

Michel Foucault and the Perception of Landscape Architecture Practices

มิเชล ฟูโกและภาพลักษณ์ในการปฏิบัติวิชาชีพภูมิสถาปัตยกรรม

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Abstract

Michel Foucault is a contemporary cultural icon whose perspectives are distinctive. His writings on power, knowledge, and discourse have been widely influential in the human and social sciences today. In recent years, his influence has grown in various numerous disciplines as his analyses are effective, and specific to the particular terrain of the discipline. Landscape architecture, which involves shaping and managing the built and natural systems, is an “old and new” discipline (Thompson, 2011). The profession has defined itself through the course of the twentieth century, yet its terrain of thoughts and ideas remains contested ground. At first, this paper briefly reviews Foucault’s background, influences and his approaches to history. Then, the paper attempts to apply his approaches to history to investigate perception of landscape architecture practice. As Foucault stated in his article, ‘Le monde est un grand asile (1994),’ “I think it is us who make the future. The future is the way we react to what is happening, it is the way we transform a movement, a doubt into truth. If we want to be certain of our future, we must fundamentally pose the question of today.” This could be the case for all disciplines, and this paper proposes one step for landscape architecture toward Foucault’s historical direction.

บทคัดย่อ

มิเชล ฟูโก เป็นต้นแบบทางวัฒนธรรมร่วมสมัยที่มีมุมมองทัศนคติที่เป็นเอกลักษณ์โดดเด่น งานเขียนหลายชิ้นของเขาเกี่ยวกับอำนาจ ความรู้ และการอภิปราย ส่งผลกระทบในวงกว้างต่อการศึกษาทางสังคมและมานุษยวิทยา ในปัจจุบันงานเขียนของฟูโกสนับสนุนให้เราตั้งคำถามต่อกลไกความรู้ ในช่วงหลายปีที่ผ่านมาอิทธิพลของฟูโกได้กระจายไปในหลากหลายสาขาวิชา เนื่องด้วยการวิเคราะห์ที่มีศักยภาพของเขาส่งผลกระทบต่อวงการเฉพาะของสาขาวิชานั้น ๆ ภูมิสถาปัตยกรรมเป็นสาขาวิชาซึ่งมีผลต่อการปรับรูปแบบและจัดการสิ่งแวดล้อมสรรค์สร้างและสิ่งแวดล้อมตามธรรมชาติ เป็นสาขาวิชาที่จัดว่ามีความเก่าและใหม่ในเวลาเดียวกัน (Thompson, 2011) สาขาวิชาการทางภูมิสถาปัตยกรรมได้ทำการศึกษาความนิยมใหม่ตลอดศตวรรษที่ 20 ถึงกระนั้นบริบททางความคิดและแนวคิดของสาขาวิชายังคงอยู่ในช่วงการทดสอบ บทความนี้ทบทวนความเป็นมาอิทธิพลหลักการทางประวัติศาสตร์ของฟูโกโดยย่อ หลังจากนั้นบทความนี้นำเสนอการนำหลักการทางประวัติศาสตร์ของฟูโกเพื่อใช้ในการตรวจสอบความเข้าใจภาพลักษณ์การปฏิบัติวิชาชีพภูมิสถาปัตยกรรมตั้งคำถามของฟูโกในบทความ *Le monde est un grand asile (1994)* ดังนี้ “ข้าพเจ้าคิดว่าเราเป็นผู้สร้างอนาคต อนาคตคือหนทางที่เราตอบสนองต่อสิ่งซึ่งกำลังเกิดขึ้น มันคือหนทางซึ่งเราแปลงความเคลื่อนไหว และความสงสัยไปสู่ความเป็นจริง ถ้าเราต้องการมีความแน่นอนในอนาคต เราควรมีรากฐานในการตั้งคำถามของวันนี้” ข้อเสนอนี้อาจเป็นคำตอบสำหรับหลายสาขาวิชาและบทความนี้เสนอก้าวหนึ่งของสาขาภูมิสถาปัตยกรรมไปในทิศทางของฟูโก

Keywords (คำสำคัญ)

Foucault (ฟูโก)

Episteme (แนวความคิดหลัก ณ หนึ่งช่วงเวลา)

Dispositif (กระบวนการทางความรู้)

Landscape Architecture (ภูมิสถาปัตยกรรม)

Perception (ภาพลักษณ์)

1. Introduction

During an interview with a senior lecturer in landscape architecture for my dissertation, I was struck with a familiar response to a query about the perception of landscape architecture practice. *“There’s a popular misconception about what landscape architecture is. It’s a silly example – but you know, I’m qualified as a landscape architect and I have a Ph.D. in landscape architecture. But if I say this to people, they’d ask me about the diseases on their strawberry plants!!”* As astonished as I was, I later realized that the response was certainly not new as I am, as well, a professional landscape architect and a lecturer in the same discipline; I have also experienced similar incidents numerous times. Landscape architecture is an “old and young” discipline (Thompson, 2011) involved in shaping and managing built and natural systems. Since being formally established almost two centuries ago, the professional boundaries have expanded much further into new scientific fields and areas of knowledge. Nevertheless, the misperception of what landscape architects actually do remains. How long this will go on? Here in this article, I propose an investigation of the perception of landscape architecture practice using the distinctive historical methods of Michel Foucault, a late contemporary icon in multi-disciplines. The following includes three sections: ‘Foucault’s background and influences’, ‘Foucault’s approach to history’, and finally ‘Applying Foucault’s method to investigate the misperception of landscape architecture’s practice’.

2. Foucault: Background and Influences

Michel Foucault (as shown in figure 1) was born in Poitiers, France in 1926. He became academically established in the 1960s, before he obtained the position of Professor of the History

of Systems of Thought at Collège de France, where he was until his death in 1984 (Megill, 1985). Foucault was a contemporary icon who knew no boundary of subject or discipline. His unique ideas stretch from history to science, from philosophy to geography. He and such figures as Jacques Derrida, Gilles Deleuze, and Jean Baudrillard challenged traditional ways of thinking rooted in Immanuel Kant. Foucault described his works (represented in figures 2) as experiment, documentation, research and verification. We can divide the most influential systems of thought, which appear explicitly in both positive and negative senses throughout Foucault’s works, into main primary categories as followings;

1) Phenomenology, originating in the early years of the 20th century, is the thought related to a person’s perception of the universal essence of an object or thing (Danaher, 2000). Foucault became familiar with the phenomenology as it was one of the most influential bodies of thought while he was working. Phenomenologists instilled in Foucault the notion that what people could know was always limited by their contexts, and that what constituted truth and rationality was not inevitable and changed across history.

2) Structuralism, firstly appearing in the early 19th century, encourages a systematic and analytical method of thought (Danaher, 2000). Rather than the essence of things, structuralism views things and their meanings as defined by their relations. It rejects the notion of an unchanging and universal human subject or nature as being at the center and origin of all action, history, existences and meaning (O’Farrell, 2005). Though Foucault did not fully agree with the structuralist agenda, he is considered one of its main thinkers; his major publication, the Order of Things (1966), is marked as a key contribution to structuralism.

3) Post-structuralism, the dominant thought during the 1960s and 1970s, can be seen as the theoretical formulations of the post-modern condi-

other disciplines, institutions or social settings to set parameters for their alterations in research matters.

2. Historical Nominalism

Foucault adopts a “historical nominalism” that views subject and object as enabling the articulation of one another, rather than examining elements in history such as individuals, subjects, concepts, and institutions separately.

3. Multiple Lines of Influence

In order to understand particular themes throughout history, Foucault does not attempt to plot it as a linear process from the past to the present. Instead, he constitutes a diagram or web of relations, which spreads out from a particular problem to create a broader understanding of the particular history.

4. Continuities where Discontinuity is Highlighted (and Vice Versa)

Foucault seeks to counter conventional narratives with the concepts of continuities and discontinuities for a particular theme, and how the theme acts in its own historical context.

5. Spatialisation Rather than Temporalisation

Foucault proposes the concept of space as a model to understand history. He argues that this way, the links between the selected themes could be explored in a hierarchical and triangular way. We can, then, understand how the themes are determined and shaped, and how they are perceived and are spoken of within their contexts.

6. History Written from a Particular Viewpoint

Foucault insisted that no history can give a complete or objective story. Therefore, his history can only stand from a particular viewpoint.

Beside the above ways of looking at history, O’Farrell (2005) argued that Foucault was interested in the order in history: how histories are bounded; where their margins or limits occur; where orders in history break down: and also how the processes of one history’s order is transformed into another. For Foucault, orders in history are never fixed or universal and never exists beyond certain limitations of culture, time and space. According to O’Farrell (2005), Foucault’s approaches to orders in histories are as followings:

1) For Foucault, all human knowledge and culture can be produced and described in an orderly manner, and should be challenged at all opportunities, so that people can understand why current orders exist and reflect on whether or not they should be changed.

2) Every human action, idea and arrangement exists in time: no aspect of human existence escapes from history. All things have beginnings and ends. Therefore, for Foucault, the best tool to examine existing orders is history.

3) In his time, Western history was a struggle between two mutually opposed methods: the intellectual or scientific method, and an older method involving spiritual self-transformation and limit-experiences. Foucault maintains the truth between these two approaches in a variety of ways throughout his career.

4) Foucault holds that knowledge is always shaped by social, political, and historical factors in human societies. It is absolutely essential to examine the relationship between knowledge and the factors that produce and constrain it.

5) And finally, for Foucault, social justice is an essential ethical consideration that requires close constant attention, examination, and action.

Throughout his work, Foucault distinctively introduces and redefines several terminologies.

Two important terms in relation to Foucault's approach to history are the episteme and dispositif:

DISPOSITIF:

The dispositif is a systematic organization, which provides a way to understand what knowledge means and how things relate to one another by classifying things, and giving them meaning and values. It is composed of collections of elements related to the selected themes, which may consist of discourses, individual perceptions, institutions, statements, and so on. And it can also include a system of relations to establish connections between these elements. Foucault constructed a dispositif for the themes he was seeking to analyze and provided surrounding factors around the themes to understand the whole perspectives.

EPISTEME:

The episteme is where a period of history is organized around, and explicable in terms of, a specific world-views and discourse-shows that the way, in which people make sense of their world depends on an order of reason and sets of discursive formations (Law, 2011). The episteme provide the conditions of possibility for, more specific discourses to emerge. Foucault sees these ideas gradually link from one to another as axiomatic arguments, in the style of a hierarchy or a tree. In some ways, the episteme resemble the notion of "paradigm shifts" developed by Thomas Kuhn (Danaher, 2000). A paradigm shift is when new knowledge is discovered that totally changes the perspective within a discipline. While paradigm shifts develops in a linear progression, Foucault's episteme is arranged according to a selection of related factors in each period. Epistemes constituted a new way of looking at the history of all disciplines in modernity. Each discipline can trace back its own beliefs and values and activities to

certain moments in history in order to show their enduring value through recognition of the episteme.

Foucault's approach to history is referred to as a history of the present because he uses history as a way of diagnosing and examining specific experiences in contemporary society (O'Farrell, 2005). Reinforced with these approaches, Foucault was then able to be specific in selections and pursuits of particular themes in history. This approach allows us not only to recognize contemporary issues, it also guides us to define or understand the boundaries around a particular way of thinking.

4. Applying Foucault's Method on Investigating Perceptions of Landscape Architecture Practice

In his immense collections of writings, Foucault did not discuss landscape architecture in particular. The most closely related disciplines that Foucault did mention were visual art and architecture. As stated by Piro (2008), Foucault perceived the two disciplines as key supporting mechanisms to specific perspectives and regimes of power. For Foucault, all historical art and architectural referents, Western and non-Western, offered additional exemplars of how the visual environment can serve as intensifiers of power (Piro, 2008). As Foucault's regimes of power is not the focus of the article, the next section will discuss how Foucault's method could be applied to investigating perceptions of the practice of landscape architecture.

Although for Foucault, setting up formal systems or universally templates had never been his goal, several scholars from various disciplines have attempted to apply his method of investigating particular histories to their own disciplines, mostly via process of analogy and transposal of

Foucault's ideas with specific historical situations of their own. This is certainly not an easy approach and often leads to misinterpretation, as Foucault's writings are complex and unique. Cummings (2007) analyses his works and proposes four concise processes to apply Foucault's method. Firstly, question a particular theme or knowledge within the discipline. Secondly, determine the underlying epistemes within the selected theme. Consider a range of related factors and decide their significance and relation to the selected episteme. Thirdly, classify the order of factors related to the themes and epistemes. Then, construct the *dispositif* to see how certain questionable assumptions can come to be seen as truth. The *dispositif* can help determine the boundaries of the systems so we can develop alternative ways of thinking. And finally, apply interpretive analysis as a way to explain the logic of constructed episteme and *dispositif*. The proposed process is quite simple: nevertheless, in order to obtain reliable results, a wide selection of all factors and elements should receive critical consideration throughout the process.

We can now begin to counter the history of misperception in landscape architecture. Landscape architecture, officially constituted as a profession in 1863, is defined as a professional design discipline that encompasses the analysis, planning, design, management, and stewardship of the natural and built environments (Booth, 2005). However, as Booth (1990, p. 67) identified, *"the typical response is to request an opinion where to locate a favourite tree or to diagnose the reason for the yellowing and falling for the leaves from particular shrub. The landscape architect is mistakenly believed to be a gardener and/or expert on matters related to the plants including their propagation, growth requirements and habits, disease and pest control, as well as their use as beautification elements in the landscape."*

For landscape architects, plants are

extremely important elements in landscape architecture as they provide a living aspect to landscape; they are living, breathing elements that grow and change through time. Each plant obtains unique characters of sizes, forms, colour, and textures, which are significant in defining space of all three dimensions in landscape architectural design. Plants also fulfil various other functions such as modifying microclimate, stabilizing soils, etc. Nonetheless, professional landscape architects are not trained to specialise in plants alone. To be able to address a complex range of issues, the landscape architects must possess knowledge and skills in several other disciplines, such as geography, sociology, and urban planning, etc. So, why are landscape architects consistently perceived as gardeners? The following section will investigate the misperception of the practice of landscape architecture via Foucault's historical methods.

In order to keep the structure of the *dispositif* organized and readable, providing its norms is helpful. For this investigation, norms or scales of practices in landscape architecture are as follows:

- 1) Residence – a dwelling, place, house, estate, in which individual/individuals live.
- 2) Neighborhood – a district or community within a town or city.
- 3) Town and city – a municipal centre incorporated by the state or province (Oxford Dictionaries, 2012).
- 4) Subregion and regional – part of a country or the world having definable characteristics but not always fixed boundaries (Oxford Dictionaries, 2012).

As for the investigation of the misperceptions underlying the historical terrain of landscape architecture, the *dispositif* is constructed as illustrated in figure 3.

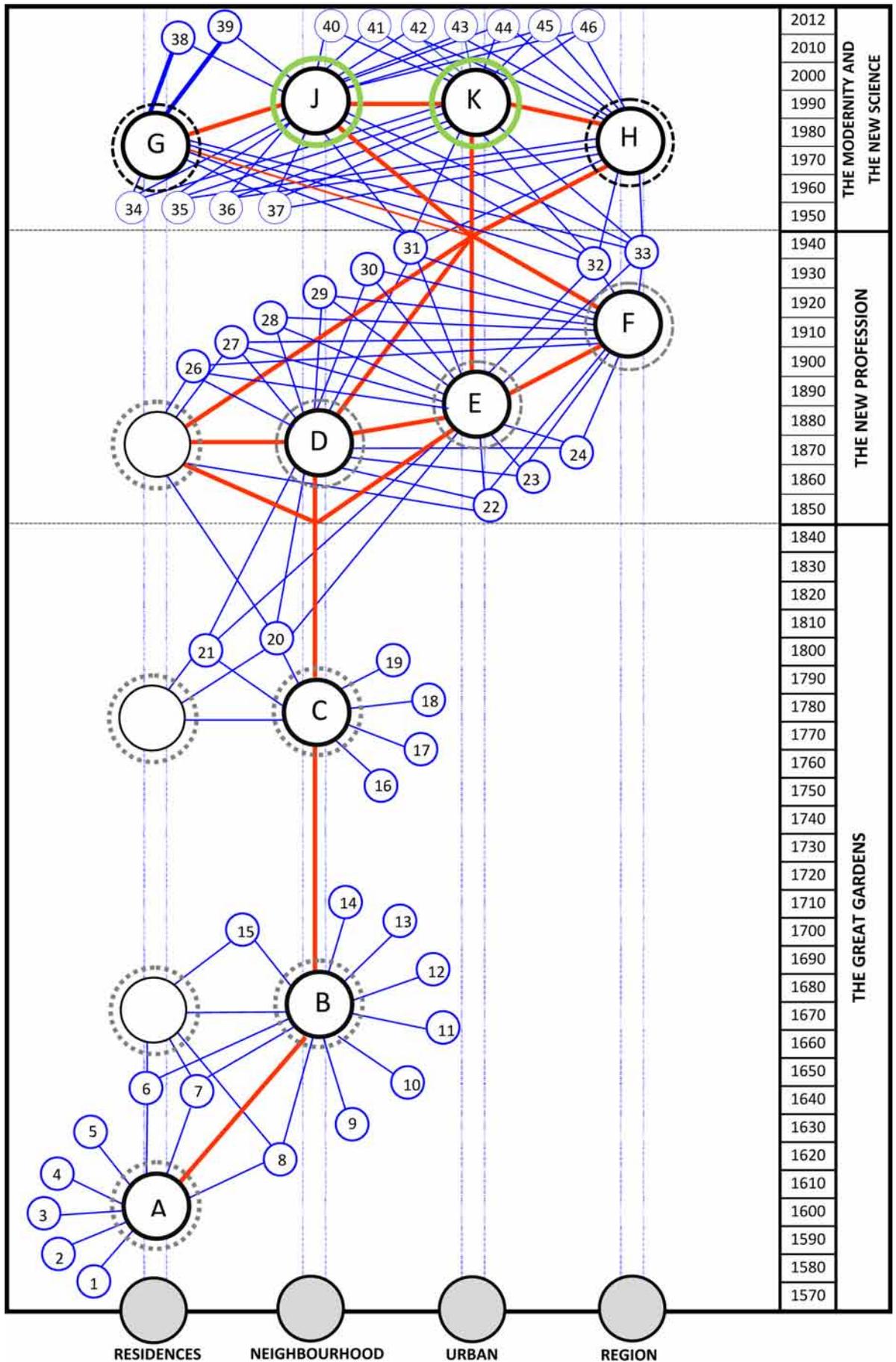
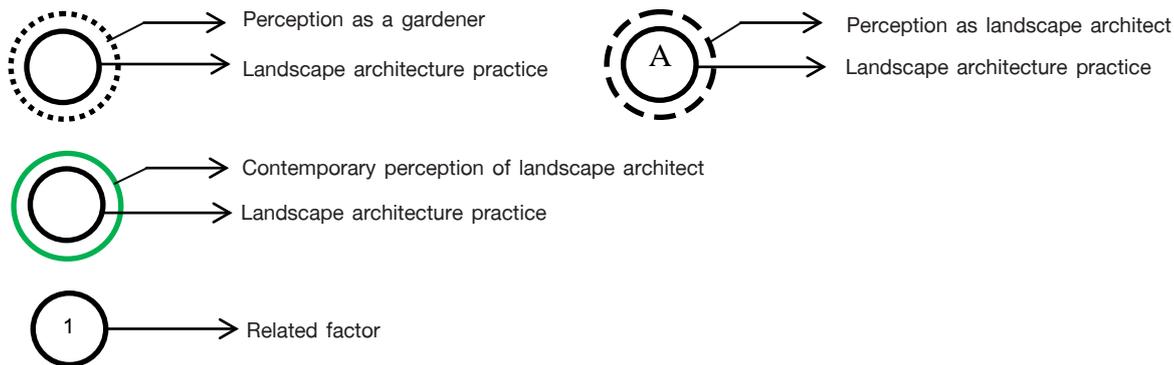


Figure 3. A dispositif in investigation of the perception of landscape architecture.

KEY LEGENDS



Episteme 1: The Great Gardens

A –The Italy Humanism

1. Roman Gardens 2. Classical ideas of viewpoint and perspective 3. Power and magnificence of political dynasty- such as the Medici clan 4. Literature 5. Social and cultural aspects 6. Development of water system technology 7. Development of horticulture science 8. Islamic gardens

B –The French Idealism

9. Development of geo-science 10. Development of parterre and topiary 11. Power of the Sun King (Louise the XIV) 12. Social and cultural aspects 13. Perspective and illusionary space 14. Extension of architectural spaces. 15. Literature

C –The English Enlightenment and Romanticism

16. Chinese garden 17. Rolling landform 18. Horticulture technology 19. Social and cultural aspects 20. Industrialisation and modernisation of country life 21. Literature and paintings of landscape

Episteme 2: The New Profession

D –Neighbourhood Park and Planning

22. Social and cultural aspects 23. City's laws and regulations 24. Development of Infrastructure and Transportation system 25. The World War I and II

E –Urban Park and Planning

26. World Columbian Exposition 27. Rapid growth of the city, particular in the North America 28. Garden City and City Beautification Movement 29. Establishment of association and institutions in landscape architecture – ASLA, LI, IFLA, etc. 30. Establishment of schools of landscape architecture 31. Horticulture technology

F –Regional Park and Planning

34. Emergence of Geo-science 35. Forest and forestry

Episteme 3: Modernity and the New Science

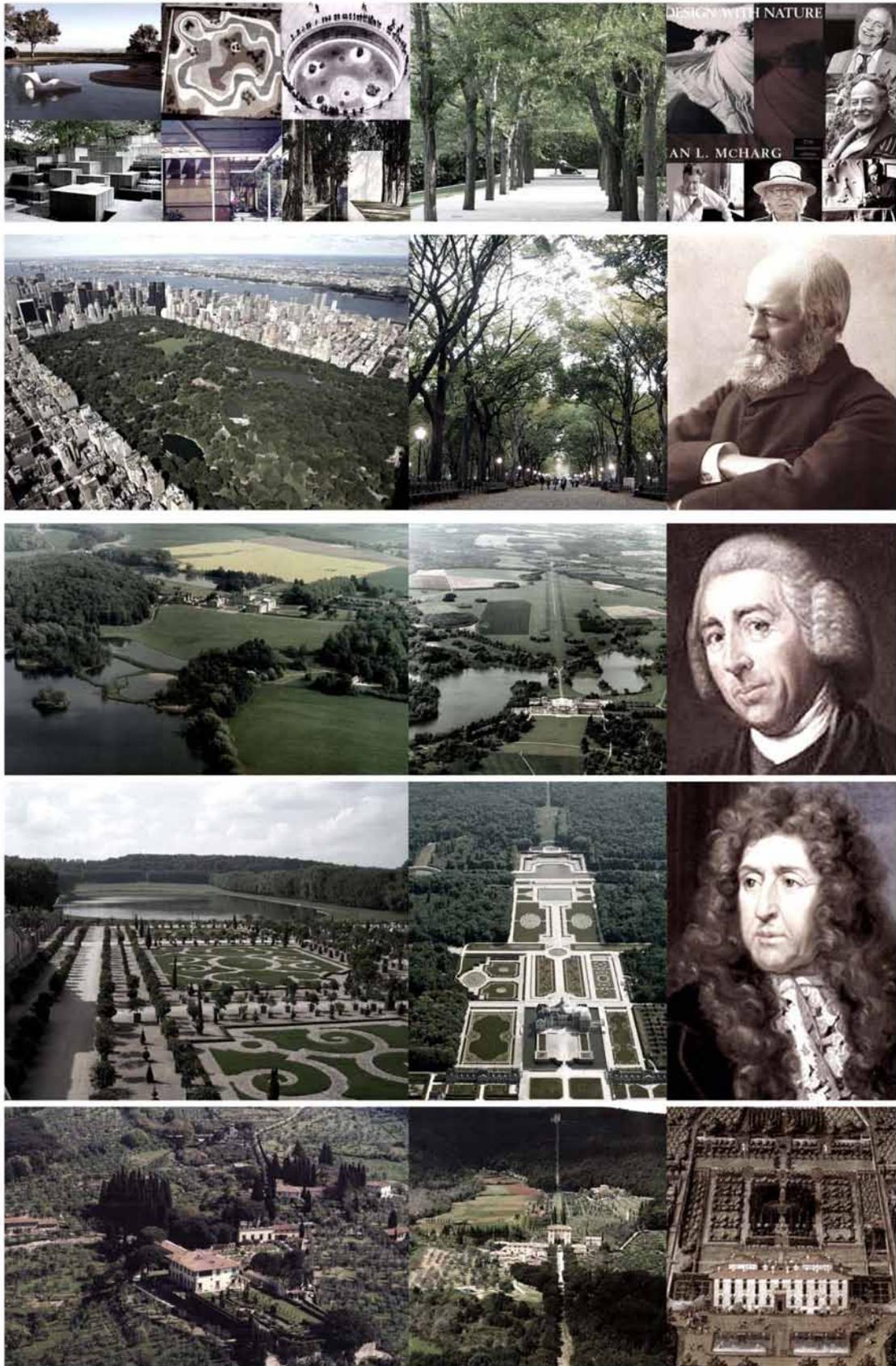
G –The Modern Landscape Garden

36. Social and cultural aspects 37. City planning law and regulations 38. Development of computer applications 39. Horticulture technology 40. Architectural modernism and modern art (Land Art, Pop Art) 41. Japanese garden and philosophy

H –Regional Park and Planning

43. Environmental strategies and applications (i.e. – sustainable development, land reclamation, global warming, climate change, etc.) 44. New Urbanism 45. World Wide Web 46. Globalization 47. Publication of Design with Nature and layer-map analysis 48. Development of GIS application and remote sensing and satellite 49. Landscape ecology

I and J – Contemporary Landscape Design and Planning



THE MODERNITY AND THE NEW SCIENCE

THE NEW PROFESSION

THE GREAT GARDENS

Figure 4. Images of the distositif in investigating perception of landscape architecture.

KEY IMAGES

Episteme 1: The Great Gardens

9	8	7
6	5	4
3	2	1

Episteme 2: The New Profession

12	11	10
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Episteme 3: The Modernity and The New Sciences

22	21	20	19	14		13
						15
25	24	23		18	17	16

- Part of lunettes of Villa Medici - Tuscany, Italy. Painted by Giusto Utens in 1599
- Villa Cetinale Garden (1655-1667) - Siena, Italy
- Villa Gamberais Garden (1624-1635) - Florence, Italy
- André Le Nôtre (1613-1700)
- Garden of Vaux le Vicomte (1656-1661) - Maincy, France. Designed by André Le Nôtre
- Garden of Versailles Palace (1661-1704) - Paris, France. Mainly designed by André Le Nôtre
- Capability Brown (1716-1783)
- Garden of Blenheim (1764) - Woodstock, England. Mainly designed by Capability Brown
- Garden of Castle Howard - northeast of York, England
- Frederick Law Olmsted (1822-1903)
- The Mall: The Central Park (1857) - New York, U.S.A. Designed Frederick Law Olmsted and Calvert Vaux
- The Central Park (1857) - New York, U.S.A. Designed Frederick Law Olmsted and Calvert Vaux
- Ian McHarg(1920-2001)
- The book, "Design with Nature" (1969) by Ian McHarg
- Lawrence Halprin (1916-2009)
- Isamu Noguchi (1904-1988)
- Dan Kiley (1912-2004)
- Garrett Eckbo (1910-2000)
- Miller Garden (1955) - Indiana, U.S.A. Designed by Dan Kiley
- Sunken Garden for Chase Manhattan Bank Plaza (1961) - New York, U.S.A. Designed by Isamu Noguchi
- Roof Garden -Safra Bank (1982), Sao Paolo, Brazil. Designed by Roberto Burle Marx
- Donell Garden - California, U.S.A. Designed by Thomas Church
- Las Arboledas (1958-1961) - Mexico City, Mexico. Designed by Luis Barragan
- Alcoa Garden: Eckbo residence (1960) -California, U.S.A. Designed by Garrett Eckbo
- Seattle Freeway Park (1976) - Seattle, U.S.A. Designed by Lawrence Halprin

The dispositif, as shown in figure 4, is comprised of three epistemes: the Great Gardens, the New Profession, and Modernity and the New Science. The next section will explore further the subject and the interpretative analysis of the dispositif, followed by discussion on the perception of landscape architecture within the selected three epistemes.

The Great Gardens

The first episteme, the Great Gardens, comprised three great eras in the history of land-

scape architecture: Italian Humanism, French Idealism and English Enlightenment and Romanticism, all of which extended from the fifteenth to the early nineteenth centuries as shown in figure 4.

Italian Humanism

The Renaissance period, during the fifteenth and sixteenth centuries, was a significant development in Europe, when humans were perceived in a wider sense as a reflection of the image of God. This was reflected in the three categories: number, dimension and order, inspired by classical Greece

and Rome, which penetrated from architecture into landscape design (Steenbergen & Reh, 2003): the garden design was seen as a response of the human mind to geometry (Jellicoe, 1996). The gardens became places of contemplation, where straight lines mirrored the divine order. The ideas of mythical gardens, borrowed from classical literature and humanist poets, were also introduced into the landscape design. Water, planting and natural elements played significant roles in the gardens. Villa Lante, Villa D'Este, and Villa Medici are among several other magnificent gardens.

French Idealism

In the seventeenth century, the theoretical concept of nature and space was established not only in art but also in scientific fields such as geography, physics and mathematics (Steenbergen & Reh, 2003). The gardens were represented as God's creations and man had absolute powers over nature. Thus, the gardens were designed in perfect geometrical patterns; the gardens were laid out in axis, following the course of the sun, imposed the order over nature. Water system and horticulture technology, inherited from Italian Humanism were also significant elements in exemplifying the nature. The Italian Humanism and French Idealism gardens were strongly connected. The great gardens of this time, including Versailles, Vaux le Vicomte and the Tuileries gardens, were mastered by the great gardener of this period, Andre Le Notre, who is also considered the father of landscape architecture.

English Enlightenment and Romanticism

The ideas of French Idealism were mostly replaced with the great scenic creations of the English Picturesque and Romanticism gardens in the eighteenth century, the time of the Enlightenment. The spirits of the period, consisting of reason, freedom and equity, formed a new basis for ethics and aesthetic in landscape design. The romantic

notion was applied in landscape design to challenge the value of reason as the highest goods (Steenbergen & Reh, 2003). The garden was dissolved into natural landscape, picturesque conventions: the garden became a representation of nature. The great gardens of this period include the gardens of Castle Howard, the Stow and the Blenheim. The most acclaimed landscape gardens of this time were William Kent, Capability Brown, and Humphrey Repton.

Most landscapes in the episteme were mainly on a residential scale, and occupied only by wealthy and privilege people. Even though each of the three great gardens has their own distinctive styles, several thoughts and ideas in landscape design are embedded in their roots. The term 'landscape' was already introduced in 1598 by a Dutch painter, Gilbert Laing Meason, but it was not commonly used in this episteme. The great gardens were explicitly considered as works of art and were praised at the same level as the most valued painting, sculpture, and architecture of the time; nevertheless, mostly their creators continued to be perceived as gardeners for more than three centuries, before the emergence of the following episteme.

The New Profession

The second episteme is the New Profession, which is in a much more concise period of time ranging from the mid nineteenth to the twentieth century. The park movement was merged in response to rapid population growth and urbanisation, resulting in urban air, water, and solid waste pollution. Several important social and political forces were launched in the creation of civic amenities in responses. Frederick Law Olmsted, Sr., considered the father of modern landscape architecture, and Calvert Vaux won the design competition for the Central Park in New York City. With its sites and the complexity of its construction, the Central Park stands out as a turning point in

landscape architecture, as well as other related disciplines such as urban design and planning. By the late nineteenth century, most cities and town across the country provided one or more recreation grounds (Jordan, 1994). The construction of the Central Park and the park movement encouraged the official establishment of landscape architecture as a profession in 1899; from then, landscape architecture was taught in universities across North American and Europe. The development of the new profession would have continued much further if had World War I and II not occurred between 1914 and 1945, which left a great impact on all aspects of developments in every country across the world.

Images of the episteme are also shown in figure 4. Landscape architectural design and planning were on a moderate scale: the boundaries of the profession were extended beyond residential landscape design to neighbourhood, urban and regional landscape design and planning, for the benefit of all levels of society rather than only the privileged. However, they were no longer contemplated as artistic fields, and likewise, landscape gardeners were not perceived as garden artists. The new title of the profession was not as well recognized as the old, and the perception persisted of landscape architects as gardeners.

Modernity and Emergence of New Sciences

This latest episteme illustrated in figure 4 is a contemporary one, Modernity and the Emergence of the New Sciences. Although only eighty years in duration, it involves two key incidents in the profession of landscape architecture. The first was at the turn of the 20th century. The profession aligned itself with the modern movement, which was widespread in the disciplines of architecture and art. Modernism in landscape design was an aesthetic system of simplified line and asymmetrical form that dealt with the landscape as a static artistic composition (Pregill & Volkman,

1993). The modernist approach was widespread when a group of young designers studying together at the Harvard Graduate School of Design applied modernist design theory to practical landscape design and planning. Pregill and Volkman (1993) also mentioned that while modernist influences were felt at all scales of design, it had its greatest impact on small residential works, as shown in the work of leading practitioners such as Thomas Church, Garrett Eckbo, and Lawrence Halprin.

The second shift was in the 1960s when Ian McHarg, one of the most recognised figures in modern landscape architecture, published his legendary book *Design with Nature* (1969), in which he introduced the concept of landscape ecology and the over-lay mapping method; environmental sciences have increasingly emerged into the discipline since then. The growing role of the sciences influenced the way in which the balance between human environmental needs and natural systems were analysed and interpreted. Landscape architecture was no longer bounded within the limitations of the previous eras and opened itself up to the opportunities of the emerging discipline of environmental sciences. These two phenomena have shifted the course of landscape architecture into a completely new era. The discipline of landscape architecture now involves all outdoor elements, from the design of intimate gardens to the planning and management of land areas hundreds of square miles in size. So, why are we still perceived as gardeners?

The dispositif of approximately five centuries, as shown in figure 3, reveals several elements that can possibly account for today's misperception of landscape architecture practice. Among all the potential factors, the overall practice in the first episteme has had the most effect; landscape architects today inherited the title of gardeners from generation to generation, over several centuries. Although the profession's boundaries extended

much further beyond landscape gardening design in the later epistemes, the way people perceive the profession has hardly changed. We have been seen as 'gardeners' for so long that even the multitude of great modern and contemporary landscape architectural has not succeeded in breaking this perspective. As proud as we are to be part of a profession with a long and great history, we are also bounded and limited by these misperceptions. So, how do landscape architects deal with the misconceptions?

According to O'Farrell (2005), Foucault had made assumptions about the continuity of history. Firstly, it is a constant of human nature, and the essence of man remains the same throughout history. Secondly, the continuist view is that history has progressed inevitably to the present, scientific truth is error and/or superstition, and finally that continuity has also eliminated the possibility of chance events, and the rationality of scientific truth has been determined in advance; there is nothing that anybody can do to alter the outcomes. Foucault also concludes that the only

difference is that people discover more and more truth as history progresses. Somehow there will be a turning point. This could be the case for all histories, as well as the history of misperception in landscape architecture. So, if we keep doing our works as landscape architects, at some point in time the perception of landscape architecture as a practice may be properly understood. While doing our work, we might have to spend a little longer to explain what we are doing, when queries about our profession appear. Or else, we can let the times do their work, as they always do. And hopefully, the perception of landscape architecture will eventually be clear as it should be. This paper only hopes that the proposed method invented by Michel Foucault might provide an alternate perspective beyond the conventional views. While we have only had enough time to briefly highlight three alternative foundations, hopefully this attempt to think beyond current conventions may bring interest for further works in this area, and encourage recognition that landscape architecture can offer much more than it is often ascribed.

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