

# Landscape architecture design as an art creative practice: A studio teaching model

Omar Hosam Al-Deen Mohammad, Montasir Masoud Alabdulla  
*Imam Abdulrahman Bin Faisal University, Saudi Arabia*

**Abstract.** Landscape Architecture is defined as a blend of art and science. However, it has been acknowledged that configuration of design forms, which is related to spatial composition and element forms is the most challenging design aspect that the students face in learning the design process in the basic design course. This is not the case for the scientific aspects where students can establish their ability and confidence in learning landscape technical issues and functional requirements. This paper discusses the outcomes of the first Landscape Architecture Design Studio at the Department of Landscape Architecture at Imam Abdulrahman Bin Faisal University (IAU), which represents the first foundation stone for Landscape Architecture design education. The Landscape Architecture Studio has examined the role of creative practice in art plays in the landscape architecture design process in the light of Zangwill's Aesthetic Creation Theory (ACT), and following the Form-Based Design (FBD) approach process defined by Stefano Fillipi. In this studio, students were asked to design a private garden related to, hypothetically, an artist's family house. Based on the FBD approach, each student chose a specific modern artist, supposedly owning the garden house, and studied his artistic principles of forms, patterns, colours and composition, and used them as an inspiration for their own art paintings. The students' art pieces acted as the basis for conceptualising their design preliminary plans and 3D images. As a result of this studio, students showed a great interest in the studio artistic approach, and demonstrated a significant ability to translate the artistic principles and qualities existing in creative painting successfully into their landscape architecture design. At the end of the teaching process, a reflective student survey feedback from instructors indicated that students had learned about the aesthetic creative approach and were able to understand the role non-aesthetic properties played into manifesting the design aesthetic quality.

**Keywords:** Landscape architecture design, aesthetic creative theory, art creative practice

## Introduction

Landscape architecture is a profession 'rooted in an understanding of how the environment works and what makes each place unique. It is a blend of science and art, vision and thought.' [8]. Communication between landscape and art has taken various shapes for centuries and contributed to the formation of our environment. This relationship has gone through various phases, starting from the modern era, during the first half of the twentieth century, when landscape architecture was recognised as a profession in 1925, and modern art became a source of inspiration for landscape architects. During the 1960s and 1970s, combined with the increased awareness of environmental and ecological problems, art took new forms toward Earth Art, Nature Art, Environmental Art and Reclamation Art in which landscapes became the materials and medium for the art works. The interdisciplinary relation between art and design has emerged in the last 20 years as the two fields developed a "symbiotic dialogue", influencing each other equally, unlike the relationship in the modern and post-modern periods [5].

This dialogue between Art and Design has been embraced in many professional projects throughout the history of landscape architecture. The Goldstone garden, designed by Garrett Eckbo in 1948, is a great

example of how two overlapping systems interlaced to create an imaginative and stimulating design, inspired by Kandinsky and Moholy-Nagy and their playful composition of geometric forms and dynamic line (Figure 1). Another contemporary example is an office courtyard in Saint-Denis, France, designed by Laure Quoniam Landscape Architect. Her design was an interpretation of one of Jackson Pollock's paintings, which opened the opportunity for surprising effects, both in terms of the line plan and in the composition of its materials [7] (Figure 2).

This paper discusses the outcomes of the first Landscape Architecture Design Studio at the Department of Landscape Architecture at Imam Abdulrahman Bin Faisal University (IAU), which represents the first foundation stone for Landscape Architecture design education. The studio examined the role creative practice in art plays in the landscape architecture design teaching process in the light of Zangwill's Aesthetic Creation Theory (ACT), and following the Form-Based Design (FBD) processes. Students were asked to embrace the artistic creation approach to produce their own paintings which acted as sources of inspiration for their design concepts. Their design work outcomes, observed by the instructors of this and next design courses, together

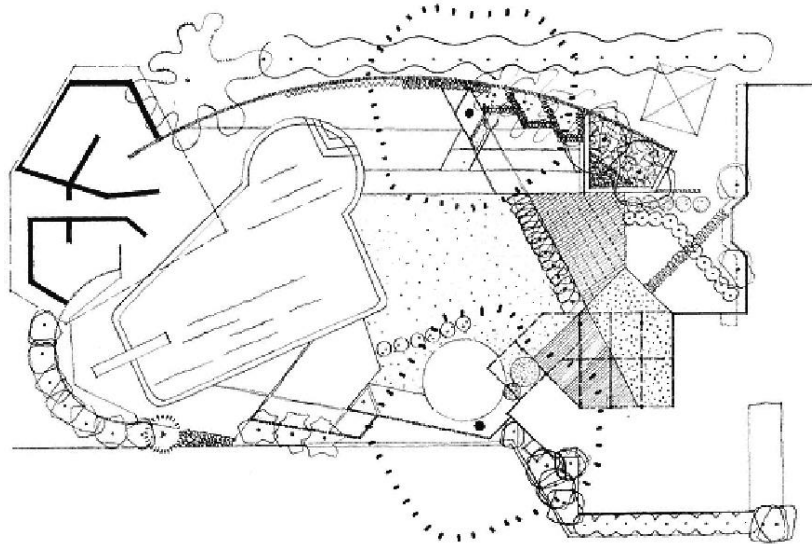


Fig. 1. Goldstone Garden designed by Garrett Eckbo [12]

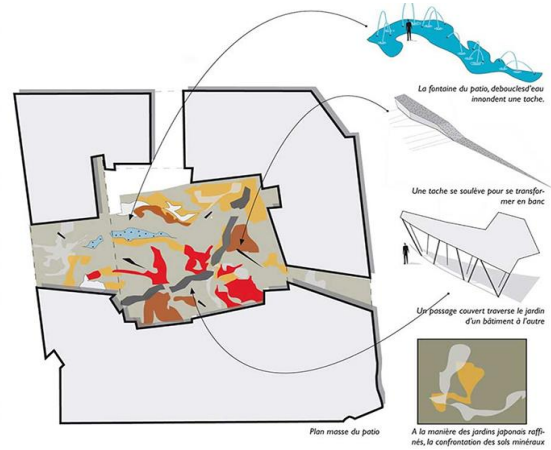


Fig. 2. Jackson Pollock's Office Garden by Laure Quoniam [7]

with the reflective survey results, showed evident improvement in students' intellectual and practical skills, and the way they understood basic design principles and process.

### The Philosophical and Theoretical Framework of the Studio Approach

The integration of art into the design process, in addition to the physical and spatial configuration of landscape spaces, is considered of great importance in the first stage of design learning [1]. When working in the introductory design studio, students tend to easily understand and learn the functional and technical design principles. However, they have difficulties in composing the forms of the design elements (landscape spatial art), and spatialising the 'program requirements' [3]. In the design studio in this study, the instructors asked the students to design a private garden as part of a property hypothetically owned by an artist from the modern art movement era. The required technical information in addition to the design program was easily gathered and researched through a series of case studies and site visits. This paper will focus on

the design forms and artistic compositions and how these were developed by the students throughout their first landscape design project. Abstract art was chosen as a source of inspiration due to its minimal nature that depicts imaginary portrayals which can represent yet differ from the real world. Students were asked to use hand drawings only in their design presentation in order to complement the artistic nature of the course and give them the chance to develop their artistic skills.

The philosophical foundation of this current studio project was based on Zangwill's Aesthetic Creation Theory (ACT) which considers landscape architecture as an art, which serves the function of the sensorial pleasure. According to van Etteger et al. "landscape architectural discourse has tended to eschew ideas of aesthetics in favour of notions of functional and sustainable design" [13]. However, conceptualising landscape as art does not undermine the functional design, but rather serves both aesthetic quality and practical and functional requirements. The process steps that this design studio followed were based on the Form-Based Design (FBD) approach developed by Fillippi et al.,

which involves considering and re-structuring the Function-Behaviour-Structure Framework which favoured user's needs and functions over aesthetic components [2].

### **Zangwill's Aesthetic Creative Theory**

The term aesthetic refers to sensory perception or sensuous knowledge. However, its meaning was changed in the nineteenth century by the philosopher Baumgarten to "gratification of the senses or sensuous delight" [5]. Since art is produced to satisfy our senses, particularly our vision, this notion has been applied to all aspects of the experience of art. Hekkert argued that this experience could be divided into three levels: aesthetics, understanding, and emotional levels, which can be conceptually and independently studied [5]. This current study focused on the first level of the art experience: the aesthetics, and how they contributed to the levels of understanding and emotion.

The current studio's philosophical foundation was based on the Aesthetic Creation Theory (ACT) developed by Nick Zangwill [15], which considers landscape architecture design a product of art. This theory, as a contribution to the aesthetical discourse of landscape architecture, was analysed by van Etteger et al. [13] in their study to identify the imbalance this profession has shown in favour of the science and rationality over ideas of aesthetics. ACT follows Monroe Beardsley's study (1958/1981) which is the first "systematic and critically informed art philosophy in analytic tradition" [14]. Zangwill [15] argues that Art is considered a form of artefact that is made by humans for a certain purpose, and is thus considered functional. He states: "Something is a work of art because and only because someone had an insight that certain aesthetic properties would depend on certain non-aesthetic properties; and because of this, the thing was intentionally endowed with some of those aesthetic properties in virtue of the non-aesthetic properties, as envisaged in the insight" [15] (Table 1). Art works function as an aesthetic pleasure source; so does landscape architectural design.

### **Form-Based Design Approach (FBD)**

Design form is strongly related to the aesthetic pleasure of the human visual experience of the environment, and is the visible shape or configuration of something and the particular way in which something appears or exists [9]. According to Malloy, "Form can also be used to refer to the shape, appearance, and the arrangement of those materials, in other words, the entirety of the visual elements used and the way they are assembled. In design and the visual arts, form is a synthesis of all the visual aspects of a work and, through it, we are able to perceive that work" [10]. Form is the container of

the product separable from its structure and materials, within which its affordances exist, referring to the nature of the relationship between the users and the product [2].

The process of the Landscape Design Studio followed the Form-Based Design (FBD) approach, defined and discussed by Fillippi et al. [2], which challenged the creative ideal of 19th and 20th century architecture and industrial design that "form follows function". One of the design schools whose members stressed the importance of function in the design process was the Bauhaus. Gropius, the founder of the Bauhaus school, wrote "the Bauhaus is seeking - by systematic practical and theoretical research in the formal, technical and economic fields - to derive the design of an object from its natural functions and relationship" [2]. The same view was stressed by Mies van der Rohe "every how is carried by a what" [11].

The Function-Behaviour Structure framework (FBS), which was initially developed by Gero and Kannengiesser [4], was defined by Fillippi et al. as "... a conceptual scheme that generalizes and organizes heterogeneous groups of entities and processes to begin and continue design activities" [2]. Accordingly, FBS can describe the design process through five variables: Function (F), which is the purpose of the product, Behaviour (B), which is related to the affordances, or what the product does, Structure (S), which describes the relationship between forms and what the product is, Need (N) which analyses the desirable and undesirable situations of the product, and finally Requirement (R), which is related to the product's properties to achieve a certain need. There are three spheres within which these variables exist: the external sphere (e), representations outside the designer's world; the interpreted sphere (i), concepts and experiences imagined by the designer; and the expected world (ei), where the impact of the "designer's actions" are imagined based on the current state of the external world. The five FBS variables (F, B, S, N and R) undergo several processes, combined with the framework's three spheres.

Unlike the FBS framework which has functions as a starting point, the Form-Based-Design framework (FBD) aims at arousing sensorial experience between the users and the landscape place. A sensorial experience is "the entire set of effects that is elicited by the interaction between a user and a product, including the degree to which all our senses are gratified (aesthetic experience), the meanings we attach to the product (experience of meaning), and the feelings and emotions that are elicited (emotional experience)" (Hekkert, 2006). As an exploitation of the FBS framework, Fillippi et al.

TABLE 1

Properties of Zangwill's Aesthetic Creation Theory [13]

AESTHETIC CREATION THEORY (ACT)				
AESTHETIC PROPERTIES		NON-AESTHETIC PROPERTIES		
Evaluative Properties	Substantive Properties	Physical Properties	Sensory Properties	Semantic Properties
e.g. Beautiful Ugly	e.g. Sad Wonderful Passionate	e.g. Size Pattern Shape	e.g. Sound Texture Colour	e.g. Narrative Meaning

highlighted the six stages of the Form-Based Design approach "FBD":

- **P1** (FOe) Form analysis: The study of the forms, their composition, patterns, texture, etc. described by Zangwill in his Aesthetic Creation Theory as the "Non-Aesthetic properties" which can be studied based on their affordances toward the "Aesthetic Properties";
- **P2** (Nei) Analysis of user's need, where the user's needs are used to generate design solutions;
- **P3** (Se) Prototype generation: This is about generation of the prototype, starting from the results of P2;
- **P4** (Si→Bi→Fi→Fei) Prototype exploitation, which includes evaluating the prototype based on user's satisfaction. Functions are considered the focus of this stage;
- **P5** (Bei→Fei→Sei→→Ps) Documentation: This stage includes the transformation of the expected functions and behaviours to design specifications;
- **P6** Revision: This stage includes the revision of the structure, behaviour and functions in the case of any unsatisfactory design solution. This can be related to our current study through the process of post-design user's consultation or the final virtual reality presentation to the client.

#### The Design Studio Results:

First-year design education is considered the milestone for developing a design approach, language and skills for students which can be used throughout their academic and professional career. Out of these design skills, visual experience plays a great role in forming the designer's style related to spatial configurations based on abstract forms, patterns, texture and colours. The current studio process constitutes eight main design stages, illustrated in Figure 3:

#### The Stages of the Design Studio:

The authors of this study, who were also the studio tutors, played an influential role, first by introducing each design stage to students by means of a visual presentation, and then by providing a list of relevant material sources. This helped enrich the

students' knowledge and visual library, as well as strengthening their intellectual background in terms of the different design aspects. Moreover, prior to embarking on the stages of the design process, the tutors highlighted the purpose of this studio, focusing on a small-scale landscape design project, and explaining the importance of approaching landscape design as an artistic creative practice. This included employing artistic principles and properties, such as forms, colors and patterns as design-driving forces and inspirations. Hands-on interventions by the tutors were offered, although only occasionally, depending on complexity of the artist's philosophy and artwork selected.

The following studio stages were generally applied to all students' projects. However, the lengths and order of the stages were adjusted by the tutors, based on each individual project (i.e. complexity of the art-work), and the student's level and skills. After each stage, the students' works were evaluated and graded during a jury session, in which feedback comments were reported and advice given for improving the work. Furthermore, of particular importance to highlight here is that adopting such an interactive design studio strategy, particularly in the early levels of landscape design education, has helped to raise levels of mutual trust between the students and the tutors.

#### Stage 1: Selection of the Artist

In The first stage of the design project students were asked to choose an artist from the modern art movements, particularly the abstract art movements such as Constructivism, Cubism, Orphism, Neoplasticism, and Suprematism. Abstract art movements were chosen for their use of minimal shapes, strong colours and distinctive patterns and lines, which can be easily applicable on landscape design layout. Students were given the chance to choose an artist from a list prepared by the instructors, or any artist they liked. Certain criteria for selecting the artist were explained to the students, which were not purely based on their subjective preference or taste: The artist's style should be selected for its tangible shapes, forms, patterns, lines, colours and compositions, which could act as a driver for generating the landscape

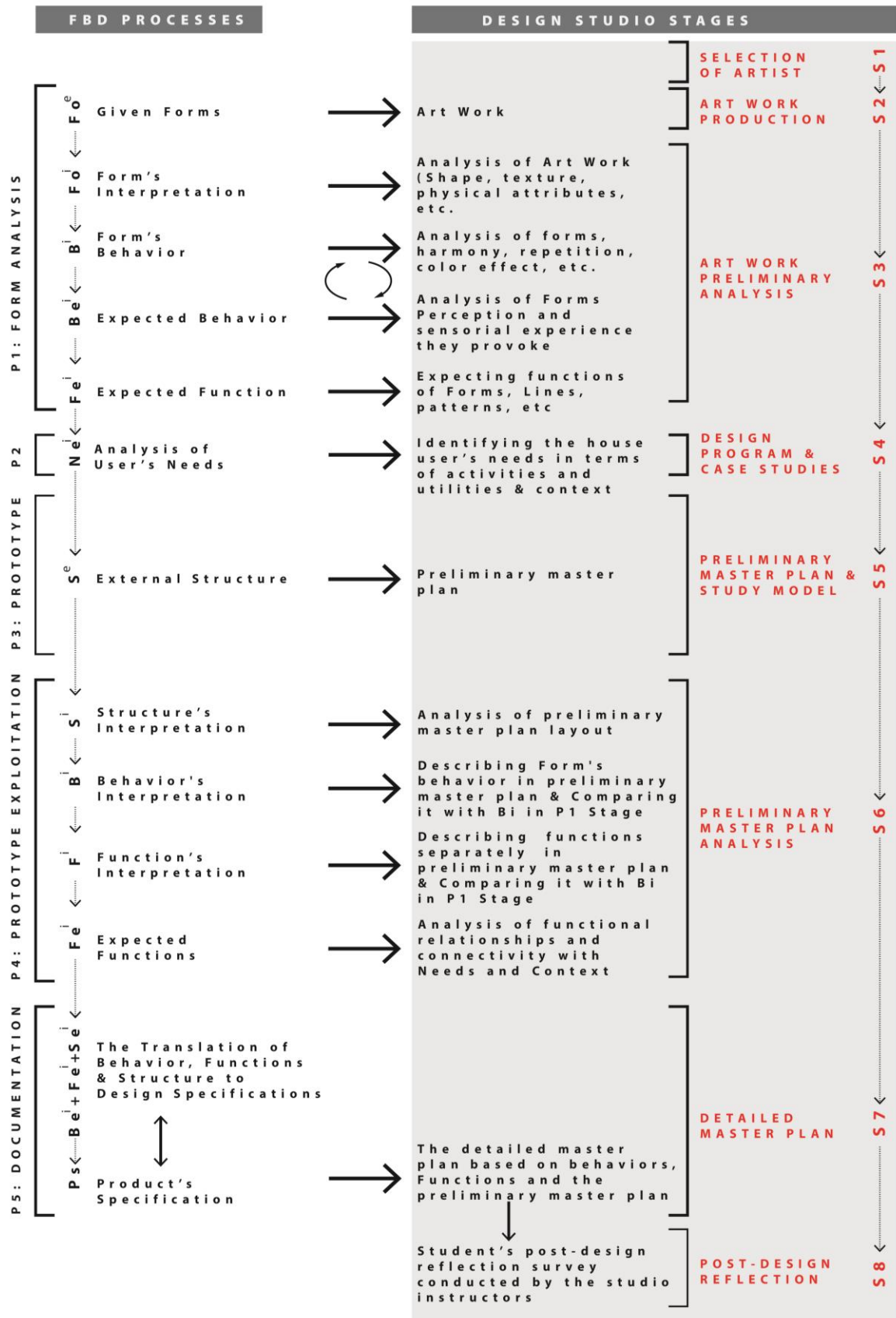


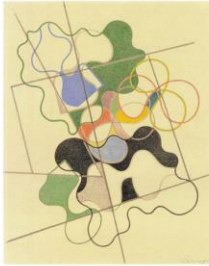
Fig. 3. Outline of the studio structure in parallel with the FBD system processes [created by the authors]

## sophie taeuber-arp



### Profile :

Born in 1889, in Switzerland, the daughter of a pharmacist, the family moved to Germany when she was two years old. Some years later she began attending art schools and moved back to Switzerland during the first world war. At an exhibition in 1915, she met for the first time the German-French artist Hans/Jean Arp. It was during these years that they became associated with the Dada movement, which emerged in 1916, and Taeuber-Arp's most famous works – Dada Head – date from these years. They moved to France in 1926, where they stayed until the invasion of France during the second world war, at the event of which they went back to Switzerland. In 1943 she died.



### Principles :

1. Curvilinear lines make closed shapes.
2. overlapping lines that make square polygons.
3. Fill in overlapping areas with colors.
4. colors :  
Black, Pink, Yellow, Blue, Green, Grey, Orange .

## Robert DELAUNAY

### History of The Artist:

Robert Delaunay, (born 1885, Paris – died 1941), French painter who first introduced vibrant color into Cubism and thereby originated the trend in Cubist painting known as Orphism.



### Art Movement And style:

Noted for its use of strong colors and circles shapes. His painting known as ORPHISM.

### Reasons for Choosing This Artist:

I liked his formation of circles, and the way he chose strong colors, the contrast between the colors, and the way he chose the contrasting colors.

### Projects That I Inspired From:



Noted for its use of strong colors and geometric shapes. His key influence related to bold use of color and a clear love of experimentation with both depth and tone.

Fig. 4. Two examples of artist selection [created by the authors]



Fig. 5. Two work samples of students' art paintings [created by the authors]

design. The given list of artists included: Piet Mondrian, Kazimir Malevich, Wassily Kandinsky, Robert and Sofia Delaunay, Theo Van Doesburg, and Sophie Taeuber-arp.

After choosing the artist, research about his/her background, art movement and style was carried out. This helped students to identify and immerse themselves in the creative principles and the characteristics of the art works in relation to the various aspects of the art movement the artist belonged to. The purpose of this investigation was intended to justify the student's decision to choose a certain artist and artistic style (Figure 4).

### Stage 2: The Student's Art work (FOe):

This stage is equivalent to the FOe (the given form) of the Form-Based Design System (FBS), which will be treated as a given form at the beginning of the design process. In this phase, students started producing their art works based on the artist's style they chose in stage 01. The analysis of the selected artist's art works (in terms of forms,

patterns, line, colours and composition) played a big role in determining the non-aesthetic properties of the new student's art works (Figure 5).

### Stage 03: Preliminary analysis of art work (FOi→Bi→Bei→Fei):

This stage coincided with the FOi→Bi→Bei→Fei (interpretation of form, interpretation of behaviour, expected behaviour and expected functions) of the form-based design system. In this step, students started analysing the non-aesthetic properties of the produced art work. Interpretation of form constitutes describing shape characteristic, types and proportions before determining their behaviour, grounded on their visual properties. Expected behaviour and functions means the expected artistic forms' performance in relation to the landscape design elements of the house and the garden; for instance, a long shape can act as a water feature (function) which can direct people and emphasize movement (behaviour).

### Stage 04: Analysis of users' need (Nei):

The study of the user's needs in landscape architecture design is fundamental to satisfy the practical requirement of any project. Design needs to be practical in order to be usable. User's need does not only include the needed activities on site, but should also be related to psychological needs (i.e. emotions and feelings) triggered by the design atmosphere. This process was equivalent to process P02 of FBD. In this stage students were first asked to analyse the supposed potential needs of the garden's users: what a small family that consists of a father, a mother and two children need in their garden. Moreover, what the house owner, as an



Fig. 6. Two examples of students' study models  
[created by the authors]

artist, needs in their garden was also considered when studying the garden site. Similar case studies were analysed in relation to proposed functions, design layout, spatial configuration, landscape elements, and functional relationships. This helped students to develop their own design program for the garden. The aim of analysing the case studies was to establish a visual library and motivate the analytical mind, and thus to extract the lesson learnt about the site users, circulation, environment and elements, which would inform the future landscape design (Figure 8). In addition to identifying the user's needs, the project site was surveyed and analysed, based on the site inventory and analysis techniques students had learned in this studio and previous design related courses.

**Stage 05: Preliminary masterplan and study model (Se):**

This was the first stage in formulating design layout using the art work produced, studied and analysed in the previous stages. This was conducted in parallel with the prototype process (Se) / external structure of FBD, where students started drawing their preliminary masterplan and the generic design layout of the garden (Figure 10). The first step in this stage is tracing the main lines of the art work around the pre-designed house located on the project site and given in the design brief, where students produced their first concept plans. The final concept version was the result of several sketches using the general shapes of the painting to draw the design lines while students attempted to conceptualise the spatial configuration of the garden together with the help of the study model (Figure 6).

**Stage 06: Prototype exploitation (Si→Bi→Fi→Fei)**

In this stage, the preliminary masterplan was revised and updated. The first step is the description/interpretation of the main physical attributes of the external structure or the design layout. Students were encouraged to write down words that best describe their design, main forms, secondary forms, supportive lines (Si). Description could include the type of design forms, such as geometrical form, organic forms, straight line or

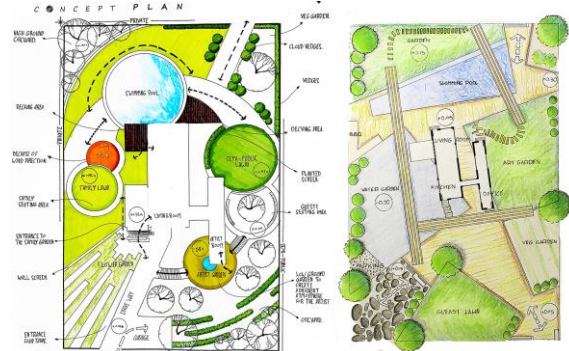


Fig. 7. Two students' work samples of preliminary masterplan exploitation [created by the authors]

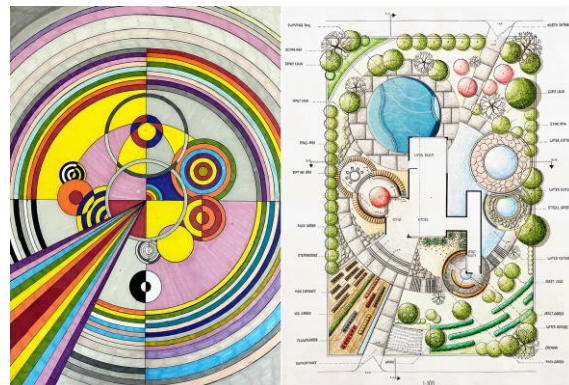


Fig. 8. A sample of a juxtaposition of the final masterplan and the student's original art work [created by the authors]



Fig. 9. A sample of a juxtaposition of the final masterplan and the student's original art work [created by the authors]

curvilinear. The second step was the interpretation of behaviour, the forms' performance and their spatial perception: i.e., the sense of direction, focal points, edge emphasis, and gathering spaces they created (Bi). This was followed by the interpretation of the functions (Fi) the forms could accommodate based on the design program developed in stage 4 of the users' needs analysis (Nei). Expected functions included re-defining the functions in relation to the house design, entrances, and pedestrian and vehicular circulation on the main site (Figure 7) Moreover, in this stage new functions were added to the garden site (Fei).

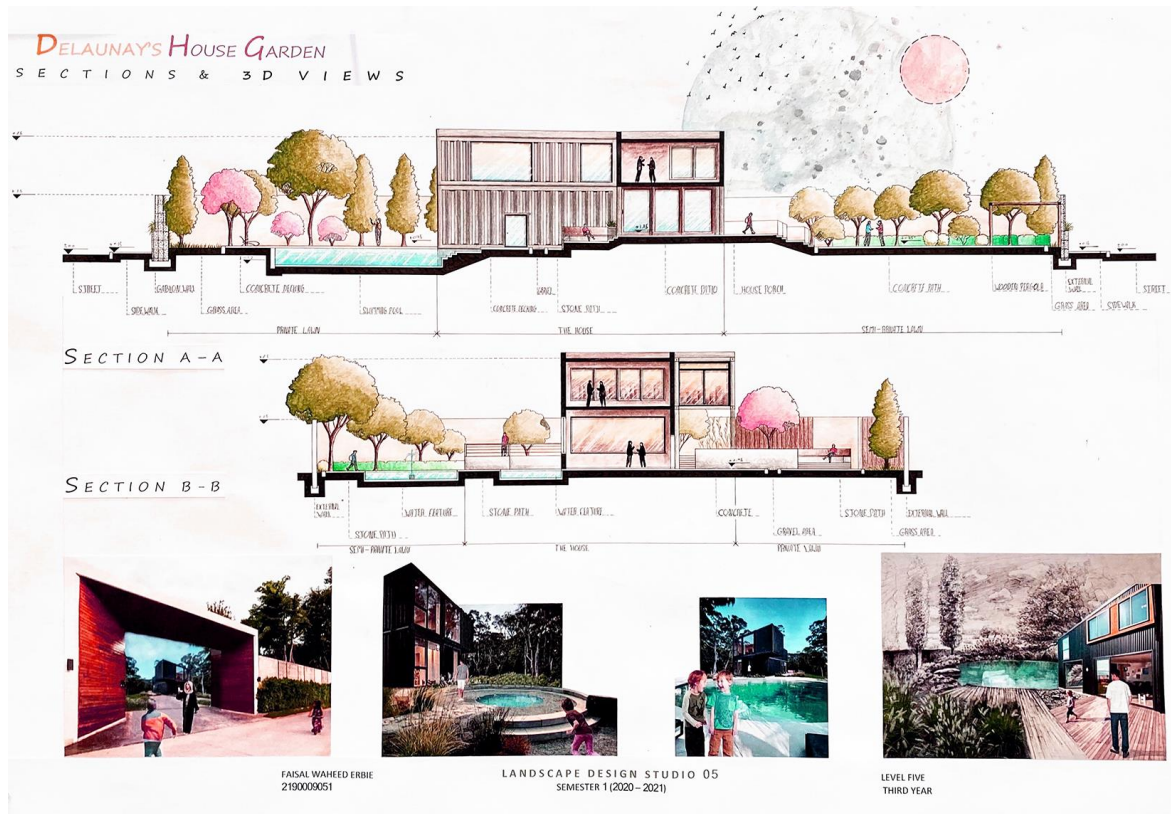


Fig. 10. An example of a student's sections and 3D collage works [created by the authors]

**Student Name (Optional):**

**Student Project's Name:** Klee's house garden

Please select words from the five categories in the table below that best describe your project (or you can highlight it in red). Please add more words in "others" if required, and words that describe the non-aesthetic properties of your final project design.

Aesthetic Properties		None-aesthetic Properties		
evaluative aesthetic properties	Substantive aesthetic properties	Physical Properties	Sensory Properties	Semantic Properties
<input type="radio"/> Beautiful <input type="radio"/> Ugly <input checked="" type="radio"/> Normal <input type="radio"/> Abnormal <input type="radio"/> Wonderful <input checked="" type="radio"/> Good <input type="radio"/> Bad <input type="radio"/> Superb <input type="radio"/> Acceptable <input type="radio"/> Fascinating <input type="radio"/> Others:	<input type="radio"/> Elegant <input type="radio"/> Sad <input type="radio"/> Passionate <input type="radio"/> Awkward <input type="radio"/> Mysterious <input type="radio"/> Disturbing <input type="radio"/> Dynamic <input type="radio"/> Static <input type="radio"/> Dreamy <input type="radio"/> Emotional <input checked="" type="radio"/> Simple <input checked="" type="radio"/> Abstract <input type="radio"/> Joyful <input checked="" type="radio"/> Boring <input type="radio"/> Others:	<input type="radio"/> Shape: geometrical lines and angles  <input type="radio"/> Size: Space sizes are large  <input type="radio"/> Pattern: Lines  <input type="radio"/> Composition: Formal (Geometrical) <input type="radio"/> Informal (Organic) <input type="radio"/> Hybrid <input type="radio"/> Others:	<input type="radio"/> Colour:  <input type="radio"/> Sound: The sound of the fountains gives a sense of relaxation  <input type="radio"/> Smell:  <input type="radio"/> Touch: <input type="radio"/> Others:	<input type="radio"/> Meaning:  <input type="radio"/> Symbolism <input type="radio"/> Story Telling <input type="radio"/> Others:

Fig. 11. An example of student's post-design reflection checklist [created by the authors]

**Stage 07: Documentation (Bei→Fei→Sei→→Ps)**

The final process of the studio was the documentation, which involved producing the final detailed masterplan, sections and 3D collages (Figures 8 to 10). This production was the result of the information and knowledge accumulated in the previous stages, incorporating the revised

understanding of forms, behaviour and functions and the final design layout. The forms of the landscape spaces were revised and reconsidered when students started analysing sizes of spaces and producing details and studying standards and materials (Figures 8-10). As part of this stage, students selected an area of around 400 square metres for their detailed action plans and sections in scale 1:50 and 1:20. These drawings showed the students' ability to study construction details and how materials could be selected, specified and configured. Additional layers were extracted from the main masterplan, such as a planting plan together with specification of trees and vegetation.

**Stage 08: Post-design reflection**

This stage was deliberately added to the FBD process of this studio by the authors. Obtaining their reflections on the design helped the students to reconsider previous ideas and thoughts produced during the design process and learn about the nature of design learning in connection with the design objectives. Students had not been informed with the learning theories underpinning this design studio until they finished the project final stage. This was to avoid any forced design solutions, conscious intentions and interventions, and let the design proceed systematically.

In order to identify the aesthetic properties and their relation with the non-aesthetic properties based



on the students' design outcomes, a survey was conducted. The design of the survey was grounded on Zangwill's definition of design properties stated in section four of this paper. Students were asked about the non-aesthetic properties that contributed to the aesthetic properties of the design. The survey produced interesting results in terms of how students described the aesthetic quality of the final results achieved by the landscape attributes, e.g. how using various types of geometries made the design mysterious and joyful. An example of the post-design reflection survey is presented in Figure 11.

## Conclusion

The introduction of art practice into the landscape architecture design studio was intended to stimulate students' creativity and critical thinking to produce a sensory and visually interesting garden design outcome. Students showed great passion and interest in the art application of landscape design from the beginning of the studio to the final jury presentation. Asking students to use free-hand sketches and manual drawings only stimulated the artistic skills of students, and complemented the hand drawing graphic skills and techniques they learnt in the landscape graphic skills course.

The aesthetic creative theoretical framework and the form-based design followed in this design studio proved a great success in guiding students throughout the design problem and the project landscape solutions in regard to both aesthetic quality and functional requirements. The studio outcome received an overwhelmingly positive response and appreciation from faculty members and students, both at departmental and college levels, and presented a new model in teaching landscape architecture design in the IAU. However, stage 05

was recognised as a challenging phase in developing interpretation of forms into expected behaviour and functions, when students literally translated the artistic form into landscape configuration without considering the context and user's needs. Thus, this study showed both the opportunities and the limitations of using art practice as a basis for landscape architecture design.

The art production process helped students understand the link between aesthetic and non-aesthetic properties of the landscape design, which was shown in the last stage of the post-design reflection. This approach proved efficient in improving student's design creativity, visual and other artistic skills. Throughout all design stages, except the last one, students were given the freedom to describe their design concept and attributes as they liked. This allowed them to develop their own descriptive words and interpret their intentions about their works. Finally, in stage 08, more formal definitions and terminologies were given, and links between meanings were established. Since this studio was the first landscape design course in the department, encouraging artistic creation was of great importance in highlighting the multidisciplinary nature of the profession, and creating the feeling of pleasure in the studio atmosphere. Moreover, the students of this design studio were observed in the next design course, and the instructors of both courses reported that they witnessed evident improvement, intellectually and practically, in the way the students developed their design concepts. Furthermore, the enjoyment and appreciation of applying this approach was extended to work-from-home due to restrictions during the outbreak of the COVID-19 pandemic.

## References

1. **Alchalbi, O., Abd, S., Dragojlov, V.** Application of the art and architecture principles in the design of spatial models. *14<sup>th</sup> Generative Art Conference*, Politecnico di Milano, December 2011, Milan.
2. **Filippi, S., Barattin, D.** Definition of the form-based design approach and description of it using the FBS framework. *The 20<sup>th</sup> International Conference on Engineering Design (ICED15)*. Politecnico di Milano, 27-30 July 2015, Milan.
3. **Gazvoda, D.** Studio-based Landscape teaching. **In:** Jorgensen, K, Karadeniz, N, Mertens, E, Stiles, R (ed.) *The Routledge Handbook of Teaching Landscape*. Oxford: Routledge, 2019, p. 308.
4. **Gero, J. S., Kannengiesser, U.** The situated function-behaviour-structure framework. *Design Studies*, 2004, Vol. 25, No. 4, p. 373-391.
5. **Goldman**, 2001, quoted in **Hekkert, P.** Design aesthetics: principles of pleasure in design. *Psychology Science*, 2006, Vol. 48, No. 2, p. 157-172.
6. **Gurler, E.** Symbiotic Dialogue between Landscape and Art in Urban Spaces. *Contemporary Art Conference*, March 2013, Eastern Mediterranean Academic Research Center, Istanbul.
7. **ICI Consultants.** *Modern Landscape Design*. Design Media: Hong Kong 2013.
8. Landscape Institute (2012). *Landscape Architecture. A Guide to Clients* [website] <https://landscapewpstorage01.blob.core.windows.net/www-landscapeinstitute-org/2016/03/Landscapearchitecture-Aguideforclients2012.pdf>. accessed 10 January 2022.
9. **Filippi, S., Barattin, D.** *Macmillan dictionary* [website], <https://www.macmillandictionary.com/dictionary/british/form>, accessed 20 March 2022.
10. **Malloy, K.** *The art of theatrical design: elements of visual composition, methods, and practice*. Focal Press: New York, 2015.
11. **Redstrom, J.** Toward user design? On the shift from object to user as the subject of design. *Design Studies*, 2006. Vol. 27, pp. 123-139.

12. **The living garden** [website] UC Press E-Books Collection. [Online 20.03.2022] <https://publishing.cdlib.org/ucpressebooks/view?docId=ft6g50073x&chunk.id=d0e1872&toc.id=&brand=ucpress>
13. **Van Etteger, R. H., Thompson, I., Vicenzotti, V.** Aesthetic creation theory and landscape architecture. *Journal of Landscape Architecture*, 2016, No. 11(1), p. 80-91.
14. **Wreen, M.** 2014, quoted in **Van Etteger et al.** 'Beardsley's Aesthetics' [website], The Stanford Encyclopedia of Philosophy (Winter 2014 edn.), E. N. Zalta (ed.), <http://plato.stanford.edu/archives/win2014/entries/beardsley-aesthetics/>, accessed 02 May 2015
15. **Zangwill, N.** *Aesthetic Creation*. Oxford: Oxford University Press, 2007.

**AUTHORS:**

**Omar Hosam Al-deen Mohammad**, PhD. MLA. BArch. He is an assistant professor at Imam Abdulrahman Bin Faisal University. He completed his Master and Doctorate degrees from Edinburgh University in the UK, focusing on Art and Landscape, Memorial Landscape and cultural identity, and environmental psychology. He worked with GROSS.MAX. Studio, one of the leading contemporary landscape architects in Europe, for 5 years before he moved to academia.

**Montasir Masoud Alabdullah**, PhD. MLA. B. L.Arch. Chairman of the Landscape Architecture Department at Imam Abdulrahman Bin Faisal University. He obtained his MLA from the University of Colorado at Denver, and a PhD in Landscape Architecture from the University of Edinburgh. His research interest focuses on environmental behaviour studies, outdoor thermal comfort and reclaiming urban streets for walking and restoring pedestrians. He was awarded the outstanding graduate during the MLA, featured in the 2002-2003 edition of the Dean's List, and was selected for the membership of the *Tau Sigma Delta*.

**Kopsavilkums.** Ainavu arhitektūra ir definēta kā mākslas un zinātnes sajaukums. Tomēr ir atzīts, ka dizaina formu konfigurācija, kas saistīta ar telpisko kompozīciju un elementu formām, ir vissarežģītākais dizaina aspekts, ar ko studenti saskaras, apgūstot dizaina procesu dizaina pamatkursā.

Tas neattiecas uz zinātniskajiem aspektiem, kuros studenti var pierādīt savas spējas un pārlicību, apgūstot ainavas tehniskos jautājumus un funkcionālās prasības. Šajā rakstā ir apskatīti Imam Abdulrahman Bin Faisal universitātes (IAU) Ainavu arhitektūras katedras pirmās Ainavu arhitektūras dizaina studijas rezultāti, kas ir pirmais ainavu arhitektūras dizaina izglītības pamatakmens.

Ainavu arhitektūras studija ir pētījusi radošās prakses lomu mākslas spēlēs ainavu arhitektūras projektēšanas procesā, ņemot vērā Zangvila estētiskās radīšanas teoriju (ACT) un ievērojot Stefano Fillipi definēto *Form-Based Design* (FBD) pieejas procesu. Balstoties uz FBD pieeju, katrs students izvēlējās konkrētu mūsdienu mākslinieku, kuram it kā piederēja dārza māja, pētīja viņa mākslinieciskos formu raksturu, krāsu un kompozīcijas principus un izmantoja tos kā iedvesmu savām mākslas gleznām. Studentu mākslas darbi bija par pamatu viņu dizaina provizorisko plānu un 3D attēlu konceptualizēšanai. Šīs studijas rezultātā studenti izrādīja lielu interesi par studijas māksliniecisko pieeju un demonstrēja ievērojamu spēju radošajā glezniecībā pastāvošos mākslinieciskos principus, un veiksmīgi pārvērta savā dizainā. Mācību procesa beigās studentu aptaujas atsauksmes no pasniedzējiem liecināja, ka studenti ir apguvuši estētiski radošo pieeju un spēj saprast neestētisko īpašību lomu dizaina estētiskās kvalitātes izpausmē.