you the intuition of your design. But you're not going to be able to throw it [design solution] out there and make it stick 100% of the time.

Sometimes you get lucky. A lot of time people don't know what they're asking for or looking for so maybe it doesn't really matter. But I look at that as bad design. You've got to respond to your clients needs. At least give them that benefit of the doubt I mean that's why they're hiring a professional as opposed to a garden designer who doesn't know what language you're speaking.

Q15. What role does personal preference play in aesthetic judgment?

I think it plays a huge role. And I think personal preference is important to the client as well as the designer. A lot of times the reason you've gotten the job is because a client has seen your work. And they know about you, they've seen a presentation you've done, they've been in a room where you've made a presentation. So, boom, personal preference. "I like him because I've had personal experiences with him. And so his stuff is good-looking"

Big-role.

COGNITIVE

Q16. Do architecture and landscape architecture have to be thoughtfully considered to be aesthetic?

I would say yes, absolutely.

SENSORY

Q17. Is the aesthetic experience of architecture and landscape architecture an immediate experience like tasting chocolate?

Um, can. But I do think there's stuff that grows on you. And then I think... I assume that you're meaning aesthetics as being a good thing. You know... usually...

Okay, do you know where City Hall is?

Okay, on the south side which is this side of city hall they had this lady, I guess, with the parks department come in and do this sort of landscape stuff. And it looks like a.... it's a fruit basket of crap. You know she's got little fountains, and a little fountain grasses, and black river rock, some terribly laid stones, I mean really bad aesthetic. That can never grow on me. That's just bad! -Unprofessional, wrong building to try something like that. And you know, somebody's got to like it. You know so, the aesthetic experience has to be good for somebody, but it's not for me. It can never be good for me. But I have seen stuff that has grown on me. And I've had some go the other way where I liked it at first and then after I had some time to spend in the space and maybe understand it a little bit more maybe I don't like it. Like the Water Gardens in Fort Worth. Sucks! You know, Philip Johnson's worst piece of work. I mean it's just... terrible. It's just a huge waist of money. And the big thing was that when Amon Carter

gifted that to the city, you know he didn't gift them a foundation that would take care of its maintenance. And the water works itself cost a quarter of a million dollars a year to maintain...even back when he built it back in the 70's or 80's or whenever. So, I mean that's just bad, that just somebody's terrible architectural thumbprint on a pretty decent piece of property. You know, then those people die over there in that thing... You know, I mean it's just a problem. It's just a big problem, that project. It's just not my.... That's kind of an architectural and a landscape architectural experience. And I use to kind of like it. Right when it happened. And then I kind of have grown to really dislike it. Bad chocolate!

- **So instantly... the one at city hall...**

-Never gonna like it! But you know like the Kimball. It's so awesome... the new Ando there in Fort Worth. I've got pictures of that right here. I have another company and we did all the landscape work there.

- **The install?**

For SWA, ya. Do you think Ando had influence on that landscape design? I don't think he did. I don't think he cared.

- **You think he was doing this sculptural piece and then SWA came in and made it all work on the outside?**

I mean I know there was a board that had to look at both of their design elements. Probably, the board had to be shown power points of what the landscape would look like. You know, they built Sketch-up models and stuff like that. But, I think he's just oblivious to landscape. You know he's uneducated. He's a genius. He's one of your Frank Lloyd Wright types with structures. ...It's got some cool spaces in there even though it's so stark... it just really works. It's just a great project. And it didn't take me any time I mean I liked that building before it was even landscaped. And I like it with the landscape.

- **Did he [Ando] do the pond... the reflecting pond? I mean that's such a postcard...**

Oh, man! It's awesome isn't it! ...that glass going right down into the water. Yeah, he did.

Q18. **What are the senses that are most important for aesthetic perception?**

Follow up- Are other senses important as well?

Well, I think that noise is very important. And I think that... visual, you've got to have the visual. Although, like I said, I think that blind people probably enjoy something that we can't even understand. You know by what they smell, what they hear, what they feel... Their perception is probably, equally as important as the visual one. Then you've got people that are deaf you know, their perception is probably totally different for them to so...

So the aesthetic perception is just like Louis Khan, what do you hear, what do you see? He wasn't talking about what they were seeing, he was talking about what they were hearing.

- **Scruton says that you can only aesthetically critique what you see and what you hear, and nothing else enters into your sense of aesthetics.**

Sure, well that's wrong. He didn't know what the hell he was talking about.

RESPONDENT #2

Q1. **Are there inborn aesthetic preferences that are common to all people?**

I don't think so because I think every person has a different experience. You know, so much of what you consider aesthetic comes out of your environment and where you're from, your culture. You know, value system, they're all different. But I think, as an architect, I think too that if you consider that there are more principles than there are aesthetics, I think. I think the aesthetics may hopefully grow out of the principles. And I think one of the principles we're real interested in today is just simplicity. ...And clarity about things, and that's just starting with structure throughout the whole thinking process. So, and that kind-of defines and aesthetic. So anyway, I don't know if that's a good answer to your question or not but, there it is.

Q2. Should inborn aesthetic preferences inform the design of space?

Well, I think it just does intuitively. It's like DNA, there's a certain conditioning, environmental responses that just become part of you. I'm from west Texas and so I've always kind of had this....and the land out there influences you so much because it's such a big land. And there's such a silence and simplicity about that, that becomes really beautiful to you when you're growing up. And those are kind of the aesthetic conditionings of where your environment is, and I think everybody, in order to exist wherever they do, finds beauty in that environment that they can relate to. And that's what informs your experience and your preferences about choices.

Q3. Environmental psychology is the science of how man perceives his environment. (cite definition) Does environmental psychology play a role in your understanding of how people perceive space?

*Absolutely, I can't understand it. I don't really tell you what... I can't articulate that. But what we try to do though as we approach our thinking about projects is that we try to make our projects more human. And I don't know what exactly that means, but I do know that if you give a human more opportunities for a sensual kind of interaction like... really using your senses....not only seeing, we're dominated by the eye... it's just the dominant quality of everything, but we have a lot of other senses. And when you experience all those senses like you might, you know a lot of people say when they go to Colorado or really beautiful environments that they really feel more human when they're there. It's just such a more satisfying experience. Well, the reason it's that way is because all your senses are really working. And that's when you're fully human. That's why we were, kind-of, put on this place in a sense. But when you don't feel connected to stuff and all that, it's just because your senses are dulled down. So I think as architects, and as an aesthetic or whatever, we want to make people try to feel more human by using materials that are maybe rawer. You know?almost try to indulge your senses in some way, whether it be through sound or just... thermal, or a lot of difference [contrast?]. We just try to think about those things more. ...get them incorporated into the how you make things.
Sorry I talk so much.*

Q4. How do human physical needs impact the experience of space?

Well, I think the physical experience is really about, actually, your other senses at work. It may be not such a conscience effort. I think it's more about that. As a human being, you not only have this conscious gift of life, you know you have a life, and you can live every day but, I think there's another part of you that's totally unconscious that you don't ever understand, but still informs you how you think about stuff. And it's those things that are kind-of wonderful, because you don't understand stuff. But I think that's what... that kind of question to me. It's a... physical side. You know maybe things you don't sometimes really fully understand.

CULTURAL RULES

- Q5. Are aesthetic preferences transmitted socially?**
Follow-up question if yes...
What is an example?
Follow-up question if no...
If tastes are not shaped by culture, what shapes them?

I think tastes are, aesthetic preferences are transmitted socially, but I think today it's just a... all form of media... branding you know? I mean taste is created by, "oh, you have enough money now that you can afford Armani, or BMW, or this or that. So it's kind-of about that branding. Kind-of social, you know? And yet the real artists are people who don't buy into that. They try to trust their own instincts. You know, they're more bohemian. And quality in following the media hype that we're so saturated with. I don't know if that answers the question or not but that's how I...

...Yeah, because the media has such a power over people now. I mean it's just into everything. And the power to think individually, that's an artist anymore....someone who thinks on their own. "He's just an artist, because he doesn't listen to all the other crap". 'Cause that's really what an artist is, ultimately.

- Q6. What role does culture play in your understanding of site context?**
And when you say site context, are you talking about city context versus a rural context or..
- **I'm thinking regional**

Well, you know, I can give an example of that, kind-of. And I never really thought about it this way, and maybe it isn't even it but here-goes. We got a commission to do a ranch house in north-east Texas. It was like 150 acres. And, it was kind-of divided into four quadrants by these hedge rows, these trees that were planted probably back in the '30s or '40s, or something, on the property. And so the client and I were having kind of a little problem. We were trying to locate a barn and the house, and it wasn't so easy to do. And Kevin Sloan, who's a landscape architect friend of mine, and he came out and helped us realize the way we needed to organize our project house.; to separate house and separate barn was to organize them in context with the hedge-rows. Well, the hedge rows and the formation of that really is kind-of a cultural thing about why they divided it up for their particular use. Not so much farming, but pastures for horses and livestock at the time. But that informed the way we set our house, parallel to the hedge row, and it was like 100' away from it so it almost formed a new kind of space. And the barn was on the other side of the other hedge row forming another space and yet the barn and the house had another relationship. And so that was really fun. You know, because it was using kind of a, I don't want to say, a cultural understanding but just a valuing what, recognizing what had been done on the property before and using it to our benefit, so.

- **Random question, were the trees planted intentionally.**

Yes, they were. They were planted probably back in the '30s or '40s, you know, into different pastures. It might've been someone's different property at some point. It was very dominant in the landscape.

PERSONAL STRATEGIES

Q7. What are some of the most important factors that contribute to the aesthetic preferences of designers?

Obviously, what the context is, is an incredible factor, cultural, is an important factor. Also, what the capabilities are of the technology there available. Today, thinking about energy consumption really making sure you have a proper orientation and or not doing something ridiculous that you're going to have to throw a lot of extra air conditioning at just to make it usable. But just those kind of factors.

- **West Texas shaped your aesthetic?**

Yeah, it's pretty much a semi-arid kind of area. There are occasional, little cedar hills and things, but it's pretty flat-pretty open. So.

Q8. Do landscape architects and architects perceive landscapes the same?

Oh I think they're not even on the same page for the most part. Mostly, because I think most architects are just object driven and they just want to place their object in the landscape and then have the landscape people deal with it. You know?

When I was coming up in Texas Tech, we had really good urban design and planning courses. And one of the people we got to read about and think about was Ian McHarg in the Design by Nature. And that just really influenced the way you really wanted to approach everything. You really wanted to study the land, the geology, the solar, I mean everything, kind-of, about the site before you ever started to do anything. So you were really totally, holistically informed about it. But today it's like packaging. "Oh, you want a K-Mart there?" "Boom!" "Now, landscape architects, go deal with it". But you know, really the way we like to approach projects is that we really like to get a really good feeling, because I can't say understanding, you never understand a site. But, we want to get a feeling about the site. Sometimes we try to rationalize that feeling with perceptual ambitions or even scientific knowledge, but really it comes down to kind-of a feeling you have about an intuitive quality. And then you just try to exploit that quality that's kind-of present there. And then you kind-of approach things that way, rather than... you try to get such a good understanding of the site that your project, (and this is where principle informs aesthetic) and we want our projects to be such a stealth to that context. We want it to really be quiet and not make a big splash. We just really want it to have a kind-of silence about it. You know? So that's the principle. But it's informed by site, totally. What will make you sick at that point is when people say, "oh, well we decided not to do the house on that site, lets move it over to this site". Well, you can't do that.

- **They say, "well, the work is already done so let's..."**

Yeah! A totally different site is a totally different approach. You can't be a cookie cutter kind of guy then.

- **I hate to generalize architecture, but you say that's how it seems now?**

I think most firms are like that. They talk a good game, but ultimately they're just about pandering to those kinds of clients because they've got big payrolls to pay. You know? They just don't give a shit, they're just going to do, whatever they need to do to get the payroll done. So if that means kissing ass and saying 'yes' to shit they really don't want to do, well you know they're going to do it just to keep everybody happy. That's what it comes down to is keeping the client happy. (Laughs).

Q9. Do landscape architects and architects perceive buildings the same?

Oh, definitely not, I mean, I really have no conception of how landscape architects perceive buildings. But I will say that the better landscape architects that I know,

understand what we're doing. And I think we can have a dialog about what we both are....because, everybody comes to the table with a little different perception when you're beginning a project. And I think the best solutions easily come from a critical discussion or discussions about the project and you get to a point and, to tell you the truth, when you get to that point, you're not really sure who contributed what, it just is there. And that's the most important thing. It kind-of got to a place that seems to be really working with all the issues and problems and aspirations and everything. It just balances all that pretty nicely. And I'll tell you, today with the complexities of today's projects, you've got to have a really good team of people working together that really respect each other and really want to be inspired a bit. That's what we really don't have anymore. We don't have anymore inspiration about stuff like we used to have. We should be, with the energy crap, I mean there should be a lot of motivation there, but I'm sure there is a lot and... You know our innovation has really always come from these mom and pop shops or some guy in an old gas station, working on stuff just because he's motivated to do it. And today, there's just not as many people motivated about things....kind of like guys are just fat and happy.

Q10. How does the way landscape architects perceive design differ from the way architects perceive design?

You know, I don't really know. I think it's why it's okay for example, take Kevin Sloan can teach on the architecture side or landscape because it's really all kind-of composition to a certain degree. I think they should be on the same page. Except at a certain critical point, you know you're going to be involved in your expertise while the architects are going to be involved in their expertise, but they have to have a dialog together about the place. ...About the whole, holistic quality that's being formed.

Q11. Is aesthetic experience emotional or intellectual or both?

All. Because really when people experience those kinds of places that really are pretty incredible, all their senses are at work. It's not just visual, it's the feeling of the whole place. And that's when you know you've really hit a chord. –That it's really a good human experience 'cause really you don't really get any emotion out of anything anymore. It's just all kind of visual, McDonalds or whatever is just all visual. There's nothing emotional about any of that, but when you really do experience an emotional experience, which cannot be separated from a landscape experience, I mean it's about the totality of everything coming together. We're getting ready to, hopefully later in the spring along this wall (gestures outside) plant about twenty foot high bamboo all on the edge [of the space] which will make this kind of micro-environment. Well, that's just about an experience. Now being about a house and a garden all at once, rather than just thinking, "well, this is the box, and there's the garden. Well, let's cut a couple of windows so we can look out to it. You know what I mean? It just a different paradigm, I guess. You can't separate them, we have to work together, it's kind-of seamless...should be.

Q12. What ideas are the foundations of your personal aesthetic?

I think it's simplicity and having a more human experience.

Q13. What is intuition as it relates to the perception of design?

Intuition being instincts? I think intuition and instinct are kind-of the same thing. All your initial feelings, responses to a site, particular are just about instinct. It's just the first things that pop into your head. That's the instinct and the intuition about things. And yeah, it's all formed because of all your experiences before. Then also things you've learned to look at, see through, people you've worked with and people that have

been good teachers and taught you how to see things, because ultimately a life in the design world is really about learning. –learning what to see and what to value and how the project responds to the issues that are important to you. It's not really about making styles, it's just not about that.

Q14. What role does intuition play in your design process?

I think that's pretty defined.

Q15. What role does personal preference play in aesthetic judgment?

I think we've already talked about that too.

COGNITIVE

Q16. Do architecture and landscape architecture have to be thoughtfully considered to be aesthetic?

*Absolutely, and I think they have to work together to be an emotive experience, rather than just have *building* and there's the *garden*. (Well, okay. Gee...) But when there's a really good experience about just the whole thing, now that's and *experience*. That's a place where humans can even feel *good*, maybe even feel better for a moment. When it does engage not only your physical senses but your intellectual ones as well, that's when you really feel.... You know, I think in using the metaphor on Colorado, it's not as much an intellectual experience as it is a full immersion in senses. When there's an element of intellect involved with that emotion, that raw physical emotion, that's when you have a special thing. I think like the Kimball. It's just got a logic about it and an emotionalness about it that's just so totally human that you feel totally good in there. And that's when it's architecture as opposed to just a building.*

SENSORY

Q17. Is the aesthetic experience of architecture and landscape architecture an immediate experience like tasting chocolate?

Oh, absolutely, because it's about senses again. Not so much about seeing, it's just senses. And I think that's one thing probably that landscape architects have fallen into a trap as much, I don't want to say more than architects, well I can't say that because the people that always remind you about the sense of smell and stuff like blooms and different things are the landscape architects, and we [architects] forget about that, and we're informed about those kinds of things, and so that's a really important aspect that I think landscape architects need to devote is just to sound, water, smell, really opening up. Because ultimately, you're not really out there selecting, I mean, sometimes you might be picking exact physical structure of a tree, but you're not trying to design it, you're doing it for certain purposes and ultimately those are more human, kind-of, sensual responses, so. When architecture and the landscape work together, again, that's a nice experience.

Q18. What are the senses that are most important for aesthetic perception?

Follow up- Are other senses important as well?

Well, obviously in our world today, it's just visual. And that's the dominant... there's a phenomena about the dominance of the eye, and I can't remember what that exact term is,

- “Ocular-centrism”

Yeah, something like that but it's just the dominant...and the residual effect of that today is that it's dumbed down our other senses. You know, we're so bombarded with everything 'media', visual, that everything else has been dumbed down so until you have an experience that really challenges those senses and experiences, it's pretty much dullsville. But there are just so few of those experiences anymore. But when you do experience it's a good thing.

RESPONDENT #3

Q1. Are there inborn aesthetic preferences that are common to all people?

Wow, that's a question!

You know, I would say there. When you start looking at what people generally think of beauty and the whole, typical, golden proportions and stuff like that. You look at peoples faces, you know, top models faces, the eyes and all those proportions, you look at leaves, things that people find aesthetically pleasing, you know, trees and stuff like that so yeah, I would say there is. ...proportions go back to the human body, you know, the golden proportions, all those different things. So yeah, I would say yeah.

Q2. Should inborn aesthetic preferences inform the design of space?

...design of space. Yeah, I think it naturally does because I think that's kind of ...I don't think anybody tries to design something ugly. So if the aesthetic preferences are inborn, I think it does inform the design of space. I just can't imagine anybody designing something purposefully to be ugly. Except if... you're talking about the design of space here and not art. You know I think art goes into a completely different realm. Because I think people do try to be provocative in art, or something like that, but I think design of space; living quarters and things like that, I think that people usually try to create a space that's nice to be in and not uncomfortable.

Q3. Environmental psychology is the science of how man perceives his environment. (cite definition) Does environmental psychology play a role in your understanding of how people perceive space?

You know, I think all of us the first couple of years of design school, I think we learn a lot of things that, understanding how people perceive space, you know like protecting your back... being able to back up to a wall or sit where you're facing the activity as opposed to backing up to the activity. I think it does. Since then I haven't really studied environmental psychology, but I think it certainly affects it because again, going back to your innate understanding of how people live, and I think good designers understand that, or great designers really understand it. Do they study of psychology to do that or is it something that they've learned over the years of interacting with space, and they can portray that and understand it. I don't know very many people that go back and actually study psychology to understand space, but I think it's an innate ability to understand how you and other people live and work in a space. I think it does in a roundabout way. I think in school for the first couple of years in design class, you know, professors really pointed it out, and it opens your eyes. Then you start looking at it, then you just build off of that. So sure, I think it has to.

Q4. How do human physical needs impact the experience of space?

As simple of physical needs as being cool or warm? ...the shade, arranging the buildings, you know shade structures or plant material or whatever to provide shade in the summer... Is that the type of question?

- **Jay Appleton / project refuge theory.**

Yeah, when you have places where you can get off and watch the activity, and you're in a protected zone, maybe there's a big plaza with a lot of activity and there's alcoves that people can be engaged or not engaged I think like the stairs like at like the harbor in Baltimore would be a really good example. You can actually be in the space or viewing the space, or you could be one step farther back where you're viewing the people viewing the space, so. Yeah, I think the human needs completely impact the experience of space. Williams Square is I think another good example, or, another good example of a bad example. It doesn't give you that refuge. I mean it's a beautiful space, it is executed beautifully but people come, take photographs and leave. It's not a space that you linger in and spend time in. It's not like the inner harbor or some of these other great spaces just around the country, around the world really. I think that's a good example of a bad example of a space that doesn't work for the human physical needs. I mean, it certainly works from an aesthetic standpoint.

CULTURAL RULES

Q5. Are aesthetic preferences transmitted socially?

Yeah, I think so.

Follow-up question if yes...

What is an example?

Follow-up question if no...

If tastes are not shaped by culture, what shapes them?

You can see it from a social standpoint, you can see it from the way people dress to the music they listen to, to the cars they drive. I'm from a small town in east Texas, looking at the homes of certain socio-economic people, and I think it goes back to the 20's and 30's, but the homes are painted really bright colors. And I found out that was a sign or wealth because white paint was cheaper. And if you had a little bit more money you could afford color pigments in your paint. So the brighter the colors, the more expensive, the more money people had to spend, so it was social standing, and I think it's been passed on down through 70-80 years of time. Some of the houses were painted white with just a little bit of trim, like bright pinks and greens and stuff on the trim. Yeah, I think it has to be. It's just again, what you're raised with, and what you see. And so I think it certainly is.

Q6. What role does culture play in your understanding of site context?

Could you explain what you mean by culture? Is it culture that I grew up in? Or is it the culture of the United States?

- **Given the design of any site, how does the culture of...**

...That site and the surrounding of the site. Oh. You know, I think it all goes back to what is the culture playing off of. Like, some projects we do that have a significant local culture, we really try to play that up, and we try to... People are moving to a certain area because of the rural atmosphere. We try to play-up that rural atmosphere, even though we're creating another master-planned community, or whatever we're creating. But how do we execute the entry monumentation and the clubhouses and everything else, and we really try to play that up and really try to keep the culture of the positive that's out there and actually play it up and make it more important. Projects that we work downtown, we try to celebrate living in this urban atmosphere.

There's other projects where the culture is a negative. And we're trying to change what the existing culture is because it's perceived as a negative. The project in Austin, Easton is a really good example of that. It's in the east, most looked down on it, most of the growth has gone to west Austin, the more positive growth, and we're trying to bring people into east Austin. And so our project is to a scale enough that we're trying to

actually change the culture of that area as opposed to play up that culture because it's not really a culture that would be positive to build a 5000 acre master planned community around.

- **it's not something you want to celebrate**

Exactly, it's not something you want to celebrate. And what we're doing is looking past the culture to the 'farther back' culture, like maybe 2-3 generations ago and trying to celebrate that because there are some really positive things from that time. But from the recent 70's-80's-90's development that has happened is really not positive but the stuff from the older generations and earlier time is positive. And we really want to celebrate that, actually creating a community around that image and not the existing culture today.

PERSONAL STRATEGIES

Q7. What are some of the most important factors that contribute to the aesthetic preferences of designers?

Well, ours is being a landscape architect. And probably the single-most important thing is what the land, the land itself; especially, if it's a raw piece of property or a green-field type of development. What does the land, this sounds kind of corny, what does the land say to you? What is it trying to become? What is the essence that you want to retain in the land or design? I think that's the single most important thing. You know the clients goals and objectives of course are important. And how we can change them or mold them to fit because everything doesn't need to be a "Mediterranean Style". And ten years ago, everything doesn't need to be "Hill County Style" and so how can we create a positive project that works with the land, works with the clients goals and needs, then works with our goals and needs. 'Cause we are a service provider and, again, we're artists in a sense, but we're not... we don't have complete free reign. There's the market conditions, there's what the land's in, there's what the client demands are and things like that, and at the same time we're trying to make a beautiful space. –Budget constraints, everything else... We're not doing a painting that's completely ours, that we control everything on, so. I think the land formations, that's why we do analysis like we do, and we do them so in depth on the projects that are really successful. We get to analyze the land and understand it and then move forward from there.

Q8. Do landscape architects and architects perceive landscapes the same?

I would say no. And this is just based on my experience because as a landscape architect I think that we see... I think architects, on the whole, not the really good ones of course, but I think architects on a whole see buildings as a sculpture, and they might be floating in space. I think landscape architects, especially ones with a planning bent, or a more urban design bent to their profession, they start seeing the space between the buildings; and the buildings start becoming more of a mass and the spaces in between the buildings become more important and how you tie those together. And the really great architects and the really great landscape architects really blend those two elements together and make it whole. I think they certainly perceive it differently, and I think that's why they went into these two different fields.

Q9. Do landscape architects and architects perceive buildings the same?

Again, no and I think I stated that in the previous question is what I think. I think landscape architects, again, see the space outside the buildings and the architects see the buildings as objects, as sculptures and how they express what they're trying to express.

Q10. How does the way landscape architects perceive design differ from the way architects perceive design?

Yeah, I think I kind of touched on it. I might not be the best person to answer this because the amount of time I spent in architecture, so I kind-of have a different understanding than what I've seen some of the landscape architects. I'm not really a plant-type person 'cause a lot of my friends in school, they came into landscape architecture through working at nurseries; working at garden centers; working in the field or whatever or horticulture. And I came into landscape architecture after three years of being in the architecture program and spending a summer drawing window mullion details which... I decided that's not what I wanted to do. So, I'm probably not the best person to see that because a lot of times I see this kind-of co-mingling of the two, and it's not one way or the other.

- **I didn't know you came into landscape architecture from architecture, that's pretty cool.**

Yeah, after three years of architecture; why I didn't get both degrees? I look back and say I could've stayed another year and a half and got both degrees but, oh well.

Q11. Is aesthetic experience emotional or intellectual or both?

Both. Yeah, I think it's both. I think a person can perceive a space that's ordered or purposefully not ordered from an intellectual standpoint, and I think a deeper emotional standpoint with the popcorn smell at a fair, with the Ferris wheel or something like that is much more emotional. I think that it's both, and I think it has to be, the really great designs of course. I think you see a lot of good, thought out designs that are one way. And then you see projects or designs that have just happened over years that are completely emotional, and it just kind-of happens and nobody sat and actually designed this piece it just kind of happened over years, and it's just more of an emotional... it brings back some memories or something. So I think it's certainly both.

Q12. What ideas are the foundations of your personal aesthetic?

I've thought about this type of question before, and it's kind-of a hard question to answer. I look back on the projects I've worked on personally, there's not a single aesthetic that runs through them. I was really trying to work through what the land says, what the clients goals are, and what I feel like is the best merging of the two. So I don't have a personal aesthetic. Fifty years from now, they won't go, "Oh, that's a Bryan project". You be able to just pop them out. But I think, again, the underlying core is growing up on a farm/ranch. There's a certain beauty in how farmers think about things and ranchers think about things; of the organization, the simplicity of materials; making it.... I hate to say making do because what we do is not making do, it's going beyond making do but there's some farm and ranch the organizations of all the out-buildings and the way things function together, the way it flows together and just the way it all works with the materials because they all mainly came from the site. A lot of them built it by hand, and it's been very organic the way it's been grown up. I think that's the basis of everything I've done; trying to make sure it functions properly, it's beautiful, and it really doesn't matter what the detail and the final touches are, but it's just more about the way it functions and the flow between the pieces. There was a book, the Frank Lloyd Wright book about the organic homes, I read a long-long time ago, I've read it multiple times. It's a real moving book about, "it's not about design and this is what it is", this is the final product, that this product should grow and move and become something more than it is when it's first done. It should mature/age and become better with age. So it's organic type architecture, kind-of, philosophy. I'll bring you the book, I don't have it here. I think it's at home.

Q13. What is intuition as it relates to the perception of design?

You know, I think so much of design is really based in intuition, especially the early conceptual stuff. I think, you always hear, ...does it feel right? It's like that. You can't say this is right or wrong, it just feels right. I think intuition, especially at the very beginning and there's a whole part of design... you have to make it work, all the details need to be perfect, everything needs to come out at the end. But the very beginning when you're drawing the big bubbles, or you're drawing lines and you're thinking about it, I think it is nothing but intuition and experience. I think intuition and experience all go hand in hand. Till you start understanding. If you're talking about intuition going into someone else's space that's been built, I think it goes back to, again, what feels right. Like New Orleans, the old French Quarter, it just feels right, it feels cool... especially when it's clean. ...the proportions to everything else; and you go to strip centers in Irving or somewhere else, and it feels uncomfortable. And it just doesn't feel right, and I think it's all about intuition.

Q14. What role does intuition play in your design process?

I think I've answered that.

Q15. What role does personal preference play in aesthetic judgment?

You know, especially what we're doing at Jacobs Carter and Burgess, personal preference, I think you almost have to, not divorce yourself from it because, we're designing projects for, what I have to realize all the time... it used to be harder; now I'm older, it used to be easier, everybody doesn't want to live like I live. For seven years I lived in a loft downtown in an old flour mill. Well, there's a certain percentage of people that, from Frisco and McKinney and Southlake and Westlake and North Dallas and the rest of Dallas that wouldn't feel comfortable living in a concrete box. But that was my personal preference, and I really really liked the aesthetic. So, most of the projects we design are for more the people, call it the masses, or whatever you want to call it, I think we really have to understand where they're coming from and try to bring them along in smaller steps, maybe. I think if we can create beautiful spaces and a space that they're comfortable in, that subconsciously, they might realize that as they move forward, they might not need a big arch here with a stone 'foxhollow' or whatever it's called, Stonebrook Foxhollow type of thing. Maybe we can create space, or the pieces that we try to create are more, try to become more real; and again, if the aesthetic isn't something that I would choose for myself, that's fine as long as the space is quality, the materials are quality, and it's true to what we're trying to represent. If we want to create a 'Hill Country' community because the client want that, it needs to be truly a hill country type of environment; the overhangs and the materials used, it needs to be true to what it is. It doesn't need to be a fake façade stuck on a generic building, and that's really what I try to do because I realize that probably only one or two percent of the people have the same aesthetic vision that I have. That was harder before than it is now. It's one of those questions you don't think about, and then you start thinking about it and, again, it goes back, if you're painting; it's completely you. You have to realize who the space you're designing for. It's not about you.

COGNITIVE

Q16. Do architecture and landscape architecture have to be thoughtfully considered to be aesthetic?

I would say yes, it has to be thoughtfully considered. Does that mean it has to be designed by someone with AIA or ASLA behind their name? I'd say no to that. Does it

mean that it has to be drawn on boards or computers? I would say no, because I've been in too many spaces that, again, have been designed by lay people, or whatever we want to call them...people that are not professional; especially, gardens that maybe, again, have been designed over years, and they're just absolutely gorgeous and architecture also. You see it more on personal preferences, again it goes back to the farm or when people, and again it's not everyone because you see really bad examples too, but I don't think it has to be drawn by professionals on boards. I think, of course, that the bigger the project is, when you start getting away from someone's personal residence or their personal gardens, I think it gets more complicated, and I think it does need to be considered by a professional. You've seen artists, you've seen people that have that natural ability to design things. So, thoughtfully considered; yes. Does it have to be a professional, especially on the ...AIA or ASLA, I would say no, especially on the smaller scale things. I think it all becomes....does that make sense? You may have to come back after listening and ask me "what the hell were you talking about?"

- **When you see a space, or have an aesthetic experience, that intense focus that defines...**

Oh, if you're in a space... No, I don't think so at all. I think it goes back in, does it feel right? When you're in the space does it feel right, do you feel comfortable, do you have places to sit or do you have places to move, do you feel like the building is falling on top of you? Positive and negative, no I don't think you have to sit down and go, "wow, everyone of those light fixtures line up and these proportions are perfect to the golden section, the arches meet at the spring line and all this stuff... I think it feels right, or it doesn't feel right. And I think everybody can experience that; at different levels of course.

SENSORY

- Q17. **Is the aesthetic experience of architecture and landscape architecture an immediate experience like tasting chocolate?**

I would say it is immediate when you first experience a space, it's a wow type thing. Again, I think as you experience the space, and you start experiencing the details and the fine details, and it's longer than a taste of chocolate or a nice glass of wine. You know, I think you can keep experiencing it over and over, and the more you've become accustomed to it, the finer the details that you see, you know. I think it's a broader spectrum. I think there is a wow factor when you walk into something, it's Boom!; and the light's coming in..., But then it has that longer experience of light moving through the space, or the details of the grates; and the way the stone patterns come up together or the benches and how they're organized... So I think there's a whole, much longer experience on a really great project. So yes and no. I can answer your questions yes or no, yes and no.

- Q18. **What are the senses that are most important for aesthetic perception?
Follow up- Are other senses important as well?**

Well, I think the five main senses. For me personally, I think it's certainly sight, because that's the first impression of the site, you're talking about those five senses, right? Sight, you start organizing it, visually, you start organizing the space, looking at things before you even experience it any other way, sight. But, I think all the senses are extremely important. Again, like we talked earlier about the popcorn smell at the fair and the touch, what it feels like when you're walking through a space; brushing up against plant material and releasing fragrance in the air. It really is that full rounded great design. Hearing: having music play at a certain location, having a band set up, having water trickling through something, having a big giant fountain making a lot of

white noises. You know, each one of those things really create a different type of space, and I think all five of them... Taste, might be a little bit harder but, it's funny because in the springtime, especially a little bit more south of Dallas, or Natchez Mississippi, east Texas; when everything's in bloom, you can almost taste the flower. It leaves a sweet smell and the smell, it also has a kind-of taste to it. You know, taste is probably the least impactful, but when things are in bloom...if you go to the arboretum right now, it's almost a flavor to it. But I think sight, hearing, smell and touch are all extremely important for any type of design.

RESPONDENT #4

Q1. Are there inborn aesthetic preferences that are common to all people?

Wow, very broad. Sure, I think that there are some commonalities probably between individuals, and what they view as being aesthetically pleasing and also ugly. And it's all about the human being and their environment that they grew up in and their genes. I really think it's probably, a lot of that is related to the individual and that's what separates all of us basically. But I think there's some commonality that... the commonality is that we probably have similar attitudes, or we have an attitude of what we think is pleasing and beautiful and things we find just the opposite view. So that is the basis I guess for human aesthetics, I guess We do have an opinion, and we can have an opinion if we desire to. And I think a lot of it is subconsciously shaped by your environment, your genes, your culture where you... the difference between your shirt and my shirt. ...Why you picked that shirt and why I chose this one to put on. There is commonality in our thought processes is that we are both wearing shirts, and we're not running around "nekkid" Okay? I'm giving you some kind of a broad answer, so I do think that there are some inborn aesthetic...now preferences that are common to all people. And I think the preferences probably has to do with our exposure to our environment and to our education, and what we feel the people we are educated under, our mentors that began to say "this is pleasing, this is aesthetic"
The basis for me is I grew up in Louisiana in a small town. 12,000 people, and it's a farming community in a southwest Louisiana. Cajun country, although a name like Jackson doesn't fit in that category. But... It's the start of the East Texas pines. And from growing up in that kind of environment, very wooded, high rainfall just from the climate and the environment that I grew up in I love the woods, I love nature, I love... it's why I live where I am now within a LBJ loop in Dallas, Texas but along a creek that is wooded. It's as wooded as it can be. I don't even know how many trees, but we were talking about this last night with my wife. That's why we are here, I think, because we're both from that setting in Louisiana, that environmental area. And I would not choose to live in Phoenix, or you know that part of the Southwest or the West, Just because I grew up there [LA]. So that's part of genes, that's a part of heritage, that's a part of what you know, and what you personally believe is being the aesthetic positive and also negative. So that's what makes up you and that's why design approaches are individual and different. In a sense they're common, but they're not. And I like to believe that they're not. I think there are some commonalities in what we all feel is common between, and what we aspire to be an aesthetic solution. But there are some differences and that's good.

Q2. Should inborn aesthetic preferences inform the design of space?

Sure, definitely. And your value judgment of aesthetics also affects how you design process as a designer, as a landscape architect or an architect, whatever. And it's certainly translated into the design of space, in the shaping of it. And it's a subtle thing,

and I don't ever... when I design spaces, whether they're public or private spaces, I don't really think about those concrete dogmas that shape me in Louisiana, in the woods. I don't, you don't think about those sort of things. Those are part of your human characteristics. But sometimes when you reflect back on it, and you do all the time in the process. Or many times you'll do designs, and you'll get away from it, and you'll come back to it and try to look at it objectively. There's a lot of commonalities in what you do that's repeated. Because we all have our own processes in how we put things together.

-An example, I tend to think more about in shaping the land and space with grading as a landscape architect. It's the first thing I ask. ...about the existing topographic changes because I think that's the first place I look to start shaping space. I don't look at plant materials. I don't look at the program that is given to me by the client or their architect if he happens to be the prime. I always look at the land. And I don't know why but that's my process. And I think it's probably a manifestation of having lived in flat Dallas, Texas. I get excited by eighteen inches of change. And it's not living in mountainous regions of the country. So I look at it as a positive thing in shaping and creating, whereas if I had let's say grown up in Denver. I would look at it in a different way, and it might be a real challenge to get from A to B and to deal with it. But I view that in shaping the land as a very positive thing. And I think it's because of practicing 40 years in the Dallas, Texas area, so.... The beauty about the creative process is that it's constantly changing. But there are some commonalities along the way in, I guess, that makes me what I am versus you are (and I bet) people you're talking to. So I tend to look at that, I tend to look at space definition, the shaping of it, regardless of the project, through it's topography, it's grading, it's views and the focus. ...and then I... It's the first thing I think of, and I don't know why.

- **We both have processes even though we may come to different conclusions, we both have processes. We have that in common.**

We're both having processes, and in shaping and designing spaces I believe in collaboration. I believe strongly that it's not an individual idea. And that's the way I practice because the process of the end result of what we do creatively. If it's not built in my mind, it's not as strong and as good for society. I know there are academic reasons why we go through thought processes, and you're writing theses to define a point and to get a better understanding of the creative process of individuals. And all of that is valuable. I'm not saying that it isn't. But if we don't as a profession of landscape architecture creatively build environments for our use and creatively plan ahead to shape those and improve those environments. I think it's a waste. I'm immersed in building things you know, whether they're aesthetic or not depending on the viewpoint. That's just the way I look at things. I think that's probably... I do think that your inborn aesthetic does affect your design of space. I think that if you don't grow up in a very natural environment, I happened to grow up in that kind of environment, you don't really understand it and how it works... the bayous of south Louisiana. You don't understand the forest floor, you don't understand what grows there and why, and it's that whole natural process. So, you really cannot reflect that in your work if you don't understand it. And I don't understand Phoenix, Arizona. Although I've worked in Phoenix, I've worked in Las Vegas, and I'm intrigued by other environments that you don't grow up in. And I know just enough to probably get in trouble. But I think there's something important about working in other, working internationally in other cultures because I think it expands your viewpoint of the impression of the creative process. And it expands your aesthetic. That's education... travel. That's all important in your aesthetic. And it's a subjective thing. It's not just... what you see is just sort of stored sometimes subconsciously. But you've got to, we as a profession, and when you go through school in the educative process that we've got now it's important that you see a

lot, and that you travel a lot. And those successful schools are the ones that are doing that, and they are exposing students to different environments and different aesthetics. And I think that is one of the strongest approaches for us in our profession as we become more uni-cultured, and we become more holistic and worldly about regionalism and the idea about preserving that idea of regional expression, expression and aesthetics. So there's dangers, but there's some wonderful things that can happen about that.

I'm skipping around.

Q3. Environmental psychology is the science of how man perceives his environment. (cite definition) Does environmental psychology play a role in your understanding of how people perceive space?

Good question. Hard question. Sure it does. How people perceive the environment that they're in is something that always is intriguing because it's not about money and how much you throw at it in the design. It's not about, really, the location. It has nothing to do with any of that but how people perceive it in the general public, embrace it as an aesthetic or not, is always important to all of us if you're serious about the profession, about the built environment. And it can be real rich thing, and it can be a detrimental thing to you too. ...depending on how people perceive it. And I've always thought it was rich to do bigger projects because you touch bigger, greater quantity of people. And that bigger was better. And that's not necessarily true. As I've evolved in the profession and worked, for me personally. It has nothing to do with size. It has nothing to do with budget. And you hear designers say, "Well, if I only had more money" and if I could import the hardwoods from South Africa, it would be just so rich. If I had anyone do a platinum project in LEED, it would light my fire. And none of that, in my mind, I've experienced is true. It's probably more about client reaction to what you do rather than the general public, and I can't really cite certain instances but it's just a one on one thing...that drives you what you do.

I'm skipping around here.

Q4. How do human physical needs impact the experience of space?

I think that, well obviously in the ADA requirements where we end up designing, we have to design that because it becomes law. It impacts how we do things and how we approach things, and all that is good. To touch those fifteen percent of our population that are not mobile or are impacted with some disability. So all of that is important. So as we broaden from seniors and grays to a greater count, it's even more important. So all of the physical needs will change. I think in the age of specialization of where we're going now, is that we will tend to start as a projection, we will tend to start isolating physical illnesses and designing gardens and spaces that relate to them... to touch them. And those probably will become a specialty. It's already that way now. An example is healing gardens. Overused word! Overused. We do a lot of healthcare here. And I get... it turns me off when architects throw them out as a buzzword,... that it's going to cure cancer. And you and I know it will never happen. So what do we mean with those holistic words? And we're going through some right now, and it's very interesting in that process because it's focused to grief; healing; and trying to turn it to being a positive thing. You know, your mental attitude about being in a wonderful space, aesthetic space, then being over here in a parking lot along side of a noisy street which might not be as pleasing. And studies have been done over the last couple of decades about which one is better and that's a no-brainer. But how do you incorporate those things, and we do those things inherently; we do it sub consciously, and that they tend to be more positive and a softer/greener kind of space. And that's what we're doing right now in our health-care work. And a lot of firms are doing that... doing the

same thing. And we don't... and we can't quantify and give it a LEED point or credit if we did it. But the physical needs of it will definitely show up. It's a positive thing and so I know it will affect them physically and mentally. And we just can't quantify that and we probably never will be, but we can do a better job, I think, in designing for the physical needs of people in our spaces. And one of the toughest things that I feel strongly about is you've got to do it artfully. And art is moving away from our profession right now, in my mind. And it's moving out of architecture. And we are... students are getting out of school, and they're starting and practicing. And they feel that they can learn their local codes, and they do a plan that meets the minimum standards of the local ordinance, which is basically the same in all regions because APA and planners trade out the codes.... That's why cities all look like the same. And that's a problem. It's also an attitude that if you meet the local code you must be a pretty good landscape architect. And you can't spell art.

If you provide three of the four LEED points, you must be an environmentalist. You must be a hell of a landscape architect because we now are legalizing that part of what we do, and it's required by cities. And "we definitely are going to get 10 LEED points", not "are we going to harvest the land and water, and do the right recycling and selection of materials". Yeah, we're kind of learning that, but we're doing it because there's a set of dogmas and rules we've got to follow and then "we must be a good landscape architect". So I worry about that. I worry about the profession becoming homogeneous. That it's worldly in a sense that we're one. On computers we can go to Tuscany, and we can pull any image we want to and put it in front of our clients and say, "we want this street to be Los Ramblas [Pedestrian Street], Barcelona. And this is the image we want. And they don't know how to spell Spain, you know? And that's an issue. I think there's something about understanding that street in Spain in Barcelona that is important about whether or not you try to repeat that. Or do you use the principles of why it's done... in another culture, in another century.... In the U.S.

So I worry about shopping centers and the places we shop look alike. And I've done twenty-two shopping centers in my career. I don't want to do another one. And they're all the same. They're all about the same piece of land, they have the same geometries, they're all tied to the same anchor stores. And when Neimans goes into a shopping center the others follow: Dillard's, they follow right behind. So here we go in the capitalistic way creating a shopping environment that hasn't changed in thirty years, forty years except for the food court. That's a 'new' idea that's twenty years old. But where I'm going... what I'm worried about is just patterns of how we plan and patterns because we code ourselves to death. And I worry about art. -Don't have an answer. I think it's a serious problem, and it will get worse before it gets better. I think the aesthetic will change. It will be different than it is now in probably 10 to fifteen, twenty years from now. And that's something to think about.

- **I saw Randall Arendt give a talk and he described subdivisions that broke all the codes and they were good but they had to fight tooth and nail to get them done.**

-Very true. Yes, new urbanism, see, that just rolls off everybody's mouth. People don't understand that. They don't know how hard it is to change certain laws to even get a 'Seaside'. Certainly, we don't want to copy that. But those basic principles that Duany did there are right up here in McKinney. You know? A project we're working on. Craig Ranch. But it's the same basic premise and the operative word in all this is not necessarily the character and duplicating of what has been successful when you need to know the parts of the world, but how do you 'why' understanding that to make sure that you're making sure that it is unique in Dallas, Texas? ... And not just because it worked way over there. That's the hard thing, and that's the trap. And that's why I'm saying that aesthetics is not just in the eyes of the designer, whether he's an architect

or whatever professional he is. It's the whole system. It's all about the developer who is writing the checks. And it's all about the city who won't give them the codes to do something different. It's all about the laws that we're handed every day to follow in local codes that don't make sense at all. But just because it's in there... everyone's Teflon, they can't change it. And when you question it, it's tough. –Like changing the laws around that stadium, you know. It's not about the design. It's not about... it's about what is law and how can you change that and make it better? But the laws won't allow it, see? You go through more bureaucracy to get it changed and to make it unique. So we're our biggest enemy and that's what I'm saying is the concept of aesthetics created by a Frank Lloyd Wright where it's all in one mind, and he fights like hell to get it done and maybe succeeds in building it assuming it's aesthetically pleasing. ...is generated by the collaborative process. It is everything that we have to deal with in order to do aesthetic things. And our time and energy day to day is not about necessarily creating aesthetics, the creative process designing it, but it's changing all the dogmas so that it can follow what the client wants... if the client is even interested in that. You've got to educate them. And so that's where I'm going with....it used to be this long [hand gesture], and we're spending less. There's less importance to the aesthetic. Money's always there. Faster is always better. We've got it on computers. We paste pictures. This sounds old, we do 85-90% on CAD here, and I'm the only one that draws, basically. But there's something about that process of putting down a line, you think about that line. You just don't pull it up and code it in. There's something about drawing that is lost. And I think there's some great things that happen with Autocad and computers and looking at alternatives and choices. It just blows my mind. But there's something about the basic human process of thinking about what you're drawing and creating. –Also helps in creativity and communicating those aesthetics. The computer lines... it's kind-of like drawing in ink, you can't change it, you can't erase it. And when you draw in pencil, it shouldn't be controlling what you want to do. So I think there's something inherent with the tools we use. –I'm skipping.

CULTURAL RULES

Q5. **Are aesthetic preferences transmitted socially?**

Follow-up question if yes...

- **What is an example?**

Follow-up question if no...

- **If tastes are not shaped by culture, what shapes them?**

Sure, oh definitely they are. And aesthetic preferences, my example of that is my wife is a florist. And she's a couple of years younger than I am but later on in her career in life, she found this, discovered this. So it's like a, wow! "I can't be happier doing this". –was a headhunter, worked for medical firms for fifteen years, taught school, sold real estate. None of that was, did anything for her. –raised a family, was an at-home mom. Kids are up and gone. And I don't know if her relation, probably some effect, cause this is all environmental, what I enjoy about landscape architecture rubbed off. But now what she's doing with the floral side of it, is rubbing off on me, just subconsciously. Things of what I do, and the aesthetics of putting together, she does mostly weddings, and I go and help her set up. So I'm learning more about flowers than I ever knew or wanted to know. You know what I mean? But it's all about, she thinks in color while I think in grading. And we'll evolve into doing the whole thing but, and so she started drawing for the first time because it was a simple way to kind-of, in her creative process, and where I'm going with that is that some of that... later on in your career, you can develop aesthetics over time. Or what you really enjoy as aesthetics. She always had an aesthetic I think, but never really could practice it. You know? And some

of that has rubbed off on me and some of that, I know, has rubbed off on her. So I know it's 'environmental', that it's what you see, and what you live and what you do affects how you create things.

Q6. What role does culture play in your understanding of site context?

It's a big role. Because that says, "is it appropriate for this culture?" So, I think that's a real hard one, and I suppose it's what makes our profession real exciting, that you've got to understand the culture to design for it. What do we do in our melting pot versus other cultures... other countries? And how do we formulate designed spaces that are enjoyed by all, and I'm sure there's some commonality in what is pleasing aesthetically, coming from different cultures. We did a lot of work in the middle-east in the seventies with Walter Dahlberg. We were a larger firm with up to 85 people. And we had an office in Riyadh, Saudi Arabia. We had that office there, everyone stateside was drawing plans in Saudi because that's where the money was. But no could build anything. That was because they wouldn't allow the plants to be imported into the country for health reasons. So we had a local nursery/grower sponsor us to do work, so we were actually drawing things that couldn't be built. That's a unique idea. And anyway, that was about four years in this. But the work that we did there obviously was such a strong difference in how we approach things... -Use of water. We hired four people from the University of Arizona... the had a department there. So we set up a separate company, if you will, to do work there. But we all got involved in it trying to design for Saudi cultures. -Very different. I mean little things, like; you never saw any woman's face in our drawings. They never drew that, they were always turned away. It would not be accepted. They are our client. They would not even look at the drawing, or what you had spent months on if that happened. There were things that were, understanding of that culture as to how they work, and how they accept and do. Because they wouldn't build it, they wouldn't accept it. There were just a lot of other things in that, during that period of time that told me a lot about what we design and do. If you did international work, the importance of not importing your culture on them, and to take theirs and use it. What they want is America, there. They want just the opposite of what you would think. They want, they think America's just grand, so they're wanting all these elaborate designs that they... They were educated here, as supposed to be, Saudis. That's what they want there. And we go over there and expect to use a lot of the stone and the stucco, the big glass trceries that allow wind through the structures. The things that were important there, wind was so important and how do you buffer some. Where do you put plants and where you don't, and you keep them out of the wadis? There's some basic principles but the point is that they want America, there. And we were asking the same questions, "oh this is great, what we can do different" And how do you relate and sell to them? -When that's why they don't want that. They want something which they think is a bigger and better aesthetic.

• **They didn't want to celebrate their own culture...**

Well, there's some basic premises that they wanted, and they would not ignore; religiously or whatever. But what 'rang their chimes' was everything they would see stateside.Wherever they went to school. These are very educated people but that just blows you away. We do that here. We want to do [hand gesture]. -That's why it isn't an individual creating something. It's a collaborative thing and we're in a collaborative situation, and I think you're right that landscape architects tend to be as strong of a profession as architects. I think architects have historically are in a better position, historically to management and run projects. They're better than landscape architects. And I think because to get a building you have to deal with MEPs and more, other different disciplines. And ours is less. ...depending on the project. I have found that architects are better organized. They're better ordered. Now bigger landscape

architectural firms may disagree. But I think that architects, because of the nature of the complexity of working as a design team to build this building and everything that goes in it. We don't have that many consultants under us to do the outside. We could, but generally as a rule of thumb right now, we don't. And as a result, we know that's probably a detriment to us being...leading projects as well. You'll get different opinions...

PERSONAL STRATEGIES

Q7. What are some of the most important factors that contribute to the aesthetic preferences of designers?

I think it's education, exposure. And I think that is one of the strongest ones. And I think environment, where you grew up. You always pull those preferences which you thought were your relationship to the family and to the organization and how that... how you grew up with that, and carry with you all your life. I think education would be the strongest one. And you're exposed to so much in a small amount of time. And the key is to keep up with that while you try to make a living and try to educate your family and your kids and do everything else you have to do.

- **There's a saying that you're not an architect or landscape architect until you're fifty.**

Yeah, I wouldn't go that far. I think that in a sense, you have gone through a process and understand it and the people better; and your judgment is better. You've fine tuned your skills. And that's both good and bad. Because usually as you get older you think that's the only way to skin a cat. That's the down-side. And if you don't stay open and fresh and receptive to change, you die. And that's so important, I don't care how old you are. And I think most designers relish change. They like it. If you tell me it's black I'll say "well why isn't it white, why isn't it part of gray? Why... can't we do this?" That's just the nature of the beast.

Anyway, education I think is....

Q8. Do landscape architects and architects perceive landscapes the same?

-Probably not, as a general rule of thumb. But I know architects that are better landscape architects than my [hand gesture], and they're not even trained. But they are highly skilled in,... with good aesthetics. And just 'cause there's a five year degree or seven year degree means nothing. It's a driver's license. I've had kids come in here and say.... I say, "what is your goal and objective, what are you planning to do?" [reply] "Well, my goal is to be a landscape architect, to be registered." I say that's just like a driver's license. I want you to think bigger than that. But I do think there are all degrees of skills in both. And I do think that in a general way, they do perceive it differently. I think that we as a landscape architectural profession have a stronger, a softer idea dealing with shaping nature than they do. And ours is... it's kinetic, and it changes; it's seasonal. And an architect is stagnant, static. It doesn't mean they don't appreciate it as much, but that's both the good and the bad about what we do as a designer. Because I've seen projects that I've done thirty years ago, and they haven't been maintained. They were aesthetic. They were a 5-6 year project which I generally design them to. So they peak at that time. They're not a 20-30 year... If they're maintained right, then they'll still work fine. But if they're not maintained right then they get tired. So most gardens you'll find that they need to go back. They need to take out materials, they need to re-look at the... Most of our historic spaces, that's what we're going through as a profession. -Costs a lot more. And you've got so many different things that will change it. An architect does a building and that's it. It'll stand the test of time based on how it's formed and the materials. ...And if they're going to add-on to it

or not, but it is that. And we [landscape architects] do things, and we're hoping all of our aspirations, our hope that it will mature. Sometimes we're even shocked 'cause sometimes we go "Oh Shit! I never knew that about this space". You know? And you're surprised. And enlightened for the next one. Because nature will do that to you, it will turn a dog into a nice aesthetic. But we've [landscape architects] got to deal with that test of time. That's the sad thing about it too. Because we're all into 'new and improved'. And I'm skipping.

Q9. Do landscape architects and architects perceive buildings the same?

I like to think we do, I'm not sure. I'm not an architect, so I can't. I don't think they totally do. I think in terms of... just like I don't think they perceive the same things that we see, in our public spaces that we design. They're thinking of temperature, sun angles, comfort of space, proportion of space. Architects do a real good job about order, proportions related to the human body. I mean that's what they do. And we do also, but... because I believe in taking away the exterior wall. I believe in a close in and out kind of connection to inside and outside. It's the first thing I look for, too. But I don't think we truly understand a good space. I've tried it at my home. I've added on and I did my own drawings, and I basically took what was there as the fenestration for the walls and added them. And played architect and had it checked and did. And it's fine. I like what I did. But... my air conditioner doesn't cool as much as it should, see? My lighting, I would do it a little different. And I set every dog-gone light in this thing, see? But I'm not trained as an architect, so I don't think I can really perceive it the same as they do. And visa versa.

Q10. How does the way landscape architects perceive design differ from the way architects perceive design?

I think they perceive them almost from the same approach. I really don't think it's an either/or situation. I think. Assuming both are skilled and both are on an equal level... I guess.

Q11. Is aesthetic experience emotional or intellectual or both?

Both, yes. I don't think it's one or the other. You know if you use those two words... emotional tends to be more free and open and less restrictive. Intellectual I would view as more..., well no, I can't say that. I don't know how to answer that. I think, I would like to view it that emotional is truly is your aesthetic opinion about it... And where I'm going with that is that... we're going to Italy this summer, and we had been there in '83. And I went back through a journal I did, and I just carry a hard back and do all the drawings and sketches. So again, I really understood what I was drawing because I was drawing it. I really understood that object or that moment because I drew it. So I went back through this thing just to kind of get primed for leaving again. And there was a page, and I asked my wife to list... "give me the six/seven things you" memorable about what we did for the last 3 and a half weeks..., and I did the same, and they were all different. But, they were emotional things, I think. It had nothing to do with Champs Elysees and the Louve, and everything we experienced in Paris, the objects, whether it was a cathedral or street or whatever, but it was sitting on the bench, or sitting in this little café at Isola Bella in Northern Italy and this guy comes up and plays this damn song on the accordion. And I felt like I was in some Doris Day movie, you know, like, "what is all this shit?" And that was one of the things that I remember. And it had nothing to do with, intellectually, I was going to school on this trip too, but there were things that I definitely had to see, and I had to do all this, you know, do the standard stuff. But they were not listed, they were aesthetic. Emotional. It was the emotional side of that. And that's what you remember.

Q12. **What ideas are the foundations of your personal aesthetic?**

The ideas come from the site. We really preach that here as a practice. You've got to get to the site, you've got to understand what you're doing. And it's the envelope and frame about what you're designing. And you can't do that until you go to the site. And you photograph and you analyze it and do everything you were taught to do. There have been times when I have... never could get out there, and I've gotten photographs. And so the emotional part of that is gone. But I see it, and I made the correct decisions by photographs. But it was not being on the site. And there are things that you see there that could be, I call them site clues, that tend to create forms. ...images, colors, ...Why isn't this building the bark color? Well, if you hadn't seen the bark on the damn site, how do you know? How do you know that the stone is the stone you should be a part of what you're doing? ...You're not importing it from... Denver. So, a lot of those ideas are from the site. And I think that, what that says is how can artfully place those, manipulate those, don't manipulate those that are on this site to make it what it needs to be. And, that's kind of where I first start. Then when I don't have any other ideas, that's the most important, because that's the regional thought. And then when I run into form problems, it's what's pleasing to me, and I have to watch that aesthetic. Because I tend to... we do so much work here, we do so... very 'market'. So. There are things that I form in other projects that are back here [gestures to head], and I find them coming out on this paper. Not good! And I don't know why. And I will go back and do, and I don't think the creative process has to do with light bulbs, light rays coming through your window onto your paper. I think it comes from hard work, and it comes from a commitment to your aesthetic. But it, sometimes it's not there, and that's okay. Sometimes it flows. It comes in waves and I believe in the cycle process, and I think things that are, -done enough reading about that. I haven't thought about it or documented it enough to know what time of month is supposed to be better than others. But I do know that there is a difference. And a lot of this is the other complexities in your life that fog up the creativeness of what you do. And when you're freer, you're more creative. When you're playful and you... I think children tend to be more creative than adults. ...Because they're freer. They play, we don't play enough. So, that's another whole subject. But I think a lot of what you're, in trying to analyze, your good aesthetics and your poor aesthetics is that you've got to clear your mind. You've got to be free. You need to leave here. It's not... Sometimes you walk. You've got to get away. And that's why the site is good. See? Everybody's different in the creative process. But for me it's... I tend to be more creative... doodling on newspapers. I know the issue that's back here on my desk. But I can solve it mentally, and then I have to test it against the dogmas and the rules of the site and throw it out if it don't. The thoughts sometimes come after a good scotch, what can I say?

- **Darrell Morrison camps at the site overnight and comes back with great watercolors. I'd love to go out there and see him doing watercolors at night in the woods...**

Well, some of the best drawings that we've saved and framed at home are just that. Watercolors from our kids when they were 6 or 7 years old. Good stuff. What it does, it comes from confidence. But you're young and naïve and don't know. And that's okay then. And you tend to be real simplistic in what you draw so it's pure. It's just raw, good creative stuff. We're so jammed up with our technology with what we do that it, we're not as free as we need to be. That's where I am going with the art. I think it's dwindling. And it's kind of sad.

- **Well you said earlier that you think the pendulum is going to swing back the other way.**

Oh, it will! It will! I think some of the most creative things are going to come from, let's just say LEED. We're doing more projects here. I guess we've ended up with 7 or 8 of them going right now. But they're... It's going to test the firms and the individuals that are committed to creativity to make it better. ...and not just doing the same-old same-old. And it will come, we just have to learn the rules. And the designers are going to wonder, "well, how can we twist the rules, and still achieve?" That's what everyone is doing now. But now we're just trying to do the first one. And I think that's where the profession is going. And I think that's good, and it's the right thing. It's just I'm anxious for it to get creative, including ourselves.

Q13. What is intuition as it relates to the perception of design?

I don't understand that. Can you give an example?

- **(I give a horrible example by muttering something about the intellectual appreciation, and intuition is not that. I should have explained cognitive)**

What you mean is that if you go into a space, whether it's exterior or interior and your immediate reaction, you either like it, or you don't. We all are that way. And then we start going, "well why do I like this?" What is, is it the proportion? Is it the bright color here in the background? Is it, is the repetition of elements, is it the grand scale? ...Nicely proportioned. Is it cool? If the freaking temperature, I mean, there's no shade here! You begin to analyze it further...

Q14. What role does intuition play in your design process?

So many times in the design process you, because you do so many projects that are programmed the same way, it's the same square footage because they built one in Cincinnati, so they know that this hospital is going to be a million-two square feet and it will be (maybe) six levels and they've got it set down, and "we know that worked so this is what we want to do and we can only borrow, X, for it". So if you worked on that one in Cincinnati, you would intuitively know exactly how it is going to be set up. Because the public space is in that one, the cafeteria is down on the ground level, and it's more of a basement level, so we've got to open it up for good sunlight and views, exposure to the site if there is any site. And so there are some intuitive things that you know by background and by doing and understanding but that is not really what, that's only a basis for sort of making creative decisions. The real test is how do you do it differently. There are a lot of people the do a lot of the same market. Projects, I get bored with some of the same things. Some people do multi-family their entire career. That's all they do, and they will do... Most young architectural firms, they'll start and do retailing. Then maybe they'll expand and do a hotel and hospitality, and then they'll get a little bigger and do, expand out just because they're bored as hell. But those are all formula things programmed and the real test is how do you articulate this fake façade... creatively. You've done a hundred and fifty of them. And you know that this client demands that of you and that the program and the financial portfolio and the pro-forma is not going to change. So how do you do this one different from the other one? And that's what these guys in the creative process, you know particularly architects, address everyday. And they know intuitively what the solution is. It's the ones that want to really do it, have a fresh idea. I think it could be an over-bearing thing ...our homogeneous, worldly attitude about design. How all the spaces look alike, what happened to the region, what happened to making them different? And that's the important thing.

Q15. What role does personal preference play in aesthetic judgment?

It does. But it's not... it's less as time goes on. It will be diminished as time goes on because we're more collaborative. We're more specialized. And in a sense, that might be good. Because then we'll have experts in different areas as long as they don't keep

doing the same things over and over. But I always have preferences in the way I put together projects. And I tend to use as a material, more water in it. And I think a lot of it is a result of just being in hot North Texas. So it's a contrast. It's cooling.And I think it's just where I'm at and where I've learned to practice. But I see those things, so yes, personal preferences can have an effect on the entire process. It's just I think that it will be coming less and less as time goes on. Because there will be more players in those decisions. I think there already is. Doing one hospital, we have two developers, a user, board of directors, executive committee, and it just goes on and on. And we call them the gorilla, which one is gonna make the decision on the whole thing? Multi-headed clients.

COGNITIVE

Q16. Do architecture and landscape architecture have to be thoughtfully considered to be aesthetic?

Of course, sure. And hopefully they are thought of at the same time. [Bourassa and Scruton] There are others besides those; the artist, the sculptor, the interior, the structural engineer, they can be creative. Even the civil if they want to be. So it's the whole design team. -Definitely. And the important thing is that they are organized in the beginning with a blank sheet of paper. And that doesn't happen all the time. You'll get people brought in halfway through the process, and then you have to rethink, or should you rethink? "Oh, but it's a better idea." "Yeah, but we have to redo all our drawings, who's going to pay for that?" Well, why weren't they brought in early? "Well, we hadn't heard of them, and we were out on cocktails, and they are really an expert on this, fountains or whatever.... And that's why we want to bring them in. Well, but it doesn't fit. But they're the experts, see? So yes, they're all thoughtfully considered and the most aesthetic ones in my opinion where it's done collaboratively and openly and thoughtfully, and it's programmed right. That's something we haven't even talked about but. Programming is huge in understanding complex projects and getting participation and buy-in early. And it's true on public sector side when you're working for cities and municipalities, and you've got to focus them and their task force and get them to focus as to the right direction for the project. And a good programmer can make design and creativeness easy. A good programmer, because then there's no question about what the client wants. You've got the land and you know exactly how those two mesh. And it's a wonderful process. And more often than not, it's not done a lot. And it's done in different ways but...

It's done in different ways but in the seventies and eighties we did it with (.....) Claudette Rawlins in Houston. CRS, they're now changed, they've been bought out. But they did a lot of college/ university work where you're dealing with the presidents of the university and all the task force, the dean, the provost marshal, the top people in the university and how they wanted to grow, how they want to... think tank stuff. And that's driven by the architects in this case. They would put up goals and objectives. And how they wanted it to go and even concepts on how to achieve those. They're not drawing a plan one yet. Then they'll come back with a whole list on this side. Walt Disney does that in all of their designing of their theme parks. And how creative can you get there? They do similar things like that, but it might not be using cards, we called them snow-cards back in that time. But, everyone participates and writes on the card exactly what they feel. And there's no wrong answer, no wrong thought. And you take it and you put it up. And suddenly you've got a whole wall full of cards and thoughts and how do you throw those out? Well, these three cards say the same thing so you put them together and you... it's what you would do on computer now. But then it was done by hand.

And everyone writes what they feel like, dream! Complex projects like this, is a wonderful way to involve the client.

SENSORY

Q17. Is the aesthetic experience of architecture and landscape architecture an immediate experience like tasting chocolate?

Sometimes it can be yeah. When you experience gardens and spaces for the first time. And you might have studied them but, yeah. And then, there are others that we go back, just like we went through this weekend in Italy. And it was even better than when we went in '83. Just all of the slides and images and just remembering all those aesthetic things. So it's like eating chocolate again! Twice times two. I think people experience spaces like this for the first time. Many that you study and you finally see later on in your career. —oh, Portland... Halprins stuff, Lovejoy Fountain. Very small! Because the photographs don't convey the scale, sense of the place. And it was a very small space. And I had over the years, mentally thought this sucker was big. And what had happened after you analyze it is that the trees now are 40'-50' tall. And it put canopies over it, and it shrunk everything down. Whereas before it was very open when it was built. So that's the part of maturing that we have to deal with as landscape architects. The aging of what we do, and all of it's good, it's just different, and it's perceived differently. Cause I saw grandeur before in studying when I went out there, and it was just very intimate. And what I thought was this voluminous water, frothy, cascades of water were coming down, were very timid. So the point is, things change over time. And that generally they shrink as tree stock gets up and forms canopies and high-rises are built around them. And they aren't as grand as before. They're still wonderful, they're just perceived differently. And the aesthetic is different. Again, that's the difference in architecture and landscape architecture. This room is never going to change until this whole thing is torn down. It will, the furniture will be different, and it will be painted. But the space really outside changes, the smell changes, the light changes, because there weren't high-rises around to block the sun.

Q18. What are the senses that are most important for aesthetic perception?

Follow up- Are other senses important as well?

I guess the sight. And for us as opposed to architects, the smell, the odor, And then probably touch and feel. And a lot of that you don't... in the creative process, so many times, you don't think first. You think sight. And then if you get that, then you think, "well, if they're going to be in there for a long time, this needs to be seasonal, you need to have the smell. But that so many times is a minor thing with using certain plant materials. It's a byproduct it's not the product, it's a byproduct of the space. It gets that much better. You don't really, maybe some designers do.

• I'm thinking of your running water.

Oh, yeah. -Definitely. Halprin was great at that. One of the best spaces I ever thought he did was up in Fort Worth. It's the end of Heritage Park. And it's just a poor site for the whole thing. I don't mean... the views from the Trinity are absolutely wonderful. But it was probably built in the wrong time, but I think the way it was organized and done, and they let it go. It was one of the nicest spaces. And what they did was, he took, and pushed water walls back and did reverse water spills that formed these wall cavities that acted as amplifiers. So you walk along the edge of some of those spaces, and all of the sudden you hear the roar of the water when those fountains are on full time. And that's the way he did it. They're not just applied to walls, he dropped them back 3-4'. When that water comes down, the sound is just thrown out [at the passer-by] and it's a wonderful deal in the garden. And we'll do them here. In fact the healing

garden down here at Baylor downtown at the cancer center. They want it right out front right along (.....North?) street, so everyone can see it and use it. But then they want to mask out the automobile, the noise, and make it very pastoral. It's right in the middle of the heart of the whole urban space. And so we're using water to help mask the noise when you're in it. And that's important. So water is always used that way.

- **(I make a Paley Park reference.)**

And it's so simple isn't it. It's just a real simple space but effective. And some of the good thoughts... and how many Paley Parks have been done? And is that wrong? Is that the wrong aesthetic?

- **That's the only one I can think of but it's got to be copied everywhere I would think.**

Sure, it is. In most cities, and I don't have an answer, but is that wrong. Copied, meaning there not using the same materials, but they're doing a wall of water. And the same principle...

- **Renzo Piano said we're all vampires.**

I hope to get the chance to work with him.

RESPONDENT #5

- **I was thinking of when my wife and I went to the Museum of Modern Art. She couldn't appreciate, you know, more than half of what was there but we went over to the MET and she saw a Rembrandt and she could stare at every single one of them; but she couldn't get anything out of most of the stuff in the Museum of Modern Art.**

You know, and that's not to be judged, I mean. When I, I was in my late twenties, and in all magazines, Scientific American, and they often had articles, I don't know if they do any longer, articles on artists, right within the scientific American format. They featured the painter Mark Rothko. His work is characterized by these large floating squares. And when I saw that, I saw the reproductions in the magazine, I thought, "God, these are beautiful, these are wonderful". I tore the page out, and I stuck it up on the wall where I was working. My boss came through one day, and he asked, "what's this"? I said, "well, I saw it in blah blah blah, and I think these are just wonderful paintings". I mean they're large, they're like... there's Rothko Chapel in Houston which has just his work, but anyway, they're beautiful, sublime, quiet, floating, transcendent kinds of images, and you can look it up on the website and you can see them. And it was instantaneous, I mean, I saw these, anyway, my boss said, "they look like floating squares to me". So you know, (laughs) to me; there was a symbolic magic of the very sensuous wonderful experience. To him they were just colored squares. On the other hand, I can go and listen to music, and I might enjoy it, but I don't get really very much out of it. I don't think I hear, even when I was younger, I don't think I could hear the ranges of sound. So it's not that I don't enjoy music but my range of appreciation is not very great. And so would your wife,...'course, there's a representational aspect to the paintings. And unless you somehow bring or have cultivated or somehow have awareness of the more abstract, better said, non-representational; because for example, Rothko's floating planes and squares are not really abstractions. They're not abstractions of anything. They don't represent something behind them. They're just the phenomena of color, just like, you know, you look at a beautiful sunset, well you can say it's a sunset, but theirs no meaning behind it, unless you want to apply some sort of meaning, like well, it's a sunset, and so it means the sun is going down, or it's a certain color sky and it may mean it's going to rain tomorrow or whatever. But usually the aesthetic experience is just for the beauty of the color, and the pattern of the sky and so forth. That's the aesthetic experience. You can experience painting that way too. But

you know, my wife too, she can like something, but she has to go and see the title. You know? She has to see the title because the title gives some reference to maybe it's meaning. That meaning isn't in the title, the meaning is just there, in the color, and as this particular painting I'm talking about, the Rothko floating colors/planes. You could look at something that was more agitated with more intense colors and shard angles and you might respond to that favorably because of it's energy and it's dynamic like neon lights that flicker and flash. But using the neon lights, (laughs), I'm going off on a binge here, but you could see, you could be in an urban area where there's a lot of neon lights, going to signs or blinking, and then you could close your eyes and someone could say, "what was that experience like?" And you could say, "well, it was vibrant, and it was this and that". Well, "what were the names on the signs?" "well, I don't know the names of the signs". So you had an appreciating and a response to the vivid colors and the flashing of the patterns, but the content of what the name represents, that's another level/order of information. So, so-called paintings which are so-called abstract are not abstractions of anything. They're just the experience of form and color and line for their own rhythm and beauty. That's all there is to it. Just like a sunset or you look into someone's eyes, they have beautiful eyes. Their eyes don't mean something beyond just the phenomena of the color of the eyes.

- **I think Kant describes it as disinterested, you're interested in that object for the sake of experiencing beauty. I'm probably getting that all wrong.**

Well, no that's fine,

- **That's what it made me think of.**

And I think all that comes before we start to think about it. That's not to say, or maybe you could say it this way, sometimes we can't see, because we start thinking about it. We can't find a category for it. So there's a defense, like, "I can't intellectualize what that is, so I don't know what it is, I can't appreciate it". It's like looking at a chain-link fence. To some people, they can't get by the fact that it's a chain-link fence and chain-link fences go around warehouses. But chain-link fence can be, I mean it's a beautiful repetitive pattern, there's some in black, you can get some in different colors, and... see, get me started, and I don't know where to stop... Let me see, I can show you, I have a book here. Well, there's an artist named Robert Irwin.

- **Oh, yeah.**

You know Robert Irwin?

- **Actually, I'm thinking of the man that did the Jetty and that's not Robert Irwin... That's Robert Smithson.**

Anyway, he did something at the University of California at San Diego where, in a grove of eucalyptus trees, and evidently at certain times of the year if I've got this right, eucalyptus trees have a purple flower. And he put chain-link, not at ground level but the poles were maybe ten-feet high and the chain-link was just the top half. But the chain-link was coated with a purple vinyl. So, you could see this chain link disappear because it became mixed with the purple flowers and then would reappear. So there was an optical illusion, and it was beautiful. You can look it up and see it. So it's a nice way of interrelating a very ordinary material and bringing some of the aesthetic qualities out of it.

- **There's a photographer in Dallas, you know, on Flickr and he's got this huge list of things. And he likes to take pictures of elements, and the way he isolates the detail in the photo, you can really appreciate... you can look at it aesthetically, something that is not typically thought of aesthetically. ...I-beams, rusty old I-beams look great against the sky.**

F-L-I-C-K-R? You're the second person that's mentioned that to me today, that's why...

Q18. **What are the senses that are most important for aesthetic perception?**

Follow up- Are other senses important as well?

Well, all senses are important but in our culture the visual is the most important and the other most important what I'll generally call the tactile or the haptic. Do you know the word, haptic?

- **I've had to look it up before but cannot remember the definition right now.**

Haptic is like, you... look here. You see this chair? It's got a hole in it. 'Cause I had an operation on my leg, and I had to rest my foot and my heel ran right through the seat. You can sense what that would feel like to sit in it. Okay; without sitting in it, you can sense what that's like. That's haptic.

So it has to do with vision, it has to do with touch, it has to do with the body sense. When you're in a small space, you have a bodily sense of a small space. When you walk through a narrow passage, your body tells you... that's haptic. It's an empathetic response that is both visual, tactile kinesthetic.

- **...so that's not intuition, that's haptic.**

Haptic would be the experience and the experience of intuition.

- **okay.**

Intuition is a different word. I guess you could say that if you... when you say "I" you say "I am an I". When you just say I, you're intuiting that from 'my'. Well someone could say, "you're a physical body 'cause you can touch". I'm saying you could touch yourself so you know you're an 'I'. You see yourself in the mirror, I use that example. But before all those various ways to think ourselves, the sense of being a being person. It's hard to get to. It's kind-of an intuition. It is an intuition. So I would think the sense of being aware of what it would be like to sit in that chair is also an aspect of intuition, when you sense yourself as an 'I' you sense yourself as a being, you can also sense yourself as a being that would experience that chair. I'm sure any kind of philosopher would present any number of arguments to me but the idea is not unique to me, it's come out of people I'm interested in reading.

- **I was about to say, aren't there philosophers out there that devote their lives to this very question.**

It depends on how you ask the question and out of what way of thinking about things, how you address things is how you... one starts to interpret the word, intuition. But if I would say, I'm not reducible to mechanics, I'm not reducible to just flesh, on the other hand, I'm not just a pure idea, or I'm not just genetics, or I'm not just experience. There is something to account for the uniqueness of every human being, every character. It becomes very difficult because strong arguments probably could be made from the materialist point of view that everything is in the genes. Powerful arguments could be made on the other end by environmentally –take culture and experience as the driving factor in what makes a human being, but still the core of that,... it's wrapped around the core of the uniqueness unique character. (Laughs) and here's one other thing to add to this as an analogy. Think of a set of wheels connected to an axle. If this one doesn't make sense I'll give you another one. And the wheels are fixed to the axle and the wheels roll so the axle moves. Where is the center point, where is the still point of the center of the axle? You can't imagine it. There's no still point.

- **Yeah, it's attached to...**

The same with the axis of the planet, of the Earth. I mean there is the axis, and it rotates right? It changes the season. Where is the center of that axis? That's really a mystery because when it comes to size or distance, you could say, "well, it's a millimeter", well why isn't it a half a millimeter? Or why isn't it a quarter of a millimeter? I mean where is the center. And that to me is like intuition. You can't look back at it because you are it. You can only see how it's manifested. But you can't... because what looks back at trying to see intuition is intuition itself.

- **I'm thinking the alpha and omega [holding a wedding band for illustration], where's the beginning and where's the end?**

Uh huh, it's not linear so when Christ says I'm the alpha and omega, that's outside of time. It's an image but it's not reducible to linear reason. It's outside of time, to put it in...and yet, outside of time is not just an opposite of time, it's not another time outside of time. It doesn't have anything to do with time. It's like the center of the axis, you can't determine it. It's like the present moment. Where's the present moment? Well, it just passed. No, that's all imagined in terms of a linear sequence; past, present, future. But you could never get a hold of the present because it's already passed. So where is this present? It's not in that (past, present, future), because that present moment could be an ever smaller moment. But yet we intuit that there's a present. That's like intuition, and that's outside of time. And you can't grasp it intellectually, but you can entertain it as an image which for me is like awe inspiring because it's something profoundly mysterious. And it suggests to me that the recognition of that is something that's outside of time. Okay, not outside of spatially, you know time and space. It's not thinkable. It simply is. That one can say the present, but when it's analyzed and thought about you can't get a hold of it. -Same with the center of the axis.

- **Not that people haven't tried.**
Oh yeah, and they'll continue to try.
- **Well that was all my questions and I do appreciate it.**
Okay.

RESPONDENT #6

- **(Preamble)**
Lewis Mumford's quote made me wonder, do we see the way architects see? I'm sure we can but...

No, I'm not sure we can as landscape architects, our whole bent is different. Our whole approach to... the buildings are just one part of the landscape. I think most landscape architects believe the building is a means to an end. It is the shelter within the site environs. Within the site environs, the circulation, the vehicular circulation-pedestrian circulation - pedestrian use – the eastern view of this building or this park-like setting – the building happens to be, whether it's four story or two-story or underground or a hundred-stories.... That's just part of a setting. That architecture...quite frankly, architecture is whatever skin they put on the program. They [architects] don't really have as many choices as landscape architects do. Landscape architects deal with, number one, with a changing, a seasonal changing, a daily changing, a weather changing issue. So there are a... certain elements/components that we can utilize in New York, and a different set of components that we can use in Pennsylvania, or California... so, all those geographic areas...then macroclimate then microclimate and then the program. Those are all the important aspects of the landscape... of the site environs. And the building is just part of that like a water feature or a building. It is something to be worked with and around. And many times we have the ability to help place them, or turn, or raise them in order to make the landscape a better setting... a better aesthetic base... a total environment.

Q1. Are there inborn aesthetic preferences that are common to all people?

Is that a yes or no answer?

- **Yes**
Then yes.

Q2. Should inborn aesthetic preferences inform the design of space?

Yes

- Q3. **Environmental psychology is the science of how man perceives his environment. (cite definition) Does environmental psychology play a role in your understanding of how people perceive space?**

Definitely

- Q4. **How do human physical needs impact the experience of space?**

Gosh, that would depend on.... I mean... obvious the answer is they do. But how they do.... How they do it is by developing a microclimate or relating to the visual and physical senses. Then you're going create a totally different image or the landscape architect can create a totally different image depending on where within the environment or space you are.

CULTURAL RULES

- Q5. **Are aesthetic preferences transmitted socially?**

Follow-up question if yes...

What is an example?

Follow-up question if no...

If tastes are not shaped by culture, what shapes them?

That's a maybe... an example...

Why I say maybe is because social is a stratification. And it's ethnic. So it's kind-of a vertical and horizontal stratification. So the word "social" is hardly definable when it relates to what we are trying to accomplish within a site as a landscape architect or an architect. An example of the social would be the Dallas Arts District. That is a societal, social development that is going to impact all of the social aspects and society aspects of Dallas, but it's created and it's there to really service one kind of a social level. Whereas the Barrio is (a) ethnic-social impact, and they have developed their plazas and their relationships that the city of Dallas has, for that ethnic-society and or ethnic-social environment. So as the horizontal and the vertical kind of [hand gesture]. Each project I think the landscape architect has a lot more fun, I think, than the architects because each project operates somewhere within that matrix. And then the climate affects you and then...you know, the buildings affect you or the geographical location within the country, or the world affects you. We've done projects all over the world. We've done work and I've done work in Saudi Arabia... totally different world. But we tried to bring a lot of our social impact into their world. That may be what they're fighting with the most.

- Q6. **What role does culture play in your understanding of site context?**

Well, we've covered that a lot. Culture definitely impacts what we do and how we do it. It depends on the practice. Our practice deals, we are high-end residential. So, our culture and generally the white-Caucasian culture in the high society of that culture impacts what we do and how we do it. Because, if different culture and different ethnicity, we would probably not be importing marble fountains from Italy and terra cotta from southern France. But we do. That's how we practice. But we're very unique in what we do. Most Landscape Architects, design only. We're design build. So the design only has to deal more, just from the economic standpoint, more with the commercial, institutional, etc. clientele because that's where the fees are that pay for design only. In design-build we really have the opportunity to design what we and the client need and want to do and then install it. And we make as much money off of

installation/construction so it helps support quality design. That's, we practice in a social structure.

Q7. What are some of the most important factors that contribute to the aesthetic preferences of designers?

Well, unfortunately money has a lot to do with some of it. (chuckle) But you're looking for a deeper contributor to preference aesthetic factors...

Well, training definitely...your background, your training, your understanding of yourself and then the understanding of the site and the client. Those are probably going to affect generally the aesthetics. And we, our firm, again is fortunate to be able to have almost no restraints in the practice that we have and the clientele that we have so that our aesthetics are guided primarily by...we have three design studios, by the design lead in that design studio and their preferences which are pretty similar because we've tried to mesh them to be similar but on purpose different.

Q8. Do landscape architects and architects perceive landscapes the same?

Obviously no, the egos are very different.

Q9. Do landscape architects and architects perceive buildings the same?

..Probably more so, yeah, I think the architects have always been more dominant in the practice of design for sites. And I think landscape architects have generally been indoctrinated. But very few landscape architects are going to have the depth of knowledge and the technical knowledge to be very good critics of the buildings. Now, the egos of the architects they think they can be critics of anything.

Q10. How does the way landscape architects perceive design differ from the way architects perceive design?

Well, the priority on the landscape architect is how the people utilize the total. Now the architect is concerned with three things... four things; how an airplane sees it, how someone in an automobile sees it, how the person sees it as they're entering the building, and then how the user appreciates it. The landscape architect cares very little about most of those. They are more concerned with... if you're driving by a project, what is the total image... Not just the building. And how you enjoy and perceive the environment once you're within the exterior spaces and when you're in the building looking out into your environment.

Q11. Is aesthetic experience emotional or intellectual or both?

Well, more than just those but yes... Well, emotional means you're either happy or sad or somewhere in between, generally. I don't know that emotional carries the spirit of gut wrenching or whatever that other...

I think there's more to it. I think there's epiphanies and there's excitement which is emotional, but it's not in the character of what I think that emotional means. I think emotional... just, pure enjoyment of being in a space, just the passivity of being somewhere that you're enjoying and being away from the world. It's not an emotion necessarily it's just an enjoyment. [like Kant's detached aesthetic].

The same thing I think with intellectual. There's intelligent evaluation and then there's intellectual evaluation. Intellectualism typically over-intellectualizes. Intelligent emotion, or intelligent evaluation is very pragmatic and very realistic. So I think there's a third; intellectual and or.... Intelligent. Intelligent evaluation is probably a lot more realistic. The books you're reading are all intellectual evaluation. ...very hard to understand, it's one person's evaluation of an intellectual... something. And that can only go so far in the real world. Intelligence, however, can take you everywhere in the real world.

- Q12. **What ideas are the foundations of your personal aesthetic?**
...Probably Simple. Function follows form. Aesthetically, space has to...A man's reach must exceed his grasp. So there's always... it can never be quite right, it's never perfect, it's never good enough, and I think that's why form has to be the leader over function. Architects generally... most architects and engineers, particularly function over form. When it's going to be a ten by ten space... you build it. But form over function may be 10 to 20 to 30 to 10 to 5, and you have the same square footage but let form guide the aesthetics and the enjoyment of a space. The problem with that, the caveat is that you can't just be intuitive. Intuitive is not good enough. Intelligent design rarely is just intuitive. It's based on specific, experience, knowledge, practicality along with creativity.
- Q13. **What is intuition as it relates to the perception of design?**
Answered above.
- Q14. **What role does intuition play in your design process?**
It's secondary, but it's very important. And I think that if you don't have intuition in a design process that you won't have much creativity. Each design, each challenge, each program each site, everything has its own challenge. And so you can basically go in with specific programmatic responses, but you'd better be fairly intuitive about how the creativity of that is brought in on a project.
- Q15. **What role does personal preference play in aesthetic judgment?**
Well, anyone with ego would say very much. And I think to be a good designer you have to have a very strong ego. You have to have a very-very positive opinion of yourself and your ideas. I mean half of what we do is sales. If you can't sell the company, if you don't sell your design, if you don't sell your budget, ... then you ain't got a project. The difference between the artist and the designer is the artist doesn't compromise... they starve, but they don't compromise. Designers compromise.

COGNITIVE

- Q16. **Do architecture and landscape architecture have to be thoughtfully considered to be aesthetic?**
Yes

SENSORY

- Q17. **Is the aesthetic experience of architecture and landscape architecture an immediate experience like tasting chocolate?**
Can be, should be. Even a hidden underground building, there should be that 'oh wow' about what you experienced ... it arrived
- **Can things grow on you?**
Everyday... was the sun out or not? Well, then, I mean if the sun is not out you're going to have one perception of the landscape space or of a building. –The sparkle or no sparkle, on an overcast day the reflectivity of a building versus on a bright sunny day it's just a mass. So yeah, every day it will be, it will grow on you. You will understand an enhanced appreciation of what the space is or a building is over time, or the opposite. You'll realize how bad it is or how dated it is if it is not timeless design. And that's one of the worst, that's one of the problems with the... intuitive design. Intuitive design [is] rarely timeless. It's very dated. The 50's; Garrett Eckbo, Thomas Church, etc. you can

just look at them. Any photograph or design, two dimensional design you can just tell a 50's design of someone trying to be a Garrett Eckbo with those circles and squirly-cues and stuff, intuitive stuff. It was pretty, but it's not timeless. And both buildings and landscape should be timeless. It's more difficult with landscape because landscape is always changing. Constant change and unfortunately in our 5 to 7 year throw-away society our buildings don't have to be timeless. The Nasher Museum is timeless. It will always be good. The Dallas Museum of Arts is not quite timeless, it's good, but it will not be timeless. The Meyerson Symphony Hall is timeless, it will always be good. In Fort Worth, the Kimball is dated timelessness, but it's obviously of an era ...of the arches. But it's very very successful and it's probably one the best buildings in the metroplex. But it's dated. It's not timeless. The landscape is pretty timeless. It's so simple, mark only helps being... that's why intuitive design really gets carried away.

Q18. What are the senses that are most important for aesthetic perception?

That would have to be visual. If it's not visual... if you haven't enjoyed the visual aspect of something whether it's a drive by or walk-in or walk-through or look-down... The composition is a visual aspect. Yeah, I'd stick with visual.

• **Follow up- Are other senses important as well?**

Oh, goodness yes. They are all very important, particularly in the landscape... more-so in the landscape than in architecture. Architecture is mostly visual. And if it functions, then obviously that's a good response. But almost everything in the landscape is visual whether it's the color of a tree or whether the tree has leaves on it or whether the tree is growing or whether there's water. The sound of water or the just the visual aspect of a reflecting pool and the sun going over a reflecting pool, and God, I can't think of his name, the artist... Have you been to the Nasher?

• **Yes sir.**

Okay, the artist who had just done the box, you sit in the box and just look at the moon or watch the sun go over down at the very end across the water. Oh, I can't think of name. I mean, that's an example of a simple visual exploration of life. You just sit in there and depending on whether you're there at night or the clouds go by and it's just this constantly changing graphic. It's wonderful. And you can barely hear the water outside if the door is open. If the door isn't open you don't. But that's, I think that's kind of the basis of this thing. What happens in that space is constantly changing. The only thing you know you're hearing, it's an almost sound proof element, but you know that you're in the city, but you don't see the city that you just see this graphic changing in front of you. At night the stars are out, well shoot, (Yeah, the ones you can see, right?).

RESPONDENT #7

Q1. Are there inborn aesthetic preferences that are common to all people?

I would, though I've not studied that as a topic, I would say yes. People have a sense of proportion. I think you can draw that out of most people. You don't have to be a trained architect or a designer or any type, so that kind-of meets that qualification.

Q2. Should inborn aesthetic preferences inform the design of space?

Should it? I would have to say no. It can and I think preferably it does but not exclusively, because if you're not careful, one wouldn't venture. And if you think about sculpture in space, there's a whole wide latitude we should consider whether I like a piece of sculpture or not, or if I find, even if I find non-man-made forms in space, they may appeal as sculpture to me but not to you, they may appeal as proportion sculpture to me but not to you. I wouldn't want to homogenize everything based on that. Does that make sense?

- It does.

Q3. **Environmental psychology is the science of how man perceives his environment. (cite definition) Does environmental psychology play a role in your understanding of how people perceive space?**

Yeah, I would say it plays a role because we do try to understand how people respond to, for instance, light; how people respond to sound. So however we have trained ourselves to understand that psychology, it plays a role. Of course, that can change over time as we get better data, and we understand how people perceive things, so... I would say my use of that information has changed over my career as I've simply either took the time and had the opportunity to learn more or the evidence changed.

Q4. **How do human physical needs impact the experience of space?**

Well, that's very unpredictable because, none of us have the same physiology. Our sight could be different, dramatically or slightly; I could have cataracts, you don't. So every thing I look at is somewhat (.....??). All our faculties could be different, so we're going to perceive ourselves in a space, or however we react to it based on that different physiology. So, (how) is based on our condition. And then the second piece would be how we were conditioned to use our faculties. A great example is a family vacation. I go into a wonderful built environment, I perceive it one way, and I've studied and explored it. My family is virtually immune to that, right, unless I pointed it out to them. I'm going to arrive at a space with a different set of (experiences???) –different analysis than other people. On the other hand, I think there's a baseline where we all feel something. If you could survey everybody, there might be this baseline in how we felt something. Let's say a real concentrated urban space, if you could get a baseline, everyone would maybe feel a certain congestion or compaction or consolidation. We would all describe it somewhat differently. We might all have felt the vitality in a positive sense. But I would know why I felt that vitality because of the streetscape, you know I design similar spaces or understand it. Which might give me a little heightened reaction to it. But all of us would agree, "gosh, that was a great space, lot of vitality, had a good buzz to it, felt comfortable, I would just come at/after it a little differently. On the other hand, if I was deaf, I might perceive that vitality a different way. Right?

- right.

CULTURAL RULES

Q5. **Are aesthetic preferences transmitted socially?**

Follow-up question if yes...

What is an example?

Follow-up question if no...

If tastes are not shaped by culture, what shapes them?

Well yeah, I think in a somewhat painful way. If you just take style, people tend to be lemmings in terms of style. Right?

- Right.

So that's double edged. And we as architects we think we're on the high road, right?(Laughs) –typically. Not necessarily in all aspects like how people dress or what they drive, but we certainly think we're on a high road in terms of buildings, environments, sculpture, that sort of thing. They're certainly transmitted socially. I'm afraid the media is probably the big,... has the biggest bat.

- I've heard that.

It will be interesting to see where the media goes, it's tended to be the internet now. It could be you-tube. Who knows? It's not necessarily, certainly not broadcast TV. Broadcast TV doesn't have the broad stroke it used to have.

- **And I wonder on the internet, I wonder... (builds on respondent's idea)**

The other thing about the internet is you seem to have more options with video. You know we're getting more video with the internet. Also, I would say, you might be able to make the argument, I'm sure somebody is studying this, that you also get more raw video, and less controlled video than you get with broadcast TV or from news sources. So raw video is perhaps more persuasive than, if you know you're getting something that is contrived. The other thing that is happening is that we all know now, I think, I wonder if a 5 year old doesn't know that they're being marketed too. It's just so obsessive now that, I think we all know that we're being marketed too. However, there's still that pressure to buy in, particularly when you see a trend starting, then you just be the lemming if you're not careful.

I mean I'm a contrarian. I mean, I'm almost, if I see a trend I almost,... stand back and let it run its course before I participate. Or if it doesn't make sense to me, I never participate. A lot of people, I think don't make those choices. I don't say that from aloof standpoint but I just inherently am kind-of contrarian, I guess about that sort of stuff. ...At least the social trends. The ones I can find some meaning in... meaning like in sustainability, then that's kind-of a different situation, but. In terms of fashion, vehicles, lifestyle, I keep it at arms length.

- **'I press a little further'**

Yes, show me some evidence, show me the return.

Q6. What role does culture play in your understanding of site context?

Site context... I would say that when we look at site context, we're understanding the culture, so there's that relationship. I'm not sure what role it plays in my understanding. You can get market studies, you can get analysis of a certain market area which describes the demographics of people, may lead to some cultural understanding, but if you look at how people live, play and work, then you begin to read the culture.

- **That question came from the last chapter of Bourassa's book and it talks about critical regionalism. It was kind-of a buzzword and I didn't know if there was anything to it.**

Well, okay, you can reverse it. I see what you're at. I understand what you're saying now. For instance, you go to a culture of more congregation of people for activity; a culture that loves..tends to be more outside; well, in that sense of a different built environment, there's less air-conditioning, there's more open air environments, whether it's lobbies or courtyards, that sort of thing pulling people out. The thing would be that, those kinds of environments, whether it's Mexico or Maui or the California Coast, it's also an interplay of environment and culture. And you have to stand back and say did the environment drive the culture? And maybe the human adapted to the climate and created the culture, and the culture kind-of took on a character of its own beyond that. Trying to marry environment and culture, I'm not so sure, that the culture isn't evolving from the environment, natural environment...the circumstances of the natural environment, pointing back to my example.

PERSONAL STRATEGIES

Q7. What are some of the most important factors that contribute to the aesthetic preferences of designers?

Wow, that's interesting. I would say, boy I'm shooting from the hip here, I would say precedent and our understanding of precedent. Because, you know, it's like other folks,

going back to our style discussion, we as designers are also going to get comfortable if we have precedent. And even the firms that are practicing out on wherever the edge is or 'out of the box'. They're still building a logical case on precedent and how they've practiced before. You have to understand what you're departing from, right? –even to depart, or feel that you're departing, so... It seems like precedent is the biggest issue. And then you could secondarily say that in also how much we choose to understand that precedent or research it. Do we travel? Is that important to us? I would say precedent, and then our own ability getting back to those physiological factors of our ability to respond to the environment.

Q8. Do landscape architects and architects perceive landscapes the same?

Maybe I'm telling you what I'd like to think on this one, but I think if they both see the value. I don't know architects, I mean decent practicing architects that dismiss landscape, or that would dismiss how the building sits on a site or street as not an important piece. I would certainly think that landscape architects, much like we talked about earlier, they're going to have a higher level of scrutiny in perception of those elements that they work with most often. If not, then I wouldn't hire landscape architects to lead me to a better solution. So, I would think that the perception level of landscape architects within their realm of art is superior to mine, or I'd have to definitely work hard to get comparable. Does that make sense?

- **It does.**

I think the best projects is when you have a very level collaboration. I think projects fail, particularly doing mixed use or complicated urban environments, or you're on some incredible piece of dirt that needs to be honored. If the architect, landscape architect, lighting consultant perhaps; if they don't work together respectfully, then you just don't get the best outcome. If there's someone that feels dominant, someone's being...someone superior, it's going to be hard to get the best outcome. So that respect is real important.

Q9. Do landscape architects and architects perceive buildings the same?

Yeah, I think you just flip the argument, probably. It's conceivable that buildings, I mean most buildings, not a surgery center, a lot of buildings and the fundamentals of buildings might actually be more accessible to landscape architects than landscape architecture is accessible to us. (long pause) Because the best landscape architects are also good at grading, stormwater control, obviously the plant selection. Those things are perhaps more difficult for architects to get into and get comfortable with than it is to understand the basics of a building. Just, I hadn't thought about it until now but it's conceivable that going the other way is a little more accessible for just kind-of the general building types. ...because landscape architects usually live in these buildings anyway. They're dealing with them routinely. I spend probably less time, perhaps, in true landscaped areas.

Q10. How does the way landscape architects perceive design differ from the way architects perceive design?

I don't know that I can make an argument that it is different. You could probably be able to establish, maybe different priorities. You could probably establish that, we may, if you take us into the same environment, the way we would analyze it would be different. We may all end up analyzing the same issues but my way of approach may be in a different order sequence, maybe prioritized differently. I think on the whole it's not much different, the outcome anyway.

- **Does it matter in what order the issues are solved?**

The other thing, maybe that I should tell you is that my, the way I approach the environment, we do a lot of urban design and planning here. So, we're not just dealing

with buildings as objects. If you're talking to an architect who only sees a building as an object and he plants it on a site, and does no version of planning/urban design as a part of the practice, their answer might be entirely different. So I'm a little bit warped in that, I'm not a purist in just terms of the building. So...I (?often?) couple with planners and vice versa. So, just a little background, I probably look at this a little more broadly than maybe just your garden variety architect.

- **I haven't met a purist yet.**

Okay

Q11. Is aesthetic experience emotional or intellectual or both?

It's both. Everybody likes that one because it's a simple answer?

- **Yes.**

Q12. What ideas are the foundations of your personal aesthetic?

I went through a fairly conventional academic program. So as just a baseline, and again I think as our practice has evolved into urban infill, mixed use. It's heightened our skill sets in planning/urban design, so those are probably the most persuasive factors of where I am now. I'm not as traveled as I'd like to be, in terms of building on that baseline. And we also practice, because we do a fair amount of housing and a variety of scales of projects, we're in touch at community level, we're not doing regional VA hospitals that are these kind-of castles, so to speak, or volumes/big civic buildings. We're dealing with a fairly vibrant fabric a lot, so I think that also causes us to have a different perception than if we're doing just large institutional objects that almost ignore their context. So I think what we do informs me differently than if I was practicing a lot differently.

Q13. What is intuition as it relates to the perception of design?

Intuition's an interesting word. Yeah, that's interesting because the question brings up the question: are we intuitive about proportions for instance, and fundamental classic aesthetics? Are we intuitive about that? If that is the case, then if to some degree, proportions and those fundamentals are intuitive, then that is fundamental in how we perceive design. I haven't thought about whether it is intuitive in a real strict academic sense. I would probably use that word,... Is that a trick question? Is the word intuitive there very narrow or do you, how do you perceive the word, intuitive?

- **Well, no, it's not a trick question, it's...**

I don't literally mean a trick question, (laughs) was the use of the word intuition because of how these authors used that, or?

- **They do, both use them, and I'm trying to think... how would I characterize how they're different?**

You know to some degree, and it may be a loose use of that, intuition is sort of this hunch. You sort-of have these fundamentals or building blocks that kind-of lead you to kind-of assume or lean a certain way. So if I have these fundamentals of proportions embedded in me, and then those would help me have this perception or hunch about how I perceive something so in that case,... of course it's asking what is intuition, and I guess the answer is back to I think it's how we build our perception based on those fundamentals, those classic proportions and that sort of thing.

Q14. What role does intuition play in your design process?

Well, I personally build off of classic proportions, you know, like fundamental proportions. And then also I think intuition plays a role in how we intuit, it gets back to your culture question, how do we perceive and think the cultural context matters. So, part of that read, I think, would be intuition of how we...because when we talk about,

when you get beyond the demographics, things that are just empirical or facts, at that point you're trying to analyze and read something and that's when I think intuition comes into play. So it's that read of those soft factors, like culture, how should those influence, what role does that play in the context? I think that's where you're getting that intuitive read. And that is basically going to be colored by how often we've been in that role to read that certain kind of culture. Right?

Q15. What role does personal preference play in aesthetic judgment?

That's the hammer. It plays...unless we choose to negotiate it is the role. And of course we try to practice collaboratively here within the studio, so we do have to negotiate. We want to negotiate. We think we get a better outcome. Of course the other class of negotiation is we have clients. So we've got my personal preference, then we've got the clients personal preference. Can I win them over? It also gets into the discussion about one thing we do as architects, you know we get a program. And effectively you hear what a client wants. And we think it's our role to also to determine "what do they need"? Because, sometimes you can illuminate to them what they...you listen to what they want, then you say, "we've interpret this to be; this is what you need". And if you make sense of it, the little light goes on, then great. "You've counseled me". I mean, "you've brought your expertise". So, in that light, it's really not so much a negotiation as just bringing the expertise but other times, when you're really getting to raw aesthetics, yeah, it's everything. I bring my preference, other parties bring their preference, and we negotiate. Some architects obviously don't negotiate, and they're very storied about how they don't negotiate. (Laughs)

- **That's the appeal, that's the hook.**

Yeah

COGNITIVE

Q16. Do architecture and landscape architecture have to be thoughtfully considered to be aesthetic?

Well, gosh, to answer "no" would almost suggest something is aesthetic or not. I mean everything has an aesthetic.

- **That's an answer.**

SENSORY

Q17. Is the aesthetic experience of architecture and landscape architecture an immediate experience like tasting chocolate?

Why have I heard this question before?

- **Have you heard it?**

Yeah, or very similar, I mean, paraphrased but yeah.

- **Really**

Where would that have come from?

It may not have included landscape but I know I've heard that question before, but I can't remember the context. But anyway, keep.

- **Interesting, I thought I was the inventor of that question. (Laughs)**

Sorry. Yeah, I think we're always perceiving our environment. We can make some choices about how open we want to be to our environment. You can walk through Time Square and decide not to participate, or try to limit your participation. But I think it's immediate. There's always a level that's immediate. And going back to, I guess it's your Lewis Mumford quote, I mean that was a situation where he apparently had, like, a

“wow” moment. Right? That may have been very immediate. We don’t know, maybe he actually rolled into it but one thing about the built environment, sometimes we actually stage it so that we draw people kind-of sublimely into a space and then, boom! But there’s a perception median, and it’s kind-of passing and then it becomes very active. And when we’re trying to do that, it’s almost like theatre. Right? But if there wasn’t any immediate aesthetic, then we would never draw to that space we want to get them anyway. So I don’t think we’re ever just deadened. Even lately, I don’t think we’re just deadened to aesthetic.

Q18. **What are the senses that are most important for aesthetic perception?**

Follow up- Are other senses important as well?

Well, lets assume somebody has all their faculties, I’d say it would be sight because light is everything. I mean that’s how you perceive most things. How does light reflect from it, so. ...certainly depth perception. If you take our sight a little just beyond basic sight, depth perception is huge. If you don’t have that... Why are we all pursuing high def. TV, right? (laughs). It increases the experience.

Are other senses important as well? Sound is important to me, and I’m very sensitive to sound and I will (be) harshly criticize a space that may visually feel/look wonderful but there’s an elevated highway next to it, it really is negative to me. That will be the trump. I won’t go back because of the auditory piece is disarming. I would put sound second.

- **Well that is all my questions.**

Well that wasn’t so bad.

RESPONDENT #8

Q1. **Are there inborn aesthetic preferences that are common to all people?**

Can I ask you to elaborate or is that...

- **You can. Let’s see...something we’re born with.**

-A genetic disposition... I think there probably is. I think people relate to nature and occurrences through our cosmos similarly. The sun comes up and we’re (?????ified) one way or the other.

Q2. **Should inborn aesthetic preferences inform the design of space?**

Yes

Q3. **Environmental psychology is the science of how man perceives his environment. (cite definition) Does environmental psychology play a role in your understanding of how people perceive space?**

Yes

Q4. **How do human physical needs impact the experience of space?**

So that’s not a yes or no. It effects it greatly

- **Can you give an example of how or like?**

Let’s see. If my physical need is one of say comfort in that space, if it’s a space of non-comfort, I’m definitely going to be impacted by that.

CULTURAL RULES

Q5. **Are aesthetic preferences transmitted socially?**

Follow-up question if yes...

What is an example?

Follow-up question if no...

If tastes are not shaped by culture, what shapes them?

Yes,

If yes, what is an example?

Trends.

Q6. What role does culture play in your understanding of site context?

Well, you have to understand the culture in which the site exists and who is going to be inhabiting it. Whether it's just a culture of a group of actors, a group of architects, a group of children, that's a certain culture, and you have to be aware of what those needs are of that culture. Whether it's a specific type of user, or whether it's a specific race, or whatever.

PERSONAL STRATEGIES

Q7. What are some of the most important factors that contribute to the aesthetic preferences of designers?

A lot of the factors include, this is a nasty word that students and academics don't necessarily want to hear but costs. One beautiful specimen plant that would add so much value to your landscape may totally not be feasible in the big realm of things. So that's one of the big factors.

Q8. Do landscape architects and architects perceive landscapes the same?

I think that not necessarily even though we're all educated the same. I don't necessarily perceive landscape the same. I think that would be true of individuals in general.

Q9. Do landscape architects and architects perceive buildings the same?

Definitely no, just the same as individuals.

Q10. How does the way landscape architects perceive design differ from the way architects perceive design?

Again, I think it's so individualized, you know it's hard to quantify/qualify that. You know, Lawrence Halprin may perceive design one way and Philip Johnson, same era, still could perceive design the exact opposite way.

- **It's not generalizable?**

Right.

Q11. Is aesthetic experience emotional or intellectual or both?

Both

Q12. What ideas are the foundations of your personal aesthetic?

Honesty. Clarity.

Q13. What is intuition as it relates to the perception of design?

For me, it's the first step. It's very important for me, my first intuitive reaction. –My first gut instinct. And I would surmise that's true of the majority of us, but I think a lot of people don't want to acknowledge that or think about that....that intuition is that valuable.

Q14. What role does intuition play in your design process?

Big role. Very important.

Q15. **What role does personal preference play in aesthetic judgment?**

Probably a very big role.

- **If you had to rank it, would you say it's number one, or play second fiddle?**

I think it's probably number one. People tend to react to aesthetics from a personal, you know, what they know, what they've experienced.

COGNITIVE

Q16. **Do architecture and landscape architecture have to be thoughtfully considered to be aesthetic?**

No.

SENSORY

Q17. **Is the aesthetic experience of architecture and landscape architecture an immediate experience like tasting chocolate?**

Not necessarily. It's experiential changes, may not necessarily be immediate.

Depending on your state of mind as the observer/viewer.

- **What you're saying is it doesn't have to be that instant, wow, factor. If you experience something, an object or place, a few times it may reveal itself over time?**

That's how I see it. It could be like a painting. You may not get it beginning the first time you see it; second or third or you know... The right day that you're there, when the right smell is in the air or the sound is in the air, the light may go on.

- **I like that, the wow-factor after....over time.**

Q18. **What are the senses that are most important for aesthetic perception?**

Follow up- Are other senses important as well?

All of them. All of them and the ones you're not aware of. –psychic, intuitive responses that we don't even tap into, but I think they obviously reflect upon how we see.

- **Freud's ID.**

Or Carl Jung's terminology.

- **Oh, I've never heard of him.**

You need to read him, he's good. He's about memories, reflections and perceptions is his book. He's contemporary with Freud. Where Freud talks about your mother and father and all that, you know, your psychic make up from your parents, and what they put on you. Karl Jung takes it into more of the supernatural, God and all that. Anyway.

So is that it? Man, that was easy.

NOTES

¹ Suppose, for example, that it were shown that people prefer smooth stone to rough, straight lines to squiggles, symmetrical to irregular forms. *Those are psychological observations of no relevance to aesthetics*, [my italics]. Nor are the expectations of those preferences relevant to our enquiry. It does not matter that the preference for smooth against rough can be 'explained' in terms of the organization of the optic nerves. Those facts are, no doubt, of some interest in themselves; but they *presuppose, for their proper understanding, the kind of study that I shall be engaged in*", [my italics] (Scruton, 1979, p. 2).

² "In considering these theories (some of which are discussed below) a crucial distinction must be borne in mind: that between philosophy of mind and empirical psychology. Philosophy is not a science, because it does not investigate the causes of phenomena. It is an *a priori* or conceptual investigation, the underlying concern of which is to identify rather than to explain. In effect, the aim of the philosopher is to give the broadest possible description of the things themselves, so as to show how we must understand them and how we ought to value them. The two most prominent current philosophical methods - Phenomenology and conceptual analysis - tend to regard this aim as distinct from, and (at least in part) prior to, the aim of science. For how can we begin to explain what we have yet to identify? While there have been empirical studies of aesthetic experience (exercises in the psychology of beauty), these form no part of aesthetics as considered in this article. Indeed, the remarkable paucity of their conclusions may reasonably be attributed to their attempt to provide a theory of phenomena that have yet to be properly defined" (Scruton and Munro, 2003, online: <http://www.compilerpress.atfreeweb.com/Anno%20Scruton%20Aesthetics%20EB%202003%20a.htm>).

³ "Modern philosophers have sometimes followed Kant, sometimes ignored him. Rarely, however, have they set out to show that aesthetic experience is more widely distributed than the human race. For what could it mean to say of a cow, for example, that in staring at a landscape it is moved by the sentiment of beauty? What in a cow's behavior or mental composition could manifest such a feeling? While a cow may be uninterested, it cannot surely be disinterested, in the manner of a rational being for whom disinterest is the most passionate form of interest. It is in pondering such considerations that one comes to realize just how deeply embedded in human nature is *the aesthetic impulse*, and how impossible it is to separate this impulse from the complex mental life that distinguishes human beings from beasts. This condition must be borne in mind by any philosopher seeking to confront the all-important question of the relation between the aesthetic and the moral" (Scruton & Munro, online, <http://www.compilerpress.atfreeweb.com/Anno%20Scruton%20Aesthetics%20EB%202003%20a.htm>).

⁴ "Rational beings are those, like us, whose thought and conduct are guided by reason; who deliberate about what to believe and what to do; and who affect each other's beliefs and actions through argument and persuasion. Kant argued that reason has both a theoretical and a practical employment, and that a rational being finds both his conduct and his thought inspired and limited by reason. The guiding law of rational conduct is that of morality, enshrined in the categorical imperative, which enjoins us to act only on that maxim which we can at the same time will as a universal law.

By virtue of practical reason, the rational being sees himself and others of his kind as subject to an order that is not that of nature: he lives responsive to the law of reason and sees

himself as a potential member of a “kingdom of ends” wherein the demands of reason are satisfied. Moreover, he looks on every rational being - himself included - as made sacrosanct by reason and by the morality that stems from it. The rational being, he recognizes, must be treated always as an end in himself, as something of intrinsic value, and never as a mere object to be disposed of according to purposes that are not its own” (Scruton & Munro, online, <http://www.compilerpress.atfreeweb.com/Anno%20Scruton%20Aesthetics%20EB%202003%20a.htm>).

⁵ Needs are “not the level where aesthetic values occur” (Scruton, 1979, p. 112).

⁶ “This sense of place, and the consequent impression of the immovability of architecture, constrains the work of the builder in innumerable ways. Architecture becomes an art of the ensemble. It is intrinsic to architecture that it should be infinitely vulnerable to changes in its surroundings” (Scruton, 1979, p. 11).

“Things have to fit together, and often the ambition of the architect resides not in individuality of form, but rather in the preservation of an order that pre-exists his own activity. Indeed, it does not seem to me that we should talk of architecture as though it were a self-dependent art-form, divorced from town planning, gardening, decoration and furniture” (Scruton, 1979, p. 12).

⁷ “All moral judgements would derive their validity from reasoning which no man can reasonably reject.

...We are to consider, then, the value of aesthetic experience – the relation between the aesthetic and the moral at its most abstract level. ...however conceivable it might be that there should be men without taste in music, painting, or the use of words – it is inconceivable that there should be rational beings from whom the aesthetic impulse is wholly absent. In so far as there is – as I have urged there is – an aesthetic of everyday life, all men must to some extent engage in it, or if they fail to do so, have a defective understanding of the world. To build well is to find the appropriate form, and that means the form which answers to what endures, not what expires. ...And if the appropriate form is the one that looks right a man must, if he is to be able to reason fully about practical matters, acquire the sense of visual validity. ..The sense of visual validity is a sense which every man has reason to acquire, and in acquiring it, I shall argue, he will see his activities as part of an order greater than himself; he will think of himself as responding to imperatives which have their origin in a rational and objective point of view” (Scruton, 1979, pp. 239-240).

⁸ “...in the seminal work of modern aesthetics *Kritik der Urteilskraft* (1790; *The Critique of Judgment*), Immanuel Kant located the distinctive features of the aesthetic in the faculty of “judgment,” whereby we take up a certain stance toward objects, separating them from our scientific interests and our practical concerns. The key to the aesthetic realm lies therefore in a certain “disinterested” attitude, which we may assume toward any object and which can be expressed in many contrasting ways.” (Scruton and Munro, 2003, online: <http://www.compilerpress.atfreeweb.com/Anno%20Scruton%20Aesthetics%20EB%202003%20a.htm>)

⁹ “...a fundamental aesthetic category: that of enjoyment. Whatever the ultimate value of aesthetic experience, we pursue it in the first instance for enjoyment’s sake. Aesthetic experience includes, as its central instance, a certain kind of pleasure. But what kind of pleasure? While our emotions and sympathies are sometimes pleasurable, this is by no means their essential feature; they may equally be painful or neutral. How then does the aesthetic of sympathy explain the pleasure that we take, and must take, in the object of aesthetic experience? And how does the aesthetic of autonomy avoid the conclusion that all such pleasure is a violation of its strict requirement that we should be interested in the aesthetic

object for its own sake alone? Neither theory seems to be equipped, as it stands, either to describe this pleasure or to show its place in the appreciation of art" (Scruton and Munro, 2003, online:

<http://www.compilerpress.atfreeweb.com/Anno%20Scruton%20Aesthetics%20EB%202003%20a.htm>).

¹⁰ "Once again it is useful to begin from Kant, who distinguished two uses of the imagination: the first in ordinary thought and perception, the second in aesthetic experience. When I look before me and see a book, my experience, according to Kant, embodies a "synthesis." It contains two elements: the "intuition" presented to the senses and the "concept" ("book"), contributed by the understanding. The two elements are synthesized by an act of the imagination that constitutes them as a single experience - the experience of seeing a book. Here imagination remains bound by the concepts of the understanding, which is to say that how I see the world depends upon my disposition to form determinate beliefs about it - in this case, the belief that there is a book before me. In aesthetic experience, however, imagination is free from concepts and engages in a kind of free play. This free play of the imagination enables me to bring concepts to bear on an experience that is, in itself, free from concepts. Thus there are two separate ways in which the content of experience is provided: one in ordinary perception, the other in aesthetic experience. In both cases the operative factor, in holding thought and sensation together, is the imagination" (Scruton and Munro, 2003, online:

<http://www.compilerpress.atfreeweb.com/Anno%20Scruton%20Aesthetics%20EB%202003%20a.htm>).

¹¹ "In this work, Croce distinguishes concept from intuition: the latter is a kind of acquaintance with the individuality of an object, while the former is an instrument of classification. Art is to be understood first as expression and second as intuition. The distinction between representation and expression is ultimately identical with that between concept and intuition. The peculiarities of aesthetic interest are really peculiarities of intuition: this is what explains the problem of form and content, and what gives the meaning of the idea that the object of aesthetic interest is interesting for its own sake and not as a means to an end" (Scruton and Munro, 2003,

<http://www.compilerpress.atfreeweb.com/Anno%20Scruton%20Aesthetics%20EB%202003%20c.htm>).

¹² "The distinction between representation and expression is one of the most important conceptual devices in contemporary philosophy of art. Croce, who introduced it, sought to dismiss representation as aesthetically irrelevant and to elevate expression into the single, true aesthetic function. The first, he argued, is descriptive, or conceptual, concerned with classifying objects according to their common properties, and so done to satisfy our curiosity. The second, by contrast, is intuitive, concerned with presenting its subject matter (an "intuition") in its immediate concrete reality, so that we see it as it is in itself. In understanding expression, our attitude passes from mere curiosity to that immediate awareness of the concrete particular that is the core of aesthetic experience" (Scruton and Munro, 2003, online

<http://www.compilerpress.atfreeweb.com/Anno%20Scruton%20Aesthetics%20EB%202003%20Ob.htm>).

¹³ "Croce (1961) equated expression and intuition, and claimed that art is both expression and intuition. Collingwood (1938) asserted that art is imaginative expression. Both theorists emphasized what goes on in the artist's mind and claim that someone experiencing a work of art recreates in his own mind the artist's intuitive or imaginative experience" (Bourassa, 1991, p. 44).

¹⁴ "Intuition" is that meeting of the old and new in which the readjustment involved in every form of consciousness is effected suddenly by means of a quick and unexpected harmony which in its bright abruptness is like a flash of revelation; although in fact it is prepared for by long and slow incubation. Oftentimes the union of old and new, of foreground and background, is accomplished only by effort, prolonged perhaps to the point of pain. In any case, the background of organized meanings can alone convert the new situation from the obscure into the clear and luminous. When old and new jump together, like sparks when the poles are adjusted, there is intuition. This latter is thus neither an act of pure intellect in apprehending rational truth nor a Crocean grasp by spirit of its own images and states" (Dewey, 1934, p. 266).

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Jake Baker was born and raised in Kissimmee, Florida. Mr. Baker received a bachelor's degree in horticulture from Stephen F. Austin State University in 2001. In that same year, Mr. Baker married Rebecca (Goldman) and began to pursue a degree in landscape architecture. Mr. Baker works as an apprentice landscape architect and resides in Arlington, Texas.