

## Criteria in 'Landscape and Memory' as Sense of Place for the Sustainable Development of Korean Mountainous Landscape

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### ABSTRACT

Since the experience of major landscape change during last half of the century due to war and rapid urbanization, the traditional character has been weakened, and it is necessary for a reconsideration to improve the landscape for the future. To review these relationships, the importance of a comprehensive understanding of nature has been suggested. Therefore identification of a new concept based on the 'socio-cultural influence of landscape' and 'sense of place' which are related to peoples' previous experience, is required. Furthermore more practical definitions and criteria to reveal the relationship are necessary. Among the terms suggested to describe sense of place such as 'home', 'place identity', 'place-based meaning' and 'settlement identity' etc., the 'home' is selected to represent our surrounding landscape. For more practical classification of home landscape, additional terms are suggested and defined based on both the relationships between human beings and nature, and between memory derived from previous experience and shared values with in the community. The additional terms which are the most important in the role of landscape character related to humans' are; i) *Personal Landscape*: Landscape of an *individual* human, which derives from previous personal experience; involves distinguishable *character* for a given person, and it is emotional and flexible depending on circumstances. ii) *Ordinary Landscape*: Landscape of the '*common interest*' between members of a community, which is acceptable as a surrounding for everyday daily life, it produces the richness and variety of landscape. iii) *Kernel Landscape*: Landscape of the '*common ground*' which is acceptable to the majority members of the community, and it provides variety and stability for periods of time, and it could strongly represent community attitudes toward nature. iv) *Prototype Landscape*: Landscape as the '*common denominator*' of overall community from past to present and towards the future, which encompasses all the *kernel landscape* throughout history. It provides a sense of place, balances the homogeneity of character throughout overall communities. Some part of this can be shared throughout history to shape an overall sense of place. It can also represent short terms fashions. For a prototype landscape to reveal sense of place, there are a couple of points which we should underline the commencing point. Firstly, understanding the relationship between humans and nature should be based on a given character of surroundings. Secondly, reoccurring landscape elements which have sustained in history can lead to sense of place, and should be reviewed the influences between nature and humans.

*Keywords* : sense of place, socio-cultural influence, natural reaction, landscape and memory, place identity, landscape criteria, sustainable landscape

### Introduction

The environment is generally considered to be

the physical and biotic elements that constitute our world. The environment is sometimes sub-divided into two further elements; i) the natural environment, ii)

the cultural or human generated environment. The natural environment affects the life of human beings and vice versa, the natural environment is affected by humans. This interaction produces a cultural or human generated environment. As the result of this relationship, landscape which represents an abstraction of the overall environment is generated. In Korean thought (in contrast to the Western model) humans have always been considered themselves as a part of the natural environment. Furthermore the human role in the environment has been based on a history of profound respect for nature. Similar ideas of the meaning of humans in the natural environment have been developed in Eastern Asia generally. For example, '*P'ung su*' a philosophy rooted in same notions as '*Feng shui*', has developed as part of the process to understand the links between the natural environment and humans in Korea (Ch'oe 1994a, 1994b). Hwangbo (1999) identified the attitudes of East Asians toward their living environment. He describes the meaning of *Feng shui* as embracing a wide range of disciplines of human interests; "In East Asia, cities and buildings were designed in relation to a form of symbolism. The aim was to organise the built environment in harmony with nature". (p. 196) One Japanese researcher, Watanabe (1985) defined the meaning of the natural environment in the similar way based on the relationship between nature, humans and environment. He defines the environment as 'the overall external conditions that are essential for the existence of a general organism'. Furthermore broadly speaking, the environment means the surroundings of living things including human beings; the factors and the conditions, related to the existence and behavior of the observer.

Traditionally in Western societies, human behavior towards nature is more likely to be focused upon controlling rather than being a part of the environment. Although the attitude of humans toward nature in Korea differs from Western thought, through the process

of urbanization and modernization, the practical attitude of people has become close to the Western thought. However, the daily life of humans often requires them to get involved with 'the surrounded landscape' in their part of the environment. It seems necessary to reconsider the human role, as a part of the environment, with more emphasis on understanding environmental components in greater detail. In this article, landscape is reconsidered as that part of the overall environment related to the human contribution.

The Oxford English Dictionary defines '*landscape*' as "a view or prospect of natural scenery, such as can be taken in at a glance from one point of view; a piece of country scenery". Moreover the dictionary defines '*scenery*' as "the general appearance of a place and its natural features from a picturesque point of view". These definitions suggest there are two essential elements in landscape; a human being as a subject to observe the landscape and the objects in the landscape to be viewed by human being. Researcher's approaches to the study of landscape can be categorized broadly into three groups: aesthetic qualities, ecological sustainability, and socio-cultural influence. Depending on their interests, one of these factors is typically given priority with the others dismissed as secondary considerations. Landscape itself can be defined in terms of natural components, human attributes, and aesthetic qualities. The '*landscape*' itself cannot sensibly be defined without specifying the purpose and approach to trying to understand it.

According to the relationship between the subject (human being) and the objects, this author believes landscape can be seen as 'A view or prospect of the combination of surrounding components, which reacts with the contribution of the humans'. Many studies explore the relationship between human and environment especially landscape, suggesting the development of special meaning as a result of daily contact with places in the landscape. As Sopher (1979)

Table 1. The Concept of Subdivided Landscape based on the Relationship with human Community

Concept\ Terms	Hows perceived by the community?	Recognition by society as a whole?	Role of landscape in relation to the community?
<i>Personal Landscape</i>	Often individual character	Fully recognised to self	Provides Personal identity
<i>Ordinary Landscape</i>	Common <i>interest</i>	Recognized by some	Provides Variety
<i>Kernel Landscape</i>	Common <i>ground</i>	Recognised by many	Provides some variety but often stable for periods of time
<i>Prototype Landscape</i>	Common <i>denominator</i> of elements have characterized a place through history	Recognised to most or all	Provides sense of place often long term periods or shapes overall sense of place

says “experience of other places familiar things may become generic symbols of home”. Other research examines theoretical perspectives to classify personal identity in relation to the meanings of home (Cooper 1976, Seamon 1979, Rapoport 1981, Duncan 1981). It is Stokols (1981) who defines the ‘place-based meaning’ as the “glue” of familiarity between place and people. He goes on to describe this “glue” as “the nonmaterial properties of the physical milieu”, the socio-cultural ‘residue’ derived from “continuous activities in the community”. This article attempts to tackle the concept of the ‘socio-cultural influence of landscape’ in term of ‘human attributes’ to define the ‘ordinary’ landscape in relation to both the contemporary and historical landscape, and reveal how it has influenced our landscape throughout history. The more practical part of this relationship, that which is concerned with ‘ordinary landscape’ is identified as the ‘kernel’. Through the classification of the ‘kernel of landscape’ in the environment of people, a ‘prototype of landscape’ can be constructed to verify the fundamental structure of landscape.

### Concept of ‘Home’ Landscape

There are many attempts to describe a sense of

place with terms such as ‘home’, ‘place identity’(Hull 1994), ‘place-based meaning’ and ‘settlement identity’ (Feldman 1990). This author believes that “home” is the most common and familiar word to identify us, the root of family, current circumstance, and self-identity. It is certain that the term ‘home’ is one of the most sensitive words to stimulate peoples’ memory. It has been a major subject in revealing the detailed meanings in landscape (Cooper 1976, Seamon 1979, Rapoport 1981, Duncan 1981, Hull 1994). There is no doubt that landscape as the cultural reflection of the community, is strongly related to the term ‘home’, however it seems that the concept of ‘home’ is too broadly represent the sense of place in landscape. Therefore, defining the ‘home’ through a practical process is first step to understand our sense of place. The concept of place in landscape requires that landscapes are subdivided into a variety of categories. These categories together with an explanation of their meaning are shown in Table 1.

### The Concept of ‘Ordinary Landscape’

Understanding of people’s landscape is related to their memory and consequently their previous experience. What people see is not exactly what they feel and

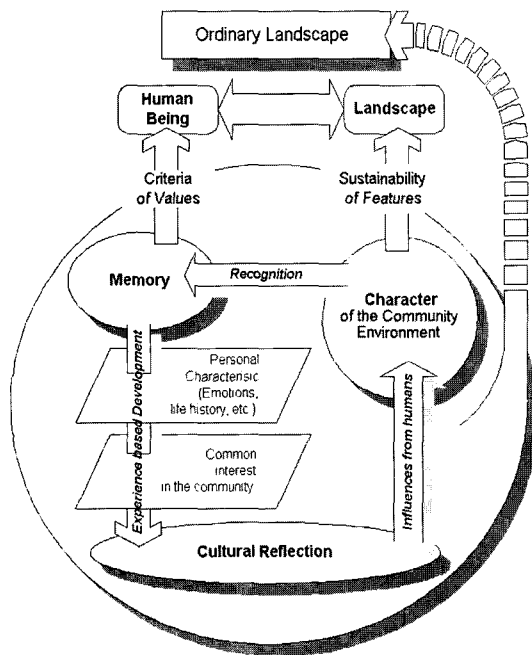


Fig. 1. The Evolution and the Influence of 'Ordinary Landscape' as the Cultural Reflection(Source: the Author)

respond. From the first experience to every repeated contact people continue to input and output their thoughts on the landscape. Landscape is not assessed from a separated, single viewpoint, because it is panoramic view that continues from a previous view to the next view while a viewpoint moves about. The recognizable limit of our vision of the landscape therefore expands beyond the immediate range of our sight. Sometimes cognition of the landscape is reorganized and combined with previous knowledge that is derived from human memory. "Even though we gather together and look in the same direction at the same instant, we will not, we cannot, see the same landscape. We may certainly agree that we will see many of the same elements-house, roads, trees, hills-in terms of such denotations as number, form, dimension, and colour, but such facts take on meaning only through association; they must be fitted together according to some coherent body of ideas. Thus we confront the

central problem; any landscape is composed not only of what lies before our eyes but what lies within our heads"(Meinig 1979a). Rose (1998) points out three basic characteristics of memory: "i) Forgetting is functional. ii) Memory as a living faculty evolved to aid our survival in a world in which learning from emotionally charged experience is vital. iii) Memories are a way of ordering and making sense of our unique life histories". In the process of memory, lots of things will be lost in a few seconds or minutes, but some of them will be retained for longer periods or permanently. The time of recall is used to distinguish these memories as 'short term' and 'long-term memory'. It seems that there are two primary factors, which affect this variance in remembering landscape. The first one is the *difference of the impression*; more impressive landscape is more likely to be retained as long-term memory. *Repetition*, the number of times a landscape is recalled from memory is the second factor; more frequent observation of the landscape which involves the same features prolongs the term of the recall as permanent memory. In order to retain a landscape as a strong memory, the overall landscape or individual features are required to strongly stimulate the process of remembrance, or be viewed repeatedly. As another characteristic of memory, there are other distinctions: 'recognition' versus 'recall'. Description of a memory of landscape is not as simple as the process of recall. It is not always possible to identify the detailed features from memory, but it is clear enough to recognize the features when they are seen in another landscape, which implies a reaction to familiarity. The process of the memory of landscape mostly relates to the 'recognition' rather than the 'recall' in daily life. However, on a specific purpose which approaches to reality, 'recall' is needed. Although people do not always have to specify the detailed items of the landscape around them in daily life, some features in memory affect their specific plans for the future.

For example, people may buy a cottage in a rural area on future retirement, or buy a landscape painting that is hung on their living room wall. It is Hull(1994) who insists that place features play a valuable role in evoking emotional desire in the process of recollection and experience. The specific features stimulate people's emotional states during a past event or experience. Many other studies on sense of place indicate that sense of place, features has a role in influencing the link-up process between place and people ( Lynch 1972, Relph 1976, Canter 1977, Seamon 1979, Altman 1992). Through the role of sense of place, memory derived from previous experiences influence personal character. Because of the difference between what each person remembers, people's responses are distinguished one from the other; identifying ourselves as individuals. Differences in their previous experience are crucial to their response to their own landscape. This author proposes that this distinguishable landscape of an individual can be defined as a 'personal landscape' as shown in Table 1. Antonovsky (1987) considers that personal sense of coherence and even personal health has a relationship with place identity. Personal places have special meaning and significance to people. Krupat(1983) found that personal self-identity is the result of the contribution of place identity. According to Kim(1994), urban green space contributes to people's 'emotional benefits and natural aesthetics' as symbolic character. It seems that 'self identity' is derived from factors in daily life. Continuously and step by step, the factors in the community influence the process of developing self-identity. Belk(1988) and Sack(1988) point out some factors which are associated with personal self-identity: the places we frequent or remember, the groups in which we are involved, essential factors like jobs, and what we wear.

Furthermore, it is assumed that people who live in the same community share common features with the other members of the community, and conversely

some common features have an influence on all the members of the community all the time. Although individual experience and personal character affects the personal memory that is distinguished from others as self-identity, all members of the community have common features of their environment. These '*common interest*' features influence their community providing a background to their cultural character, commonly dominating in their surrounding environment, and produces a solid perceptual image as their own (Lynch 1960). Furthermore it characterizes the landscape as a place distinguishable from another (Brown 1987). Nassauer(1995) examined 'the cultural principles for landscape structure' which emphasizes the cultural interaction with landscape. He suggested four principal premises based on the interaction of a feed-back loop between culture and landscape. "i) Human landscape perception, cognition, and values directly affect the landscape and are affected by the landscape. ii) Cultural conventions powerfully influence landscape pattern in both inhabited and apparently natural landscapes. iii) Cultural concepts of nature are different from scientific concepts of ecological function. iv) The appearance of landscapes communicates cultural values". It seems that in its relation to the community, landscape is the reflection of their culture, which is shared within the community as a common interest, and this 'common interest' dominates peoples thinking about their landscapes. Furthermore the 'common interest' landscape is accepted by most members of the community as the surrounding environment. The everyday or "common interest" landscape can be defined as 'ordinary landscape' as shown in Table 1. The development of the 'ordinary landscape' is part of a feed back loop. Fig. 1 shows the evolution and the influence of 'Ordinary Landscape' as a cultural reflection. A favourite memorable landscape is developed via experiences, and matures into an individual memory with a character distinguishable from others. When

it is shared with the other members of the community, the idea of the common landscape interest is developed into the community, and it becomes the dominating form of landscape for that community. Moreover, this developed landscape subsequently shapes the culture of the community. This cultural character affects the community environment, consequently the altered landscape induce people to recognize it as surrounding environment. The 'ordinary landscape' acts on the surrounding landscape as a controller. Across time the process shown in Fig. 1 works to constantly redefine the notion of the ordinary landscape. In addition, the ordinary landscape defines a set of criteria or values to about the environment for an individual in the community, and it will act to test the sustainability of features in a landscape. As Korpela(1989) insists, either consciously or not, people strongly rely on the 'sense of place' to clarify their identity and status in daily life to react and manage the pressures. This author proposes that the concept of ordinary landscape would rarely fully agree with the 'personal landscapes' of individuals within the community, although the ordinary landscape may be the dominate factor in shaping landscape character.

### The 'Kernel' of Ordinary Landscape

As described above, ordinary landscape relies on people's previous experiences. Furthermore, every step of its development varies depending upon personal characteristics and the surrounding environment, and the events people have been through in their life. This author believes that in this progress, homogeneity is the main key to share 'common ground' with the other members in a community. Through the interactions based on the sense of place, people communicate with each other and become socialized (Csikszentmihalyi 1981, Reitzes 1983, McCarthy 1984, Rochberg-Halton 1984). For example, the process of small talk or

more purposeful discussions with neighbours on the topic of their surroundings through casual meetings, leads to an opportunity which verifies differences and common ground between them. Some of the topics might be an issue of gardening or a large tree near by, decoration of their house, etc. The individual items on which people communicate with neighbours, may be based on many factors. Csikszentmihalyi(1981) and Rochberg-Halton(1984) found that household items stimulate people's memory about their previous experience and create special meaning for members of families. Throughout these processes of cultural evolution, it is assumed that if a member of the community has one or more shared experiences with the others such as a place they lived, a period of time or similar events, there is a strong possibility of more similarity in the development of their personal landscape.

Fig. 2 illustrated the notion of this shared or 'common ground', defining it as the 'Kernel Landscape' of the 'ordinary landscape'. Within a community in

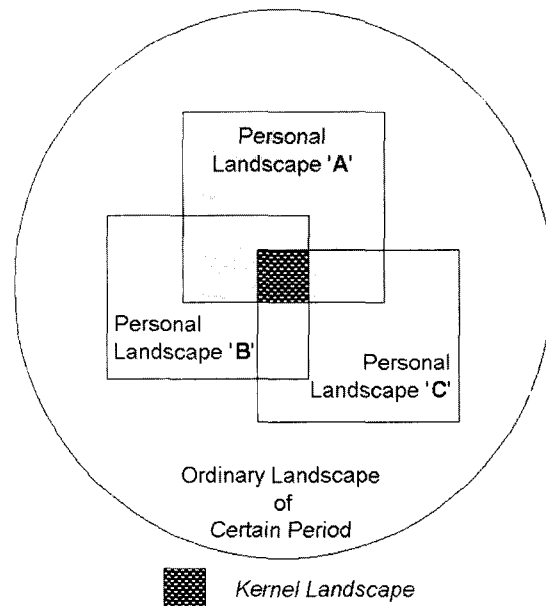


Fig. 2. The 'Kernel' of Ordinary Landscape for the community in certain period  
(Source; the Author)

a certain time period, a part of person *A*'s personal landscapes may be shared with that of persons (*B*, and *C*). As the common ground of the community, the kernel landscape involved strong agreement in terms of degree of acceptance between the members of the community. The kernel is most strongly developed when the members of the community are concerned with a landscape as an everyday reality, for example, as in their everyday park, their own garden, a place of special interest, etc., which has a strong relationship with their own character and experiences. People often have strong views on what they like in landscape, and enthusiastic about their surrounding landscapes. McMillan and Chavis(1986) classified the role of the common ground in communities. They insist that there is a possibility of boosting a sense of community through place identities, and the structures of community rely on this common ground. The features of the topographical environment, as constituent units of community landscape, represent the common ground as a definition of the character of community. Because this common ground has dominated historically, it stimulates the process of people's remembrance of factors in history. Also they suggest that the richness of the common ground to the community may evoke a sense of homogeneity, and clearly designed community character. The kernel landscape, as the shared part of their personal landscape, has a role in linking people to one another, and can encourage on the overall community to see their ordinary landscape as the symbol of their community. Familiarity is also very important in creating landscapes that have marked distinctiveness to local communities. It is often stated that the term 'home' represents the familiarity of landscape. It is used specifically in 'sense of place' research, however the meaning of 'home' is often used extremely vaguely, with little attempt at meaningful clarification. For example, 'symbol of self and the community' (Cooper 1976, Meinig

1979b), 'familiar things' (Sopher 1979), 'rooted in same source with ecology'(Nicholson-Lord 1987). This author proposes that 'the Landscape of Home' which is suggested by Sopher(1979) as 'generic symbols of home', is close to the definition of 'kernel landscape'. He described the "landscape of home" as; "At a different level of experience, or at a different scale, the landscape of home may be chiefly a litany of names, pictures, and tales of places that record the direct experience of home by one's people: the members of a family, a larger kin group, or a folk. At yet another scale, when experience of other places suggests that some familiar things at home may be distinctive, these may become generic symbols of home".

Furthermore, 'the Kaplan's four essential elements'<sup>1</sup>; complexity, coherence, legibility and mystery, are often primary factors of the kernel landscape and other landscapes. The kernel landscape as the core of the landscape is reinforced by the personal landscape of the members of the community, and it controls surroundings-the ordinary landscape of the community, it affects the process of the maturing of the personal landscapes.

### Contemporary Ordinary Landscape through History

Depending on the size of the community and the era, the structure of the ordinary landscape varies due to changes in the elements of common interest. Fig. 3 shows hypothetical relationships between ordinary and kernel landscapes across a period of time.

<sup>1</sup> Kaplan, R. and Kaplan, S(1989) suggested four essential elements for the preference of place in which people choose to live: *Complexity* as 'being involved immediately', *Coherence* as 'making sense immediately', *Legibility* as 'the promise of making sense in the future' and *Mystery* as 'the promise of future involvement'.(The Experience of Nature: A Psychological Perspective. pp 52-57)

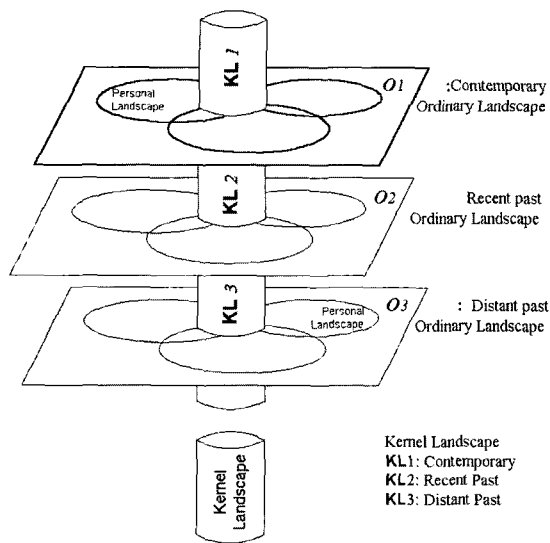


Fig. 3. A Classification of the Boundary based on both a Periodical Limit and a Scale of Community (Source; the Author)

The scale of the community (the relative size of each plate in Fig. 3 (O1, O2, O3) be it regional, or a nationwide or a specific area like a 'National Park district' influences a diversity of the features in ordinary landscape. The ordinary landscape of a specific area is strongly related to its natural characteristics; topographical and geological features, rather than what it has in common with the landscape of the nation state as a whole. This assumes that regional scale landscapes have only a limited relationship with local scale landscape. To fully understand the regional scale landscapes, it is necessary to amalgamate studies on local scale landscapes. There is much debate about the value of place features in the process of recollection and individual experience. Russell and Snodgrass(1987) insist that fundamental constituent factors of personal landscape are the emotions and feelings of the individual, while Csikszentmihalyi and Rochberg-Halton (1981) failed to recognize the relationship in their studies. Hull (1994) found significantly different results between respondents. It is assumed that this conflict results from differences of methodology, with different

specified aims, prejudice, or subjective view on an expecting result, or distorted case study caused by lack of basic data and definitions, etc. However it seems that the most reasonable explanation is the scale of the survey. Hull (1994) agrees that his work, based upon relatively a small scale case study, has difficulties in producing general results for relationships with landscape features, or design elements. He also agreed that his result from a limited source, a single area after the destruction of hurricane, only presents the reflection of the residents' place identities formed over years of interacting within their environments. However, there is no doubt that the results of these small-scale regional identities are a solid base on which to develop a more relevant context of urban planning and design for general recommendations. On the other hand, in order to classify the representative ordinary landscape for a given time in history the identification of key recurring themes or elements in ordinary landscape is crucial. However the chronological categorization of the periods in detail, based on these elements or themes is not always possible, due to changes that transform the landscape step by step in subtle and ongoing changes from generation to generation. Consequently, this author believes that the only way to categorize landscapes is based on the specific character of the imprecise terms such as 'medieval' or 'Renaissance'.

The Oxford English Dictionary defines 'contemporary' as 'belonging to the same period, living, existing; occurring at the same moment of time; occupying the same definite period; characteristic of the present period; one who lives at the same time with another or others; etc.'. 'History' is defined as 'The whole train of events connected with a particular country, society, person, things, etc., and forming the subject of his or its history; a course of existence worthy of record; a pictorial representation of an event or series of incidents'. Based on the vital relationship



between human beings and nature; as the subject to observe a landscape and the object to appeal to memory, the terms 'Contemporary Ordinary Landscape' and 'Historical Ordinary Landscape' are defined by the practical periods of memory.

Without regard to the existence of features in the current landscape, the 'contemporary ordinary landscape' (Plate 'OI' on the Fig. 3) is related to people's memory in the present. Throughout our past, various archives have been established about our landscape. Literature, poetry, fiction, drama describes a landscape that people imagine and may see in their own world. Artists drew paintings of their landscape. The mass of surviving papers and paintings contain a remarkable landscape history of the community versus the individual. It is assumed that these archives accurately reflect the ordinary landscape of their period. The recurring elements and themes in landscapes are recorded in painting etc, are defined in this article as the 'Historical Ordinary Landscape'(as shown in the Fig. 3). Within Korea there were few massive changes in the landscape prior to the last 100 years. Since the Korean War, there has been a sudden urbanization in Korea as in the rest of the world. A major part of our landscape has changed as a result and the future is unpredictable. In the process of landscape alteration through evolution, retaining landscape sense of place has been emphasized by Lynch(1972), Tuan(1980; cites from Hull 1994) and Belk(1988), as providing an opportunity for the comparison of oneself with others and with past states of oneself. They insist that this opportunity is a key to a sense of continuity in communities and it is a fundamental frame for future preferences. There is no doubt that the next century will be crucial in the issue of the connection from past to present and to future.

### The Role of 'Kernel Landscape'

The kernel landscape(Fig. 2 and Fig. 3) requires

three essential conditions to sustain its role as a core landscape. Ecologically it needs the adaptability in its structure and components to survive and to evolve within its environment. It requires that the structure of landscape is appropriate for the circumstances and that most of its component features are ecologically manageable and able to be adapted. Aesthetically it is important that the landscape needs to appeal to the memory of members of the community. In spite of the fact that people in the community accustom themselves to their landscape as a way of life, the landscape involves a deep aesthetic meaning for them while outsiders may only observe the surface beauty of a landscape. The third condition is cultural receptiveness: although there are no strict cultural boundaries between different historical eras, there are continuous, ongoing differences. It is reasonable that these three attributes(ecological, aesthetic and cultural) develop naturally through the evolution of the landscape. Alternatively the landscape itself may have cultural sustainability because the natural character of the landscape involves these three attributes. This author approaches to 'kernel landscape' is not to explore the process by which kernel landscape form, but rather to identify the kernel landscape itself. Meinig(1979b) suggests six tasks in exploring this complex 'kernel landscape' as the symbol of community; "i) assessing the structure of the landscape in reality, ii) understanding the evolution process of the landscape, iii) developing a logical methodology to assess the influences, iv) identifying cultural receptiveness to solve the conflict in community, v) developing sustainability in the landscape, vi) preparing for future alterations". He emphasizes the necessity of research focused on the process of a present development to reveal the potential symbols of our future environment.

After the destruction of hurricane Hugo in 1989, to explore place identity as symbols of self in the urban fabric of Charleston, in the USA, Hull(1994)

tested the residents to identify the type of features which were icons of special significance. He suggested the six roles of those features as: i) they provide connections to residents' pasts, ii) they satisfy important functional needs, iii) they serve as reminders of personal accomplishments and concerns, iv) they symbolize the social groups to which residents belonged or with which they identified, v) they give the community its distinctive character; they evoke emotions or feelings.

Following review of previous studies(as mentioned above), the main roles of 'kernel landscape' in a community can be summarized into two major groups; the 'link-up' and the 'characterizing of'. The kernel landscape is a catalyst to establish homogeneity between the members of the community in relation to a shared symbol. It is the connection between the generations from past to present throughout their history as the members of the same community, and links landscape within people's memory with the reality of the community. In addition, the character of the community is symbolized by the kernel landscape. It is identified by the groups which come from the same root from past to present. It evolves the character of landscape and makes a continuous interaction between nature and humanity.

### Definition of 'Prototype Landscape'

Various concepts of landscape, which depend on people's attitude towards, and acceptance of landscape, have been discussed in the previous section. These are defined as 'personal landscape', 'ordinary landscape' and 'kernel landscape', and are based on the degree of sharing of values and the progress of development by the community. These landscape concepts also involve notions of time-scale, for example the 'contemporary landscape' and 'historical landscape'

link past to the present. This final section presents the concept of the prototype landscape as the fundamental frame work for landscapes with strong sense of place that balance diversity with coherence. Moreover, this process must be reviewed through the relationship between human behavior and landscape.

Most of all landscape as the reflection of culture, is a multi-dimensional structure. This is because the composition of landscape is not only of what we see through our eyes but what we have in our memory (Meinig 1979a). The difference between a landscape painting on a wall and a landscape where the picture was taken, is the existence of the dimensional factors. Although the picture is generally defined as two-dimensional, the perception of the viewer can be multi-dimensional through the sharing of cognitive factors such as feeling, emotions and remembrance from the past. Perception is extended over the physical limits such as the size of paper or features on the picture. Whether the painting is a picture on paper or a picture in people's imagination, both of them have a similarity as a representation of a landscape with multiple-dimensions. Even with the same landscape seen by the same viewer, the perception of the dimension differs depend on the circumstances, such as when the viewer has the experience or where the viewpoint is, or the attitude of the viewer. These various dimensional factors create richness in a landscape and make it more likely to become a preferred or not preferred landscape. However, these factors have the possibility of misleading so that the landscape is understood in a fragmented way. Too much variety in factors can lead to an unappealing landscape rather than a balanced and harmonious landscape. To be successful landscapes require a core of widely accepted elements to which a diversity of other elements adds richness. The process for producing balanced and harmonious landscape requires sharing factors, which are core to a community and a result of socialization

between members. McCarthy (1984) focuses on the advantage of the 'sense of place' as an environmental symbol of a community. Although this can be modified or converted, it takes time, and its core would be retained due to its stability and sustainability. He suggests that sense of place in landscape could be a more practical source than other factors that encourage socialization. Because 'sense of place' is rooted in the individuals personal landscape, it can be modified and controlled by members of a community. This author believes that a review of values and criteria for 'sense of place', which involve the relationship between people and their surroundings, will lead to the identification of preferred landscape with variety and harmony.

It seems that any demands on people in a certain period would have an affect on their landscape, and they are able to accommodate change without changing the sense of their landscape. All environmental events occurring in that period also lead to a change in character, whether this produces positive results or not. The ordinary landscapes through time represent the sum of these changes. For example, Meinig(1979b) identified three American landscapes as 'symbolic landscapes'; in terms of 'New England' village, the 'Linear Main Street' with multifunctional buildings and 'California suburbia' with wide-spreading, singlestory houses standing on broad lots fronted by open with perfect green lawns as the fashion of Automobile Culture.

Compared with England where landscape is dominated by historical features such as seemingly spontaneously occurring narrow roads, hundreds of years' old buildings, parkland, etc., many countries in mainland Europe and Korea experienced major urban demolition during the last half of the century. Depending on the degree of demolition, the character of landscape is altered into a semi-historical or totally renovated landscape. Typically in the process of post war restoration, lack of time, data and financial support leads to poor

quality landscapes that lack character. These examples show the effect contrasting historical character, America which has relatively shorter history than the others, and England in which landscape character is mostly conserved well, and Europe and Korea which have relatively longer history but radically changed through war. In a less complicated community, the process of identifying place-symbols has both advantages and disadvantages<sup>2</sup>. Because of the relatively simple factors, the classification of place-identities is less difficult. However, the richness and diversity of a landscape in the community may be relatively poor. Members of these communities may yearn for a landscape derived from elsewhere. The sense of this community therefore results in a multiple-character eclectic landscape, which has no clarity of place at all. In contrast, more communities with a more complex history are a difficult to classify in terms of sense of place, although they have the richness and diversity of a landscape based on strong character of place.

However, there is a common sense between them. Historically every community has experienced the alteration of their landscapes. Although detailed features are altered by this process, the fundamental structure of topography largely remains. It is assumed that these surviving elements; topographical structure, or features provide a clue to establishing a fundamental frame for the landscape of the community. Fig. 4 describes the hypothesis of the prototypical landscape. Each layer( $O1$ ,  $O2$ ,  $O_n$ ) represents an ordinary landscape in each period, which is affected through the major events of the alteration of landscape in the same community. There is a tendency for each

<sup>2</sup> A small scale new town built in wilderness or from nowhere, has a much more simple historic background than a traditional community. As the size of nation, the country which had cultural extinction or at least almost, or have been in dissonance of cultural evolution from past to present, and pursues a new culture.

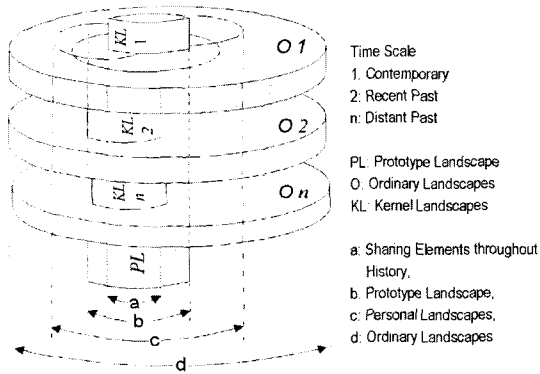


Fig. 4. Hypothesis of a Prototype Landscape, Discs represent conditions at a given point in history (Source: the author).

ordinary landscape to follow their community's sense of place. The meaning of layers from  $O1$  to  $O2$  and  $O_n$  is the progress of evolution through historical events from past to present. Individual layers produce their own 'kernel landscape' ( $KL1$ ,  $KL2$ ,  $KL_n$ ). The kernel landscape is overlaid by the landscape of the 'common ground' (see Table 1) and changes across time. These changes represent historical differences in the ordinary landscape in terms of sense of places. As is shown in the Fig. 4, *Prototype Landscape* of a given community ( $PL$ ) encompasses all the kernel landscape throughout the historical period under consideration whether it is continuous or disjunct. Furthermore, there is a possibility that some part of the structure and features of the kernel landscape are shared (part 'a' in Fig. 4) throughout history. This author proposes that this part 'a' represents a core landscape, in which effectively creates the character recognized in notions of sense of place. Complexity of structure and diversity of elements in this core landscape might be simpler than in prototype landscape. Although lots of factors (elements and structure) were filtered by every new criterion applied across time, this part sustains continuously in landscape throughout the changes of landscapes in history. In addition, its elements might be very common and

easy enough to understand or very familiar. For example, mountains with autumnal foliage colour in Korea, or heath and oak trees in England.

On the other hand, the rest of the elements and structural characteristics in prototype landscape (part of 'b - a' in the Fig. 4), developed by individual kernel landscapes, produce diverse landscape within a sense of place. These elements represent the richness of landscape throughout history. Moreover these elements could be additional elements that represent the character of landscape in history, or could be a fashion aimed at producing a new type of landscape. The latter leaves a sample of landscape that adds to landscape diversity. This author proposes that the identification of prototype landscapes based on history and experience, is important step to understanding and improving the design and management of our landscape, and this is also emphasized by previous researchers. The role of memory in human daily life and for our surrounding environment is emphasized by Lynch (1972) as 'the quality of memory is an important factor for individual well-being and for the management of our environment'. Moreover, according to Tuan (1980), the landscape features and character related in people's past impacts upon their previous experience and reinforces their memory. Lynch (1981), Norberg-Schulz (1980) and Breakwell (1983) also suggest a similar concept.

These relationships influence peoples' criteria about their favourite landscape, and the importance of identifying the criteria for adopting a new landscape policy have been explored by previous researchers. As Michelson (1976) and Kim (1994) insist, the development of a policy which can contribute opportunities to allow contact between a landscape that people like and can easily access in daily life is important. This author believes that the identification of a prototype landscape, based on peoples' criteria for landscape throughout history, can help improve our landscapes

in terms of satisfying the demands of people which are derived from memory and character of landscape. As a result of encountering the prototype landscape through their surroundings, the elements in the prototype landscape would boost their landscapes of sense of place and would let the natural environment have more sustainable elements.

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