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## Place in Space

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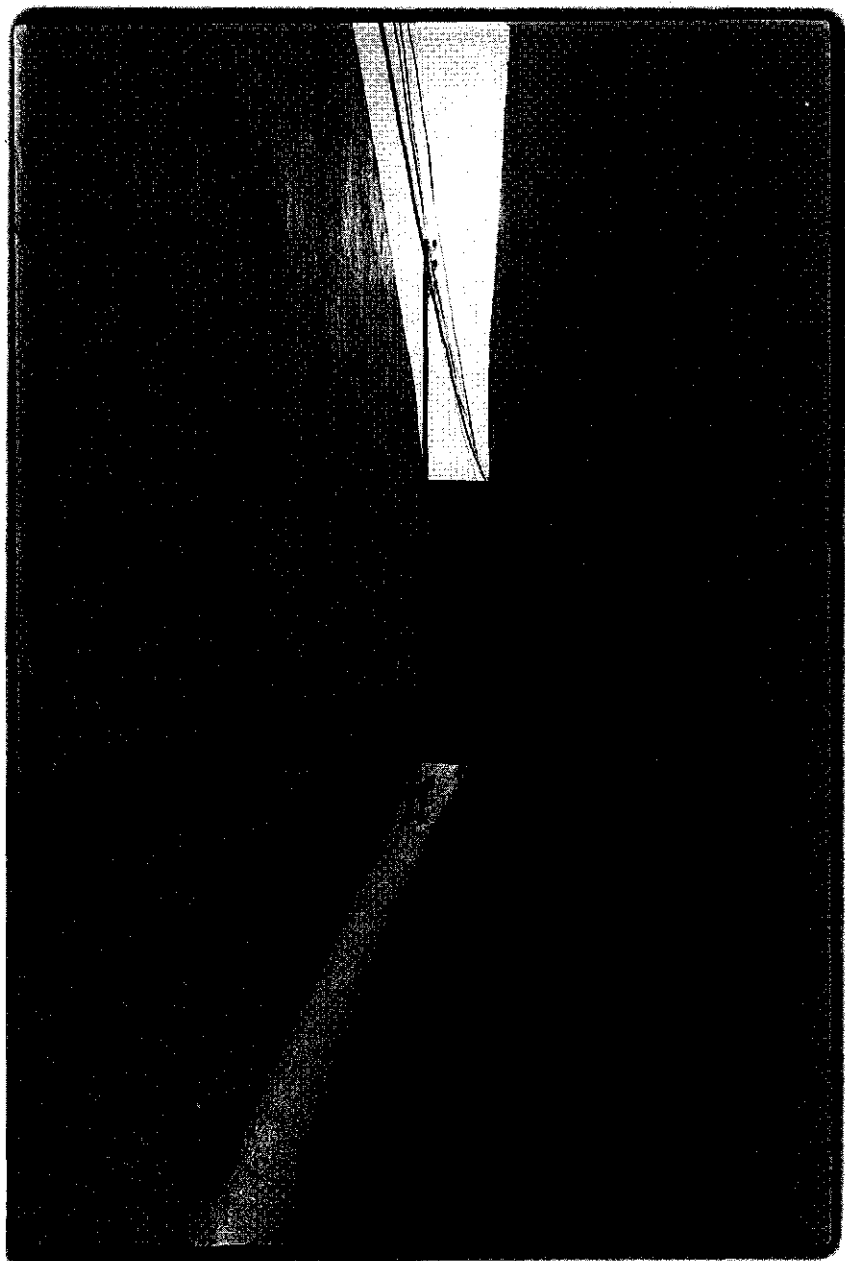


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The Geography of the world is unified only  
by human logic and optics, by the light and color  
of artifice, by decorative arrangement, and by  
ideas of the good and true, and the beautiful.

*David Lowenthal*



## Preface

Sciences about landscape and sciences about man and society demand interdisciplinary study of the fundamental disciplines of landscape ecology: landscape architecture, anthropology, theory of culture, philosophy, psychology and others. They are sciences about the human being, mankind and environment, cosmic space, landscape and nature.

From the confrontation of interdisciplinary approaches emerge methods of how to attempt to understand landscape, evaluate it, classify it, use it appropriately, preserve it and protect it. This is the concept, purpose and aim of this approach.

Humans can never completely return to nature. They live next to her; they are in fact a part of her. Do human beings, brought up in urban civilization, know the laws of nature? Human cannot exist without nature. Due to the necessity imposed by his social existence, the human being enters the ecosystem as a cultural being and engages in agriculture as a more or less culturally and ecologically oriented entrepreneur.

Modern philosophy and its scientific methodology search for approaches as to how to bridge the difference between civilization and nature. This is why biologists take interest in disciplines that seemingly have no connection with life sciences, i.e. philosophy, sociology, the philosophy of culture, aesthetics and art. They do not wish to be one-sided specialists because they feel the need to come to terms with this issue not only in their discipline but also in their own minds.

The human dimension in the relation between humans and nature, i.e. man's spiritual connection with his environment, is explained by a series of observations in the human and social sciences. Human sciences, then, provide not only information about human beings but they are also a vehicle for the humanization of other scientific disciplines including technology, ecology, and biology.

The interdisciplinary approach to such diverse disciplines is not simple. Traditional disciplines overlap at this point and new interdisciplinary specializations are formed along with new kinds of applied disciplines. It is necessary to pose clear questions and keep on opening them, formulate new approaches as well as choosing non-traditional methods in interdisciplinary fields of study.

Man in his relation to nature is in fact her imitator. He is her student. But is it a good student who only strives to use nature, control her and disrupt her? Did industrialization and its mechanical technologies outstrip human culture? Is not our present culture geared solely toward the exploitation of nature? Culture enhances the human experience; information concerning culture is contained primarily in philosophy, social sciences, sciences about art and in art itself, which deals with human beings' capacity for thinking, feeling and intuition. The capacities of human transcendence can contribute to the understanding of the mysterious force of nature, which still guards its hidden mysteries.

The study of human relation to nature, landscape and human culture opens up some of the following problems: the environment has ceased to be a problem reserved exclusively for ecologists. Ecological findings should influence political decisions. The cultural aspects of ecology reach beyond the borders of narrow scientific specializations and they provide the human sciences with qualitatively distinct data. Interdisciplinary ecological areas of study in conjunction

with the governing and decision-making bodies help to create a new kind of political system, directly linked to modern flexible scientific research.

The role of the scientist -- that of a human being as a part of nature and an inhabitant of this earth -- is new, different and newly relevant. The international alliance of IUCN in their well-known October 1988 Fontainebleau declaration spoke of the need for an accord between human beings, their culture and those sectors of government, management, and science which deal with nature and environment. The principal statement of this conference is that ecology is not exclusively the concern of biology and bio-sciences. Man himself enters the ecosystem as a biological and cultural being. Man's attitude toward his environment is part of his make-up as a natural and cultural being.

One of the first universal philosophies which treated this relation was Cartesianism. It united the most basic categories of nature, human culture and human environment. Modern phenomenology uses the basics of these categories as a methodologically viable basis for its research. "Cartesian life is very simple," states Descartes. And his proposition, the initial question of all science, indispensable to all scientists, is that we do not have certain knowledge of the world. It is, however, necessary to accept this relative unreliability of human activity called the exact science with its narrow specialization probing into natural mysteries. It is basic knowledge. It would be foolish to insist that science is merely objective data and that through science everything is comprehensible.

Just as it is possible to understand a human being through himself (such is the premise of scientific anthropology), so is it also possible to understand nature through herself. Thus did the sciences about nature come into being. Nature and human beings contain mysteries that, according to Friedrich Nietzsche, "tiptoe on dove's feet." It is therefore necessary to use gentle methods. The key to this process is the commitment to authenticity, which is an innate human need. Moral attitude toward the environment as the main theme of cultural ecology is the control of ideas through ideology. By idea we mean the philosophical meaning of human existence in the environment, in nature and in space. Idea as inwardness and authenticity is indifferent to neither the landscape nor human beings; it sorts external facts according to inner human truth. The concept of human freedom is linked to nature since it is an innate characteristic of human growth. Human sciences evaluate human beings' basic natural equipment and the essence of their humanity, their need for knowledge, truth and freedom on the basis of artifacts of human culture. Freedom, as a unitary need, is realized within human beings and within society. It is the aim of human social endeavour.

The human phenomenon of freedom is an imperative; he who chooses it, remains free. Without this courage he returns to the feeling of shame, weakness and chaos. The idea of a human being, his freedom, his culture is very concrete; it is always what a human being is left with when his existence is threatened. Should it come to a decline in human society, it would signify a disintegration of this idea and a disintegration of the fundamental natural values. The accompanying phenomena are alienation, materialism, egoism, disregard, chaos. It is the negative position of the positive pole of truth, freedom, love, responsibility. Truth is not only a means of understanding, or one of the above-noted ethical categories, but also an innate human need. Nature does not recognize a dimension of obsession, ruthlessness, and falseness.

The history of human culture and religion also contains human responsibility to nature. In science, specialization in certain narrowly defined areas is a variation of the above-mentioned randomness -- of the chaos resulting from insufficient knowledge of all natural laws. The problem of "randomness" is in fact man's historical opportunity. Nietzsche's statement: "Major changes come on dove's feet" transposes ethical and philosophical concepts of freedom and responsibility into a spatial dimension: truth and lies, openness and isolation, gentleness and roughness are



dimensions of a larger space. Therefore, individual artforms, art history and theory, and the theory of culture can mediate this knowledge.

Culture is a human activity, through which human beings as individuals in smaller or larger social groups react to their environment. Culture in the broader meaning of the word is any human reaction to the environment, since it is dependent on the abilities and characteristics of a human being. Culture in its broader sense touches upon the following types of attitude to nature:

- accessibility and inaccessibility of nature
- enlightenment of human treatment of nature and landscape
- skill and manipulability of this treatment and this activity.

By culture, in its narrower sense in this context, is meant the theme of nature and landscape in art and literature. It can take various forms, real or imaginary. Man's original animal relation to nature is manifested in his dreams and imagination. If the dream becomes art, it increases the existential freedom of authentic nature. Art multiplies the prospects of nature through imagination, creation, dimensions of human transcendence.

Art and literature is a reflection and a document of man's inner relation to landscape. This relation is artificial, changeable and it is always a different relation to a different landscape. (A literary example of poetisation of a forest environment experience is the manor park and forest in D. H. Lawrence's *Lady Chatterley's Lover*.)

The cultural continuum of human experience is determined by its relationship to nature, landscape, earth, land and country. Art can be a source of information about the relation to nature, especially in process of their metamorphosis. What are the social coordinates of this change? Man's relation to the landscape has changed and changed primarily as a result of urbanisation; but the structure of both metropolitan and country dwellings has also changed by world migrations, travel, new forms of the culture of living, mass communications.

Life and work in the so-called residential landscape, recreation and all forms of modern living in the landscape create newly qualitative attitudes to it. In the developed countries the situation is better than in economically semi-developed nations. There is more unremoved waste, insufficient control of food, chemical waste, and the use of chemicals in agriculture. In the construction industry and in architecture, technically advanced nations are better tied to nature. In the semi-developed nations, the city and suburban civilization elements often mix chaotically with landscape. In the developed nations, there is a higher standard of technology and aesthetics of architecture, organization, and human behaviour. This also has its disadvantages: individualism, manipulation of citizenry by means of career opportunities, and consumption. The existence of educational institutions and the supervision by central and provincial offices and managerial work-sites help to regulate the activities of the landscape users.

Ecology, philosophy and other human and social sciences help understand the new relations and connections of civilization and nature. The pressure on landscape by humane ecology cannot be implemented through regression back to pristine nature. It is optimal to construct landscape's human dimension through appropriately, culturally applied technology.

The environment, in its broader and narrower sense has both a horizontal and spatial dimension. Man's biological essence, his health, birth and death, are linked to his biological environment. Man's immediate environment is nature and landscape, i.e. that which he sees around him. It is necessary to renew the human standards of the environment by this same culturally applied technological method and to create a more natural environment, and in a broader sense, a more natural Earth; and to counter advancing alienation by once again humanizing man's reunion with, and understanding of, the simplest things of nature, which are however the fundamental mysteries of human existence. Even the culture of industry, technology, profit, production and competition implies a better definition of the human dimension.

The purpose of the interdisciplinary approach to the study of the environment is to confront

individual scientific disciplines and to improve our understanding of the environment on this basis. The cultural and aesthetic circumstances of environmental ecology can be applied toward the protection of nature and toward recreation; there is opportunity for international encounters and for new kinds of human involvement in macro and microstructural communities. It is therefore essential to follow the dynamic forces of culture and art and their significance because the theme of nature and environment is one of their main themes. And very often it is a reflection of our society's culture.

*Hana Svobodová*

*January 1993*

# **People and Landscape: Mediated Perception of a Philosophy of Life Dominating a Society**

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## **I. Introduction**

Landscape - Environment represents a unifying factor for various modes of human existence. It is studied by scientists, portrayed by artists and experienced by everyone.

This paper presents a view of a human geographer taking a humanistic approach. The next three sections (II- IV) deal with the humanistic view of geography stressing the trichotomy of geography: as a natural science, social science, and humanistic field. From the humanistic point of view the important role of art as an integral awareness of the world is stressed.

The next four sections (V- VIII) discuss the artist's cognitive perception of the environment and the following section IX focuses on a case study of the small nation of Czechs inhabiting Bohemia and Moravia in Central Europe. The intimate relation of Czechs to the landscape of their homeland is demonstrated by the artistic images.

The concluding section X presents the work of artists as agents in the formation of cultural landscape and their role in posing the questions about the causes behind the actions of people creating intentionally or inadvertently cultural landscapes.

## **II. Landscape (*krajina*) and Geography**

Landscape, the physical surface of the earth in the fundamental geographic definition, represents the very basic interest of a geographer. From the viewpoint of processes forming the landscape, two types of landscape can be identified: the *natural* landscape formed without the impact of human activity and the *cultural* landscape where human action has to be included in the vector of landscape-forming processes in addition to the forces of nature (orogenesis, tectonics, weathering, mass wasting, climate, etc.) Thus, we can view the cultural landscape as a natural landscape transformed by human activity into a new entity. When we focus, however, on people on the earth rather than the physical landscape as it is in the specialty of human geography, this simple image of the earth's surface becomes complicated.

First, people of course live, work and relax in the physical landscape. This physical landscape, however, influences people in more ways than, for example, by providing soils for crops and

pastures in agriculture or rivers for transport, fishery, or (unfortunately) for waste dumping. Landscapes positively or negatively influence human minds as numerous case studies in landscape perception (Tuan 1974; Butzer 1978), or recently in the theory of landscape aesthetics (Bourassa 1991) demonstrate. Artificial cultural landscape influences the very people who live on it and who contributed to its creation and who live in the cultural landscape created by previous generations. One of the most profound modifications of the natural landscape into an artificial cultural landscape is the construction of cities.

We cannot, however, isolate the landscape-people interactions from other components of the physical environment such as climate, or tectonic activity with their related natural hazards or from the human environment, i.e. other persons, national groups and nations who surround a person or a group. These considerations result in an awareness of a permanently developing complex feedback mechanism between the physical and human environment and between an individual and a society. Human beings are influenced in their thinking and actions by the totality of their environments.

They also influence their environments by their actions forming the society they are living in and creating from their natural environment a cultural environment: cultural landscape, cultural hydrosphere and cultural atmosphere. A wide range of natural and social sciences and humanities study these processes and interactions spanning from geology, atmospheric sciences, through geography, anthropology, history, sociology and psychology, to philosophy and art history.

### III. Geography: Art or Science?

Geography has been frequently labelled as a descriptive science studying the surface of the earth. Since the time of the ancient world, however, the task of geographers was considered to be to observe the world with understanding eyes, to explain it, and to convey the image of the world to others. The medieval and renaissance map makers used the unambiguous term "Imago Mundi" derived from the tract by Cardinal Pierre d'Ailly (Ailly 1480-1483, 1930). This term, however, was not limited to cartographic pictures. Certainly it was not synonymous with "the face of the earth," which means the observable objective reality of the earth's surface. With approaching specialisation and the formation of natural and social sciences in the 18th, 19th, and 20th centuries, scientific researchers became interested in the study of various features of the face of the earth. It remained geography's own task not only to view the world in a synthesising manner but to take into account the observer as perceiver. The integral character of geography as a synthesising field of knowledge is generally known, but the second aspect mentioned above, i.e., the inclusion of the discerners, disappears at times only to emerge later again. The dichotomy of geography as both physical and social science makes synthesis imperative, but the consideration of human existence and activity is frequently limited to the inclusion of the role of a person and a whole society as an agent only, similar to natural forces. "Image," however, includes not only the objective reality of the face of the earth with its waters, vegetation, animal world and humans, but also the cognitive perceiver himself as the creator of the image. While other earth sciences, and sciences in general, attempt to eliminate the "human factor" as a source of personal errors in observations, geography frequently keeps the observer as an active agent. It is, in my view, precisely this inclusion of the creator of images into the field of learning, that distinguishes geography from other sciences. It is interesting that the idea that the observer always enters the observed also appears in such "hard" science as modern physics.

In geography we can repeatedly find the active observer in reports of travellers from Marco Polo through Darwin to the present time. The role of the perceiver, however, is not limited to cultural aspects of geography. Alexander von Humboldt wrote the following definition of climate:

"The word climate encompasses in its general meaning all the changes in the atmosphere, by which our organs are patently excited." The listing of climatic elements which follows this definition is then concluded by "cleanness of the atmosphere" as related to "more or less unhealthy gaseous pollutants" and by the "transparency or the brightness of the sky...which are so important because of their influence on the totality of impressions which the soul receives through senses in different zones" (Humboldt 1845-1862).

This narrow and inexact definition cannot be disregarded as obsolete because of its dependence on human perception. Von Humboldt cannot be considered to be an obsolete thinker. He demanded the description of climate by numerical values and proposed geophysical modelling of climate, which would become possible only a century later. At the same time Humboldt acknowledged the necessity also to include the human discernment in the necessary synthesis.

It was precisely this approach of von Humboldt, which we find more than one hundred years later in the well known text on quantitative methods in climatology: "It should never be forgotten that geography, and even more climatology, started with descriptions by early travellers. ...An almost innumerable series of keen travellers with open eyes gave us our first knowledge of the climate of remote countries. Nor should modern climatology renounce the lively description of climatic impressions drawn from personal experience." (Conrad/Pollak 1950).

This is mentioned here not in order to suppress and to downplay the role of science in geography as the field dealing with the image of the earth in an explanatory and deeply revealing portrait. It intends to stress two facts: first, that humanity cannot be omitted from the "image" and secondly that we are dealing with two different ways of equal value in our striving for a truthful "portrait" of the earth: the analysing-synthesising scientific method and an integral view of art. Geography is both, art and science.

#### IV. The Trichotomy of Geography

The development of humanistic geography with its realisation of the necessity to include both art and philosophy into the range of complementary angles in the "scanning" of the planet earth leads to the change of the character of geography itself. Instead of the well known "natural" and "social" dichotomy, the present geography emerges as a trichotomous field of knowledge. It includes natural science and social science as well as humanities. This distinction of the three components is important particularly when we consider the interrelationship between landscape and culture.

1. The artistic component surfaced within the previous two decades, with increasing attention given to environmental perception in the study of the behaviour of groups in society (Gold 1980). The examination of landscape aesthetics itself became the topic of social scientific methods and in recent years the first attempts were published in geographic literature dealing with the theory of landscape perception (Saarinen et al 1984). Using the results of previous works in psychology, sociology and anthropology, the first attempt to derive a paradigm for landscape aesthetics has been published (Bourassa 1990). We are experiencing a further penetration of scientific methodology into the study of environmental perception, i.e. the process which is at the basis of an artist's work. "The painter draws with his eyes, not with his hands" pointed out Maurice Grosser as quoted by Betty Edwards (Edwards 1979, 1989).

2. Though scientific analysis will probably lead to a theoretical synthesis necessary for the understanding of human behaviour, it cannot be expected to replace the imaginative creations of perceiving artists. The main concern at the same time is oriented on literary creative work. "The critical focus for such studies is the condition of the individual human being in the contemporary landscape. Humanisation of cultural landscapes, in the sense of a humane, "enlightened

anthropocentrism," is seen as equal in importance to ecological perspectives" (Bunkse 1990). It can be seen that particularly in very complicated and not fully understood phenomena, the artist's integral experience might yield a more understanding view than a rigorous analysis and synthesis based on incomplete data.

The case of a poet pictured in Karel Čapek's short story can perhaps exemplify what I have in mind. In that story entitled simply "Poet" (Čapek, 1928, 1955), an elderly woman is killed by a hit-and-run driver. Several people witness the accident but nobody is able to give sufficient information on the car: a policeman is too far away and runs to the injured first, an engineering student noticed only the powerful engine, etc. Finally, the desperate police inspector investigating the accident, turns his attention to a friend of the engineering student, the last witness who seems to be, even to his friend, an absolutely useless person for testifying: a poet.

After the accident he ran home crying, his friend explained. Nevertheless, the poet is questioned and indeed, when asked to remember some details, he answered frankly: "I do not watch for details but rather for the whole mood." But then he discovers in his pocket a poem written on the back of an old envelope immediately after the accident. The poem is seemingly useless too. It contains such verses as: march of dark houses; dawn, playing a mandolin; girl, why do you blush?, we shall go by car 120 HP to the end of the world, or to Singapore, stop the car; our great love is in the dust; girl -- the broken flower; swan's neck -- breasts -- drum and cymbals; why do I cry? --

After analysis it was discovered that Singapore might be there because of some brownish impression -- perhaps because the Malaysians are brown, and that the final words of the poem might symbolize the digits: swan's neck = 2, breasts = 3, drum and cymbals = 5. In the end, police found the dark brown car with the license plate number 235. I have always been impressed by this tale in which the best observer of the reality was a person who was trusted least by others, an artist -- a poet. Several important observations can be made when we think about Čapek's story.

First, the story was written by an artist. This fact itself serves as an example of the writer's awareness of the important role of the artistic perception. The poet's integral holistic view of the scene might yield surprisingly accurate awareness without analysis and any attempt to identify and to understand all components of the event.

Secondly, while all other spectators noticed some detail related to their specialties, the artist, whose senses and mind were accustomed to integral cognitive perception, was the only one who in a fraction of the critical moment caught the most important components of the perceived tragedy: the victim and the killer.

Thirdly, the seemingly most impractical and, from the viewpoint of applied knowledge, most useless person contributed most to the practical task: the arrest of a suspect.

Fourthly, the artist's cognitive perception represents a different but equally valuable way to the "truth" as rigorous science. Its advantage is that it might be present in unexpected situations. The poet did not prepare elaborately for his work. His ever-observing eyes and mind perceived the scene and he immediately almost subconsciously started his "work": to write his poem on anything he found in his pocket. Habitually, *he had to do it*. Poetry was actually not his work, it was a part of his personality.

3. The separation of perception as a rather imperfect activity of the senses from thinking as the "higher" cognitive function of the mind has led since the time of Plato and Aristotle to the undervaluation of perception not only in psychology but also in the Liberal Arts, from which the fine arts are traditionally excluded (Arnheim 1969).

An artist, however, not only "sees," but "perceives." That means, he has to understand in order to produce his work of art, but his understanding is different from scientific understanding, it is rather awareness.

4. The work of a geographer reveals some similarities to the work of an artist. A geographer has to perceive in order to understand and in order to create a truthful image of the world for others. Like an artist, a geographer cannot travel and look as an unengaged person. He or she always perceives the world around and thinks in images.

## V. The Artist and the World

The considerations presented until now lead seemingly to some elitist position of an artist as an exclusive person who can see what others cannot. This would be a wrong judgement based on an incomplete evaluation. For clarification, let us consider just three statements from three writings spanning nineteen centuries. The first one is ancient, from the Bible. When Jesus is questioned as to why he speaks in parables he answers: "I speak to them in parables, because seeing they do not see, and hearing they do not hear, nor do they understand." And quoting the prophet Isaiah from the Old Testament, he explains: "For this people's heart has grown dull." (Mt. 13, 10-17; Mk 4, 10-12; Lk 8, 9-10; Isa 6, 9-10). The second writing is a beautiful poem in prose by the Czech poet Otokar Březina: "Mirroring in the Depth" (Březina 1929). His poem starts with the description of the artist's call:

"The whole earth, visible and invisible, lives mysteriously in a human being...How could we understand the language of colours and wisdom of shapes, if our soul would not be mysteriously present at the creation of this visible world and if it would not carry from the past a memory of the giddy life before the birth? There are however, beings, in whom some of these memories at touching of things can flare up with intensity which is to others, more forgetful, inconceivable... Where the others walk sunken in themselves, they vibrate from love; where the eyes of others opened and dazzled closed again, they see. Creators of dreams, consecrators, masters, scientists, consolidators of spiritual links on earth, walk among us, burdened by all hopes of our kind. But in everybody, even in the most humble of the brothers and sisters, a mysterious consecrator into some mystery of nature slumbers and awaits his or her awakening..." (Březina 1929).

Březina then states clearly the role of love in the perception of truth, which is open to all but understood fully only by those who are able to penetrate beyond the surface of people and things of the world:

"Love opened your senses and granted to your vision that depth of magic clairvoyance in which all things of the earth blossom into their true essence, that is into beauty. Spoken from the depth, one can see things and people only when he loves them. Nobody can grasp the beauty of that, which he does not love" (Březina, 1929).

Finally, in the Czech film *My Sweet Little Village* (*Vesničko má středisková*, Jiří Menzel, 1986), the painter, when confronted by the local official who requested that his house should be depicted, expresses the limitation of an artist: "I cannot paint what I do not love."

From these three examples, and many others could be quoted, emerges the very characteristic of an artist: the lover. This statement has to be well understood: the true lover does not love things and people in order to own them and to dominate them. He loves them because they are beautiful. That means that not everybody who calls himself or herself artist is really what he or she claims to be. Again, the poet helps us to understand love and the fact that love is not a privilege of artists only though it is the common denominator of all in-depth understanding because

"... loving people suffer more by the pain of brothers and sisters than by their own and martyrs, not for their own salvation but for the salvation of others, are dying all the time next to us in prisons, exiles and in that worst banishment of all, in loneliness in the middle of crowds" (Březina 1929).

The creativity of the artist feeds on in-depth cognitive perception: that ability to see while seeing and to hear while hearing and all that because of the faculty to understand with the heart opened by love. This faculty, however, cannot be a privilege of artists only because, without it, how could others understand the words, music and images created by artists?

## VI. True Lovers of the World

Březina's words make us look around and see people of many ways of life, professions and vocations who share the true love of the world. In their midst are those who become visible in their roles, not only as artists but, for example, people seemingly so far apart as saints and contemplatives who love the world not in order to exploit but because it is God's creation and geographers in their struggle to see and to understand:

"Religion has also repeatedly been described as a way of seeing. Seeing, in academic parlance, has been used so frequently as a metaphor for understanding that its primary literal sense has been neglected... Religion needs images to fulfil its formative role in human life... Contemplation (concentrated meditation traditionally focused by an image) is largely ignored. Neglect of images is neglect of contemplation... Like language, contemplation can form community; it is not - or not necessarily - a solitary, individualistic activity. Those who gaze together at a religious image share participation in the spiritual world made present in its visual representation" (Miles 1985).

The importance of perceiving while seeing and the consequences of the loss of vision are far reaching. A geographer described how the lost ability to perceive might lead in a complicated feed back mechanism to environmental ignorance:

"To separate sense of place from sense of self is to be guilty of nonsense. If we of the present are author to a generation of spatial blindness because we have failed to instruct our students in the act of seeing, then we must accept responsibility for producing a population without vision. This blindness is the root of environmental ignorance... If we can begin to teach our students - that looking at landscape - that is, evaluating the environment - is a creative, speculative, intelligent means of comprehending society, then we have engendered real education, real environmental education. The sequence I am suggesting is simple: We must teach our students to realize that landscape - the environment - reflects philosophical systems more accurately than any philosophical paradigm. That is to say, a housing tract is more expressive of what society believes in than is a philosophical tract" (Salter 1977).

## VII. Images of the World - a Mediated Perception

The very basis of the artist's work is for me the same phenomenological positive awareness of meaningful experience which was formulated as a philosophical project by Husserl. It was followed by the philosophers Tomas Masaryk and Jan Patočka and it has been expressed by philosopher Erazim Kohák (Kohák 1978, 1980) not as a programme for an elite but as a task for humans who want to live the truly free human life. It has been expressed as the basic alternative to merely surviving in the middle of the crowd of obedient, senseless consumers.

This view of the world is unambiguously in opposition to the philosophy which considers the obvious to be only superficial, false consciousness while the true meaning is a hidden unknown, possibly even the opposite of that which is palpable, apparent, perspicuous.



The acknowledgement of the clear perception of the obvious instead of obscure speculation, as the way to seek the truth, is clearly not only a basis of the philosophical method of phenomenology but also a confirmation of the cognitive faculty of artistic perception. Meaningful experience is given in its totality and abstraction separates from the totality the positivistic subject of natural science or aesthetics or ethics. This is the cognitive perception of an artist who, like the poet in Čapek's story, emphasises the most important of that which is perceived and shares the image with fellow human beings. The sharing is the artist's nature because he or she loves the people.

The role of landscape images in an artist's work emerges from this philosophy. A painter or poet does not stand above other people as a member of an initiated elite. He or she is one of the multitude of brothers and sisters whose senses in Březina's vision are capable of perceiving the wider spectrum of light reflected and emanated by objects of this world and his or her skills are capable of emphasising in visible colours the beauty which otherwise would remain unnoticed. Artists widen and deepen the perceptions of others; their works teach how to observe in love in order to perceive. The artist mediates his or her cognitive perception to all whose heart is open.

### VIII. Landscapes and People

We know that poets and painters are related to regions and vice versa. Say, Provence and the names of Van Gogh and Cézanne emerge in your mind. In Bohemia there is the Region of Alois Jirásek and Božena Němcová, and the Bohemian-Moravian Highland is connected with the painter Antonín Slavíček. The length of time spent in any particular region is certainly directly proportional to the knowledge of that region. It is well known that the artist-photographer of Prague, Josef Sudek sometimes waited months in order to grasp the right illumination depending on season and weather to be able to create the right image (Bullaty 1978).

But not only the length of time is important. Not all parts of human life are equally "perceptive." It is a generally accepted fact that childhood is extremely important in the formation of personality in all people and in the life of an artist particularly. Artists are well aware of this. Rainer Maria Rilke in his letters to a young poet wrote:

"...for the creator there is not poverty and no poor, indifferent place. And even if you found yourself in some prison, whose walls let in none of the world's sounds - wouldn't you still have your childhood, that jewel beyond all price, that treasure house of memories?" (Rilke 1903, 1984.)

It is not easy for a person living in a highly mobile society to create an intimate relationship with a landscape. The person, however, who is able to live his childhood and maturing years in a close partnership with a particular landscape, develops a very special loving relationship with the environment which actively helps to form his personality. Karel Čapek expressed this impact of the landscape on a person in a most impressive way:

"Native region (kraj) is the region of childhood, region of the first, and hence also the strongest impressions, discoveries and findings. One does not need to return there because one, in fact, did not cease to live there, wherever finds himself. Native region is something like native tongue; even if somebody would speak and write in another language, he would never cease to think and dream in the tongue of his childhood. This is not an influence; it is something very much basic and stronger: it is a piece of one's soul and personality" (Čapek 1890-1938).

From these words of Čapek one can see that the whole environment, physical and human, participates in the essential impact on human beings. This is very poignantly expressed in an essay by František Buriánek (Buriánek 1983).

It is, then, not surprising that an artist's images of landscape incorporate the whole environment in its totality in portraits of landscape. Let us remember El Greco's *Toledo*, one of his few "landscape paintings," which is sometime called *Toledo at Night* or *Toledo in a Storm*. In reality it is simply *Toledo*, a composite picture of Toledo. Physical features of the city are clearly recognizable in this image, but it is not a photographic picture. That painting is a spiritual picture of the city expressing all the roles Toledo played in the life of sixteenth century Spain and beyond it, showing the universal meaning of the town (Troutman 1963, 1971).

Throughout the centuries and around the world, examples can be found of artistic images of landscape which awaken "sisters and brothers" in Březina's words from the indifference and insensitivity towards their environment. This is not some sort of rhetoric but a poetic and sometimes mystical awareness of a close relationship of humans to other parts of a created world. Innumerable examples might be quoted from the area of the religion of North American Indians as shown in their rituals, through Chinese and Japanese poetry, paintings and rituals, to the Christian traditions of Western civilisation. The paintings of Ma Yuan (late twelfth century AD) *Solitary Angler* or *Playing the Lute in Moonlight* (Campbell 1974) or those of priest Shubun (Hasumi 1960, 1962) express Zen philosophy. The combination of distant and high objects with views from foreground to background and from near to far away hints at the other world.

The romantic paintings of the Czech mountainous landscapes by Caspar David Friedrich point gently to the world beyond the reality which, however, can be perceived through this world. His own words describe his attitude towards painting: "Just as the pious man prays without speaking a word and the Almighty harkens unto him, so the artist with true feelings *paints* and the sensitive man understands and recognizes it" (Honour Fleming 1982; Guillaud 1989; Reitharová 1990).

The symbolic arrangements express sometimes the artist's view of the mysteries of human life as in Giorgione's (Giorgio da Castelfranco) *Tempest* from the early sixteenth century. In this mysterious painting of a man-soldier and a woman-mother against the background of a contemporary town, both counterparts of human existence are connected by a river of life bridged in the background by the divine power symbolised by the lightning of a thunderstorm (Valcanover 1981, 1985).

Landscape symbolism played a highly important role in the works of Vincent van Gogh. The cypresses, which appear frequently in his paintings from Provence, are for Vincent the living obelisks which, like pyramids, in form and meaning, are signs of the connection of the cosmos with the earth. As living trees, they symbolise the trees of life with their movement as signs of growth and transience, and as death pyramids, they symbolise the law and in their shape the sign of eternity. From his letters to Theo we know the highly symbolic images of *Sower*, *Barleyfield*, and the last painting of the *Grainfield with Rooks*: the road of life, the Sun as giver of life with yellow as the colour of male strength, according to the ancient mystics. The sun appears to the painter as a mysterious opening into the endless light of eternal love. There is, however, no sun in Vincent's last painting in which the road of life disappears in the horizon between the yellow field and the dark blue sky of the unknown eternity. Again the deep landscape symbolism of this painting can be identified from the painter's correspondence with his brother Theo (Heidecker 1985).

In a still higher degree of symbolism, Salvador Dalí in his *Sacrament of the Last Supper* combines the realistic background of the coastal landscape near his home at Portlligat with a mystical dodecahedron symbolising eternity in totality and symbolic persons participating in the eucharistic ritual (Gomez de Liano 1983, plate 109). The completely surrealist landscapes of other of Dalí's paintings do not represent a completely new symbolic approach. The fantastic landscapes of Hieronymus Bosch from the fifteenth century with even more fantastic beings and scenes seem to foreshadow surrealism several centuries earlier (Beagle 1982).

There is now a more clearly recognisable trend of common interest in perceptions, images and the study of landscape, and the totality of human environment among artists, geographers and other social scientists. The geographer's interest in art as a humanistic dimension of his field is not new and thus only four recent references are mentioned here. At the twenty-fifth International Geographical Congress in Paris in 1984, two papers clearly took the direction of a humanistic evaluation of environment and art. One dealt with place and landscape in Indian tradition (Sopher 1984, 1986) and the second introduced the term *mediated landscape perception* applied in that paper to Biblical environmental symbolism (Bayer 1984). The third publication is the view of a Czech sociologist Hana Librová on the theme of the love of landscape (*krajina*) (Librová 1988). The fourth is the paper of two British authors, specifying the perception of place as a common territory of both, artist and geographer (McKay/Russell-Cobb 1989).

## IX. The Czechs and the Czech Landscape

In addition to that which was discussed above, other relationships of people, artists and landscape emerge. Let us mention two of them as examples.

First, poetry and painting are not the only arts dealing with landscape; music, theatre and film are certainly equally important.

Secondly, the attachment to the land as native region has a special dimension in the life of small nations, particularly those whose language separates them from their neighbours.

Let us examine both these relationships using the example of Czechs. The relationship of people to the important features of physical landscape is not unusual and neither is the expression of this relationship unusual in music: Mississippi River, Rhine River, Danube River, Tipperary, Tatra Mountains.

In Czech tradition the whole country became the focus of musical expression. In the cycle of Bedrich Smetana's symphonic poems *My Fatherland*, five of six parts are inspired by the land: Blaník - mountain, Moldau (Vltava) - river, the third sings about the ancient castle Vyšehrad on the cliff above the Moldau river, the fourth is a musical apotheosis of the Czech meadows and woods, and the fifth deals with the Hussite hilltop town Tábor.

Perhaps even more impressive is the origin of the Czech national anthem *Where is My Home*. Unlike the national anthems of large nations celebrating the greatness of the country, the Czech anthem praises the beauty of the Czech landscape. Its origin is also typically Czech. A song composed by a lawyer František Škroup for a comedy of Josef K. Tyl received such a spontaneous acclaim that it became a national song (like "America the Beautiful"), and after the year 1918, the national anthem. Two important characteristics can be seen from this example: the broad popular feeling for the land and the fundamental role of the Czech theatre in the national revival during the nineteenth and early twentieth centuries. This important role of theatre emerged again in the dark time of the communist totalitarian regime 1948-1989 and it is not by chance that the courageous playwright Václav Havel became, by equally popular acclaim, the first president of a resurrected free nation.

The role of theatre, or in the twentieth century of a new medium - film, in the time of oppression, is the last example I would like to mention. The Czech movie *My Sweet Little Village* was applauded in the free world as a hilarious human comedy and this it certainly is. For those who are intimately familiar with the country and its people, however, it represented in addition numerous symbolic reflections on the nation struggling for freedom. The town doctor repeatedly expressed appreciation of his land in such statements as "It's not a country, it's a garden" together with despising the uniformity of city life.

Though I am not a film critic and I never checked all the double meanings of this film with film experts, I am reflecting on my feelings as a person removed from my country of origin by a disastrous regime in the years 1948-1989 in the way described so insightfully by Erazim Kohák (Kohák 1978). That means that I express my perceptions without respect to the intentions of the film director Jiří Menzel. The field accident in which farm machinery crushed a field worker literally into the soil from which he got up unharmed, causing the celebration of his "resurrection" by the whole village, meant for me the hope that though the foreign machinery (tanks) crushed the nation, this nation was recovering from oppression by getting up out of the very soil of the land. Even the name Turk (Turek) of the driver of the machinery symbolised not the nation of Turks but the oppression coming from the east. Similarly the "statue" of the crushed Czech made by his fellow villagers not of stone or bronze but of humble plaster poured into the mould in the ground created by his body, meant for me this hope for the revival of the nation from its humble but life giving land.

## X. Reading the Landscape: Images and Culture

The exposure of the artist's multifaceted relationships with environment, and the landscape in particular, in various regional settings, reflects two well-known aspects of these relationships.

First, the role of the creator of images is not limited to reflections of perceptions. Some artists started to "create" the landscape physically by direct intervention in the landscape (Ackling, Cutts et al. 1987). This is again not new though their methodology seems to be unusual. The sacred Buddhist inscriptions carved on stones lining the road to a place of pilgrimage in the Himalayan province of Ladakh (Williams 1981, p. 153) are in the same vein as the animal effigy mounds made by the ancient American Indians (Michell 1975, Fig. 5). Not only monumental architecture, be it ancient pyramids in Egypt and in the Americas, or Gothic cathedral, such as Reims or Baroque churches as at Wies, but also such constructions as the hilltop shrines like Holy Hill in Moravia or in Wisconsin and innumerable calvaries of Brittany and roadside shrines from Galicia in Spain to Lithuania and to Greece changed profoundly the countryside and created the pious landscape of Christianity.

Secondly, artistic images do not only create pictures enhancing the beauty of landscapes, but also bring to the eyes of observers the dehumanised landscape created by human greed and reckless exploitation. In the 19th century painting of the landscape in the Borinage by Constantin Meunier the landscape devastated by unthinking industrialisation is shown, the sterile and dead country, "a monument to the consequences of human rapacity unchecked by considerations of spirit." Appropriately together with this image is quoted Mircea Eliade: "The completely profane world, the wholly desacralized cosmos, is a recent discovery in the history of the human spirit" (Michell 1975). Even in this respect the geographers did not stay behind as is shown in the publication of the Association of American Geographers entitled *Visual Blight in America* (Lewis et al. 1973).

Thus, as the conclusion of these reflections on the many interactions between people and landscape, I would like to stress three points:

1. the role of the arts in the generation of a healthy landscape
2. the importance of artistic expression (including architecture) for understanding society in a particular region and time and
3. the necessity to take into account the philosophy of life dominating a society when searching for the roots of the signs of ascendance or decadence of both society and landscape with it.

As a geographer, I return to my understanding of human geography as a field of knowledge synthesising the findings of many social and natural sciences and converging with the integral perception of artists to create a truthful image of the earth of people. In the same vein, as a human

geographer, I cannot avoid the problem of the causes of the deterioration of cultural landscape created by the present generation. I think that the evaluation given by a social scientist, an English historian, is relevant:

"...the brilliant achievements of Greek art and literature were not the selfish monopoly of the few, but the common possession of the whole body of citizens; as we see, above all, in the case of the Greek drama, perhaps the greatest civic art that has ever existed.

It may be objected that this is not real democracy, and that the Athenians would have done better to abolish their elite and to use their wealth for the increase of the ordinary citizen's income. But though it is true that you cannot enjoy the higher goods of culture if you have not enough to eat, it is also true that you cannot get twice as much culture by doubling the amount you eat. The truly rich society is not the one that goes on piling up economic wealth as an end in itself, but the one that uses its wealth as the foundation on which to build a rich and many-sided culture. From this point of view, a country like ancient Greece, in which hardly anybody could afford more than one good meal a day, was richer than the United States at the height of its prosperity.

The great fault of modern democracy - a fault that is common to the capitalist and the socialist - is that it accepts economic wealth as the end of society and the standard of personal happiness. We have made the increase of wealth the one criterion of social improvement, and consequently our aristocracy is an aristocracy of money-makers, and our democratic ideal is mainly an ideal of more money for everyone. But the standard of life is really not an economic but a vital thing; it is a question of how you live rather than how much you live on. Just as a man who buys one's house does not buy one's family and friends and interests - all the things that made up the life that was lived in that house - so two men may possess the same money income and yet have totally different standards of life.

Even if we could guarantee every unemployed person a reasonable income, we should not have solved the vital problem of unemployment, which is the problem of social maladjustment. St. Francis of Assisi possessed no income at all, and his material standard of life was below that of a modern tramp. But for all that, he was infinitely better off than the modern unemployed, because he had achieved a complete measure of social adjustment. To take a less extreme instance, during the happiest and most productive part of his life, Wordsworth had, I believe, an income of about £70 a year, and he would have been no better off with a million, because he had found the way of life that suited him.

The great curse of our modern society is not so much lack of money as the fact that the lack of money condemns a man to a squalid and incomplete existence. But even if he has money, and a great deal of it, he is still in danger of leading an incomplete and cramped life, because our whole social order is directed to economic instead of spiritual ends. The economic view of life regards money as equivalent to satisfaction. Get money, and if you get enough of it you will get everything else that is worth having. The Christian view of life, on the other hand, puts economic things in the second place. First seek the kingdom of God, and everything else will be added to you. And this is not so absurd as it sounds, for we have only to think for a moment to realise that the ills of modern society do not spring from poverty; in fact, society today is probably richer in material wealth than any society that has ever existed. What we are suffering from is lack of social adjustment and the failure to subordinate material and economic goods to human and spiritual ones" (Dawson 1932).

It is not just by chance that Baroque is frequently mentioned when the present ecological crisis in Central Europe is discussed. Baroque is not only the last European complex artistic style which found expression in all spheres of art but it is also an integral way of life (Kalista 1983). Behind it was a religious revival which followed the devastation of the Thirty Years' War, a revival which

penetrated all forms of the life of society. This statement, however, will require a separate thorough investigation of the complicated web of social influences, interactions and feedbacks.

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# Landscape in the Identity of Local Culture

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This paper looks at landscape in our everyday lives. That includes the way we experience, make and remake landscape through the practices, values and relationships of our lives and in relation to the longer trajectory of the wider political economy of contemporary society. These are not fixed phenomena and positions, but changing, dynamic, and consistently challenged, and recontextualised. In so doing this paper argues, through a concrete case study, an intellectual but highly operational means of understanding the landscape-culture relationship, and being able to engage an everyday sense of nature.

This approach brings together work from the disciplines of social anthropology (Bender, Miller); cultural studies (Hebdige 1988), sociology (Giddens 1984, Bourdieu 1984), as well as insights from cultural geography. Landscape, as places in which our lives happen, and provide cultural symbols, has been of increasing interest to cultural theorists. These theoretical propositions are not explored here, but their consequences for landscape are considered (Crouch 1993).

Prevailing orthodoxies about landscape and culture tend to take two forms, each having become important in the way contemporary society restructures the landscape around us. My concern is to re-evaluate these orthodoxies through the ways people engage landscape in the experience of their everyday lives.

Landscape is usually only thought of in terms of how we, as ordinary people, receive and respond to what has been provided by others - large estate owners, professionals, leisure companies, whether considered in terms of good landscape or critically. Their significance emerged during the eighteenth and nineteenth centuries as great estates across Europe became significant and admired features in the landscape, although these were themselves often designed in the image of exotic places that formed the tourist map of the upper classes, and their translated icons of Eden and Utopia, that were assumed to be widely accepted, or from which ordinary people were often excluded, as their hovels were, to make way for the better landscape. These parts slowly became open to ordinary people as the last century progressed.

These estates were, and remain, "good landscapes," although they reflect only a narrow slice of human, social and cultural experience, and indeed were used often to symbolise and thereby uphold political power. However distinctive their culture, they remained removed from popular experience. Only in the twentieth century has their need for income made them widely accessible, to visit on open days. Meanwhile, these landscapes were given priority by professionals, landscape designers and now technocrats working out landscape conservation and reconstruction.

Just as these older landscapes are enjoyed as objects of consumption, so a more available and commercialised form of landscape has emerged in the late twentieth century that is also mainly a



landscape of consumption. This is borne of a less elitist culture, in the form of leisure, although at the same time rural landscape is becoming increasingly culturally proscribed.

Theme parks and Disney parks are the icons of late twentieth century landscape; the construction of companies, using images of the past, present and future of the countryside or of the nation, perhaps an interpretation of the heritage of a particular region. Often this emerges less as an icon and more as a caricature. The reasons for this emerge as we unpack the cultural construction of landscape.

Landscape continues to be deeply ideological, but engaged in everyday life through the selected availability of landscapes that commercial companies make available for consumption. Zukin summarised this process: "Disney abstracted the desire for security from the vernacular into a coherent landscape of corporate power" (Zukin 1991). Like the designers of the great landscaped estates, Disney wanted to create his own Utopia, having had a miserable childhood - a town where no-one would be without work, get old or be in need. He ended up with a highly profitable amusement park that has inspired many to construct consumer landscapes.

Simultaneously the countryside has proved to be attractive as a landscape to consume and to associate with particular status: rural areas in the west have become ghettos, no longer for the poor, but for the rich, just like certain areas of the inner city. Rural landscapes are associated with freedom, control and ownership (Crouch 1992).

These interpretations of landscape - for consumption, as leisure icons - are part of the Postmodernity with which parts of contemporary society participate in contemporary culture: free from traditional and "local" constraints; fun loving; searching for ever heightened experience, a flicker of images rather than a "reliable" certainty of a well worked and understood past and present. We gaze; we do not participate (Urry 1990). Yet ironically, this Postmodern world often relies on classical qualities, like those of the countryside, to promote itself (Crouch 1992 op. cit). Many of those grand rural landscapes that look good are now depleted of their nature value through monoculture and chemicalisation. The ownership of these big landscapes, in the East through so-called collectivisation, in the West, through increasingly corporate ownership, has contributed to this change.

What we find is one particular Postmodernity. The notion of Postmodernity asserts emphasis on cultural choice; but much of the landscape is offered with choice only within the terms of consumerism; little choice and determinism is available outside the market. At the same time it is argued that we experience increasing diversity. These claims have been subject to little critical empirical analysis.

The impact of these influences upon the landscape is frequently the reverse of the claim: Theme parks, whilst searching for more abstracted hyperreality offer increasingly selected landscapes according to a formula. The promotion of places uses "sophisticated" reductions of culture and landscape in the search for commercial hype; for example, haggis and bagpipes being a shorthand for the culture of Scotland, linked with landscape snapshots in its support. This reduces the icon to caricature trivialises cultural diversity and uses landscape to "sell" the "experience." Moreover, it appropriates the cultural capital and removes the cultural landscape from its everyday cultural setting and places it within somebody else's cultural parameters.

The redefinition and promotion of landscape assumes the private household (the frequent target for consumption), is isolated from shared experience (Allen and Crowe 1991, Tomlinson 1990). This emphasis suggests that we know little about the cultural engagement with landscape, and the way that works. Furthermore landscape has been recognised to be in the realm of different cultural experience (Cosgrove 1984), as the present debate in the UK over the way that contemporary culture will be allowed to enjoy the World Heritage site of Stonehenge indicates (Bender 1992, Crouch and Colin 1992). Like many landscapes, Stonehenge has become the site of contestation rather than contemplation.

The main section of this paper brings together a case of the physical world we live in, everyday life, wider society and values. It argues that landscape may be connected more with liberation, identity, co-operation and cultural diversity rather than with commercialism and cultural domination. It is identified with an everyday perspective of nature, too.

### A CULTURED LANDSCAPE

Many artists and poets have turned not to the grand landscapes, but intimate ones that demonstrate often intense, but benign human activity.<sup>1</sup> The reason for this interest is considered towards the end of this paper. A good example of these landscapes is the collection of small plots known in the UK as allotments, elsewhere as *petits jardins* and *kleine Garten*, where people cultivate rented land mainly to grow food, and flowers.<sup>2</sup> There are half a million plots like these in the UK; five million in the USA and nearly that number in the countries of the old USSR.

The research approach used by the author is important in unpacking the connections between culture and landscape. This used ethnographic research in the form of in depth interviews with people participating in making these landscapes, exploring those linked components of the "lifeworld," or *habitus* (Bourdieu 1984) - values, everyday activities and practices; social relationships, rituals. These were related to a recorded visual ethnography of the places they work - the plots themselves. This provides a method to comprehend the way we experience the "physicality of living in the world."

Allotments are essentially "self built" landscapes. They consist of rows of rectangular plots, spaced out evenly across an open space seemingly devoid of anything worthy of Design. The space may be divided by hedgerows or constructed materials. The whole site is covered with inventive - or makeshift - structures, of different sizes: sheds, sticks and other plant supports; bird scarers and water buckets; durable corrugated iron sheeting and doors recycled from somewhere else. These features have practical purpose in protecting, supporting, separating what is being grown provide place for shelter and storage.

The details of this landscape are provided by the materials themselves, and the use to which they are put, ie the human activity they betray. It is highly peopled landscape, both in terms of the evidence of people across the land, and in the visible results of their labours and enjoyment: women's tights, old pipes and plastic bottles; zinc foil, compost heaps made with iron bars and recycled wood; sheds of multicoloured wood, each piece with its own history. Although the site may be laid out in a utilitarian way with parallel rows, each plotholder plants her/his plot in a different way, so the texture of the landscape is again diverse. But unity in the landscape derives from the collection of assembled ingenuity, immense care, pride and energy, and low material investment.

This landscape represents a distinct colour, and the landscape is itself important in the continuity of the human values and social relations that embrace the everyday activity of ploughing. This is evident when in the UK designers sought to gentrify the landscape during the 1960s. Although their proposals were attractive, with curved paths, planted beds and concrete sheds to replace the existing diversity, they never became popular, and almost all sites remained in their older form.

The values that allotment holding represents are co-operation, a combination of individuality and shared identity; an ability to operate outside the market system, with low levels of financial investment and an interest in recycling and adaptation rather than consumption. The allotment had its origins in the need of the poor to grow food, often having been dispossessed of their land. This influenced an attitude towards mutual help; people had little to give other than what they made or grew. They were fiercely independent, but valued each other's help. These values are attractive today, when many holders are not poor, but choose this way of working a landscape.

This set of values connects with the social relationships of the participants. This was expressed by one woman in these words: "the allotment is a great leveller; you are all renting land; you all pay the same rent, the plot is the same size; you are doing the same kind of thing; there are no divisions down here." Other ways of expressing it included: "I make an outing of going to my plot, so I spend all day there. Important aspects are meeting people and being surrounded by fields at the same time." (In the UK it is not legal to sleep at the site, unlike the case in several other European countries.) "I spend half an hour talking, half an hour working the land." "...it is a great way to keep in touch with the community."

Ritual is important, too. It is a landscape liberated from formal Style, and instead has its own ritual. "People feel free to let their hair down here; there is no sense of having to conform." Ordinary everyday activities take on ritual, an important part of shared identity; the land, and landscape, is part of these cultural references. The English critic and cultural theorist Raymond Williams, in his autobiographical novel *Border Country* referred to the simple task of sowing broad beans: "His grandfather started the strip again, moving incredibly slowly, raking and raking until it seemed he was trying to change its nature..." (Chatto and Windus 1960). Holders each have their own plant remedies and ways to get the best from their piece of land, closely guarded but sometimes engagingly shared.

The allotment is again socially, politically, significant because it has been a contested place. The years of struggle for land, eventually supported by the church, led to landlords making available narrow strips for rents much higher than surrounding fields. The plots were uniformly laid in grid iron pattern. This was a "moral" landscape, enough to quieten the people and keep them from the alehouse, but not enough to keep them from the landlord's work, their real labour. This landscape has been appropriated by the thousands of ploughers over two centuries. Today, as dominant interests determine allotments to be landscapes and cultures of little value in a commercial culture, these landscapes are again contested. Faced with a proposal to build on a site, and two million pounds profit to share, the ploughers who own a site co-operatively in northern England argued otherwise: "Money means nothing to me; you come here to get away from money; there's something to see for what you've done - that's what gives me most joy. The modern world seems to think the quality of life is measured only in material goods." They did not sell.

Nature is important in allotments. Although some holders may spend as much on chemicals as they save on vegetables, the combination of recycling, low financial investment and a recognition of green ideas makes allotments unusually natural. Contemporary society associates human

landscapes with the erosion of nature. At least one allotment site in southern England is now a nature reserve.

## DISTINCTION AND IDENTITY

The allotment landscape is not a "mistake," a "make do" culture that does not realise its surroundings. Instead, I found allotment holders very alert to the landscape they were making, however unselfconsciously they did so. Their attitude to the land and its landscape is one that realises a measure of freedom, control and design. This constitutes the allotment aesthetic.

In East Europe, the allotment bore an important cultural role in the post-war years. Speaking of allotments in Czechoslovakia, the Prague sociologist Jiří Musil argued that "for very simple and understandable reasons, in conditions where services are scarce and expensive, a non-formal economy as well as social network based mainly on the locality has to complement the formal economy...world of numerous local interactions, material and non material exchanges and mutual support" (Musil 1985). This is translated into the landscape. Many people from the West travelling in Poland, Czechoslovakia and other countries in East Europe remark on the particularly inventive, often elaborate structures of the sheds in allotments there - an enormous representation of culture and of design.

Just as allotments were widening their appeal to increasingly Green conscious people of every class in Britain and France, so "for the average Russian city dweller, it looks as if the first symbol of the Gorbachev era will be the allotment. There are already over five million plots," and Gorbachev argued to make more available. As Musil argued in the case of Prague, so across the world allotments are part of a "back to land" movement, an alternative to contaminated food, and a desire to escape from the city. Of course, it is also a reaction against the cultural burden of Statism. In the western countries, the allotment is now a multicultural phenomenon, as the uniformity of the market limits rather than expands forms of cultural association, people wanting more than "simply more things to do, to see and to consume" (David 1986).

But still components of our popular culture find it easy, convenient and useful to marginalise cultures that seem not to serve it any useful purpose: it is used in comedy; its landscapes are made to appear marginal to contemporary experience. However, against this the allotment has found a place in advertising (for an electricity company with an emphasis on conservation) and in mainstream television. The author worked with a television company on a programme about the culture and landscape of an allotment, that was broadcast in 1992 and was hugely popular (Crouch 1992a & b).

There is a limited understanding of how we actually enjoy landscapes, and how they resonate through the actions and attitudes in our everyday lives. Equally, we know little about the experience of consumer landscapes, and their evaluation frequently falls back on a market research estimate of popularity through box office figures. The way we experience these landscapes may be deceptive. Whilst huge sums of money are spent on the promotion of consumer landscapes, it is actually likely that we will remake, recontextualise these places through our own values and experience, as similar research on other consumer goods has argued in the social anthropology (Miller 1987). Moreover, in the face of the assertion that "we are all consumers now," the small example of allotments shows that the position of the dominant culture is always in flux, always

challenged and influenced by ordinary people, and who themselves rework the landscape (Gramsci 1936).

This paper has explored what I call the "physicality" or "materiality" in which our everyday lives happen (Bender 1992 op cit) - we care to call it landscape. Landscape is not simply, or perhaps mainly, something we look at. Nature is not something that happens despite everyday human activity. The culture surrounding landscape, whether allotments or Stonehenge, is made up of a wider context of class and gender; race and other social and cultural structures; values and ideology and the ordinary activities through which these happen. This is what sociologists call "structure and agency." It is difficult to landscape outside the terms of human relationships and activity, through which it is produced, restructured, consumed, contested.

This investigation demonstrates the dimensions of material landscape and culture that we need to explore if we are to understand something of the cultural construction of landscape; in turn, its influence upon our attitudes to using the land itself.

A view of landscape that entrenches into either elitism or consumerism ignores these elements, and asserts only "choice," when in fact it excludes choice and overrides, and trivialises diversity. There is room for national identity in the shared making and enjoyment of our physical surrounding. But that identity assumes a reason to share identity, and that requires acknowledgement of simply the everyday space of distinctive cultures that contribute to the whole. It is in this multidisciplinary approach, engaging geography, social anthropology and the very rapidly advancing field of cultural studies, that a deeper understanding of, as well as response to, landscape in our cultures can be achieved.

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## Notes

1. Edward Burra, Singer Sargent and the Yorkshire artist Harry Allen (1930s) all painted allotments, each with their own distinctive quality. Gwynneth Leach is an American artist based in Scotland who made a series of paintings of allotments in Tuscany; British artist Emma Lindsay, made a series of works in mixed media of allotments in Newcastle, one watercolour used in the book accompanying the TV programme mentioned in the text; Miriam McGregor's etchings of allotments were published by Whittington Press in the volume "On Allotments," also published by Silent Books 1991.

The English poet Charles Tomlinson wrote "John Maydew, or The Allotment." This is an extract from that work:

"these closer comities  
of vegetable shade,  
glass houses, rows  
and trellises of redly  
flowering beans.  
This  
is a paradise."

(*A Peopled Landscape*, Oxford 1963)

2. The research in this paper was undertaken by the author with Colin Ward; they are grateful to the Leverhulme Trust for the Award of a Research Fellowship (Crouch, D., and C. Ward 1988).

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# The Feeling for Landscape: A German Example

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## I.

At a time when in Germany new tasks for landscape attorneys seem to arise, it may be helpful to think about earlier attempts to create landscapes which should respond to the German soul and German love for nature. Landscape attorneys comprise a professional subdivision of landscape architects which was established during national socialism. These landscape architects claimed to speak for the landscape. A major task of landscape attorneys in national socialism was to camouflage buildings for military equipment with plants.

The landscape attorneys still exist in Germany. Only recently their president, Bürklein, publicly advocated how landscape attorneys can assist the states of the former German Democratic Republic in bringing the landscape of their *länder* to the level already reached in the old *länder* of the Federal Republic of Germany. Landscape attorneys, Bürklein told the public, can speak for the otherwise "voiceless landscape."

How the communication between a landscape attorney and the voiceless landscape takes place is still a mystery. It may have to do with a special "feeling for the landscape," which each German landscape attorney has acquired at birth and which enables him to speak for the landscape. If so we can possibly wait for the biomedical isolation of a German landscape gene in the not too distant future and find out about bioethical dimensions of transplanting it to other people, which then would allow for the creation of cultural landscapes which no longer are in contrast to what a voiceless landscape really needs or wants. But what if other people, e.g. the Slovaks, have also developed such a landscape gene? Which gene, the Slovak or the German one should then become transplanted to whom?

The communication between a landscape attorney and the voiceless landscape may be less mysterious. It may be that a landscape attorney has a preconception of how a landscape should look, which he is not ready to demonstrate but is convinced that it is the only correct and the only good one. How could a landscape attorney develop such a preconception? There are many ways. One is via literature, i.e. via reading what other landscape attorneys have written earlier. And this is where I would like to start.

First of all there is a need for a belief. When the landscape attorneys came into existence in Germany during national socialism, a strong belief in mutual relations between landscape and nation was already there among many Germans. The belief was nourished by biologists, as for example Thienemann, who regarded the environment as "the totality of the conditions of life for a certain organism at a specific location."<sup>1</sup> Politically such positions were expressed in the national socialist blood-and-soil ideology. It allowed for a race-specific interpretation of the landscape and attributed to Germans a specific understanding of nature and the capacity for the design of

landscapes. People were treated as organisms which consequently enabled racial differentiation. In order to argue for the qualitatively better German environment, national socialism, once it had arrived at that position, derived from it typical Aryan, Nordic or German landscapes. These landscapes, according to the national socialist conception of race, had to be qualitatively better than those other people lived in.

The psychologist and politician Hellpach (1877-1955) wrote a "space-psychological contribution to scientific geo-politics" in 1940. Referring to a definition of "species-specific" environment by Uexkuell, Hellpach inferred that environment was "species-specific and race-specific also; this dimension is by instinct for the Greenlandish Eskimo different from the one of the Hamitic nomad, and the Malay one is different from the one of the Negro." So not only the environment of plant and animal species was considered but the environment of human races also.

From here one could conclude that each race or each people, these two categories were used voluntarily by national socialists, must have a specific environment. Hellpach came to the result: "Much depends upon the correspondence ("adequateness") or not of the living space of a nation (low land, hilly country, high land, coast, island etc.), to the population's instinct of dimension, which prevails racially and constitutionally; this can not be indifferent to the measure, the direction, and the perfection of the historical achievement."<sup>2</sup>

Such thinking was not specifically national socialist. In 1928, during the Weimar Republic, Banse (1883-1953), a leading geographer in Germany who wanted to raise geography from the rank of science to the rank of art, tried to prove that each race had developed in a distinct landscape: "Every human's physical as well as his psychical predisposition is a result of landscape influence. All his higher acting, his art especially, is nothing else but occupation with the motherly landscape."<sup>3</sup>

Within his understanding of race, Banse regarded Negroes as "powerless animals beside other animals" (Banse) and Eastern and East-Baltic races as "less valuable" (Banse). Since Banse outlived national socialism he could even go on with his thinking after the liberation from it. In 1953 he wrote: "In the race a nation reaches down organically into the natural supply of space, it is not opposed strangely to nature but is instead sublimated from her, which, without force, drops the caesure and allows nature and human to intermingle uniformly."<sup>4</sup> For Banse, who had travelled extensively in the Orient, the ideal was the environment of the Nordic race, "since there is no environment anywhere else on earth, which even in an only approximately similar way can meet creative activity" (Banse).

## II.

"The more green the more German" this was the short formula to which Wiepking-Jürgensmann (1891-1973), the only chairholder in landscape architecture during national socialism, had reduced his conception of a species-specific environment for Germans. "A German village," he let his readers know, "can always and only be a green village. It is that which differentiates our villages from those of many other nations. The more green a village is, the more German it is. There is no truly German tribe, who does not think in plants, trees, and green landscapes ... No nation in the world is more plant-like rooted with a life accepting and beautiful environment than a Germanic one."<sup>5</sup>

Apart from the fact that such an understanding of landscape indicated Wiepking-Jürgensmann's rather limited knowledge of the world -- one would probably have had to look for the most Germanic villages in the virgin forests along the Amazon river in South America or along the Congo in Central Africa, this "idea" had two remarkable consequences. For one, the territory robbed from Poland by Germany during World War II had to be rearranged into a landscape with a "fate-determined poverty of plants," for the German tribes which were to be settled there, as the



landscape architect and "leader" of the landscape attorneys Seifert (1890-1972), who had been made Reichs-attorney for the landscape in 1940, had ruled. And second, since the redesign of the landscape was considered sufficient, the negative influence of foreign people had to be excluded also.

A specific set of rules, the "Landscape Rules," was created by a special planning authority within the national socialist Reichs-commissioner for the Strengthening of German Volkishness (RKF) in order to establish a feeling for landscape among German people who would be settled in the so called "annexed Eastern areas." These "Landscape Rules" seem to have been a kind of preliminary stage of a Reichs-Landscape-Act (*Reichslandschaftsgesetz*). The rules stated: "It is not sufficient, to settle our people (*Volkstum*) in these areas and to terminate foreign people (*Volkstum*). The space must be given a character corresponding to our way of being (*Wesensart*) so that Germanic-German man feels at home, becomes sedentary and is ready to love and defend this his new home (*Heimat*)."<sup>6</sup>

The reason for the need to terminate foreign people is given in the first sentence of the "Landscape Rules." It expresses a race-specific understanding of landscape. Under the headline "Goals" the "Landscape Rules" explain the destruction of the landscape in the Eastern territories by the "inability of foreign people (*Volkstum*)" as follows: "The landscape in the incorporated Eastern territories is neglected, devastated, and deserted by ruinous exploitation in wide areas by the cultural inability of foreign people. Against local conditions it has taken a steppe-like character."<sup>7</sup>

This inability is contrasted with the ability of the culturally high-ranking "Germanic-German" man, the home (*Heimat*) of whom is said to bear witness of his harmonious relation to nature: "Handling nature is a deep need of life for Germanic-German man. In his old home and in the areas settled by his people's power (*Volkskraft*) and formed by generations, the harmonious picture of farmyard and garden, settlement, fields and landscape is a sign for his being (*Wesen*)... If then the new living space shall become home (*Heimat*) to the settlers, planned and close-to-nature design is a decisive precondition."<sup>8</sup> The term "close-to-nature" is still used today and more recently seems to become replaced by the term "ecologically intact."

In order to explain existing grievances in national socialism an enemy was needed. He or she could not be a member of one's own nation. So the high standards of the German tribes, to which a landscape corresponding to their deep connection with nature should comply, were declared to be in sharp contrast to those of other nations who had no relation to and lacked a feeling for landscape. So these nations became disqualified as less valuable. This not only justified the redesign of conquered territory but the conquest itself and the elimination of the local population as a measure of "national (*völkisch*, *volkish*) environmental protection." An example may show how that worked. The leading book for landscape architecture during national socialism was the "Landschaftsfibel" (landscape primer) by Wiepking-Jürgensmann. He wrote:

"Always the landscape is a form, an expression and a sign of the nation living in it. It may be the noble countenance of the nation's spirit and soul as well as the distorted face of the nation's non-spirit (*Ungeist*) and of human and psychical depravity. In all cases it [the landscape, G.G.] is an unmistakable sign what a nation thinks and feels, creates and acts. It shows us with inexorable strictness if a nation is constructive and part of the divine power of creation or if the nation has to be counted to the destructive forces. So the landscapes of the Germans are different in every way from those of the Poles and Russians -- as the nations themselves. The murders and atrocities of the Eastern nations are razor-sharply furrowed in the distorted faces of the landscapes where they come from."<sup>9</sup>

Wiepking-Jürgensmann was a chairholder in landscape architecture until 1958 and did not change his point of view. By 1950 he had learned to omit a direct reference to "Poles and Russians" but he still wrote: "The picture of a landscape is the most precise expression of a nation,

all people contribute to it. It mirrors their history. It can be distorted face as well as countenance, always it is expression of the economy, of the soul and of the character of a nation."<sup>10</sup>

The "biologistic" idea, which saw humans rooted in the soil in analogy to plants, became supported by scientists during national socialism. Ellenberg, a plant sociologist, compared a primitive human to a "plant of less specialised construction," which could grow in many different places. "The higher the plant is organized, however, the more narrow her claims to life are limited, the stronger it is bound to a certain locality."<sup>11</sup>

For Ellenberg Slavs were primitive people. He dwelt upon the conscious elaboration of the farm house as a "sign of connection with one's own nation" near the borders to Slav nations and came to the conclusion: "But only against essentially foreign, especially against culturally lower ranking nations (Volkstum), are the borderlines of house forms so sharp."<sup>12</sup>

So, according to an authoritarian concept of society, German man representing the "highest race," the Aryan race and due to his high "claims of locality" (*Standortansprüche*), needed a decidedly distinct landscape design. Consequently it was the goal of national socialist landscape design to elaborate specific characteristics of design of landscapes as living space for German people and tribes in order to create for them "locality adequate" (*standortgerechte*) conditions for living.

Even more pronounced were the views of Aichinger, a member of the NSDAP since 1924 and the first chairholder for plant sociology in Germany at Freiburg University. In 1939 he entered the SS and became full professor of plant sociology at the Hochschule für Bodenkultur in Vienna, Austria. In a "biological comparison," Aichinger proved "scientifically" the relation between poorly developed vegetation and "primitive" people: "As in the territory of the tundra, the vegetation cannot develop further due to the inclemency of the conditions, so man stagnates in a primary stage in this territory, because a further need for adaptation does not emerge...so tundra man is thrown back into those locations with the worst living conditions, that is those without competition, which higher differentiated people, forced to operate on their own, cannot bear."<sup>13</sup>

So "scientists" helped to "prove" that German man was a close-to-nature man and helped to ascribe to German man an innately correct dealing with nature. The German man, women were probably included, was a harmonious part of nature, animals and plants were beings which -- or would it be more appropriate to write who? -- were relatives to him. Consequently if one wanted to understand the essentials of the change of a landscape and of environmental influence, as were to be seen in Germany e.g. in the Ruhr area or in the Saxonian industry area, one could not recur to rational analysis and evaluation.

So Wiepking-Jürgensmann, who had not even completed thirteen years of school, let alone university and who had never conducted a single research project, could only conclude: "Time and again the love for plants and for landscape breaks forth from our blood and the more serious we do research and the harder we try to get to the bottom of the things, the more we have to realize, that the feeling for a harmonious landscape and the feeling of kinship (*Verwandtschaftsgefühl*) to plants belongs to the biological laws of our self."<sup>14</sup>

### III.

To explain landscape destruction and environmental damage during national socialism, without questioning the connection with nature ascribed to Germans, needed, as a scapegoat, the destructive influence of what were regarded as other races. Thus environmental damage was made out not to be the result of conflicts of interest in a society, created by specific interests of social groups, which might have led to criticising national socialism, but was declared the result of the wrong race in the wrong place. According to the "Landscape Rules" the wrong race had to be terminated.

Then a concept of nature innate to "Germanic-German" man would assert itself and a harmonious life in accordance with nature would seem guaranteed for the future.

Such conditions had existed earlier in German history as Wiepking-Jürgensmann explained. For him, the feeling for landscape among the Germanic people had been preserved from ancient times. "Midgard," a mythological place in German history, Wiepking-Jürgensmann claimed,

"was the most beautiful rural reality. Originally not the forest has been worshipped but instead the unmistakable sign of a cultural landscape: the grove and the single tree near a sprinkling fountain, which connected sky and earth. In the first light of the myth of our nation Germanic man already redesigned the primitive landscape (*Urlandschaft*) into the most beautiful residential and economic landscape (*Wohn- und Wirtschaftslandschaft*). Work at this landscape and the feeling for landscape were preserved from the very beginning (*Uranfang*) until today."<sup>15</sup>

In order to give an example of the far reaching consequences of such thinking, I will refer to a brochure *Der Untermensch*, "The lower human," edited by the Reichsführer SS in 1942. The text of this brochure wants to prove, by manipulative contrasting, the "need" to terminate the "lower human," i.e. in national socialist understanding, the population of Poland and Russia and especially the large percentage of Jews among these nations. In this text landscapes in Eastern Europe are described as result of the acts of "Lower Humans," *Untermenschen*, and their system of political power:

"It is only man who can imprint his stamp upon landscape. This is why there is orderly fertility, planned harmony of fields, carefully considered aggregation of villages in Germany as opposed to zones of impenetrable thickets, of steppe, of endless virgin forests through which silting up rivers take their way on the other side. Badly used, fertile bowels of the black earth, which could be a paradise, a California of Europe and in reality uncared for, disastrously neglected, until today marked with the stamp of a matchless cultural shame, an eternal accusation against the lower human and his system of power."<sup>16</sup>

This text had been printed in nearly four million copies in German and had been edited in fourteen different languages also.

Only recently, Václav Havel, the former President of Czechoslovakia, has told a world wide public his dream for his country. With respect to the landscape in Czechoslovakia he wrote:

"A traditional scale and proportion should be restored to our environment, and we must renew the old connections between its elements. This concerns not only our once picturesque countryside, woods, and fields, but also the farm buildings, the churches, chapels, and wayside crosses. I am not harbouring an antiquarian desire to return to the time of my youth, when work in the fields was incredible drudgery. I would be completely satisfied if, in ten years, our rural areas looked and functioned something like the rural areas in, for example, Denmark. I am continually shocked at how sharply our western border (with Germany) stands out, both from the air and from the ground. On one side of the border there are neat, well-kept fields, pathways, and orchards, and among them perfectly tended estates and farms. Every square meter -again!- is being used for something, and you can see in it evidence of human care, based on respect for the soil. On the other side there are extensive fields with crops lying unharvested on the ground, stockpiles of chemicals, unused land, land crisscrossed with tire tracks, neglected pathways, no rows of trees or woodlots. Villages are merely the remains of villages, interspersed with something that resembles factory yards or production halls. There is mud everywhere, and occasionally, like a fist in the face, an ugly new prefab building, utterly out of place in a rural setting. At the same time, the countryside is set about with monstrous shiny silos painted with poison. Perhaps the most difficult thing of all will be the ecological revival of our land, its devastated countryside and polluted cities."<sup>17</sup>

So the situation does not seem to have changed too much within the last half century.

Rather than to attribute this lack of change to the "nature" of the "*Untermenschen*" and their genetically lacking instinct it seems appropriate to suggest a series of measures -- so does Havel -- which may help to improve the situation. Neither instinct, nor national character, and certainly not a division of nations into "*Herrenmenschen*" and "*Untermenschen*" and a new kind of national socialism are particularly helpful instruments to resolve the obvious problems. Rather a firm commitment to a democratic constitution, democratic procedures and democratic institutions, especially by those who tend to see a solution of the problems by the application of what they consider landscape ecology, seems necessary. "Strict ecological laws" as demanded by Havel are one thing, strict adherence to democracy and a strong interest in education are other and, I believe, more important things.

To talk of instinctive connections with a landscape as the national socialists did obscures the need and the chance for more education. "Everybody must have access to education" and the cultivation of the "spiritual and intellectual life" as Havel indicated, is a prerequisite for a change for the better. The human activity of conscious design of society and of what this society may consider as landscape is basically opposed to the innate propensity of (lower) animals to certain seemingly rational acts performed without conscious design. Ecological revival, whatever that may be, without taking humans first and "landscape" second may lead to consequences which no human would really want as I have tried to show with the German example.

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### Notes:

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\* \* \*

Humanist, quantifier, what you will it is never  
wrong to plug your own line, it is almost always  
wrong to write off others.

*O. H. K. Spate*



# Images of the Landscape Opportunities and Pitfalls

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Pictures of landscape are produced in very large numbers. From the 17th century, when landscape painting first became commonplace in northern Europe, the number of paintings and drawings increased very rapidly, and after 1839 these were joined by photographs which are now so numerous that we all now feel we are familiar with most parts of the world.

For scholars with an interest in people's understanding and perception of places, these enormous numbers are useful because they enable us to see what sorts of scenes attracted artists at what time - and we can even quantify the results. Other cultural products are, of course, also very valuable in this regard, especially works of literature. Music is usually too abstract. Literature, however, is not usually available in the kind of quantities which make this kind of study possible, although writings, not only novels and poems but travel and guide books are extremely valuable in confirming the reasons for visiting and admiring certain places.

Those scholars who habitually look at pictures, art critics and art historians, only very rarely use quantitative methods. This is partly because they are not trained in such methods, but mainly because their primary interests are almost always in the quality of a picture which, most would agree, is not quantifiable. Social scientists, who are trained in such methods, usually feel ill-at ease with pictures, with good reason, so there has been very little serious study which has used the normal quantitative methods. However, when the object of enquiry switches from the quality of the artist and the picture to the landscape depicted, then the number of pictures of the Danube compared to the Rhine, or the number of cottage scenes compared to seaside views becomes a perfectly proper thing to find out.

Finding a reasonably random sample of images is by no means easy. The first example quoted here used the catalogues of the Summer Exhibition of the Royal Academy of Arts in London, which has been held annually since 1769. It was largely of paintings, mainly by English and Welsh artists, and using such a sample means working from titles in the catalogues, rather than actual images, which raises obvious problems. There were considerable variations in the number of pictures exhibited every year, and also in the proportion which were landscapes, but these were easily overcome using proportions. There is usually a sample available for any aspect one might wish to study. Is there, for example, an annual exhibition of Czechoslovak landscape photography? The output of picture postcard manufacturers, or of tourist agencies are both possibilities which deal much less with purely artistic products.<sup>1</sup>

From the sample of picture titles, graphs can be constructed which show the popularity of places to English artists since 1769. For example the county of Cumbria, which contains the Lake District, shows great popularity in the late eighteenth century and a second boom period in the 1850s. Overseas the two great attractions were Italy and France, plotted as decadal running

averages to smooth out the fluctuations, and as proportions of the total number of landscape pictures. Despite the dominance of the two World Wars in the pattern, there are many other factors other than travel restrictions which affect the outcome, especially when the figures are mapped to give a better idea of actual locations. For example, Venice does not become popular until the latter part of the 19th century - perhaps after the Habsburg empire had stopped its habit of arresting artists as spies. The spread from the locations favoured by Cezanne in inland Provence to sites along the coast is another obvious factor.

It seems that in general, artists, and perhaps all visitors, first are attracted by major "sites" - in Egypt it was the Pyramids, Abu Simbel and the Sphinx. Later, interest shifts to the towns, and from thence there is a process of dispersion into the rural surroundings. There is clear evidence, in Spain, for example, that artists tend to be ahead of the main tourist boom - but by how many years? How do their views trickle down to the population at large - what are the mediating influences? Are paintable landscapes always the same as popular ones?

The Devon material gives a much closer idea of which items within the landscape were preferred. Detailed maps can be produced of which places attracted artists. We also discover that some types of landscape are of relatively recent attraction. The love of rural villages and farmyard scenes dates mainly from the 1930s. Pictures of moorland and fenland, now carefully preserved as National Parks, do not go back much earlier than 1860.

Both of these quantitative studies were designed to examine changes in image making over time and there appear to have been six major periods of preference in the landscape preferences of English artists. A seventh may just be starting - and that is one in which ecologists should be very interested. Artists are now moving away very quickly from the kind of landscape which is so heavily preserved in England - partly because it is so carefully preserved. A very great many young artists are now busy photographing and drawing ecologically valuable scenes - unkempt allotments, small patches of weeds left in the corners of fields with rusty barbed wire, vegetable gardens, barns and tumbledown stables, a humanised but distinctly untidy landscape.

However, it is certainly possible to study present day preferences by quantitative methods, and see what difference other factors might make - e.g. do the Swiss prefer different landscapes to the Austrians? Is there a difference between paintings intended for the artistic elite and picture postcards for the tourist? Do men and women depict different kinds of landscapes?

Such questions bring us on to the second half of my paper which is concerned with some cautions. The first question which might be addressed is whether the image is Art, or whether it had some other purpose in mind. There are many reasons for making a landscape image other than the creative process we call art. Some drawings were certainly made for purposes of espionage - and in England many of the earliest landscape pictures were of English ports and harbours by Dutch artists in the 17th century at the time of the Anglo Dutch wars.<sup>2</sup> Often land was portrayed as property - a landowner would commission a painting of his grounds, just as of his wife, himself or his favoured horse or bull.

Many such pictures would be regarded as art - so my boundaries are very far from watertight. Many pictures have their origins as souvenirs - either volumes of engravings of favoured places, or more recently items for the snapshot album. Many images are made for scientific purposes, for education or interpretation, and most geographers will have numerous examples of such images. Tourist companies take pictures to encourage visitors, and other companies advertise their products in landscape settings.

What was not intended to be art may often become so, though pictures intended as art are rarely seen in any other context. What is art may change with different media, different audiences, different times, different contexts. We can limit ourselves to pictures which are exhibited as art, by studying those which appear in an accepted artistic context, such as a gallery, or certain kinds of book, and where our judgement is confirmed by the artist's name being prominent. By doing



so we can be confident that we are confining our attention to pictures made because that particular landscape was found attractive by an artist at a certain date.<sup>3</sup>

In commending a sample of landscape pictures as art, there is no intention to disparage, nor to discourage the use of other kinds of landscape imagery - but their purposes may well be different. Tourist authorities may be trying to attract people away from places which are considered attractive by too many people. Advertisers may be trying to contrast the beauties of their product with the ugliness of the landscape background. Teachers may be saying not "Isn't this beautiful?" but "This is an example of a meander". All of these can doubtless be subjected to both qualitative and quantitative study, but not to the same ends.

Not that artists were simply representative of their time - usually they were in advance of popular taste. Artists started depicting the Mediterranean coast scene in the French Riviera, the Costa del Sol and the Greek Islands well in advance of the main tourist pressure there. Nor can we safely assume that all landscapes thought attractive, even by artists, were rendered into art. William Gilpin, the English advocate of the Picturesque movement, thought long sweeping panoramas "too great a subject for a painting".<sup>4</sup>

Artists using different media have different preferences. Landscape quality obviously depends on the purpose to which it is to be put. Just as walker and rider have different preferences, so do photographers, water-colourists, oil-painters and engravers.<sup>5</sup> The photographer, especially in monochrome, has a particular love of surfaces - walls, cobbled streets, roofs. Watercolourists do indeed paint water, a very English medium for looking at very English landscapes, mudflats and seashore seen through a mist. Meanwhile the oil painter is busy down in the forest, dealing with dense shade, trees and a stream, and the engraver's burin is busy drawing the straight lines of a townscape.

As with medium so with style. The Impressionist technique demanded a certain kind of subject - the effect of light on the surface of a river was a particular preference. Another was the discovery of the beauty of the orchard. Devon is a great county of orchards, but there are virtually no pictures of them prior to about 1890, and then they are always painted in blossom with Impressionist or Pointillist technique. The idea of looking at the English countryside as a pattern composed of different coloured crops, or a web of hedgerows, dates from the early years of this century, with Robert Bevan one of the first exponents. He had studied in Paris at the birth of Cubism and it may not be too fanciful to explain the modernist vision of England as a geometric pattern, and the consequent fierce defence of hedgerows, as deriving from Cubist ideas.

Studying pictures brings great opportunities, but there are many traps for the unwary. The first may be the problem of titles. Many pictures with a topographic title are actually wrong. Sometimes artists were not where they thought they were. In strange country before good maps this is scarcely surprising. In Devon we have two villages called Bickleigh, one on the river Plym and one on the Exe. The former was a noted beauty spot known as Bickleigh Vale, but at least one picture entitled Bickleigh Vale is of the wrong Bickleigh. Sometimes artists did not tell the truth, as John Sell Cotman labelled drawings taken from a book of engravings of Bracknell "Reedham" as if they were of a much more saleable place.<sup>6</sup> More often the title has been given not by the artist but by the gallery curator - and curators, usually so very painstaking in their records, do seem to have a somewhat cavalier attitude towards topographical accuracy. John Gendall's picture in Exeter Museum, is titled Lydford Bridge, but is actually of Lydia Bridge, several miles away.

Then there are the numerous reasons why paintings do not represent reality. In the eighteenth century painters frequently made landscape compositions - little details taken from several sketchbooks arranged to please the artist and the canons of the time. Thomas Gainsborough is recorded as drawing rocks from lumps of coal on the table, and this may sometimes be guessed from his pictures. Even where there is some topographical fixity, places were arranged to suit ideals. J.M.W. Turner's painting *Crossing the Brook* is certainly of two different views, and

probably three, and the tree is almost certainly added to give an Italianate air which he is recorded as having noted at the time. The picture remains firm evidence that Turner found this place attractive - but is no evidence at all of the actual appearance at the time. Exactly the same applies to abstract landscapes. The artist works to a set of creative and market concerns which are to some extent parasitic on landscape.

For all these reasons quantitative study requires either very large samples, or very carefully chosen ones, but we can obtain a detailed picture of what appeared attractive to the picture-buying public, which is, of course, a cultural and financial elite. On seeing a picture, perhaps the obvious question is who was the artist? Often a more interesting question is who was the buyer?

The second group of difficulties arises from the predilections of both artists and buyers. Specialists in the field of landscape aesthetics would generally agree that whether landscape perception has any basis in universal human attributes, as suggested by Appleton, Orians and others, it is heavily overlain by perceptions which differ quite markedly by cultural factors such as class and nationality, and also no doubt with age and other factors.<sup>7</sup>

Despite the comparatively international nature of art - as compared with literature for example - there is still considerable scope for the study of national differences. German Romantic painting is very distinctively German, and my maps of Italian places favoured by English artists may be quite different from those favoured by French visitors. Very often reading a picture foreign to one's own culture requires considerable understanding.<sup>8</sup> Such pictures betray nationally held myths and prejudices in a way not often articulated in print.

Works of art are sold largely to the upper echelons of society, or at least those with surplus income. The painting *Rustic Civility*, by William Collins, where the shadow of the viewer's horse falls into the foreground of the picture, is only a particularly glaring example of the market. At least until 1850 the most influential British purchasing group was the landed gentry, whose views of the countryside did not usually include the hard life of the rural poor. When they were succeeded by the industrial bourgeoisie in the later part of the century, landscapes changed quite dramatically to fulfil the new preference for scenes of rural hard labour.

In a different market sector, that of picture postcards, there is still a very clear social hierarchy operating, from the garish multi-image through to the careful piece of photography set in a black or white frame. These are aimed at different audiences, with consequent differences of subject. The places most carefully conserved in Britain are those which artists began to depict in the 1870s, and are the landscapes preferred by a particular social group who are now busy colonising our National Parks, and administering them, retaining sufficient picturesque local population to add colour to the scene.

If different nations and different social groups have different perceptions of landscape, Relph has pointed out the importance of differences between insider and outsider, and a fascinating study by Griffiths in Victoria, Australia, examines the opposed attitudes to the preservation and interpretation of historic landscapes shown by the townspeople of Beechworth and the National Trust for Australia.<sup>9</sup> The insider's view is much more concerned with people and events, while the outsider tries to protect artifacts. Artists, like most professions, are trained to be outsiders - even when on their home territory. John Constable in "painting his own places best" comes closer than most to an insider's attitudes, and John Berger's work on photography is also much concerned with this concept.<sup>10</sup>

So we cannot rely upon artists to inform us about the preferences of nations other than their own, social groups other than their own, or of insiders. Neither do they include other senses than the visual. And pictures have only two dimensions. Many painters and photographers were careful to provide numerous clues to depth, but in the twentieth century artists have done so much less frequently, as art has been seen much more as picture-making than depiction. Several studies have all demonstrated that people in the real landscape prefer those with marked depth of field.<sup>11</sup>

A landscape which we like looking at, may not be the same as one where we want to walk in and explore. This is a very clear deficiency in the use of representations of landscape as clues to people's deep relationship with real places. However pictures have a high value in understanding preferences of the superficial appearance of places - and that is of considerable importance. Firstly, especially on holidays, people do seek and value, and try to protect, landscapes that look good, as well as those in which they live and work.

The combination of car and camera has produced a voyeuristic, transient form of tourism, and increasingly one of the major purposes in visiting a site is to photograph it.<sup>12</sup> Guides are specially written to help the tourist do this. While the artistic view of landscape may be that of a specialised profession, there is an important sense in which managing landscapes so that they are "pretty as a picture" may be different from producing good walking landscapes, or good landscapes to live in, but is nevertheless a very high priority for many people.

Secondly the professional artist is instrumental in developing the canon of what is considered attractive. Their preferences do trickle down to the general population, via postcards, television and film. To examine which places will become the tourist hot spots of the future, today's art output will provide a strong clue. Relph has suggested that places, like people, can be self-conscious or unself-conscious, and authentic or inauthentic. Pictures are very significant agents of self-consciousness. In Clovelly, a small fishing village in north Devon, first visited by artists and writers in the middle of the nineteenth century, the process has continued right through the social spectrum, so that it is now primarily a destination for day trips by coach, and its unselfconscious authenticity has become so self-conscious that it begins to have the aura of an entirely inauthentic tourist destination such as Euro Disney.<sup>13</sup>

The process, however, is a manageable one. It may well be possible by encouraging artists to work in certain areas, to start a train of tourist development at very little cost. In our management of landscape we tend to take people's perceptions of attractiveness as a static and unalterable phenomenon - but this is clearly untrue. Through art, not just the visual arts, people's perceptions can be changed. If tourists are burning too many hydro-carbons to reach their distant destinations, artists have it in their power to make them prefer staying nearer home. A recent photographic project in Kansas was intended to persuade those dashing to the Rocky Mountains to stop and see the prairies. It has certainly made me want to see Kansas.<sup>14</sup> Pictures are indeed very powerful tools.

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# Between Nature and Culture: Looking for the Sources of Ethics

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"Land ethics simply enlarges the boundaries of the community to include soils, waters, plants, and animals, or collectively: the land." (Aldo Leopold, 1949.)

In our co-existence on earth, to accept foreigners as neighbours requires everyone to accept personal responsibility for tolerance, communication and knowledge, and to have some competence in ethical thinking. "Neighbours" includes not only other people and their societies, but also other organisms, their communities, and everything forming their habitats or ecosystems. Within the duality of nature and culture, only culture can conceive of responsibility (Kovář, 1991). There are more than one hundred and fifty definitions of culture, one of which stresses that culture is the sphere of values created by man, and the ability to create these values (Lehmannová, 1992). In the European context, the chief principle, humanism, identifies freedom with morality and responsibility, but also includes the negative feature of an anthropocentric approach to nature, helping to cause an ecological crisis. Thus humanism can become its own antithesis. The defensive mechanism in middle European conditions is Masaryk's tradition of critical thinking. This can serve as a welcome reflection on historic mistakes on the European or even the global scale, despite the delay of several decades. The repetitive tendencies for disintegration in Europe in the twentieth century represent a challenge for this continent, exacerbated by the present ecological crisis, which knows no boundaries.

Intercultural communication as a newly defined discipline, attracting the attention of both theoreticians and practitioners, is based on the idea (Mestenhauser, 1992) that a change in any of the important spheres which condition the function of civilisation also influences other spheres (system thinking), and also that in the explanation of complex phenomena it is possible to build on the longest tradition of human thinking, metaphorical perception. "Ecology" semantically implies the metaphor of a house (*oikos*), in the sense of environment, which in turn implies the integrity of relationships (metaphorically it protects against domination), their hierarchy and complementarity (hierarchy theory) and also the closeness of the cycles of matter. In this sense we can also approach the level of landscape (landscape ecology).

The development of knowledge and thinking has to cope with such changes when previously accepted laws are no longer able to explain or maintain the *status quo*. When such a revolutionary change in thinking occurs, a new "paradigm" is born (Kuhn, 1962). Most such discontinuities in traditional thinking also bring about a shift in the hierarchy of individual values, in the ethics of behaviour. Ecology has brought about a new paradigm in our way of viewing and reflecting upon our relations with the world. All components of our globe have their rules (Nash, 1989). Humans are not privileged beings -- except in the sense of responsibility. All living beings are of equal

value and any unnecessary wilful killing is a blameworthy denial of the new ethical imperative. This can also be applied to non-living environmental components which determine life as a unique phenomenon *sui generis*. New principles enter into the demands of practical life, such as the principles of restraint, self-denial, diligence, nature protection, care for the environment, thrift with respect to the limited resources of nature. The aim of continuous economic growth becomes one of sustainable development (Anonymous, 1989). Landscape can provide the most obvious framework in which to apply the above principles; landscape is the potential result of seeking the state of a sustainable dynamic equilibrium.

In the course of the last five centuries we have come to realise that the earth is not the centre of the solar system. Later, anthropocentrism has been confronted by biocentrism (Lorenz, 1963, Pecina, 1991), and humans will similarly have to come to terms with this new understanding. The biosphere, as a living and life-supporting integrated whole, enabled our birth and is unique. The ego-system view is transformed into an ecosystem one, and this approach must be accepted by the system of education rather than the environmental approach (Valentyne, 1990).

Since the first symptoms of a re-evaluation of our relationship with nature (Carson, 1962) there has been a period of enlargement and greater application of the holistic view until the concept most discussed at present, that of Gaia (Lovelock 1979). This is not the first theory to view the Earth as a living entity (see Kepler, Hegel, Schelling, Fichte, Bergson etc.) In 1846, G. B. Ernst from Wroclaw published an essay *Planetognosis, Neues Planetenbuch oder Mikro- und Makrokosmos* where he extends his pantheistic ideas and demonstrates the spirit of the planet Earth (Kovář, 1992). Physiologist W. Preyer implicitly upheld the idea involved in Lovelock's concept of mother Earth that life is more original than changes to non-living things (together with the idea that the quantity of life remains constant on Earth changing only in its manifestation). Czech biologist Jan Evangelist Purkyně welcomed Ernst's book anonymously in a paper (1850) "Fragments from the notebook of a dead biologist" ("it is a delightful feature ... among people, that there arises an effort to understand better the living individuality of earth").

Purkyně's pantheistic and lively natural philosophy remains at the margin of his work in the field of physiology (only S. Podlipská and E. Rádl seem to have written about it). The perception of a physiologist probably led him towards the idea of the "gradual evolution of consciousness." Because he transferred this idea to the community of organisms, Purkyně is ranged among Darwin's predecessors. It seems that Purkyně considered evolution as the basic fact (he elaborates this most clearly in the role of mankind in the evolution of the planet). He also uses Piaget's famous metaphor on mankind growing from infancy towards maturity. The idea of endless spirit, ("also without people, earth's nature was in its freedom thoroughly full of thoughts") represents the harmony of nature and mankind; the streaming of the earth is peaceful and voluntaristic. For Purkyně, an individual is not influenced by his death, because the superior, non-personal "endless spiritual being" does not cease. For the behaviour of a naturalist, this involves the ethics of respect towards nature (nature has a spiritual character), and also post-mortal altruism ("after death the human soul sleeps no longer in the human body but in the total planet and thus also in the living body, living in the higher sense, and only this can create the whole man again").

We are made of earth matter like other organisms; we are part of the order of nature. In our lives the rhythms of nature are seen; our needs and behaviour -- even if formed and modified by culture -- are rooted in biology. The full reality of humanity cannot, however, be explained by biological description if we look at what is called "soul". This duality creates the paradox of human relations with the Earth, where some emphasise biological equality -- for instance the "deep ecology" movement (Naess, 1991), and others the exceptionality of man in his relationship with nature (Kohák, 1991). This state of different evaluations of necessity and the roots of ecological ethics justifies us of speaking about the contemporary ecological crisis as a crisis of philosophy (Kolářský, 1991).

To what extent is "nature" a suitable source for human ethics? Is it suitable at all? To what extent is culture a suitable source for the ethical treatment of the non-human world? Today several authors (e.g. Ponting, 1991, Cooper & Palmer 1992) come to the same answers to both questions, up to certain limits.

Between people and what remains of nature there is both continuity and discontinuity. It seems that ethics cannot be satisfying if it does not arise from a degree of tension between our being, and our not being, a part of nature. We cannot thus expect the collapse of the elements of discontinuity because of the expected harmony of ethics. Their collapse may appear when:

- 1. We fully accept in ethics standards derived from animal behaviour or from models of ecology
- 2. We define the covenant with wild nature as a copy of those standards given for the ethics of interpersonal relations. Most people seriously thinking about ethics need to base it on "reality in a sense" in the "character of the matter;" generally there is a shift from ultimate concepts (for instance religious) towards the need to base ethics on something constant.

Radical green ideas are based either in utilitarian thinking about the "economy of nature" (Worster, 1991) or in accepting the above imperatives (Kemp & Wall, 1990). In the practical business of solving the world, it is urgent to strengthen the requirement of inter-disciplinarity and to define it (Klein 1990): multidisciplinarity, (disciplines alongside without conceptual connections or aims), pluri-disciplinarity (cooperating but conceptually unconnected consultancy teams), cross-disciplinarity, (cross cooperating disciplines with some of them dominant), inter-disciplinarity (conceptually bound and cooperating disciplines and their branches) and transdisciplinarity (syntheses of more than two disciplines whose boundaries are mutually broken). More than twenty years after the activity of the Club of Rome, the appropriate term is not only "collapse" but also "delay," and the next revolution (after the agricultural and industrial ones) is seen in the move towards sustainable development (Meadows et al 1992). Czech landscape can expect these new changes following the year 1992 and it must be hoped that they will correspond with the positive changes of human inscape at the level of perception (Dansereau, 1975).

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Nature is not governed except by obeying her.

*Francis Bacon*



# Landscape Ecology in the Post-Modern Age

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## Introduction

One of the important questions of post-modern philosophy is that of the purport of objects and phenomena. This problem emerges at a time when our scientific perception of the world is closely linked to the age of modernism, and our human anxiety about the impossibility of solving ecological crises declares the arrival of the post-modern age. It is always necessary to re-examine questions at a time of paradigm changes. For us it is the question of landscape ecology purport in post-modern time.

To clarify this we need to analyze several constants characterising the science of human society and culture in the age of modernism in the 20th century.

- A conviction that there is the possibility of final solutions to human problems and the contradictions of human existence.
- This solution is possible to achieve by applying critical consciousness and western science:
  - a. scientific truths are clear to everyone regardless of their interests.
  - b. universal humanism - a man is always a target, never a means.
  - c. universal idea of justice.
- It is possible to determine an order based on strict hierarchy between the centre and the periphery, the higher and the lower, the eternal and the temporary, the scientific and the non-scientific.

For many of these constants it is possible to find their opposites in the developing paradigm of post-modernism.

- conviction of the impossibility of solving human problems and existential contradictions of long-term or even ultimate character. In politics and culture there is a radical departure from definite solutions.
- the presumptions of the critical consciousness of western science - i. e. of that very humanism in which man is looked upon as a target, not a means, seem to be uncritical themselves. Some authors even point out their positive role in global ecological crisis development (among the Czech thinkers, V. Bělohradský, E. Kohák).
- making the world's hierarchy relative (with special regard to the secondary world of culture), making relative the conception of what is the centre and what is the margin.

There is a plurality of versions of the world. All versions are true in a way (especially in the secondary world of society and culture).

The paradigm of modernism was not wrong. It just involves an omission of a converse truth. That is the answer of post-modern philosophy. Definitions are considerably problematic. There are only a few if any, which are invariant, which do not change the original meaning making it narrower or broader. This can be applied mainly to the definition of post-modernism where the

strength of associations has not yet become feeble but is still living. V. Bělohradský describes the post-modern age as follows: "Post-modern age is that when more and more people are addressed by certain Christian religiousness where the essence consists not in worries about the immortal soul or relation to another world but in solidarity with what is mortal and endangered." (Bělohradský 1992, 72) That is what landscape ecology deals with nowadays.

### The problem of post-modernism in landscape ecology

Let us get back to the question of the purport of landscape ecology today which contains the features both of modernism and post-modernism. In Czech society, whose bonds with the circulation of the ideas of the world scientific community were disrupted, the constants of modernism are perceived as especially strong. These constants manifest themselves in various conceptions of what is landscape ecology, what are its objectives, what is its meaning, what scientific field constitutes its basic fundamentals - whether it is ecosystems theory, general ecology, geography or human ecology. The disputes whether landscape ecology is a purely biological science or a natural / social one belong to the old paradigm. We assume that the question of landscape ecology purport exists in another sphere of thinking and considering the connections.

The purport of landscape ecology consists in conveying a message, a message on the ecology of a landscape. The theme of the conference, "Cultural aspects of landscape," means the second attempt to express new connections between the ecology of a landscape and literature, architecture, painting, aesthetics etc. A strong connection emerging between the meaning of art and the purport of landscape ecology, perceived from the viewpoint of a message, is not incidental. In 1989, in the first attempt to grasp this theme of landscape ecology, I.S. Zonneveld (Svobodová 1990, 3-4) presented the experience of a ball in a landscape. Everyone who met the ball conveyed his message according to his nature and profession -- children, a chemist, a photographer, a historian. Which message was closer to the truth? This example declares the process of considering the firm centre and the margins relative; the one scientific truth is made relative as well and the process approaches even the very bounds of truthfulness of the systems approach itself. Czech literature noted this way of interpreting reality more than 50 years ago as we can observe in *The Glider* by the Czech writer Karel Čapek.

Making the modern conception of order relative does not concern the ecological hierarchy of bonds in the biosphere, geochemical cycles etc. A post-modern paradigm in landscape ecology does not deny the existence of this hierarchy; it states that it is impossible to determine now which is more important, what is a problem and the primary truth, and what is just irrelevant. Global ecological crisis shows very clearly that there are no "smaller" and "greater" truths.

In this connection it is necessary to mention two concepts that haunt landscape ecology like a magic formula. The concepts are interdisciplinary approach and holistic approach.

Landscape ecology is passing through a period when it is possible to add new relations, new views to the biological core; and this expansion is far from being finished. New scientific fields seeking justification and their "right for truth" attempt to complement the three fundamental conceptual solutions - Landscape ecology (Naveh and Lieberman, 1984; and Forman and Godron, 1986), Human ecology (Chicago School, Hawley, 1950, Young, 1988), Ecosystem design (Lyle, 1985). As an example we may mention the Symposium on Landscape Ecology: Planning and Design Implications, 1990, Arizona State University. The authors cope with the current state of landscape ecology individually, each of them seeking some open space for his particular approach and contribution either in the form of new common structures, functions or simply by adding another problem (*Landscape and Urban Planning*, 1991, No 1-2).

The interdisciplinary approach emerges as a new, great opportunity to "save" the non-traditional (non-biological) disciplines in landscape ecology. This concept, however, contains a considerable amount of the elements of modernism. The interdisciplinary approach can facilitate the effort to make the knowledge in landscape ecology more complex: to each truth concerning  $P_1$  landscape it is possible to add further truths  $P_2, P_3 - P_n$ . Then it remains just to apply the systems approach which imposes hierarchy on the infinite linear row  $P$ . Each  $P_n$  can be devaluated by statement of more important  $P_{n-1}$  or  $P_{n+1}$ . This is very characteristic of modernism. Sometimes this approach may be hidden in the disguise of a complex approach  $P_{n+1}$  does not mean the denial of  $P_n$  but a complementary value. The problem of complexity seen from the post-modern viewpoint means that there are no relevant or irrelevant truths. As an ancient phrase puts it: even little sparks can set big cities on fire. Post-modern science, after refusing and doubting, starts accepting this truth again.

The problem of complexity and interdisciplinary approach is insoluble within the sphere of science, within one system of knowledge based on a strict sense of purity. The fact that the modern age elevated science to the position of religion *sui generis* cannot change another fact - that science itself remains just a partial testimony of the world. It is a part of culture. The problem of an interdisciplinary and complex approach in landscape ecology means to create an "ecological environment," i.e., an environment with feedback functioning between the scientific expression of the system of knowledge concerning landscape, and the non-scientific systems. (Clearly these terms are used as technical, non-estimating concepts).

We attempted to solve the problem of an interdisciplinary approach as a problem of dialogue. The semantics of the word dia-logue refer to the duality of the order the world. The monologue of science cannot be overpowered by increasing specialization, neither can conflict between the specialized fields pass for a dia-logue, for a complex, interdisciplinary approach. The problem of the dia-logue has its roots deep in history and is connected with another trouble existing in landscape ecology - the holistic approach. As Young puts it "Holism remains murky and controversial, even in ecology, more metaphor than methodology, no so much idea as ideology." (Young, 1988, 37)

We should not be surprised at such an evaluation. Here, again, we can find the paradigm of modern science - classifying all aspects of life as useful or useless (mainly from the human viewpoint) and thus imposing a critical order on the holistic approach where the existence of any critical hierarchy at all is a very uncritical precondition. Then, of course, the holistic approach may serve as an ideological spell, together with complexity and interdisciplinary approach, for practically any desired evaluation of what is landscape ecology. It is always possible to find something redundant, irrelevant (which is not landscape ecology), or, on the other hand, something essential is always missing (which definitely is landscape ecology).

Post-modern reflections on holism show new aspects of the syncretic method of cognition elaborated by Jan Amos Komenský (Comenius) (Palouš 1991, 723-736).

We assume that this method extends beyond the "additive" interdisciplinary approach, simply able to add "something" to each information. Comenius believes in the world's ana-logy with special awareness of the world's "Logos," i.e., what makes the world retain equilibrium and harmony, with ana-logy as similarity of all phenomena constituting the world. In this sense the global ecological crisis is recurrent warning of the "neglect" of unity and harmony.

The method of dia-logue means to ask questions not only about the landscape but also about ourselves. We believe that landscape, the ecology of landscape, addresses us in numerous questions. If the meaning of landscape ecology consists in conveying a message, then the message is supposed to be dia-logical. Mono-logical messages are appropriate for conveying our needs, our tools of control, and our visions of the future.

Unfortunately, nature and landscape have not been the partner to listen to in the current dialogue. The active, emancipated role has been played by man. The new dialogue means to change the orientation within the settled relations, nature as entirely "objective" object without any spiritual value, without any rights or language. The scientist ceases to represent the summit of knowledge and be the one who is entitled to ask the right questions and give the right answers; a social group stops being the one that can comply with the scientist's *a priori* vision of truth.

Nevertheless we assume that questions are meaningful just on the basis of appropriate answers. Only when we know the answer which we have suspected we may understand what we asked about. This became empirically clear after realising non-formalised and formalised dialogues with private farmers. We are facing global changes but the language, the concept of landscape ecology remains practically unchanged. We still act according to a conviction that nature and the concept of sustainable development are based on the ability to predict the future stages of ecosystems, despite the well-known fact that methods suitable in laboratory conditions and forecasting in the context of "Logos" - the entirety - are not comparable.

The post-modern concept admits that the future state of a landscape as a complex of ecosystems is essentially unpredictable. It admits that we are anchored in an uncertain world.

Here we may have touched on seemingly obvious components of landscape ecology concepts. It is, however, derived from other "obvious components" (irreversible facts, axioms) of modernism:

- Man is the pearl in the crown of evolution and thus entitled to make his aims prior to anything.
- Nature is involved in human history as a secondary phenomenon. Without man it becomes meaningless, aimless (which is based on a tiny dose of immodesty - i.e., that either it is man himself who represents the aim or that he knows the aim whatever it may be).
- Man is dragged into the universality of the world emancipated from local and personal authority, what prevails is the world, not individual existence.
- The world of human senses is degraded to the world of inaccurate notions under the pressure of scientism.
- Time is considered as linear, as "ahead," as advancement. Past time is less important than the present and future time due to the qualitative viewpoint. (In literature this problem was again anticipated much earlier than in science. "Ahead" means to move anywhere. In Czech literature - Milan Kundera). The opposite to these axioms is expressed in the following Bateson's syllogism: "Grass dies. Man dies. Man is grass." (Bateson, 1974)
- It is impossible to reduce other persons to mere material for building "our new world."
- Nature is dismissed from human history.
- It comes to a new balance of the universal, the global and the local.
- The sense of belief in human senses is getting stronger. We mention that, according to Comenius, the world is accessible both to the senses and to reason, "instantly a sensual impression really is analogical." (Palouš, 1991, 735)
- Time of biological cycles prevails.

If we assume, according to the post-modern conception, that ana-logical and dia-logical principles are involved in nature as entirety, the question of the purport of landscape ecology acquires different proportions. It becomes a theoretical as well as very practical question of self-reflection, both theoretical and practical question of human existence, or, if you wish, even a question of human survival. It is not caused by any expansion of landscape ecology as the one "right" science. It is caused by the fact that a number of landscape ecological problems become more and more ana-logical and dia-logical problems of the world. In the view of post-modernism it is natural; in the view of modernism it is a big problem of the bounds of systems approach, of the purity of the scientific world conception and grasping the entirety. It remains to add just one remark. It was nothing else than neglecting the contrary truth that was interpreted by one group

as an error of the other group within the conflicts between various conceptions of landscape ecology.

### **Sustainable culture?**

The ideas concerning sustainable development in the sphere of economy involve a corresponding type of sustainable culture, i.e. the type of values and behaviour that were maintained in a group of proprietary farmers in Bohemia due to some incidental aspects of historical and political affairs. We would like to present some results of our research.

In Bohemia, proprietary farmers are individuals earning their living by agricultural production on their own land. It is remarkable that about 2% of agricultural population survived the period of forced collectivisation. They were representatives of the only "branch" of the private sector which existed in the so-called real-socialism. The presented results comprise the information contained in dialogues with 35 families in South Bohemia. The core of the group consists of those who survived collectivisation (40%), then those who have been farming for more than 20 years (8%). The rest are those who have been farming for more than one year (52%). The ratio of men to women is 70:30; the mean age is 47 years. The method of the dialogue was carried out in several steps.

The first step consisted in listening to respondents' statements directed to the theme of ecology. The second step was based on using a current questionnaire for social background examination. At the same time we prepared a larger questionnaire (80 questions) according to the information obtained during the application of the first step. The third step is being carried out in the form of a deeper dialogue (with a selected set of respondents) concerning the problems which should be dealt with in a more thorough way on the basis of the second step.

The same procedure is being applied in the region of Ostrava conspicuous by considerably diverse social, economic and ecological characteristics. At present the basic file contains 500 families. After processing all quantitative data, the results will become more consistent and accurate. As to the qualitative viewpoint, we assume that the basic structure of the phenomenon named "ecological consciousness" (or eco-mindedness) is already presentable. In our opinion, it consists of:

- a. family succession on owned land
- b. cooperation within family
- c. relation to the past, present and future history of the family
- d. relation to soil and farming machinery
- e. relations to community
- f. relations to landscape
- g. relations to natural components (water, air)
- h. relations to natural laws and natural order
- i. relations to God

The most important assumption is that of the existence of a general linkage within all the mentioned features. It could be expressed as meaningful life, in contrast with aimed life. That is, of course, life in a time other than linear motivated by the aim at the end.

It is rather life in a cyclical, biological time. The dia-logical principle indicated the importance of this marginal group. The expression "marginal" is, of course, a classic illustration of modernism, very promptly adopted by so called socialist sociology. Private farmers may be considered as a marginal group in the sense of the economic aspects of social classification promoted by the former ideology of one future and one truth for all. But, considering other viewpoints, they represent resistant values of sustainable culture. Enormous pressure aimed at their extermination

initiated the mobilisation of their own resources including the spiritual ones. (It is not accidental that 90% of persons in our file are believers - including those who are new to farming - whereas the statistical rate for the Czech republic represents 40%). We found the following features of sustainable culture bordering between an approach and implementation:

- using decentralised renewable energy sources and biocycles.
- locally sustainable small models of farming.

Within our file we discovered a group (of 7 - 10%) showing certain "biospheric features" in their consciousness. They are farmers with an exceptionally strong feeling for nature as well as for their own position within a natural entirety. This group shows strong positive correlation with different farming activities. As an example of such activities we can mention the combination alternative farming mill - electric energy production. This model is also valuable in respect of aiming at more varied, functional network of services in the country which is considered to be very important for a prosperous community.

#### Substances recycling:

The tradition of farming related to the problem of wastes which is solved by considering farming activities as non-waste, is still extant as illustrated in sayings such as "manure is manure, and nobody can overtop it." A living creature is always perceived as a part of substance circulation.

#### Post-consumption economy:

Our file proves that proprietary farmer's occupation will never yield quick profit, and that's the opinion of the farmers themselves. It is rather a deal, a duty accomplished for the sake of the family, the fields, the animals and according to certain transcendental consciousness of order - from natural order to that of God.

#### Pre-market values:

Within the concept in question, pre-market values manifest themselves in the very perception of the role of market. Market is considered to be an aid for their farming model. However, farming itself is not considered as subjugated to the market. Here, again, we have to face the interrelation between the aim and the purport. Among our respondents, we have not met anyone who would reduce the meaning of farming to mere economic profit.

Sustainable culture is not a sort of retreat. It would be wrong to assume that high-standard technologies and traditional thinking and farming are incompatible. We acquired rather comfortable ideas that "our" world of the majority and science is shared by all people. For our respondents the questions of the relations between biocentrism and anthropocentrism, between ecology and economy, current technology and tradition are questions of natural oneness, proportions and humility.

The fact that private farmers are viewed through the economic concepts as production, profit, etc., can be attributed to the crisis of modernism. Thus the farmer is forced, against his conviction, to play the role of a producer in the landscape, regardless of the non-economic functions he fulfils. Europe then has to face the problems of food overproduction and the economic circulation makes the farmer's crisis worse - the crisis of the purport of his existence. The farmer refuses to reduce this existential meaning to production at all costs, disregarding healthy food and landscape protection.

The "rural," an expression which often carries pejorative connotations in western culture, suddenly emerges as a possible way. It may seem paradoxical but the rural concept maintained a number of possibilities of life heterogeneity. In respect of the ideas of sustainable development it is possible to observe a model of sustainable (and well preserved in our conditions) agriculture.

To verify this statement, it remains to compare the above-mentioned features with the characteristics of sustainable culture in the life of American farmers. (In *Context*, 1990, No. 25-57)

There are numerous conceptions of desirable changes of western cultural values towards sustainable culture. They have been discussed many times. The spiritual resources are sought elsewhere - beyond European culture, in Eastern philosophies and Eastern religions. (Naess, 1985) However, the question to what extent these resources can be adopted by European culture remains to be answered in future as the roots of the resources are in different ecological conditions. To head off the impact of ecological crisis means, above all, to mobilise intrinsic resources and values. We have attempted to report a curious coincidence - that we found the values and practical models of sustainable culture preserved within a post-communist state.

## Conclusion

We do not find it premature to consider the questions concerning landscape ecology in a post-modern age. The inertia of all vices of the period of modernism that reached its zenith by science and technological development in the 20th century, the inertia perceived and interpreted as a continuation or even a development of modernism deepens the global ecological crisis. A number of universal values and critical postulates of modernism proved to be a long-term cause of this crisis.

Landscape ecology has to cope with these problems. Here, again, the question of landscape ecological concepts acquires great importance. We assume that the core of this sphere - let us mention landscape ecology (Naveh, Liebermann, Forman, Godron), human ecology (Hawley, Young), ecosystem design (Lyle) - consists in the significance of the message on the ecology of landscape. Here we can note a parallel between the statements of science, of art and of culture in general. Without the ability to convey statements of significance these spheres are dead. However, the necessary precondition is to reveal and understand the contrary truth, the truth of post-modern paradigms. We do not consider the development of modernism an error - it was just a rejection of the contrary truth.

It is the sense of the contrary truth that is involved in the basic questions asked by the group of proprietary farmers, especially those who survived the forced collectivisation in Czechoslovakia. As regards the sociology of modernism, it is a marginal group. If we consider the ideas of sustainable culture, the group in question preserves values and models of behaviour which may mean a way out of ecological crisis. Improvement of other social and natural ecosystems means, of course, compliance with a great complementary principle in the biosphere.

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# **Genius Regionis and Other Metaphors of Art, Nature and Landscape<sup>1</sup>**

**Johan Meeus  
Arnhem, Holland**

The complexity of the relationship between art and landscape is rivalled only by the complexity of society. To try to understand either one of these is ambitious, to attempt both borders on the foolhardy, and distilling the true nature of the relationship between art and landscape is a job for dedicated theoretical heroes or madmen.

As I am, I hope, none of these, I am attempting to give you a rather personal view on the theme. My examples will be from my own town Arnhem, in the east of The Netherlands, but the message, such that it is, will I hope be of wider interest. My purpose is to highlight the main forces at play and to give some general insight into the way in which the visual arts contribute to the design of space, nature and landscape.

In the research I have done on the subject, several trends are discussed, with their diversity of metaphors. Some examples of works of art belonging to these trends will be given. Diagrams show the relations between objectives, notions and products.

## **Slide: Dancing Square in Front**

All over the world the difference between natural areas and man-made landscapes is fading away. Almost the entire face of the earth has been transformed by man, both physically and visually. Consequently the disciplinary walls between visual artists, urban designers and landscape architects are ready for demolition as well.

On the other hand the difference in speed introduces a new schism. Public lives are dominated by the slogan "time is money." Ever larger distances must be covered in ever shorter times. There is no limit to the speed of the modern media.

Western man is both globe-trotter, when time is measured in terms of money, and occupant of a "home" which is a "castle," a home which has that space, peace and quiet. It's neither advisable nor possible to harmonise the big-city speed and the slow pace of nature and culture, or to cover up the discrepancy.

The contrast between the two is the starting-point for the interaction between art and landscape.

There is an indication that post-modern culture is interested in images and events which may be consumed on the spot. The fear of emptiness is masked with a hasty search for the latest

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<sup>1</sup>Text was accompanied with slides.

images. As a result the speed of the images, which is already very high, is increased even further. This, however, cannot keep cultural integration from falling out of line. As a reaction, regional identities start growing. They are the expressions of emotional involvement with a place or region.

#### **Slide: Dancing Square In Line**

The Dancing Square made by De Goey, is an iron work of art, several tens of metres in height. It touches the ground with one corner and is "folded down" at the top. The dancing square is situated on the borderline between landscape and the city of Arnhem, along the dike, just in front of a new bridge across the river.

#### **Slide: Dancing Square In Line**

Meandering roads make the bright blue square dance against the sky. From the front, it looks like a giant paperclip, bent the wrong way in a dull moment during a meeting. Alongside you can see through the work of art, from different angles. "In line" it is an exclamation mark, but only for a moment. The hinging effect creates the sensation of transition: from open to closed, from inside bend to outside bend, from across to underneath.

#### **Slide: Topography**

To understand what we are talking about, it is necessary to say something about the landscape of the town. Historically Arnhem was built at the foot of the hills. In the valleys there are famous parks, like Sonsbeek. Recently new neighbourhoods have been built in the flat polders and brooks around the river Rhine. As building in the river forelands is impossible, the city includes a no-mans-land between the dikes. Until recently, clay was extracted in the river forelands. This clay was used in the brick industry. The extraction created different lakes, used by the inhabitants for recreation, like skating, surfing, walking and swimming, although it is forbidden.

#### **Slide: Birds' Eye View**

To give access to the old and new districts, city roads and bridges were constructed across the former clay-pits and the river Rhine. To brighten up the roads, works of art were put at various landmarks. Along the city-road there is another work of art worth looking at. Close to the point where the road meets a bridge across the river, there is an old fortress, which has lost its function of defending the country against armies approaching from the other side of the river. In the eighties visual artist Korvinus and some landscape architects, made a plan for the fortress and the surrounding space, with its newly-planned city-road.

#### **Slide: Fort Korvinus**

The fortress is covered with new, concrete elements. In the concrete there are loopholes. Such new loopholes were of course dysfunctional when this work of art was made. Besides, the space around the fortress has been artificially reduced by means of a lake and some shrubbery, to prevent the fortress from being lost in space.

The result is that motorists are misled. Most times they flash by without noticing it, till one day they might realize that there's something strange about it. They may find out that it's not just an historic fortress after all.

### **Diagram 8: Sculptural Landscape**

I think these two works of art have something to do with the mythical spirit of the site, called *Genius Loci* or *Genius Regionis*. This means starting from the ambience, the features and the identity of the site and then giving them more depth. Marking the site is the main issue, which is done by memory and narration.

Works of art refer to an outside world or, in classical terms, they show "mimesis." The mimetic and narrative side of designing is the designer's challenge.

By means of projection and simulation, the designer communicates with the site, with his colleagues and with his audience. Yet the place, landscape and nature remain an important source of inspiration, because the forces behind them last for generations. Design views are fluctuating, but ideas about the site and the interpretation of the context are constantly changing too. In designs, attention should be paid to the functional aspect, but designs should also be a provocation to stretch and deepen these meanings. The visual arts' contribution to the landscape is in the challenge to come up with a story and a meaning.

#### **Slide: Presikhaaf**

This is a purely functional landscape, which is based on scientific analysis of needs and functions, and zoning the land use. Coherence is generated by a hierarchy of functions.

The result is simple open spaces, to be used for various activities. Simplicity and effectiveness are the slogans in urban planning. Because indeterminate spaces create a sense of emptiness, they should be avoided. Transitions in space may be marked with visual art.

#### **Slide: Park Presikhaaf**

Parks for sport and recreation are products of culture, and decoration is out of the question. The product is a functional urban open space, which is protected against everyday use and the ravages of time, by a number of intensive management measures.

Oddly enough it's been the functional design of urban open space and the appearance of non-figurative sculptures in left over spaces, which have cast doubt upon themselves. As works of art have no place of their own, they wander through the city like nomads. This is because modern non-figurative sculptures have insufficient context in the functional public space. It's difficult for a sculpture to be a sculpture in the jungle of lamp posts, traffic signs, bill boards and crash barriers.

### **Diagram 4: Functional Landscape Architecture**

Designing the landscape is not a purely technical matter, as one is not just dealing with land use, but also with living nature and with a changing culture.

This is where the aspect of "time" comes in because there are no images without memory. The landscape is hardly ever a *tabula rasa*. On the contrary, it's a place, which sticks in the minds of occupants and users.

#### **Slide: Decorated Building Zijpse Poort**

Let us now look at what is happening in the old town. Decoration of buildings and open spaces isn't forbidden. Marking the site with wall sculptures is done by adapting to the urban planning context of the city.

### **Slide: Decorated Buildings Old Town**

At home one can easily take a painting off the wall, if bored with it. Decorated buildings are quite a different matter. These works of art can't be taken away, when they don't survive the test of time. Every inhabitant knows this building.

### **Diagram 6: Contextual decoration**

The urban context is of great importance when the site is decorated. A work of art will acquire a narrative value, an adequate name, and an image only when it fits in the environment. To be aware of that environment the artist has to interpret, design and reflect. These are the methods to conjure up the spirit of the site. Artists who make sculptures which challenge nature and landscape create site-bound works of art, which provide themselves with a context and take in the environment. By planting and building in the mind, the designer develops an affinity with the site, which then becomes a context for a sculptural intervention.

### **Slide: PGEM Limburg**

In Arnhem there is a tradition of intentionally marking sites with visual art with varying degrees of success. This iron colossus of Limburg is not one, but "two bridges too far." You have to move through a construction that looks like the nineteenth century bridge, that made Arnhem famous. The place is a focal point, where the hills and the river-landscape meet each other. On top of the hill this bridge doesn't connect places.

The original meaning of a bridge is separated from the form. The assumption is that the present city, just like modern Western society, is falling apart into fragments, which seem to lack any coherence. The fragments generated must each flourish on their own. This is displayed in works of art full of distortions and shifts. A sense of alienation is created.

### **Slide: PGEM Meinerswijk**

First city and landscape are made to explode, then the shards are decorated. Each fragment is upgraded. It is a work of art dictated by using a hooligan-proof construction, and materials which need little maintenance. What counts is the size.

### **Diagram 7: Deconstructivist Design**

The assumption in the geometrical (or "geo") approach is that there is nothing new under the sun, all things were designed before, elements need only be re-assembled. Styles and meanings may be used on an *ad hoc* basis. All the designer has to do is add his large geometry blanket, his geo-arrangement.

The "geo"-approach opposes the wholeness of the composition. In this approach visual art and landscape architecture tend towards industrial design. A popular method of design is the collage or scenario, which is used to link seemingly incoherent events and decor, in space and time.

### **Slide: Meinerswijk**

In the two bridges too far we have reached the place where the greatest impact of change on the landscape will occur: the river forelands and river-front between the old and the new city. Ecologists of "Stroming" drew up a plan for Meinerswijk, an area of mainly desolate river fore-

lands and clay pits along the Rhine. The plan was modelled on the Oostvaardersplassen in the new polders of Flevoland.

The object is a landscape of water, plants and shrubs, of small-scale diversity, in which wild animals and inundation take care of the ecosystem's dynamism, a self-supporting system, without any human interference. That is why recreation has to move out of this place in the middle of the city.

#### **Slide: Meinerswijk**

The ecological approach is inspired by the picturesque and mysterious character of Mother Nature. By choosing transitions between landscapes and gradients of various ecosystems as the sites for new natural areas and by re-introducing natural elements that belong there naturally, nature-development-areas are created. The image of a small-scale landscape, as eldorado for "wild" plants and animals, dominates these new areas.

To stimulate diversity in the environment and to educate people, parks are grazed and small-scale landscape elements are not interfered with. Arnhem wants its own ecological park with wild horses or other large ungulates, leaving behind a rugged field or an empty wood. The result is a picturesque image, in which there's no room for art, let alone imagination. ∴

Controlled grazing may create the same sort of picturesque park to be found in the idealised English landscape of previous centuries. The variety of brushwood, natural banks, thicket, forest edge and forest is the best hiding-place and habitat for wild animals and birds. Which makes one wonder what the wilderness should look like in the 21st century.

Old cultural landscapes and cities are overrun by the ecological approach, because yesterday's and today's decay is more important than tomorrow's images. This sort of ecological plan tries to avoid an expressive-quality judgment, by pointing at the anticipated quantity and quality of the wildlife. But this doesn't account for the composition. Ecological parks are eclectic, because they fall back on the picturesque metaphors of the landscape style.

#### **Eco-system design**

The "framework" or "casco" approach is a mixture of functionalism and ecology. Nature becomes the new function. Scientific research shows that nature must be left to govern itself, without human interference. The objective is a designed contrast between wild nature and high-tech culture.

Every function of a space has its own ideal size. That is why the framework approach settles for those functions of nature and culture which go reasonably well together in a large-mesh network. The old characteristics of the man made landscape wither away. Hybrid picturesque vistas and slightly designed wilderness create an eclectic structure.

#### **Slide: Levee Struycken**

Finally, we have reached the river-front of Arnhem, on the other side of the wilderness. This is a real work of art. On top of the levee trees are planted, as a wind break. The levee itself is built of concrete. When we look in the direction of the river soft angles can be seen.

### **Slide: Levee Struycken**

Seen in the opposite direction, going with the stream, all angles are sharpened and dark in colour. So this work of art of Struycken, has something to tell about the place. Because of the affinity with the site, this work of art is culture and nature together.

### **Earthworks, Land-art and Beyond**

Designing landscape means transforming one image into another, making nature and landscape change all the time. These changes may be caused by changes in the arrangement of the object. It is also possible for culture to change, to such an extent that a different view of the same context is created. Of course these changes are not easy changes, as is shown, for instance, by the persistence with which Western culture is haunted by the picturesque metaphors of nature and wilderness.

In conclusion: The sample sheet of approaches in visual arts and landscape architecture will probably grow even bigger. Autonomous artists keep looking for solid foundations and neutral settings for their artistic *tours de force*. In the hit-and-run culture of consumerism, in which fast media shower us with information, messages and signs, it's the task of the visual arts to contribute to the process of embedding historical and future images. The discipline of landscape design is affected by fragmentation, just like society and landscape themselves. In the international culture of hit-and-run, decoration and eclecticism will keep dominating our landscapes and public spaces. But there are also signs indicating that the need for reflection and narrative is growing.

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# **Does not a Part of Ourselves Die together with Forests?**

**Igor Míchal**  
**Prague, Czech Republic**

The most natural parts of all landscapes of Central Europe are the forests. This remains true even when the landscape contains only man-made forests. That is why human relationships with the forests may be considered as a component of the wider human relation with nature. Both relations have obviously changed throughout history. Different groups within contemporary societies are distinguished by variations in their relationships with nature (and with forests), which are highly dependent upon their economical, political and social circumstances.

Individuals, social groups and organisations react to reality in those ways, which they believe to be the best for themselves. Whether the advantages obtained are measured by things or by ideas, in the short-term or long-term, by economic or non-economic standards, in doing so people follow one of the most elementary psychological rules. Everybody uses - even if largely unconsciously - an elementary conception of their place in the world. This conception usually lacks any scientific exactness and appears hopelessly removed from the concerns of practical management, but contains decisive consequences for their relationship with nature (and forests).

The whole diverse scale of attitudes to nature (and forests) has its span between two terminal attitudes, which are denoted by the two possible but opposite mental reactions to natural environments. I believe that at the root of these mental reactions there are two antagonistic types of perception of the world. They lead inevitably to antagonistic attitudes towards nature and towards the forests as well. These attitudes are described, by dividing foresters in two groups A and B, by Aldo Leopold, the American forester and well known founder of ethics of the Earth, in these words:

"Forestry group A is quite content to grow trees like cabbages, with cellulose as the basic forest commodity. It feels no inhibition against violence; its ideology is agronomic. Group B, on the other hand, sees forestry as fundamentally different from agronomy because it employs natural species, and manages a natural environment rather than creating an artificial one. Group B prefers natural reproduction on principle." (Leopold 1949)

To be fair, neither of these alternatives can be verified through the arguments of empirical science. Both may use ecological knowledge (knowledge of "shallow" ecology, which provides means for reaching of goals given from outside). The choice between alternatives A and B is not



exclusively a matter of economics, politics or science, but is, in my opinion, above all a matter of philosophy (or perhaps - a matter of "deep" ecology movement, raising the question "why" which is omitted by others).

Expressed in a very simple form, there are attitudes on one side which hold nature in almost no regard, as something foreign to man, something alien, marginal, an uncomfortable and inconvenient factor of human life, designed for direct use by man, who is the sole source of meaning and value. For those who advocate approaches to nature of this type in a less extreme manner, nature (and the forest) may be a pleasant place for a picnic, a sports ground, a waste dump or a health facility, the value of which is useful occasionally. Such instrumental valuation apparently prevails even among those, who boast of their love of nature.

On the other side of the scale of attitudes towards nature are those held by foresters, among others, of group B - people whose approach to nature, is quite the opposite of the prevailing utilitarian, instrumental attitude mentioned above. This attitude does not envisage humans as the sole source of meaning and value and, therefore, regards nature (and forests) as something more than a human instrument for the application of some human needs, for a value which the complexity of which is not wholly revealed by science. The holders of this type of approach are not numerous, but they are the true lovers of nature: they love nature (and forests) for themselves, as they exist independently of human intentions, as Kant's *Ding an sich*.

This attitude is implied by the Swiss forester Hans Leibundgut, a man who greatly influenced middle-European forestry through his scientific work, as follows:

" ... in spite of all our striving for a scientific interpretation of biological, technical and economical knowledge, it is of the utmost importance for the proper use of forests to have a close affinity, which arises, from listening to the quiet pulsation of forest, from the reception of its longevity and perennial rise and doom." (Leibundgut 1965)

This close affinity to forest is expressed in the German term *Waldgesinnung*, a term implying substantial positive relations between man and nature and forests. Thus *Waldgesinnung* is not merely the professional attitude of some foresters, but rather an expression for thinking and feeling (close affinity) of a extensive stratum of society to nature (and forests).

Neither approach to nature expresses a search for truth in the sense of solely an exact expression of a unique reality. When examining our relations to the world we must be aware that the way our language divides true reality from seeming and illusion is not a inflexible; it can be expressed in another way. Describing our relationship with nature "in another way" does not mean another truth in the sense of an accurate description of a fact. To approach truth, we generate metaphors: Benign Omnipotent Mother Earth, Disobedient Mysterious Nature, Ephemeral Fragile Nature etc.

As part of poetry, metaphors are not excluded from science. They are not at all arbitrary and may offer (like a poem) a condensed symbolic articulation of life and its place in the world. Metaphors often conflict with each other, but this implies neither a fight between truth and falsehood, nor a fight between one truth and another; it merely represents a situation where we are looking for the most convenient metaphor. Some are capable assuring the long-term welfare of nature and men, others are distinctly destructive. Recent events are close enough for everyone to realise, that the metaphor of "conquering nature" is self-defeating. Yet the metaphor of a "return to nature" is

flawed and would reduce humanity to a cycle of consumption and evacuation. We have stood out of nature, we have become distinct.

From the practical point of view we here meet the central problem of the relations between man and nature, comprehended (again with a metaphor) in a simple question: Does man stand towards nature as an outer superior power, or is he a part of it? If man feels himself to be an outer superior power, then damage to nature (and forests) as such may be indifferent to him. But if man believes he is a part of nature, then such damage to nature becomes damage to himself. Then it would be justified to apply the famous statement of John Donne about the relationships between men and apply it also to the relations between man and nature:

"No man is an island, entire of itself; every man is a piece of the Continent, a part of the main; If a clod be washed away by the sea, Europe is the loss, as well as if a promontory were, as well as if a manor of thy friends or of thy own were; Any man's death diminishes me, because I am involved in Mankind." (John Donne)

What the English Renaissance humanist formulated centuries ago concerning the inter-relationship among men applies - if man is part of nature - to relations between man and nature as follows:

"Every detriment to nature is a detriment of my own, because I am a part of nature."

Certainly it can be argued that an instrumentally rationalistic (and thus selfish) posture, directed towards short term advantage, is an ever present counterpart of this noble, refined, but exaggerated attitude. No doubt, the psychological contradiction of these positions is of long duration, and familiar, but in relations between man and nature their is not only a psychological, but an historical matter-of-fact dimension as well: This contradiction may have been self-evident in times when nature was able to keep herself in good repair, to reproduce and reclaim herself independent of actions by men. Yet this is definitely not the contemporary situation of nature, neither of the earth as a whole, nor even less of Central Europe, where - as the Czech writer Ludvík Vaculík affirms - "our next destiny will be determined by the state of nature more than by government and authorities" (Vaculík 1990).

Thus as a matter of fact, at the present time only one of these extreme attitudes to nature can be correct, if by "correct" we mean "socially prospective and sustainable." The other attitude has become wrong, which means socially dangerous, unsustainable and thus even morally incorrect. When we think the instrumentally rationalistic attitude through to its long-term ends, we see - using a common metaphor again - "cutting off the branch on which we are sitting." Such an attitude would pilot humanity towards a global ecological catastrophe.

Forests as a well-preserved part of nature in several mountain regions of my country belong to the past. Their death started in the 1960s through the influence of the industrial pollution of the air and continues in the Czech Republic more intensively than in neighbouring countries. The ordinary citizen has apparently become inured to the expansion of this ecological catastrophe of the mountain forests, and that nothing substantial in the life of society has been changed. It has been proved that the number of recreational visitors in these mountains has not decreased, as if for the holiday-makers staying in an obviously devastated environment would make little difference.

Nevertheless, such an all-inclusive judgement does not stand the up. People are different, and their attitudes to nature (and forests) lie somewhere between the extremes mentioned above. Hardly anybody admits to being indifferent to the death of our forests, but the common attitude may be very far from the attitudes of true lovers of nature ("we have so many problems of greater importance"). Direct physical contact with a cemetery of trees on places where we used to meet a living forest may give rise to deprivation, frustration or even traumas for some true lovers of nature, but perhaps most of us are unconsciously protecting our own mental health by avoiding attitudes like that. Indifference may be a relief from frustration.

An instrumentally rationalistic attitude to nature governs forest management and forest sciences, as soon as these perceive forests exclusively as a set of utilitarian functions (and thus narrow-mindedly and out-of-focus). Many foresters in managerial positions conceived the forest in this scientific-technological way, as a value defined by the owner's pretension for the forest. In pre-1989 Czechoslovakia these ambitions were for forest management by ever-present state enterprise formulated in a monopolistic manner by the bureaucratic centre of the socialist state and were put into practice by decree. Virtually no place was found in Czech forestry politics for living forest ecosystems for their better or worse conditions, or for the values important to nature-oriented people. This kind of usage omits the fact that we don't only use the forests, but that some of us, at least, enjoy as one of our anthropological living values, coded in the term *Waldgesinnung*.

Czech forestry belongs through its two centuries of tradition to the Central-European style of forest management. Already by the end of the 19th century there was established a concept of forestry close to nature (*naturnahe Waldwirtschaft*), striving for the permanence of all natural processes without wiping out forest stands, and without damaging forest environments. During the second half of the 20th century it has become gradually evident that this type of forest management is capable of meeting the growing requirements for the care of the environment in the best way. This concept of forest management was even part of forest legislation until the 1970s.

At that time a break in the long-term development of forest management occurred under the tough centralism of state forest enterprise and under one-sided efforts to raise the productivity of forest exploitation (especially to reduce the costs of felling and transporting the timber). Clear signs of exploitation were the other side of this approach, repressing the care for living forest stands, neglecting forest protection, the renewal of clear-cutting, exploitation followed by damage of forest stands by heavy mechanised equipment and the renewed establishment of monocultures of coniferous tree species, sensitive to air-pollution. All this occurred in the situation of a neglected, but quickly expanding air-pollution ecological crisis in forest landscapes.

A proved consequence of this break of development in forest management technologies is the permanent growth of forest calamities, caused not only by industrial air-pollution. The current style of forest management in the Czech republic is, compared with forestry in the German-speaking neighbouring countries (except the former DDR), an anachronism. Forest management of the socialist era was so poor, that a person crossing the former "iron curtain" does not need to be a forester to tell the difference.

Thus the jeopardy of our forests does not stem only from industrial air-pollution, but also from the out-dated unsustainable style of forest management, having its foundations in an attitude of indifference towards forest nature. Of course, all forests in the whole of Central Europe are a natural resource exposed to danger, but Czech forestry is in the lead in the way of irreparable damage to forest soils and to the set of species of autochthonous trees, generated by the forest

management itself. If it continues in this way, it will lead to forest ecosystem devastation, and air-pollution alone will not constitute sufficient excuse for the foresters.

In Czech Republic these days there is a rather over-used slogan about "our come-back to Europe." I am sure that this slogan can be more useful in forestry than in any branch of human activity. Of course any slogan could not change the situation radically enough to alter the outdated exploitative style of forest husbandry of socialist era. But I hope, that in a democracy one does not need to fight for the truth, one brings it to the market instead. I hope that some of new (which in the Czech republic means the *former*) forest owners, both communal and private, will implement a return to our forestry tradition, suppressed in the 1970s. In any case, I see no other way to develop forestry in the spirit of sustainable development.

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# **Landscape and Its Symbols in the Consciousness of the Czech and Slovak Urban Population**

**Jiří Patočka  
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The sociological approach to the landscape and its significance for man has been influenced by the long development of opinions, theories and ideas of various practical as well as scientific conceptual currents. In this sense particularly, philosophical concepts have changed in the core of development - from medieval mysticism, throughout the Italian Renaissance, the romanticism of the Age of enlightenment up to the contemporary post-industrial theory. In spite of this fact, man's relation to the landscape, its development and cultivation continues to be a social process - in the conditions of Central Europe - just as the landscape itself is a petrified result of the preceding generation's activities, and is above all, a cultural phenomenon. From this viewpoint it is possible to comprehend sociologically the relation between society and landscape on many analytical levels and in a number of specific aspects - starting with the linkage to social structure and up to the historical analysis of processes.

It goes without saying that man's attitude to the landscape, in the same way as its significance and function in man's life, is strongly dependent on the social, economic and concrete local conditions of life, i.e. on those factors which are of the greatest importance for his lifestyle. In the research surveys the function of landscape in the life of man and groups was understood as one of the fundamental characteristics of the population's lifestyle in small Czech towns (from approximately 2,000 to 15,000 inhabitants) in a few comparative sociological studies that investigated different types of the following settlements: a small rural town in the culturally stable East-Bohemian region, small towns in the West-Bohemian borderland, the population of which exchanged almost completely in the post-war period, a market-town in the rural area of the Bohemian-Moravian Highlands and an industrial centre in East Bohemia with a hundred thousand inhabitants. The completed sociological tapes were supplemented with research into neighbouring settlements with the aim to see the differences between the urban and rural populations as well.

In spite of the different social and economic foundation of the small towns under investigation and all other cultural differences, it is possible to record conspicuous congruences in their inhabitants' attitudes to nature and the landscape. On the other hand, the research results have confirmed the growing attractiveness of small rural towns in the settlement system of Czechoslovakia in direct relation to the growing weight of nature and the landscape in the population's value preferences. On another level the concrete analysis of the landscape's function and its cultural significance in everyday life of the urban community, can be defined in connection with the finding on the life of inhabitants of a small town.

On the basis of the hypothesis which was proved by the respective research, i.e. that in the Czechoslovak conditions life style depends as much on the settlement's size and type as on the social structure and other classical sociological categories, it is possible to define - with a view to landscape's role in the life of its inhabitants - deep differences between the individual types of settlements.

It is evident that the landscape has - and it has always had - other meanings and functions for the urban population than for the inhabitants of villages who live in close and everyday contact with nature and the landscape. This simple fact does not however state anything about the quality and/or cultural level of these relations. And thus we can observe, as in other East-European countries, that the most essential damage on the face of the landscape has been caused by the very rural population, i.e. that social stratum which has been glorified for its sensitive, harmonious attitude to nature for two centuries already. In this very respect the research surveys refer to a higher culture of the relation to landscape with the inhabitants of small towns under investigation as compared with villages and agricultural settlements.

It is necessary to look for the cause in a deep cultural decline accompanied by society's intensive re-stratification, in the emigration of the most qualified individuals into the towns, just as in the new economic and social models in the rural population's life. Apart from many research surveys in the field of sociology, this fact is also documented by the architecture of the newly built rural houses, sharp differences between the tidiness of private space and the landscape as "no-man's-land" which serves as a means of production or as a space for putting off all useless things.

It is on the lowest level of settlement where the research surveys have proved a considerable rate of disturbance of the traditional relations between society, space and landscape. The landscape's present state is to a great extent a result of pseudo-modernistic economism in which the utilitarian character of various practical and ideological aims has deafened other traditional and developmentally logical aspects of this relation.

The expansion of urban life style and value preferences among the urban population, primarily in consumer patterns and in consumer orientation generally is another essential level here. On the ideological level these elements have left their traces in the landscape in the most conspicuous way by having transferred the urban industrial model of production into agriculture where the landscape's natural and cultural elements have been understood above all as resources. Moreover, this economic radicalism was intensified in the social and cultural sphere by the long-term consequences of the Czechoslovak agrarian reform of the twenties, connected with the disturbance of the tradition of land tenure, the culture of agricultural production and the crowds of new proprietors and agricultural producers moving into village settlements.

In spite of a lack of valid comparison with similar phenomena abroad, one can consider - on the basis of research surveys performed - the present linkage of the agricultural population with ground and nature as relatively weak in general. The reflection of this fact can be most markedly observed in the conceptual level of a young generation which is strongly influenced not only by consumer orientation in its lifestyle but also by the professional orientation of apprentices' schooling and agricultural production in general. The technologisation and loss of direct contact with the landscape coincides here with the patterns of leisure time, recreational activities and the growing mobility of the rural population.

It is just here where it is necessary to look for the roots of the present situation, when the millennial ways, dominants and symbols which were characteristic of the Czech cultural landscape disappeared in the enormously extensive fields.

Paradoxically, it is no longer possible to characterise metropolitan man's view of the landscape by the traditional parameters of romanticism, recreation and functionality in relation to individual aspects of urban life - for instance, substitution, flight, idealisation, misunderstanding or hostility. Here, the situation is strongly distorted by the rural population's mass immigration

into towns which is accompanied by attitudes characterised by a high evaluation of nature and the landscape as well as by the longing to find new forms of contact with the landscape. In the same way, dissatisfaction with the urban environment of a big town whose habitability has continuously grown worse in the post-war Czechoslovakia appears here.

A specific phenomenon of the city is the mass character of week-end recreation in private recreational properties; it is a synchronous expression of the attempt to revive a close relation to nature and the landscape as well as the otherwise unrealisable need for private property, longing for one's own creation of value and activities connected with a stay outside the town.

Jointly with the higher level of the urban population culture, these elements establish a new relation to nature and ecological phenomena in general. On the basis of an implemented research survey concerning the city population, this relation is provable and appears with the very proprietors of recreational properties in the higher educational categories to the most intensive degree.

The third conspicuous element is represented by the new, ecologically tuned conceptual currents which are linked not only with the search for new philosophy concerning the relation between man and nature but simultaneously also with marked shifts in value orientation and cultural patterns. The diversion from consumer culture, the refusal of generally spread models of social advancement in general is connected above all with younger age categories, usually with a higher culture of their relation to nature which is markedly different from the social average in the sample under investigation. The above-mentioned attitudes occur more frequently with the population of cities. In the youngest age stratum this orientation is often connected with the declaration of generational and political protest, in the case of thirty-year old persons it is a manifestation of conscious philosophical orientation, in the oldest population stratum it seems to be an expression of life resignation or diversion from the material aspects of life.

In this respect, there is a common feature in the strong criticism of nature's present state, highly positive attitudes to the landscape and its significant place in one's lifestyle, value preferences and life activities. Due to the influence of a generally higher cultural level of the urban population and a more rapid diffusion of innovations in the urban environment, as compared with the more conservative climate of the village, one can also presuppose a generally more dynamic adoption of a cultivated relation to the landscape. Nevertheless, the vague and often idealised notions of nature in general, the lack of direct contact with the landscape, the extreme ecological attitudes and the very frequent misunderstanding of broader relationships and functions of the landscape in society's life represent contradictory elements.

The most interesting view of the problems related to man's relation to the landscape is provided by observation of the situation and prerequisites of small towns. It is here where the least disturbance of traditional social relations and cultural developmental patterns has occurred, which is conditioned above all by the maintenance of a traditional urban community and the majority of its meanings in man's life. On the other hand, it is necessary to stress another intervening factor - objectively the best living conditions in these settlements, particularly as compared with big towns and the strong stability of their population. The research results concerning settlement preferences also correspond with this fact; they show the highest congruence between the actual and the ideal dwelling place - i.e. the highest satisfaction with actual life situation. The high rate of settlement stability is in this case also accompanied by an awareness of the advantages provided by life in a small town.

One of the most frequently stated positive elements of life in a small town is the possibility of living in close contact with nature and the landscape without any restriction resulting, for instance, in the case of the rural population, from the everyday bond to the soil or to farming. The prevalent dwelling in family house, the possibility of everyday and week-end contact with nature, with a direct perception of the landscape, objectively create the prerequisites of a quality relation to the landscape and the lowest disturbance of this relation in the post-war period. In these very

towns the respondents were able to describe their feelings and attitudes to the landscape in the most precise way and to consider its functions in their lives.

In spite of certain regional differences whose intensity was surprising considering the high degree of the Czechoslovak society's homogenisation one can deduce from the research some fundamental ranges of problems concerning the role of landscape in the society's life.

1. The life activities of the investigated population and their "space imagination." This is a matter of social elements which form the socio-territorial identification of man and groups belonging to municipal community and the regional environment as well as near settlements, to the landscape, its symbols, dominants and place in man's life.

2. The perception of space quality in relation to broadly conceived life culture. This is a matter of relation to the architectonic image of the settlement, to the real material properties, to the quality of living environment, to the landscape's physical parameters, its expression and historical-cultural traditions.

3. The perception of social parameters of space and the landscape, the territory's social organisation inclusive of the social description of landscape. This is a matter of real social structures in the territory, spatially conditioned social relations of a general and concrete nature (e.g. the rivalry between two settlements, different opinions on the functions of various landscape-forming elements, neighbourly relationships, and the like).

4. Spatial satisfaction - i.e. satisfaction with the space and landscape framework of man's existence. Here, attention is focused on the evaluation of one's own living conditions, agreement on the way of treating the landscape or the town's material environment. The consent rate is here simultaneously a source of reaction in concrete situations - constructive endeavours at improvement, partial resignation or complete refusal in the form of a migration decision.

5. Social and cultural continuity in relation to material structures and to the landscape in the multi-generational dimension. Within this framework, the transfer of cultural patterns is above all important, particularly with regard to the multiple radical cultural changes and the alteration of social developmental models in the course of the century.

6. The problems of penetration and diffusion of innovation in relation to the landscape and their gradual dissolution in the small town's stable socio-cultural system. The second pole of this problem consists in the implantation of progressive opinions, philosophy, landscape conceptions or territorial-planning aims.

7. The psychological and individual aspects of man's and group attitudes and behaviour in the landscape. This is a matter of the landscape as "experienced environment," a matter of symbolic meanings of individual landscape structures, the role of landscape dominance as well as man's own cultural identification. The substance of these problems consists above all in the manifestations of a millennial culture which is fixed in the territory, in man's modern life; it is a matter of his material and spiritual preferences.

The decoding of the landscape's individual functions in man's individual and social life was an essential task of the research. It goes without saying that the following conclusions were strongly influenced by the actual social situation of small Czech towns - in spite of all differences between them - and that the significance of the landscape and material monuments would be somewhat different in the case of a city inhabitant.

The *utilitarian* function is the utilisation of the landscape and its qualities in man's life activities. Here, the landscape represents both the environment and the resource of production and non-production, social and cultural activities. This function is felt in the most marked way in the smallest settlements - in a positive and negative sense. Extreme opinions perceive the landscape in relation to the paying quality of land and agricultural yield, they measure its value and utility on the basis of economic effectiveness. In bigger towns, most respondents perceive the landscape on the contrary above all in relation to the activities of non-productive character, mostly in



connection with recreation, tourism and sport. On the whole, the most harmonious attitudes in this respect are assumed by the inhabitant of small towns for whom the landscape is a subject of everyday contact in productive and recreational activities. In contrast to the rural population, the inhabitants of smaller towns comprehend the many-sidedness of the landscape's utility in a far more intensive way, while assuming constructive and critical standpoints to the individual forms of utilising the space to the same extent (e.g. the criticism of large-area agriculture, the endeavour to re-establish outstanding scenic dominants and the like).

The landscape's cultural functions could be rendered within the research framework in a rather socio-psychological form. In this respect, the landscape becomes a cultural phenomenon and a cognitive resource of cultural values in all spheres of human existence. It is perceived as a cultural heritage which has to be perceived, evaluated and handed on to further generations.

Great differences appeared in the comprehension of the landscape's cultural substance; they were differentiated both according to the respondents' education and their cultural level, as well as according to the size of settlement under investigation and its type. As a rule, the rural population perceives the natural and geomorphological appearance of its environment; it is however relatively little familiar with its cultural message. Though it lives in everyday contact with the landscape, it orientates itself in it paradoxically with relative difficulty. In spite of this fact, it is necessary to point to sharp differences between individual rural settlements.

The autochthonous population of stabilised settlement areas orientates itself in the landscape in relatively the worst way; the situation in the regions with a higher migration rate of the population is perceptibly more favourable. This act can be explained by the departure of social elites to the towns, by the rural population's leisure time and the prevalent utilitarian relation to the landscape in general.

The landscape's cultural dimension was relatively most significant in the attitudes of inhabitants of a small town. The space is perceived here as "native country," my ancestor's country or the country where every place has its own cultural significance. Though the landscape is perceived in this sense an indivisible whole, in its description such cultural dominants come to the fore by means of which man can perceive and identify it (e.g. places connected with historical events, dominant buildings and properties, naturally valuable scenic places, and the like). In this respect one can identify a certain withdrawal from the landscape's utilitarian functions; the less frequent is man's direct contact with the landscape, the more is he inclined to describe it as a structure of individual cultural significance. This approach is particularly characteristic for the inhabitants of a city, in spite of all these differences it is essential that the landscape is one of the most significant resources of man's cultural identification. In the Czechoslovak conditions this fact is astonishing from the viewpoint that for several decades, the terms such as "local patriotism" have been blamed as an obstacle on the road of so-called socialist development, whose idea generally coalesced with uniformity just as with the centrality of all cultural manifestations.

Landscape's political function is reflected in the population's opinions as a relation forming the historical right of space, of its cultural substance. It appears both in rational and emotional attitudes. On the one hand, an exclusive relation of one's own spatial-political identification and a certain idea of the political subjectivity of the space around oneself are concerned; on the other, it is a matter of perceiving the landscape as the result of a certain political-philosophical concept. The same phenomenon can be, however, comprehended in every heterogeneous way, (e.g. large agricultural fields in the positive sense as an expression of modern agriculture, in the negative sense as a shameful example of the landscape's destruction by the totalitarian political system).

It is remarkable that in spite of all political-administrative reforms of the state's territorial division the traditional regional structures have maintained a part of their political significance even in the life of present inhabitants - and with very small differences with regard to the society's

socio-professional or settlement structures. The urban and the rural population's opinions and attitudes were to a considerable extent similar in this respect.

As for the emotional function, it is given by the individual perception of the landscape and its components. The landscape gains symbolic meanings here; it is called after well-known or long forgotten people and events, its actual parts become particularly important for any individual, they become part of his life.

On the other level it is possible to observe a strong dependence of the intensity of experiencing the landscape on the close and everyday character of personal contact with the landscape and nature in general.

These two axes of differentiation in the respondents' attitudes appear in a marked way in their behaviour, life style and value preferences. Receptive persons among the urban population can have a far closer relation to the landscape than an average village inhabitant. As the landscape forms an everyday framework of his life and with the relatively different value orientation, the latter establishes certain different, yet equally intensive attitudes. In contrast to the urban population, these attitudes are nevertheless predominantly connected with the pragmatic aspects of life.

According to the research, it is particularly in the case of the agricultural population that there appear to be usurping inclinations in the approach to landscape and nature which are the result of the everyday struggle for living. Nature's anomalies, elementary disasters and uncertainty of the landscape's economic utility indicate here rather defensive attitudes to nature and to the establishment of one's own private niche of life which is symbolically secluded from the environment by a house wall or a garden fence within which all matters are subdued to the proprietor's decision.

These attitudes become deeper with advancing modernisation and the indirect urbanisation of the rural lifestyle, when - for instance - leisure time is used to an ever greater extent for trips to nearby town centres - and that even despite the intensifying crisis of social infrastructure of rural settlements. In this connection, the way of spending a holiday and recreation in general is illustrative as well. A considerable amount of leisure time which originated due to the total collectivisation of agriculture and the separation of the direct interest of agricultural producers from production proper, is utilised for trips to more remote places, recreation outside one's own region, i.e. *de facto* imitating the urban patterns of behaviour in this sphere. It is understandable that these elements can only lead to a further loosening of the rural population's relation to the landscape and thus to a further degrading of responsibility with respect to the treatment of the landscape and nature.

Very strong emotional elements were recorded in the relation to the landscape with the inhabitants of small towns. These stronger emotional reactions can be explained by the generally close contact with the nature, the specific life style and higher cultural level as compared with rural settlements. Landscape and its parts are most frequently comprehended here as one's home, native country, in extreme cases as a certain focus of romanticism in man's life. These linkages are then a basis of both individual attitudes and group or organised movements in the sphere of tourism, knowledge of homeland, sport or hiking. Thus strong emotional linkages reproduce from the other side a close contact with the landscape and become a basis of new philosophical attitudes, changes in value, preferences and on the practical level in the choice of one's career as well.

The research results are in this respect also illustrated by the natural environment of smaller towns which is - as compared with purely agricultural areas - on a relatively good level, as a rule. In these very cases the landscape has preserved a majority of its dwelling functions too.

It is necessary to mention the fact that emotional elements in relation to the landscape played a very positive role in the Czech landscape's development in the past. As a matter of fact, they represented the most effective hindrance against the rude interferences by which the natural

qualities of the living environment are liquidated in many Czechoslovak regions. It was just the socially stable spheres where the emotive, in some cases still pious attitudes to nature objectively acted to the landscape's cultural decay and the general atmosphere of uniformism and economic utilitarianism of that time. In the concrete situation of the towns under investigation these attitudes appeared both in a personal endeavour and in group initiatives in the activity of special-interest and political organisations as well as in recent ecological movements.

The West-Bohemian borderland can serve as an extreme example in this respect; here, owing to the post-war exchange of population and the chronic demographic instability, there was an almost complete disintegration of relation between the ecological and social system. The first generation of settlers was much influenced by the elements of pseudo-modernism and the conquering attitudes to nature, which were in this case intensified by the non-existence of traditions both in the cultural sphere and that of practical production.

It was just in these border territories where the most significant damage to the landscape and cultural structures in general occurred. Among other things, this situation is also connected with the fact that emotional attitudes to the environment are created after a long time, and have a generational dimension, as a rule. In this respect, our research has proved conspicuous differences to the benefit of the youngest generation whose emotional relations to the landscape and environment did not markedly differ (in contrast to the generation of settlers) from the situation in the small towns of other regions. This conclusion is convincingly documented by external phenomena (arrangement of new family houses in the younger generation's ownership, better living environment of settlements in the last years, and the like. In the sphere of social organisation one can also observe a shift for the benefit of individual collective activities in the sphere of living environment, the origin of ecological movements, and the like.

The function of contradiction is obvious above all from the urban population's attitudes and life style. The landscape is perceived as a simple opposite and negation of the town (a similar role is however played by the town in the rural population's life as well). In the inhabitants' attitudes the concept of landscape is thus connected with the withdrawal from the commonplace scheme of everyday activities, it is perceived as the flight from social and space attributes of life in a town. This function becomes important particularly in relation to the deteriorating living conditions in Czechoslovak towns.

In spite of the paradox that in the same period - and for similar reasons - landscape's devastation as well, landscape and nature in general acquire new, substitutional meanings in the urban population's life, even though often on an irrational level. In the respondents' opinions one can trace both rational considerations of the need to get rid of the town's depressing environment, the need to divide life for different reasons into that spent in the town and that spent in the country, and quite idealistic views of life in nature.

On the practical level these needs and attitudes are expressed by the mass week-end exodus from the town, recreation in private properties, tourism, visits of acquaintances and relatives in the country, i.e. all manifestations of this life model which are the cause of an actual depopulation of bigger towns during week-ends. From the viewpoint of settlement structure and landscape quality it comes to the absorption of whole areas by recreational "cottage towns" whose environment is not only far from the original ideas of people but it is also practically connected with the landscape's further urbanisation and its general devastation.

In the sociological sphere these phenomena are linked with the coalescence of urban and rural life styles during which the urban population gains, in the course of its regular stays in the country, a new, closer relation to the landscape and nature, moreover without any restriction by productive activity and with a higher volume of leisure time. In this respect, there is a negative side to the landscape's loading; in these areas the landscape ceases to fulfil other, no less important roles.

The research has brought certain surprising findings with regard to the Czechoslovak specificities of perceiving the landscape, and the settlement differentiation of this phenomenon. The growing - and dangerous - contradiction between the utilitarian character and dwelling purposes of the landscape is primarily concerned here. A great proportion of respondents put a demarcation line between the agricultural landscape which is comprehended rather as a means of production and the natural landscape which is worth becoming acquainted with, and which enters into man's living activities. The reduction of this "other part" leads to a certain specialisation of the landscape into spheres of production and dwelling.

With growing mass tourism this specialisation in the effect of the urban environment and landscape symbolism in both parts in the deformation of perception, particularly with regard to space continuity.

The consequence of this process lies - on the basis of the research - in the growth of importance of the natural and cultural artifacts in the landscape which results in an ever more marked identification of the landscape's spatial framework and its local symbols. In this respect, the concept "genius loci" expresses the landscape's significance for both the society and the individual in a concentrated way. It is just through the mediation of these symbols that the landscape is perceived, while the spatial continuum, the nearer and farther horizons and the complex expression by which space is identified as landscape recede into the background to an ever greater extent.

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One of my lasting memoirs of *The Gallic Wars*,  
read when I was in high school, is that Caesar  
was always *in medias res*. I have never reread him  
to discover whether in fact this was the case, but  
like him we are moving into the heart of the matter.

Clarence J. Glacken



# **The Nature of Landscape**

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## **Introduction**

Landscape is recognized by naturalists, artists and laymen as a perceptual part of our terrestrial environment (Zeh, 1977; Zube, 1987; Williams, 1989). Man's involvement both in the development of landscape and in the way it is seen as a whole, cannot be denied (Bockemühl, 1984; Tideman, 1985). One could object that such a notion of landscape is a subjective one and as such inadequate for use in the natural sciences, to which landscape ecology belongs. But since the whole of landscape cannot be measured and is not simply the sum of its parts, empirical objectivity alone will never touch the nature of landscape (Pickles, 1985). Does this imply that landscape as a whole cannot be studied scientifically?

The aim of this paper is to answer the question whether landscape as such can really be studied in a comprehensive way in the natural sciences. To this purpose, some synthetic and analytic approaches to the study of landscape are explored, illustrated with the example of a Dutch lowland brook valley.

First the theoretical background of landscape research is discussed. Attempts at a synthetic approach are presented in the study of land use development and in the study of ecohydrological relationships. Finally a phenomenological approach is introduced.

## **Landscape Ecology, Analysis or Synthesis?**

### **The Positivist Landscape Approach**

In the natural sciences, it has often been questioned whether landscape can be studied as a whole (see Vos and Stortelder, 1987, pp. 8-9). After a long period of strong theoretical reflection (Neef, 1967; Schmithüsen, 1968; Leser, 1978), most German authors on landscape ecology recently follow a reductionist approach, studying landscape through its measurable components and processes (Leser, 1983; Schreiber, 1988; Schaller and Haber, 1988). In the Soviet Union, a rich tradition in reductionist geosystem research already exists (Socava, 1978; Krauklis 1979). Also most anglo-american authors, recently adopting the term landscape ecology, are inclined to follow a positivist empirical approach and reduce the landscape to patches, corridors and matrix to study the associated processes (e.g. Franklin and Forman, 1987; Merriam, 1988), or concentrate on landscape pattern as such (e.g. Moss and Davis, 1986; Zube, 1987; O'Neill et al., 1988).

After Troll (1939), Naveh and Liebermann (1984), however, return to remote sensing as a unifying concept in landscape ecology. In a theoretical chapter, they further propagate the holistic

approach for the development of landscape research on behalf of the life-supporting production and protection functions of landscape. The anthropocentric standpoint, which is evident in such an approach, was first explicitly proposed for landscape ecology by Vink (1982). It implies the responsibility of man for the future quality of the environment, i.e. the landscape. The contribution of landscape ecology to sustainable landscape quality is largely thought to be accomplished through the analysis of the characteristics of land units and the cause-effect relationships associated with human land use.

Both the holist and the reductionist approaches strongly lean on (eco)system theory, the latter approach stressing the function of subsystems, partial relations and processes, the former emphasizing structural characteristics. Whether ecosystem research can be labelled landscape ecology is, apart from the evident spatial dimension, to a large extent determined by the intention with which the research is carried out and by the level of interdisciplinary cooperation considered crucial to landscape studies (Zonneveld, 1979; Neef, 1982; Wright, 1987; Pedrolí et al., 1986, 1988).

### The World of Man

Clearly, landscape ecology is still on its way to maturity as a branch of science (Zonneveld, 1982; Golley, 1987; McDonnell and Pickett, 1988; Cramer and Van der Wulp, 1989). Its popularity among scientists of diverse disciplines is encouraging, although pragmatic adaptations of methods from the original disciplines to the scale of landscape still dominate landscape-ecological literature. It seems that the positivist approach discernible in most of these methods is not completely appropriate to the study of landscape as a whole. A comparable inadequacy of positivism to examine critically the evidences of past and present societies has substantially been discussed in human geography, especially in the anglo-american literature (Gregory, 1978; Pickles, 1985).

In this context, I feel the case of landscape ecology is parallel with that of geography, in which the earth is seen as the world of man (Pickles, 1985, after Broek, 1965). This is contrary to the positivist approach, which requests the scientist to distance himself from the object of his or her study, i.e. to regard the world as a world outside of man. Landscape can be studied empirically in its present appearance and function, in its patterns and processes, just as it was discussed by Hartshorne (1939, pp. 158 seq.). This has led to the fruitful application of the ecosystem concept mentioned. But the problem of the nature of landscape as a whole remains unsolved. It should be considered whether a phenomenological approach could be of help in the search for a solution to this problem (Bockemühl, 1985; Pickles, 1985). When, extending Vink's (1982) intention, landscape ecology is really seen as an anthropocentric branch of the natural sciences, and I think it should be, then it should not only derive its methods of multivariate analysis from the human sciences (cf. Mather, 1975), but also orient its philosophical background on them. A reflection on the perception of landscape by the scientist him- or herself is then necessary (Pickles, 1985; Birkenhauer, 1987). This is not the place to go into philosophical details. In the last paragraphs I will return to these considerations. First I will report some attempts at a reductionist synthetic landscape study.

### Area of Study

The beautiful Strijper Aa landscape, a cultural landscape typical of the Low Countries, is the object of this study. The lowland brook valley of the Strijper Aa and the associated higher grounds form a flat landscape in which tracts of open heathland, patches of brook forest or peaty wetland,



and dark-coloured fields around the rural settlements bear witness to a long history of traditional land use. Modern use is testified to by the evidence of industrial agriculture and rational forestry: newly built farms scattered among maize and rye-grass fields, heathland afforestations, straight roads and drainage canals (Fig. 1). It is an area of about 30 km<sup>2</sup> just to the north of the Belgian-Dutch border approximately at 5°30' E and 51°20' N. It is situated at the eastern end of the Kempen region, which is an area of poor sandy soils stretching from Antwerp to Weert.

### Some Examples of Reductionist Synthetical Landscape Study

#### Land Use Development

The region studied is characterised by traditional, but recently strongly developed and in places highly specialised agricultural land use, while the poorest or driest soils have been afforested in the last 100 years, and metallurgical industries here found a harmless environment (Bosmans and Paenhuys, 1980). Until the start of this century, the region belonged to those areas where plant species diversity was highest in the Low Countries, due to the abundance of environmental transition zones and extensive small-scale agriculture (Van Leeuwen, 1966). In the 1970s a comprehensive land reallocation was carried out, aiming mainly at economic improvements for agriculture (Hazendonk and Veen, 1988). In the last two decades, a growing concern for the values of nature and landscape revealed a strong decay of the former richness (Iven and Van Gerwen, 1974; Van der Straaten et al., 1983).

The historical geography of the landscape was explored to find evidence of the interaction of former ecological processes and land use, better to understand processes in the present landscape (Pedroli and Borger, 1990). It appears that besides human influence the groundwater hydrology especially plays a major role in the development of this landscape. Groundwater levels and the flow of different types of groundwater substantially interacted with vegetation development and human interference.

Four main stages in this interaction can be discerned from prehistory up to the present (Fig. 2). In the prehistoric stage, a natural deciduous forest covered the higher grounds and ombrotrophic peat was formed in the valley, although groundwater was relatively deep. In the medieval stage man settled on the edge of the valley, cleared parts of the forest and dug part of the peat. Groundwater levels rose, which increased groundwater discharge and associated lowland peat formation in the valley. This tendency continued in modern times, when the deforestation was completed. Due to decreased evapotranspiration, groundwater levels still increased, which gave rise to the use of ponds for fish and driving water mills. Finally, in recent times the groundwater level was lowered by extensive artificial drainage, partly on a regional scale.

This example shows that it is not only in recent times that the landscape was affected by man in its essential features. It may also show that reduction of the available information on landscape development to land use and hydrology allows for a synthesis to be built up. The crucial role of water in this landscape is further illustrated in the next example.

#### Ecohydrology and Groundwater Typology

In the Netherlands, the widespread decline of the natural trophic gradients which are associated with typical variations in vegetation distribution, was one of the reasons for an ecohydrological branch of landscape ecology developing (Grootjans, 1985; Kemmers, 1986; Van Wirdum, 1991). Ecohydrology is seen as the interdisciplinary field of research directed to the application of

hydrological knowledge in landscape ecology (Pedroli, 1990b). Groundwater levels and composition have changed considerably during the last 50 years, affecting ecosystem and landscape development (Schot, 1991). It is through ecohydrology that such physical spatial relationships in landscape have received a thorough basis, especially adapted to the sedimentary Northwest-European lowland.

Van Wirdum (1979) introduced the terms atmocline for the young, rainwater-like infiltration water, and lithocline for the mineral-rich groundwater of longer residence, which has acquired the characteristics of the lithologic environment to a certain extent (Fig. 2). Most of the lithocline water discharging in the valley of the Strijper Aa infiltrated several tens of years before at places several kilometres away (Engelen et al., 1988). The Kempen region is a Pleistocene coversand area, underlain by thick deposits of fluvial sediments from the Meuse and Rhine. These sediments are generally poor in soluble minerals, but the infiltrating rainwater gradually dissolves calcite and other minerals on its way through vegetation layer, rootzone, subsoil and sediments. This situation is a variation of the general atmocline-lithocline gradient recognised in other areas with poor sandy soils in the Netherlands (Grootjans, 1985; Kemmers, 1986; Wassen, 1990; Schot, 1991; Everts and De Vries, 1991).

To check this hypothesis, an attempt was made to classify numerically shallow groundwater samples on the basis of their chemical composition. Seven times in the course of one year water was sampled from 50 piezometric tubes installed in a sandy lowland area of 20 km<sup>2</sup>, in use as a nature reserve and farming land (Fig. 3). Water table depth varies between 0 and 5 m below soil surface in the area. A total of 416 samples was analyzed. Cluster analysis and subsequent discriminant analysis were applied to the logtransformed concentrations.

Two subsets were considered, one with samples of pH<5 (R), the other with samples of pH>5 (D). In both cases the 8-cluster solution of a maximum likelihood clustering method appeared to be stable.

Most water types may be mapped by extrapolation from groups of sampling locations representing the same water type (Fig. 4), and comparing this pattern with land use. In a large part of the area, groundwater is of recent infiltration origin, represented by most R-types. The chemical composition of such groundwater types proves to be relatively constant due to high inputs of mineralisation products or fertilisers in the recharge reaches. A relatively small part of the area is dominated by the discharge of older deep groundwater (D8 and D6). The zone between these two areas is characterised by a mixture of infiltration and seepage features, producing several differing water types (D1 to D4, R7). These are clearly the most difficult to map, and some types, though present in the area, may not have been sampled at all. These so-called poikilotrophic water types (Van Wirdum, 1979) are associated with trophic gradients and potentially diverse vegetation development (Grootjans, 1985). A schematic cross-section of the area (Fig. 3b) shows the dominance of recharge areas over seepage areas and the limited zones in which poikilotrophic water types discharge.

This example illustrates the importance of spatial relationships to understand patterns in the landscape. In the next example the ecological importance of such relationships is studied.

### The Ecological Value of Transition Zones

In an area of 1500 ha of the area studied, for a gridbase of one-hectare landscape cells, detailed soil information was recorded, and groundwater and land use types were inventoried by extrapolation of data from 1981 and 1987 (Pedroli et al., 1989). For 1981 the abundance of plant species could be extracted from a vegetation survey; for 1987 a special field survey yielded maps of the geographic distribution of 21 selected species. This gridbase was analyzed by multivariate

ordination for topological relationships. Land use explains the pattern in species abundance slightly better than groundwater types and soil types.

The concept of ecologically rich transition zones was examined (Van Leeuwen, 1966; Van Diggelen et al., 1991). The ecology of these zones in the landscape studied depends both on the adjacent extensive nutrient-poor higher grounds, and the neighbouring wet nutrient-rich lower grounds. Although the proper identification of such gradient zones still needs refinement, here gridcells are defined gradient cells when a specified combination of two or more soil or groundwater types occurred (Fig. 5).

For the 1981 situation, preference of species for specific transition zones was studied descriptively. Some rare species show preference for such zones, and the majority of observations of such species were bound to these zones.

For 1987, the zones were introduced in a multivariate analysis as product variables with the original variables partialled out. The resulting ordinations reveal that hardly more information is represented by the transition types than by the original variables. Yet, significant relationships between the selected plant species and these zones exist, dominated however by common species.

It may be suggested that the transition zones should be managed in a proper way to convert the potential richness into a real richness (Nieuwenhuis et al., 1991).

## **Towards the Nature of Landscape**

### **A Phenomenological Approach**

Although landscape ecology is often seen as a holistic discipline, this holism seldom comprises more than an ecosystem approach. This section considers the contribution a phenomenological approach could offer to an understanding of the essence of landscape, within the terms of reference of the natural sciences (Pickles, 1985). Since the essence of landscape, unlike its external appearance, cannot directly be observed, this must be reconstructed in the observer's mind: the scientist should, in a conscious way, reduce the essence of landscape from his or her individual observations of landscape phenomena (Bockemühl, 1984; Vahle, 1991).

For this purpose, four observation levels can be discerned in the study of landscape and its inherent connections, forming four steps in discovering the nature of landscape, i.e. the levels of the objects, of the temporal transformations, of the lifeworld connections and of the essence, respectively (Pedroli, 1989).

At the first level, the external appearance of the landscape in all its aspects is considered, allowing a pure notion of the landscape as an object to be achieved. In the present case, this leads to a comprehensive description of the diversity in landscape and groundwater types.

At the second level, a flexible image is built up of the landscape in its transformations in time. In the various parts of the landscape different processes are characteristic. From these first two levels, a clear distinction appears between the higher, nutrient-poor, open, slowly changing heathland and the wet, dense, luxuriously growing brookland. This distinction is partly reflected in the derived human land use types.

At the third level, the inherent relationships of man with landscape are studied. It is only in the more or less unconscious interaction of man with his physical environment that the cultural landscape of the Strijper Aa area could develop. In historical landscape development changing relationships can be recognised, varying for the different parts of landscape, as is illustrated in Fig. 2. In the present landscape, the relationships of man with the physical environment are largely dictated by macro-economic factors.

Finally, the fourth level concerns the essence of landscape, which influences and can be recognised behind all landscape features and processes. At this level, the nature of landscape can be interpreted, for example, in the polarity of *form* versus *process* (Scheffler, 1981). In this study, the sandy, dry, species-poor heathland is characteristic of the form principle of the landscape, whereas the marshy species-rich brookland with high biomass production is characteristic of the process principle. Groundwater plays a mediating role in this whole. Man has always made use of both aspects, integrating them in his agriculture. In present agriculture both principles are preferably applied everywhere, denying natural landscape variation. So, modern maize-growing has a rigid heathland aspect in its monotony, while at the same time the growth aspect of the brookland is applied artificially in extremely high manure inputs.

A phenomenological approach could be of help in identifying values in landscape that can compensate for economic values.

### Synopsis

Where can these two approaches, the reductionist and the phenomenological one, meet? It may be clear that neither alone can guarantee a sustainable quality of landscape. The reductionist approach is not able to bridge the distance between observer and object, on the contrary, requires this distance for objectivity. The phenomenological approach requires individual study of both object and the own observation of the object to acquire objectivity (Pickles, 1975), which is not practical in all scientific problems encountered. Still, the present dominance of the reductionist approach is no justification to ignore this imbalance.

It may be stressed that we, scientists, landscape planners and land users, can only take the responsibility of our acts concerning the landscape when these acts are based upon a consciously developed image of the relationships within the landscape.

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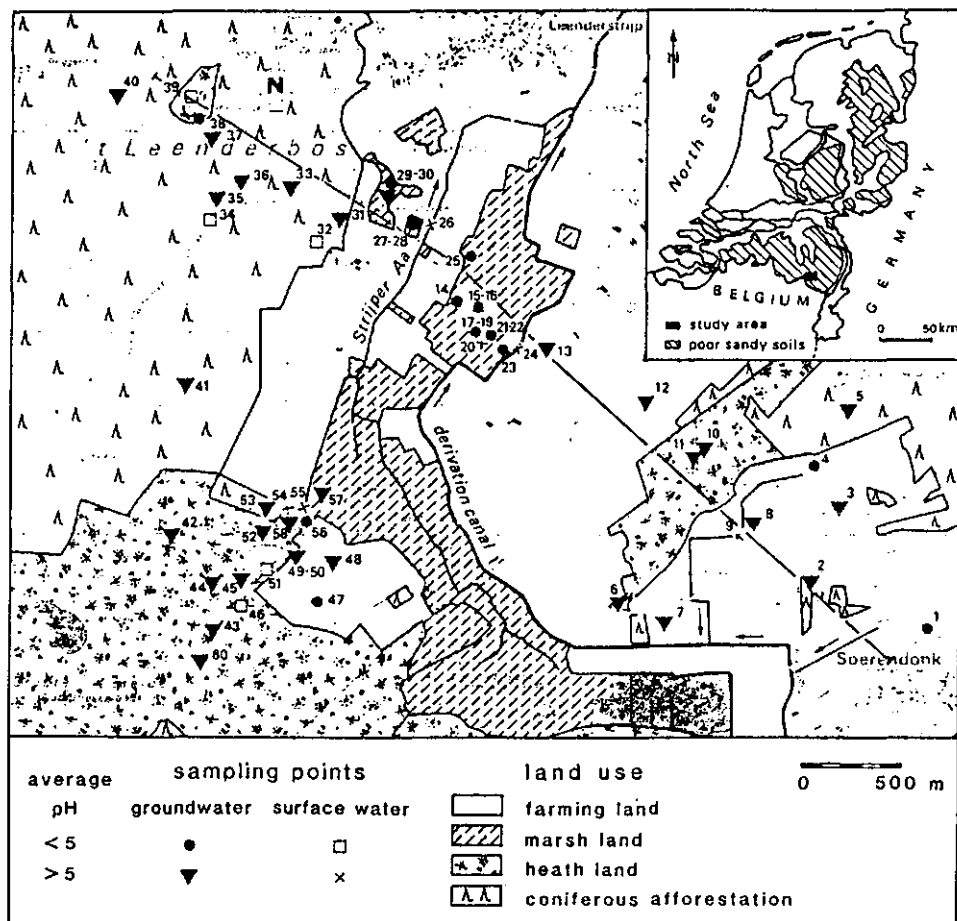
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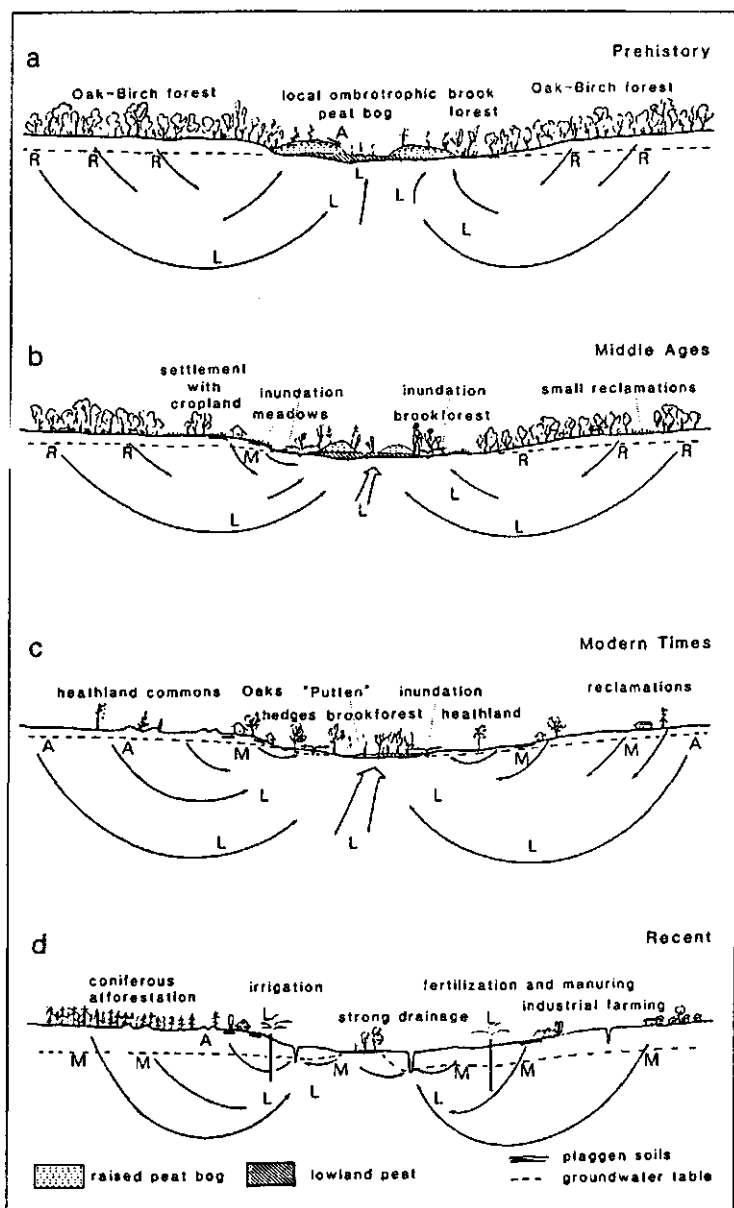
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**Figure 1.** Location and landscape setting of the area studied. Indicated are groundwater sampling points and the approximate location of the cross-section of Fig. 3.





**Figure 2.** Schematic cross-section through the landscape of the Strijper Aa valley in the four stages discussed in the text (Pedroli & Borger, 1990).

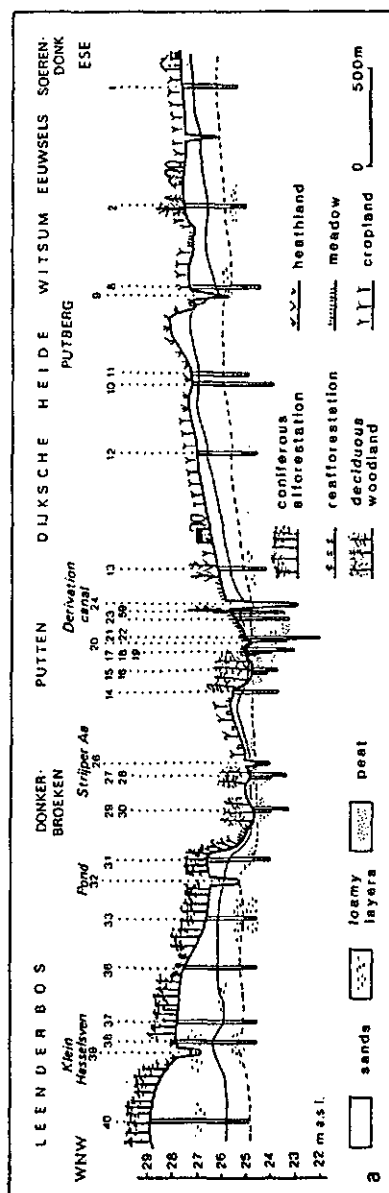


Figure 3. Cross-section through the area studied with situation of piezometric tubes, indication of land use, and spring and autumn groundwater levels.

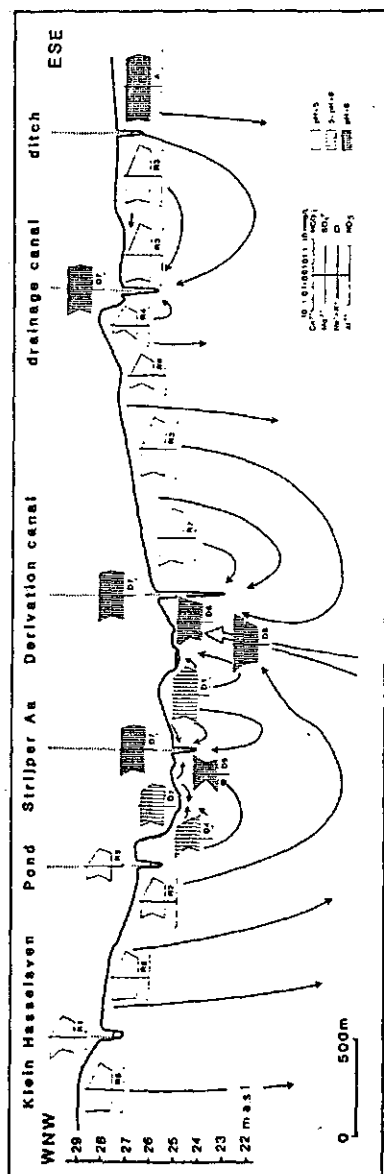
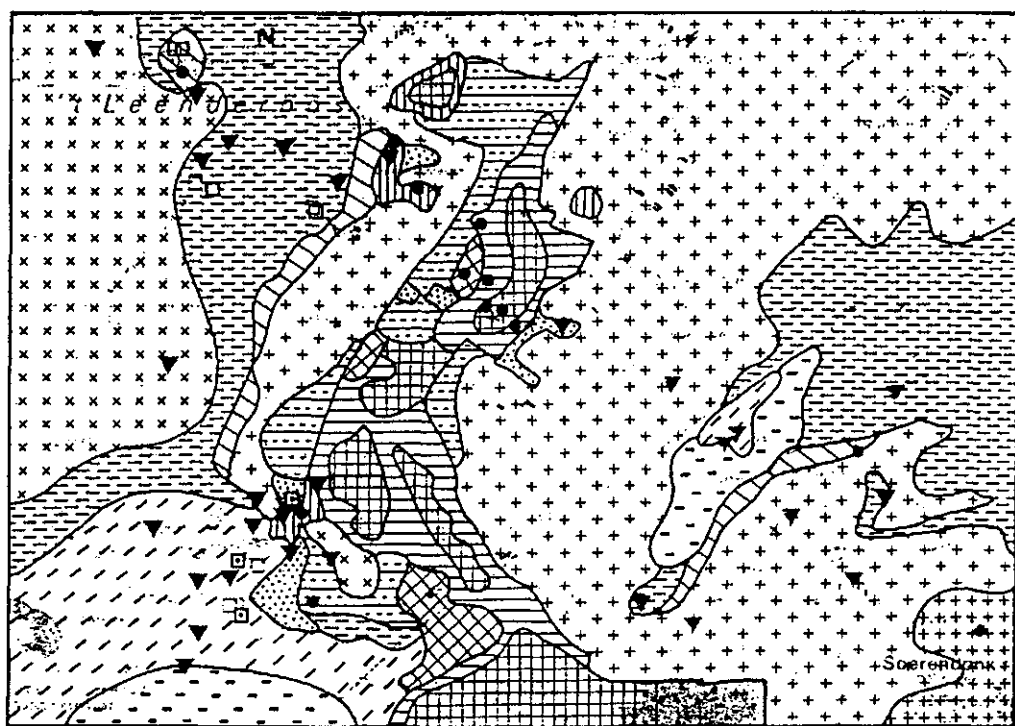


Figure 4. Indication of groundwater flow and groundwater types as mapped in Fig. 5



|  |    |  |    |  |       |  |    |
|--|----|--|----|--|-------|--|----|
|  | R1 |  | R5 |  | D1    |  | D6 |
|  | R2 |  | R6 |  | D2/D5 |  | D7 |
|  | R3 |  | R7 |  | D3    |  | D8 |
|  | R4 |  | R8 |  | D4    |  | A  |

*Legend of water types:*

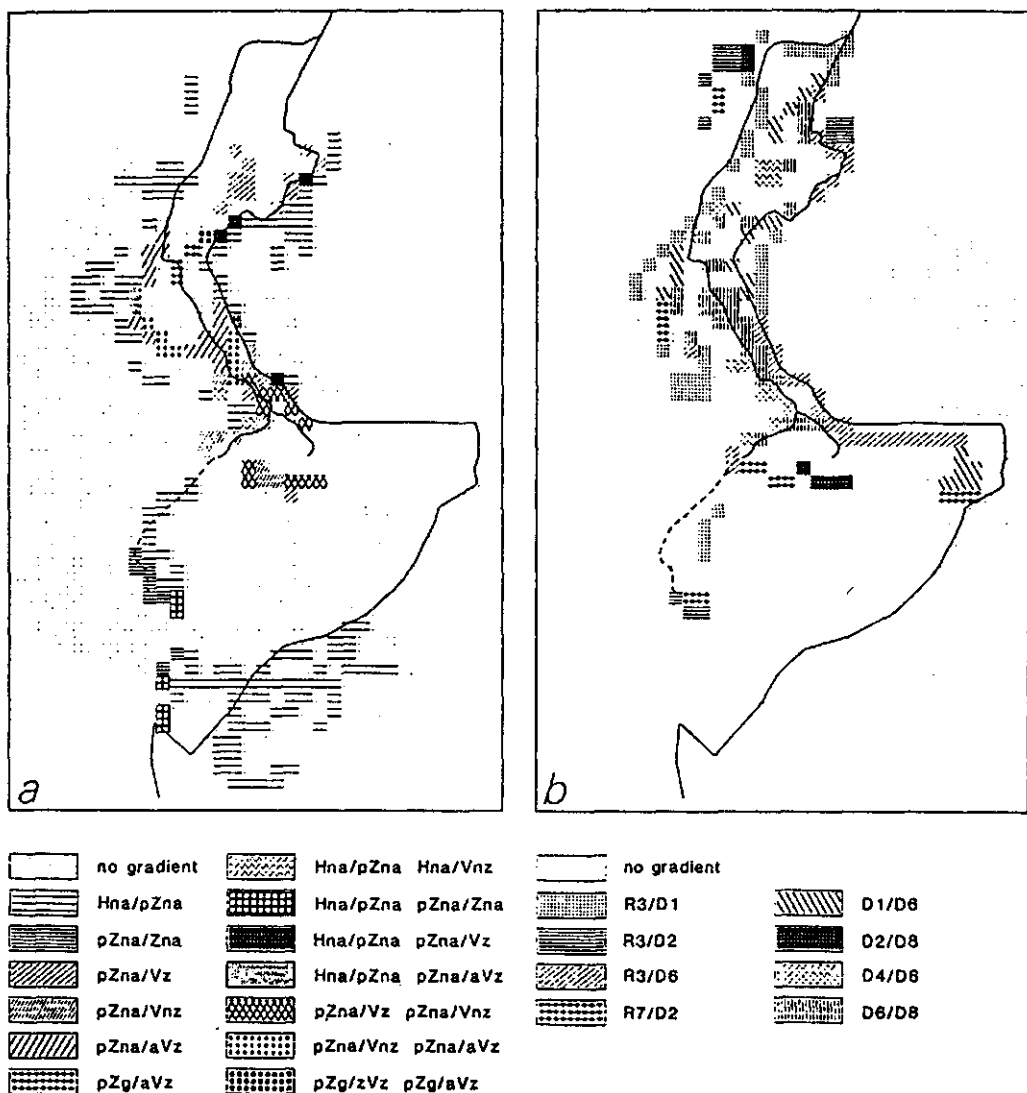
**R (pH < 5)**

- R1 heathland ponds
- R2 infiltration water under forest
- R3 fertiliser-loaded water
- R4 poor infiltration water under dry heathland
- R5 woodland ponds
- R6 poor infiltration water under moist heathland
- R7 enriched local seepage water
- R8 enriched infiltration water under forest

**D (pH > 5)**

- D1 enriched infiltration water under agricultural influence
- D2 seepage water with precipitation influence
- D3 enriched local seepage water
- D4 poor local seepage water under meadow
- D5 nutrient-poor seepage water
- D6 discharging regional groundwater with precipitation influence
- D7 enriched surface water
- D8 discharging nutrient-rich regional groundwater
- A strongly fertiliser-loaded water

**Figure 5.** Map of shallow groundwater types (Pedroli 1990a; same area as Fig. 1).



**Figure 6.** Distribution of selected transitions between soil types (a) and groundwater types (b), in one-hectare-grid (Pedroli et al. 1989).

# Towards Synthetic Beauty: The Environment as a Total Work of Art

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The aesthetic, that is, the aesthetically beautiful,<sup>1</sup> has clearly a broader and a narrower meaning. The narrow sense denotes such formal elements as colour and form and such emergent qualities as unity, complexity and intensity; the broad sense denotes a kind of unifying factor, super-beauty, which arises from the joint action of different fields of value. The aesthetic relevance of a work is then influenced by more than aesthetic factors in a narrow sense (on the question of relevance see, among others, Dickie 1984, pp. 104 - 106, and Eaton 1989); a synthetic totality is formed of different values, which, *as a totality*, has aesthetic properties. This is what I mean by the aestheticization of the world.

The environment has the nature of a total work of art. It is a totality created by all the senses, formed by knowledge; it could be an ecosystem, a constructed miniature world (such as a space ship, which is dealt with by Berleant & Fowler 1987), or it could be the cosmos. The models of the future made by means of art can be environmental utopias.

## 1 TOWARDS ART SYNTHESIS

Totalities can be expressly made and offered as art; but also something that does not belong to the sphere of art can be examined from this point of view, as if it were art. The recent development of art brings out the fact that even art is not only to be observed but is also intended for empathic action: the receiver participates interactively in the making of the work. Beauty involves both the internal relations of the object - from the point of view of which all the elements are in principle significant - and the observation of the object by an understanding person. These must contact.

### 1.1 The Metaphoric Talk of Art Based on Art-Forms

In his collection of essays *Tulevat kaupungit* ("Future Cities") (1988), Jere Maula, professor of architecture, talks of the dance of towns. Reino Kalliola reads the book of nature (1946, 1951, 1958). He follows the drama of the cycle of the seasons. He examines the view from Mount Koli

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<sup>1</sup> I speak of *aesthetically* beautiful (or *aesthetic beauty*) in contrast to morally, functionally, etc. beautiful. In these, too, a narrow and a broad meaning can be differentiated.

in Eastern Finland as a painting, which is so perfect that nothing need be added to it, nor taken away from it. For Juhani Pallasmaa a forest is architecture (1987).

In these examples, the natural and cultural environments are both the object of art talk. We classify the phenomena in the sphere of different forms of art, and the terminology of art criticism is even used in the more detailed analysis of the "works."

There are "art forms" and within their framework "works of art" formed by the acts of nature and man. This is only playful talk, carried out knowing that it is not literally a question of art. The environment is then experienced as art, seen through art. In it we are moving from picture-like selected views and from other exemplary objects to ever broader totalities. Ecologically oriented investigators speak of an ecosystem as a work of art (Meeker 1974) and of the world as a global work of art (Fröhlich 1976).

## 1.2 Literal Talk Based on Forms of Art

The symbolic talk dealt with here only becomes possible if in the background there is literal talk of dance, literature, drama, painting, etc.

In the environment, literal art is represented by building and landscape architecture. But there are certainly other forms too: sculpture in parks and in other outdoor spaces, graffiti - one of the forms of modern folk art - that has already been partly brought into the sphere of painting, for example, by the work of Keith Haring. There is also large-scale environmental art and various kinds of spatial works.<sup>2</sup>

At the same time that art is breaking its own internal limits, it is exceeding its external boundaries by expanding into the environment and by otherwise drawing into its field elements that do not belong to it. In conceptual art it is, in the final resort, possible to call the whole world a work of art; that is, something ready-made is seized and taken possession of. It is impossible, on the basis of appearances and properties, to know where a work of art is, to even know when one oneself has gone into a work of art. A knowledge of decisions is required.

At any time at all one may come up against a contrived situation. Kari Selinheimo, a Finnish theatre director, has planned theatre strikes into reality, after the well-known manner of Ernst Lubitsch's film *To Be or Not To Be*. By means of computer simulation and holographic technique it is possible to create three-dimensional immaterial spaces, and soon, without special experiments, we will not know whether the object we encounter exists materially, or not. Forgeries and copies have always been made of works of art and natural objects, such as artificial trees that now can simulate the life of a real plant (Vick 1989), reconstructed buildings, even entire blocks of a city, as in Warsaw and Gdansk.

Activities that have ended may continue as art, or at least as if they were art. Miners become guides at a closed mine, a narrator who recalls his earlier life gains a place as a living monument of the past and as an author of real life. It is possible to drive along a museum road, to make

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<sup>2</sup> Artistic activity outside the confines of institutions has been presented by the periodical *Raw Vision*.

purchases from a museum shop. Venice is an entire working museum city; the activities may look the same as before, but seriousness has been replaced by acting.

### 1.3 From Forms of Art to a Total Work of Art

Richard Wagner tried to create a dramatic total, or combined, work of art with an emphasis on music; his manifesto appeared in the work *Das Kunstwerk der Zukunft* (1850). The theatre has often been proposed as a candidate; later film, too, has been seen as an all-embracing fundamental art. The *Bauhaus* made architecture the dominating and articulating factor. The visual arts - which have a specific emphasis on the sense of sight - form part of the thought patterns and design work of architects.<sup>3</sup>

A total work of art may be (1) dominated by some traditional form of art, but at the same time may exploit other forms; it may be (2) a combination that gradually crystallizes into an art form, as did opera at one time and as do installations and performances deriving from the visual arts; or it is (3) an indivisible unit, its own monolithic form of total art.

It is thus possible to create new emphases and combinations of art forms, to give rise to new forms by combining old ones, to seek for an opening in the dominating system of art, to extend art over the boundary of each moment by conquering a new space, and to combine everything. Modern art is, on the one hand, moving towards syncretism, towards cross-artistic and inter-artistic works, and on the other hand, towards the creation of more fixed art syntheses. In any event, the internal boundaries of art have become clearly subject to negotiation.

#### 1.3.1 The City as a Total Work of Art

A typical example of a total work of art is a city, which has historical and operational layers. The urban experience is the result of the combined activity of all the senses; it is directed and articulated by a knowledge of natural and cultural history as well as by an acquaintance with the operations of nature and culture.

When planning a city, various kinds of values must be taken into account: aesthetic (visual, stylistic, etc.), economic, those concerning health or traffic, those demanded by work. The existing cultural capital must be cared for, but at the same time space must be provided for change, dynamism, and liveliness. Planning is landscape-architectonic work extended to the social level. The basic choice is between accommodation and differentiation. One starts either to make something clearly new and different, which is in a dynamic relationship with its precursor, or to continue the old with harmony as a goal.

In his dance comparison, Maula distinguishes between a schematized formal dance, dominated by a master of ceremonies, and a modern disco dance, in which everyone is isolated in his own privacy. It is possible to plan a town (or let it form) on the basis of either alternative. Following Maula, I draw my urban ideal from among order and chaos, variety and monotony. I crystallize

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<sup>3</sup> An overview of the idea of total art is given by Yasser (1956); a review of the history of applications in Western architecture is presented by Damaz (1956); and a programmatic example is given by Hunt, Jr. (1972); on his own work as a designer and on the principles governing it see Loewy (1951 and 1979).



it as the slogan, "controlled variety." The articulation of variety is a challenging and attractive task for both the planner and the interpreter.<sup>4</sup>

#### 1.4. Over the Boundary of Art

What happens when we move beyond the boundary of urban and environmental art into a more extensive environment, by-passing objects selected and made as works of art?

The various senses are basically the point of departure when combination takes place in observation. These are, to a large extent, implied in the division of art into forms, too: sight, hearing, smell, taste, and feel, from which it is possible to create totalities with different emphases. Besides the visual environment, we can speak of the environments of sound, touch, smell, and taste (Jones 1960; Porteous 1982), and thus also of units formed from one or more such partial environments.

The maker - an artist or a receiver who has assumed the tasks and the role of the artist - selects the point of view. He is often not directed by such given choices as in traditional art. For example in the theatre we normally know what is part of the play; we see a stage-hand, but we exclude him from the world of the play. The aesthetic conventions of the environment are more unclarified.

The receiver makes, with his selections, his object ("Everyone is an artist"); his own creative activity is emphasized. Examination can then move freely and the examiner - moving himself - directs his attention on parts of varying extent and phases of varying duration. Attention can move from the flower and branches of a tree to the entire tree, from it to the copse and the landscape, and also to a series of such units moving slowly or more rapidly (seen from on foot, cycling, driving a car, looking down from an aircraft); the other senses are involved, the temporal dimension giving a layeredness, knowledge acting in the background as an articulator. Anything at all can be included in the selection. (See Makota 1984, Crawford 1985.) The result is pan-aesthetic, the aestheticization of the world.

When making delimitations the observer can benefit from the models offered by an expert (and this creates opportunities for aesthetic education). In our culture, the observer has at least one guide: the depicter and investigator of nature (nature-writer) has an important role as a pre-selector, as a proposer and as a recommender, even as an authority. In tourism, supply and control are at their most obvious (see Culler 1981).

The traditional models of art have been obtained from classical works and from a fixed system of the forms of art. It is noteworthy, how conservative and old-fashioned the figurative art talk has often been, even when the practice of art has demonstrated the variability and conventionality of the system of art (see Walton 1970). Perhaps metaphoric talk only becomes possible once the literal talk has become established, and dispute has moved elsewhere. On their own front, avant-garde trends in art continually create new models; determining how one may regard a broken wall, a gravel pit, a garbage tip (see Carlson 1976).

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<sup>4</sup> The chaos point of departure has been brought out also in recent discussion among the architects.

## 1.5 Why as Art?

Why is there a desire to make connections with art and, in general, to use the language associated with the arts? Speaking of art in a literal sense, there is no need for justifications: of course the language required by the form must be used. But what about the metaphoric talk - what is being aimed at by it?

Playful examination as art and the fact that something is seriously regarded as art, form a pair that go together: the play is only possible if a serious level exists. A metaphorical way of speaking recommends and proposes one to see an object as art: as a totality, distanced in some way. A fresh approach to reality arises, and it is coloured by a hint of acting and unreality. Even these general principles can be disputed. The examination from the point of view of the totality is by-passed in post-modernism, when the fragmentation and disconnectedness are emphasized, distance is questioned in emphasizing the immediacy of the environment (on the latter, see Berleant 1988).

The object is *interpreted*, in another sense than in the natural sciences. It is examined critically: searching for unity, taking hidden meanings into account, seeking the identity by comparisons and revealing relationships. The environment then becomes something other than an everyday necessity - it is really seen (Karjalainen 1986).

## 1.6 The Death of Art, or a New Life?

The expansion and totalization of art can be evaluated from the point of view of art itself and of the environment.

Arthur C. Danto, following Hegel, has predicted the end or death of art (see Danto 1984, 1987, and 1990). One manner of death is the qualitative change of art into something else, for example, philosophy. Art may also die having used up the permitted significant alternatives within its boundaries; a single style too can be regarded as a system closed by rules, which if industriously used, will unavoidably dry up. The possibility is dramatized by two examples from literature. In Italo Calvino's novel *Invisible Cities* (1974; the Italian original 1972) there is talk of the rag-ends of cities remaining after the various logical alternatives, of a kind of post-state; in Arthur C. Clarke's science-fiction short story "The Nine Billion Names of God" (1953) the Earth and the world die as predicted once all the names of God have been revealed, one after the other.

New vigour for a worn-out art form can be achieved by a new opening, the re-drawing of the boundaries. Expansion into the environment is a quest for a new vigour, a leap in development. It makes possible once again, for a long time, a new kind of originality.

Thus art has begun to seek an extension of its life from the environment; it is also successfully seeking it in new technology. Embryos of new forms of art are conceived at a record-breaking rate. Some remain unviable curiosities and die, some begin to live and develop. The avant-garde approaches life from art and, even when denying the past, it is well aware of it. Sometimes, like Nosferatu, it sucks blood from the earlier stages of its history by reconstruction and "retro-garde" reversions.

The environmental institution and the art institution become closer at the same time. The interaction begins at the points of contact of these two institutions. Natural environment too

becomes culturized, and conceptualized. Naming, mapping, decisions of protection take possession of even untouched nature. Exhibitions are arranged in which the artistic and scientific points of view have merged into one.<sup>5</sup>

Art has questioned and broken not only its internal boundaries, but also its outer shell, its relationship to the environment and to ideas. It has often gone to the environment, but it has been learning to see the environment as an expansion and as its pair. Unfortunately, naturalists and nature-lovers have, while the process of change has been taking place in art, only held on to the traditional concept of art; their talk about art has been based on examples and models of classical art. On the basis of the avant-garde new ways of making, a new set of values, and a new critical language to reflect this are being developed.

Strivings towards art syntheses are comparable to ecological thought, which also seeks syntheses: the principal object of interest in it are the life processes and interchange of the forms. The environment is seen as a *dynamic* system of relations, to which individuals and even forms are subordinated. (See Hargrove 1989, pp. 149 - 150.) The life of the forms of art, and of the art institution itself, are in the same way greater, and more significant, than the life of individual works. Art and the environment are becoming increasingly like one another, indistinguishable to the naked eye. Only with the power of theory can they be kept apart.

## 2 TOWARDS AN AESTHETICIZED WORLD

Aesthetic appreciation can often be characterized as synthetic, as something in which all the other ways are contained: the world is aestheticized. The aesthetic moves from the level of the moral, practical, and other separate scales to a higher degree of abstraction, being the property of a totality including various aspects. It is possible then to speak of moral-intellectual-practical values observed from an aesthetic point of view, that is, one of beauty. The basic alternatives of the examination are thus first *aesthetic - non-aesthetic*. But anything at all external to the aesthetic - in a synthetic examination, everything - can be drawn into the aesthetic sphere; this signifies the aestheticization of the world (see Khatchadourian 1982, compare also Beardsley 1970).

The aesthetic object is then identified by the manner of viewing it, not by its properties. This is the aesthetic object broadly conceived. The positive properties form - *in terms of quality* - an aesthetic "aesthetic object," the negative properties an unaesthetic "aesthetic object." One kind of general aesthetic programme corresponding to art policy arises in response to the question of how the positive side can be emphasized and the negative reduced. *Beautiful* in a broad sense is an umbrella term to positiveness.

Because the receiver's attitude influences his experience the object becomes partially the result of his selection and thus dependent on him. And because the system of taste of the receiver dictates what shall be sought, the object is articulated in accordance with his preferences - beauty becomes ideological. In beauty the appreciative significance is always a matter of a relationship, of the contact of an understanding receiver and an object fulfilling requirements of quality.

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<sup>5</sup> I take some recent Finnish examples: "Metsän kuva" (The Image of the Forest) in the summer of 1987 at Pyyhkinlinna in Tampere; "Metsien hiljenevä humina..." (The Dying Murmur of the Forests) in Helsinki in the autumn of 1988; and in the next year "Arteologisia tutkimuksia" (Arteological Investigations), first in Salo, then in Helsinki.

## 2.1 Super-Beauty, the Pair of Total Art

The paradox is finally the fact that aesthetic beauty must be comprehended in so broad perspective that everything becomes a part of its structure. It gains the position of a kind of super-beauty (Morawski 1971, p. 282).<sup>6</sup> The aim is compatibility and co-operation of different kinds of values. This is the most general level of the aesthetic: how the totality is constructed with its properties. When complex objects of examination are constructed, a large part of the tasks of the artist will be taken over by the receiver.

In constructing a working system, which is internally unified and harmonious, we cannot, on aesthetic grounds, act in contradiction to what we otherwise know and do. The aesthetic, too, regulates other areas. Thought and operation must be made to act together. Life becomes a work of art, which, at best, is both unified and complex.

A total work of art is the symbolic image of an aestheticized world. It is also an attempt to be a model of that world, adrift from reality, based on imagination. Beauty exists in systems of interaction; its investigation is the investigation of systems.

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All science should be scholarly, but not all scholarship  
can be rigorously scientific... The terrae incognitae  
of the periphery contain fertile ground awaiting cultivation  
with the tools and in the spirit of the humanities.

*John Kirkland Wright*



# Victorian Industrial Society in E. Gaskell's Novels: Narratives Subverting Stereotypes to Suggest Change and Challenge

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Elizabeth Gaskell (1810-1865) came to Manchester, which has good claims to be considered the world's first industrial city, in 1832 when, at the age of twenty-one, she married the Reverend William Gaskell, minister of the well-known Cross Street Unitarian Chapel. She lived in what has been called the shock city and the show city of the industrial revolution for the rest of her life. Concentrating on *Mary Barton* (1848), *North and South* (1855) and *Cousin Phillis* (1864), I want to consider how her narratives depict people in the early industrial environment.

A common stereotype of the early Victorian industrial town was a distanced view of it in a picturesque rural frame (e.g. "View of Manchester," *Illustrated London News*, i (1842), 225; reproduced in *The Victorian City*, Routledge and Kegan Paul, London and Boston, 1973, ed. H J Dyos and M Wolff, ii, opp. 560). Like most stereotypes, it originates in actuality; rural and urban were close together in a majority of early industrial towns. In the first pages of *Mary Barton* Elizabeth Gaskell follows the stereotype of approaching Manchester through its rural surroundings:

There are some fields near Manchester, well known to the inhabitants as "Green Heys Fields," through which runs a public footpath ...

but, characteristically, she peoples the scene with factory workers:

I do not know whether it was on a holiday granted by the masters, or a holiday seized in right of nature and her beautiful spring time by the workmen but one afternoon (now ten or a dozen years ago) these fields were much thronged.

But the people do not remain picturesque figures in a landscape. Having hinted at familiarity with the workers' way of life (is it an official holiday, or have they just taken the day off because the weather is fine?), she comes in close to the groups:

... merry and somewhat loud-talking girls ... they had ... an acuteness and intelligence of countenance .... There were also numbers of boys ... ready to bandy jokes with anyone ....

Sometime in the course of that afternoon, two working men met with friendly greeting ... and so the narrative brings the reader into the lives of John Barton, Chartist and Trades Unionist, who was to have been the "hero" of the novel, and his mate George Wilson. They are walking and talking with their wives. Elizabeth Gaskell is most unusual among Victorian novelists in her concern to give the working class characters authentic dialect. The women are tired and John Barton suggests

"Sit you down here; the grass is well nigh dry by this time; and you're neither of you nesh folk about taking cold."

"Nesh" is the dialect word for "tender," "delicate." Related to this is her use of authentic dialect songs by which the working people expressed their desperation, their humour in dealing with it and their hopes. In Chapter 4 the working girl Margaret sings the old Lancashire song "The Oldham Weaver." This is powerful in creating the reaction of the working people to their environment; they are not passive figures in it. In fact, they denote the energy and wit which first helped to bring about the industrial revolution, and create the environment in the first place.

Similarly, when in the early pages of *Mary Barton* the novelist takes her readers away from the fields and into Manchester, into John Barton's home, it is not a static backdrop for the story's action. The description suggests the way in which its inhabitants live, and the insecurity of their lives. The house changes as the narrative develops. When lack of demand for goods throws the factory hands out of work, the furniture is sold for food and the house becomes bare and desolate.

Also, the different kinds of living conditions experienced by working people according to their ability, or lack of it, to survive in the industrial environment is evident in the poverty-stricken Davenport's cellar home (Chapter 6). These cellars were notorious in Manchester and were taken by investigators as an emblem of working class poverty (see the pictures of the interior and exterior of a Manchester cellar in the *Pictorial Times*, ii [1843], 172).

Elizabeth Gaskell describes it in such a way as to identify the narrator with the people who have to live there. Both these working-class dwellings are contrasted with the house of Carson, the factory owner (Chapter 6) in the newly-built suburbs, away from the factory-dirt and noise. This suggests the fluidity, the growth of the town itself, and the change of life, not to say disorientation, of the families of the newly-rich masters. The way in which the narrative represents environment in *Mary Barton* implies the demands that the new industrial life made on all classes of people. (For a more detailed examination of Elizabeth Gaskell's depiction of the Manchester dwellings in *Mary Barton* see my *The Other Nation: The Poor in English Novels of the 1840s and 1850s*, OUP, 1980, 83-96.)

Manchester, built on the manufacture of cotton, came to be characterised by chimneys and smoke. For General Napier, sent to the north of England to command troops during the Chartist unrest in 1839 (described in *Mary Barton*), Manchester was "the chimney of the world" (see Asa Briggs, "Manchester: Symbol of a New Age," *Victorian Cities*, Odhams Press, London, 1963, 131). He reported, "The only view is a long chimney: what a place! The entrance to hell realized!" This is the picturesque stereotype of the industrial regions as hell, used widely by writers and painters at the beginning of the nineteenth century (see the oil painting "Coalbrookdale by Night," 1801, by Philip James de Loutherbourg, and the water-colour "Bedlam Furnace, Madely Dale, Shropshire," 1803, by Paul Sandby Munn, reproduced in *The Other Nation*, opp. 62 and discussed 75).

It was an image both to contain and to distance the industrial scene. It is suggested in the name Elizabeth Gaskell gives to Lancashire, the shire or district in which Manchester is situated, in her later novel *North and South* - Darkshire. But she uses it to express the prejudices of those who do not know the region. The superficial stereotype of belching chimneys and dirt is undermined in the lively consciousness of Margaret Hale, approaching Milton, that is Manchester, for the first time with her father and mother, who are reluctantly coming to live in the place, sorrowfully leaving their rural home in the south of England.

In Chapter 7 Margaret's quick sympathy and imagination, supported by the level-headed authorial presence, notices details which suggest the town's activities, the means by which it lives, and also qualifies aspects of it which appear offensive: "Nearer to the town, the air had a faint taste and smell of smoke; perhaps, after all, more a loss of the fragrance of grass and herbage than any positive taste or smell"; and a comfortable domestic image is associated with the smoke-belching factory, looming over the neighbouring buildings: "like a hen among her chickens." Here Elizabeth Gaskell enters into the consciousness of a character willing to explore the town, to reject



prejudice. Margaret senses the energy which built the town, and in her initial reaction to Manchester there is a lively sense of potential, it can, at this point in the narrative, prove to be a good place or a bad place for Margaret. This is quite a different way of viewing the industrial town from that in Dickens's *Hard Times* (1854) where the novelist's rhetoric makes Coketown a compelling but static place of filth, monotony and savagery.

*North and South* is a more sophisticated novel than *Mary Barton*, which can be seen by the more complex image of Manchester in the later novel. Through their differing views of the same place characters are defined: Mrs Hale, ill and fretful, worries about the effect of factory smoke on her curtains and longs to be back in her former country home. Margaret, after her initial alarm at the noise and hurry of the streets and surprise at the free manners of the factory workers, comes to find friendship in the home of the factory worker, Higgins, and love in the heart of the factory owner, Thornton, whom she at first looks down upon for being "in trade."

In a chapter which Elizabeth Gaskell added after the serialisation of the novel she rejects the stereotype of the idealised pastoral. Margaret returns to her beloved country home to find change, ignorance and cruelty there. Manchester, from being an alien place, has become "home" to her. Moreover, Elizabeth Gaskell's treatment of labour relations, descriptions of factory, factory owner's house, the workmen's houses and the dignity of the working people creates a fictional Manchester which embodies its development 1840-1855, from a creator of wealth but a savage, anarchic town to a city of civic pride and national renown, rather than giving a static view of the place at any one period. Power is with Thornton, the factory owner and, although he is intelligent and imaginative enough to enjoy studying Classical Literature with Mr Hale, his is the "new civilization" contrasted with the traditional civilisation of Oxford, described in the novel as withdrawn and self-indulgent. Margaret finds, to her surprise, that Thornton is a "gentleman."

This new "civilization" is not invincible - Thornton's factory can fail. But there is the sense of a new culture, a new power being built, often achieved with difficulty and precariously. Thornton's power is expressed by his locations: his solid, well-managed house and his mill, or factory. He is associated with the power of the steam engines manufacturing the cloth on which his fortune is based; he is inflexible, like the machines, he confronts the rioters refusing to explain his position to them; he appeals to the police and the soldiers to protect his mill, the town's symbols of authority are on his side.

But as the narrative progresses Thornton comes to recognise the force of Higgins's skill, directness and reliability. In the novel the working people are fighting to survive in their new environment - and often losing the battle: Bessy Higgins dies of congestion of the lungs brought on by inhaling cotton fluff - and they are also fighting for their share of the city's power. At the end of the novel there is a shift in power which comes from co-operation, embodied again in location, the newly-instituted factory workers' dining-room. The idea for this comes from the workers, and Thornton works in it, he does not control it.

The novel ends with this precarious co-operation of Thornton and Higgins, but in the context of enduring spiritual values. Like Thomas Carlyle and John Ruskin, both of whom she much admired, Elizabeth Gaskell believed in the permanence of the "spirit" informing life's appearances. An humane and sympathetic Christianity was central to her existence and beyond the change in *North and South* there is the Christian concept of eternity. She tells us that although Thornton was a "man of action ... there was a deeper religion binding him to God in his heart ... than Mr Hale had ever dreamed." (Vol. 2, Chp. 10) And Margaret, in her depression at finding her former country home so changed, finds consolation in the eternal - "'From everlasting to everlasting, Thou art God.'" (vol. 2, Chp. 21)

In one of her last completed fictions, *Cousin Phillis*, Elizabeth Gaskell uses the restricted form the novella - or very short novel - and metaphor (deriving from the Greek for "transfer"; the figure of speech which implies comparison by providing a pictorial image for an object or a concept)

rather than direct description to suggest the nature and challenge of her industrial society. She sets the tale back into the 1840s, the great era of railway building, and uses the metaphor of the railway being built out towards Hope Farm in its rural setting to express the conflict of values between the modern industrial age and the ancient pastoral life which for centuries had not changed.

With it can be compared Turner's oil painting *Rain, Steam and Speed* (1844) which is similarly ambiguous. Like *Cousin Phillis*, the painting celebrates the energy and intelligence of industrial invention yet suggests intransigence in its inexorable progress. Turner concentrates on the ruthlessness of industrial capitalism, suggested in *Cousin Phillis*, in his oil painting *The Slave Ship* (1840) - see Sheila Smith, *The Other Nation*, 252 ff. In her novella Elizabeth Gaskell sees both the values and the deficiencies of the old and the new ways of life; the pastoral has flaws, the new industry can be aggressive; the fiction eventually and with difficulty achieves an equilibrium, but it is precarious. Nothing is finalized. As with Margaret Hale's first experience of Manchester, anything can happen.

Elizabeth Gaskell's achievement in her narratives was to capture living experience in the growth of Victorian industry and the change of society, and to suggest the continuation of this experience.

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# Place in Space as a Topological Fact of Human Existence

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Space and its biotic and abiotic components is to a degree both measurable and knowable. Above all it is apparent from the daily existence of a human being who lives in a certain larger or smaller social whole. This is why the social sciences and humanities belong to the space sciences group. Methodologically, one can draw on Piaget's theory of place and path, on the topological symbols of the path of life, and on the phenomenon of movement of human development and its progressively complex social aspects. The two above-mentioned types of sciences come together even methodologically. The phenomenon of time, as used in philosophy and other human and social sciences, is also a mathematical, physical, astronomical, geological, and environmentally-ecological phenomenon. Of course, a human being who deals with botany, ecology of the environment and forests, geology or astronomy, is himself a part of the space into which he enters and which he studies.

Long before the current attempts at scientific synthesis of biological and human disciplines, artists were discovering space around them in their own particular way. Modern European philosophy begins with meditations about man's place in the universe, Christian theology deals with the problem of time, existence and place for Christ's message. His symbols too are spatial. The cross, body and outstretched arms are vertical lines in space, raised above a horizontal line.

Global theory and systematology of spatial sciences gradually also begin to include sciences about man. The above-mentioned disciplines aside, philosophical phenomenology for instance neatly unites both types in space: biological and abiotic space and space as a human cultural phenomenon. In addition to the noted humanities disciplines, art history and theory, even art itself as human activity, can also influence the field of knowledge. Art concerns itself with existence in its largest context, includes human experience and human intuition. Art not only exists in space, but space is also its theme.

Perception of phenomena as elementary facts is significant in the philosophical phenomenology of the 1960s and 1970s. Perception of the most elementary phenomena naturally involves understanding of the basic meanings. Ludwig Wittgenstein's laconic style of observation and notes constitute inductions and deductions based on the most elementary phenomena and processes. He dates them as though they were journal entries and poems. At this point phenomenology intersects with literary genres creating an interesting blend of science and literary non-fiction.

Which part of space is occupied by nature (that is to say flowers, shrubs, animals, trees and other natural objects and phenomena) and which by man who lives in the identical space and is a part of nature, but whose world is nevertheless specific and separate? We look at blossoming trees in the spring, we see them, feel them, smell their aroma, but still our existence is set apart from theirs. Is it possible for human beings to inter-connect these separate worlds, to bridge them,

to perceive and understand not only their own world, but also the natural and cosmic world? Such a world encompasses all living things as well as the so-called inanimate things. But are they truly inanimate? Nature, then, is part of it, but so are our surroundings, the refuse of civilization, which together constitute the *environment*, the most immediate and the most remote parts of space that surround humans.

We live in the society of people in this so-called environment. We come to know them and we communicate with them. We co-exist with all things around us, with that which we find pleasing but also with that which is disharmonious, chaotic, disorderly, that which we would prefer to disregard:

1. We respond negatively to everything that we disagree with, to that which contradicts positive values, such as growth, life, work, goodness and beauty.
2. Positive communication with the environment and with nature involves admiration and care. We plant a tree, look at it, take care of it, co-exist with it and it with us. Humans do not destroy trees, or at the very least they treat them neutrally. Humans do however have the capacity to damage or destroy them. The apparent vulnerability of nature entails that it has to bear the brunt of human comportment. Trees remain stationary in one place; they cannot walk away. They do however possess in their being the mysterious power to grow from the earth, water, sun, the power to exist apart from humans. Just as humans have a sway over nature, so nature has a sway over them. Humans can choose to, or not to, co-operate with the mystery of nature. Modern depth ecology speaks of man's negative power over human beings and nature. The inverse of this negative potential are co-operation, care, harmony, love and consonance of humans and nature in a cosmic unity. It is therefore the antonym of the demand for power, the opposite of egoism and evil.

How will the spatial sciences approach the study of attitude to space? How superior are some significant partial phenomena to the central content? Space integrates natural forces, whether organic or inorganic, where human beings, through so-called civilization, create conditions for their existence. They also strive to transcend their own existence and pose questions about the meaning of human life and about life as such in the context of spatial phenomena in all their magnitude.

If we take this discourse as an attempt to ponder the integration of interdisciplinary connections in spatial sciences, we will use scientific phenomenology as both our theory and methodology. That is, for the purpose of integrating various areas of human activity, human existence in the context of the surrounding world, but also in spatial appurtenance both on the horizontal existential plane and on the plane of significance. The trend towards disintegration and chaos should be balanced by attempts at order in the spatial, cosmic, and in territorial, topographical spheres. Place, places, environment and landscape are the stage for this integration and transcendence.

Fine arts, the study of art and literature as well as the sociology of art and literature inform us about human space -- both territorial and cosmic. Human or natural existence takes on a different meaning in a social spatial context and in the context of nature. The social element of human environment and its existence in the time where the dynamic of phenomenal processes occurs is material which, due to its communication information, is an important source for the cognition of nature on the limits of civilization; the sounds of nature and civilization, including the disruptive chaos of the sound of human speech. Other instances involve situations where, by means of art (such as sculpture, music, architecture), a human element is introduced into nature which blends in with it, as do the statues of Henry Moore in English natural parks, for instance; the city of Amsterdam as an urban entity in its ancient and modern limits; baroque Prague as a specific entity of territorial, cultural and ideological meanings, deriving from horizontal social meanings; or Dutch landscape painting of the 17th century and its social and historical bases.

We can follow the dynamic element of the existence of natural objects, humans and things in space through various dimensions of movement. When the observer is a human being, varying qualities of intensity in the relation between one human being and another, human beings and nature, as well as nature and human beings, come into play. It may be a constant of goodness or its opposite, and it may be otherwise variable. Where and how do these relational constants originate and what unforeseen coincidences cause sudden reversals? Relations between human beings and nature occur in time, with certain intensity, changeability, and with varying tension. By this we mean the energy tension of relations based on social and psychological conditions of the space of behaviour. Individual scientific disciplines discover and investigate these processes as social-relational connections (parallelism, speed, acceleration, deceleration, permeation, concentration, relativism).

Literature on spatial sciences and their taxonomy contains fundamental and applied studies mainly in the area of philosophy of spatial sciences, concerning setting out the limits of so-called space. Theory and philosophy of sciences about space, which is the environment for humans, is related primarily to philosophical and social anthropology, which deals with humans in various aspects of their physical, social and cultural existence. Modern philosophical orientations and methods dealing with the problem of social space are existentialism, structuralism, holism, and religious systems; they examine human and spiritual dimensions of human life. They consider human perspectives, ethical context of social feelings (morality, love of one's neighbour and humanity versus egoism). They are manifestations of individuals, social classes, political and social movements, problem of power, individual terror. Place, environment and landscape as horizontal locations of action present an opportunity to confront the life of humans and the life of nature.

Home is a specific kind of place, which possesses certain existential qualities. It is perceived individually, in various moods, at various times. A place which is a home, is the source of self-realization, an anchor in a certain type of space. Psychologically a place is either open or closed; its territorial connection is measured on a larger or smaller scale. Similarly, both the introverted and the extroverted orientation of a human being depend on it in a curious manner. Psychologically and psychiatrically, an insufficient integration with one's environment manifests itself through split and disorientation, when a human being is deprived both in his internal and external space.

Different types of landscape co-exist side by side (mountains, plains, desert, water, tropical landscape). They are in contrast but they co-exist in the context of larger territorial purposes, as do human habitats and other socially cultural phenomena in space.

The humanities provide data regarding spiritual and social lives (the mystery of human co-existence, faith in the future, despair), and even the metaphysical dimension of penetrating the mystery of life and death. It is possible to isolate and trace unverifiable phenomena of the material world with the help of phenomenological categories and intuition from Husserl's phenomenology. Intuition complements real confirmed phenomena, especially such spatial processes as overcoming the limits of human possibilities and human existence. Social anthropology has one more aim: it complements the approach to perception of physical and social space and it also integrates it with perception of socio-cultural and philosophical space.

Depth ecology studies the significance of place and deals with the transcendence of man's contact with nature, landscape and the cosmos. Depth ecology also embraces the idea of human ecology, which deals with human beings and their culture in relation not only to the ecosystem but also to the significance and determination of man's place in the world. Home as a place is either created by generations or man creates it himself. But the need for a place and for an identification with a place is a fundamental human need even for those who live in a wider world. It is a spontaneous need, and the feeling of home is an emotion of such quality that it permeates a man's entire being.

Current so-called post-modernism in culture and art is a sign of the present weakening of the faith in linear progress. It manifests itself in the deconstruction of mental structures and concepts and groups them with individual foreign and non-traditional elements, which have so far proved difficult to structuralise.

Insofar as it is possible to capture this process, it can only be done through hypotheses whose common factor are the most rational of deductions. It is as if social and individual actions were arrested in an actual gesture. If we use the above-mentioned deduction, the significance of these actual gestures is the essential situation which includes psychological gestures and relation to the most concrete environment and of course to nature and landscape.

It is impossible to speak of creating new structures in the culture and art of post-modernism. All this is so recent that we are merely witnesses to these actual gestures. We assume that individuals or entire social groups have inherited the need for industrial consumption, philosophical systems and the reflections of history of human culture. One may assume that this arrest within the real physical gesture, which constitutes real action, will be a process enhancing our ability to understand and derive conclusions from the current tradition of artistic culture and above all from its verbal reflection. It is an opportunity to take a look at one's immediate environment in ordinary concentration, and perceive things that man can directly comprehend. Again, they may be phenomenological phenomena and actions: details of nature, landscape, experiences of human contact and the veracity of these contacts, the reality of nature.

Socially and economically, man's individuation will be modest. Many will be interested in nature. Human beings will have to share with others those details of nature which are available and which remain undisturbed by unaesthetic intrusions. It also signifies isolation, the search for places, certain islands, where human beings create authentic situations for contact with nature according to their means from the flower on one's table and one's own garden to the above-mentioned islands in nature and environment and in the historical areas of urban reserves.

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# Examples of Creative Application of the Landscape Element in Czech Cinema

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Examination of the image composition in the fiction film confirms that the filmmaker customarily places the dramatic action into the foreground and the middle-ground of the frame. The background, or third plane, is usually assigned to the supporting function. The landscape-background can be filmed outdoors or artificially constructed in the studio; in most cases, the film landscape is associated with exterior shooting.<sup>1</sup> This peripheral placement of the background in narrative film ought not be used as a proof to belittle its role in the film's structure. On the contrary, the visual composition of the third plane is often considered to be a powerful and active expressive element, by the filmmaker as well as the viewer. For example, the background can parallel, differentiate, or contrast with the dramatic action. A fitting integration of the background with the narrative element allows the establishment of intricate relationships between these two structures and ultimately produces a more sophisticated work.

The landscape and all that which is usually called nature, outdoors, or the natural environment, has been playing an extremely important role in motion pictures for decades. Vivid examples of the creative application of this element (indeed a very cinematic one) are found in the work of many prominent directors throughout motion picture history. They include Alexander Dovzhenko (*Earth*, 1930), Vittorio and Paolo Taviani (*Padre Padrone*, 1977), Andrei Tarkovski (*Sacrifice*, 1986), Michelangelo Antonioni (*Red Desert*, 1964), Miklós Jancsó (*The Red and the White*, 1967), Zhang Yimou (*Red Sorghum*, 1987), Theo Angelopoulos (*Landscape in the Mist*, 1988), Maurice Pialat (*Van Gogh*, 1991), and Shohei Imamura (*The Ballad of Narayama*, 1983).

Creative application of landscape in film, however, did not materialize automatically when the Lumières introduced their *Cinématographe* in 1895. Landscape rose to prominence only at the end of World War I; it was one of the new stylistic elements contributed by the early Scandinavian cinema, then a powerful and successful artistic movement. Films by Swedish directors Mauritz Stiller and Victor Sjöström represent the first successful attempts of conscious use of landscape as a key narrative element, particularly in *Mr. Arne's Treasure* (*Herr Arnes Pengar*, 1919) by Stiller. In this film, a ship to be used by a group of murderous thieves for their escape from the country, is being held by ice inside a frozen fjord, despite the advanced spring thaw all over the land. Only when the perpetrators are handed over to justice, the fjord opens and the ship can leave.

The function of filmic background and the meaning of landscape was significantly broadened at the end of the 1940s, under the influence of the Italian Neorealism. This movement (and the

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<sup>1</sup>Some directors construct artificial landscape in the studio, such as Fritz Lang (*The Nibelungs*, 1924) and Eric Rohmer (*Perceval*, 1978).

works of its followers) turned towards the urban and industrial landscape, or "cityscape," (in addition to the traditional rural landscape). It seems that these two contrasting environmental types also represent two distinct kinds of human intervention into nature's ways: one in a relative harmony, the other in contrast with it). They also show the various intensity of this intervention.

In the famous films made in the late 1950s and the early 1960s,<sup>2</sup> Michelangelo Antonioni probed the feelings of loneliness, alienation, and isolation of the modern man. The function of the background played a decisive role in these works, especially the *Red Desert*, and reflected, through the innovative application of visual composition, the ambiguous relationship between man and his landscape-environment, particularly that of the industrial city.

More recently, as a result of the rise of individual and social ecological awareness, another type of film has become increasingly popular. In these works, also called eco-films, landscape emerges as the main subject of discussion. Ecological themes even found their way to the Hollywood-style mainstream movie. One of the first films with an explicit ecological theme was *The Emerald Forest* (1985) by the British director John Boorman, dealing with the destruction of the Amazonian rain-forest and its original inhabitants.

In Czech cinema of the last quarter-century, there have been several works in which the environment, particularly landscape, assumed an active role in the film's narrative structure. We have chosen two examples: *All My Good Countrymen* (*Všichni dobří rodáci*, 1968) by Vojtěch Jasný and *A Faun's Very Late Afternoon* (*Faunovo velmi pozdní odpoledne*, 1983) by Věra Chytilová. These films are thematically and stylistically contrasting works; yet in both of them their makers creatively employ landscape and environment as fundamental dramatic construction ingredients. Jasný's film concentrates mainly on the traditional rural landscape, a landscape which has close ties to the Czech historical past and the nature's original state. Chytilová, in contrast, centres her attention on the cityscape, an environment radically altered or entirely built by human hand.

*All My Good Countrymen* is, together with the film *Desire* (*Touha*, 1959), Jasný's most significant work; it is also one of the greatest creative achievements of the Czech cinema of the 1960s (the film received the Special Prize of the Jury at the Film Festival in Cannes as well as the Prize of the Czech Film Critics). Additionally, Jasný's *Countrymen* represents the director's lyrical perspective which is so characteristic for many Czech films and Czech art in general. This perspective, which film historian Peter Hames calls "poetic humanism," decisively contributed to the artistic success of Jasný's film.<sup>3</sup> Jasný's lyricism is to a great extent the result of a perfect integration of the portrayal of the rural Czech landscape with the film's narrative structure (the story, except the epilogue, is set in the tumultuous period between 1945-1958; it deals with the Communist collectivization of agriculture). The Czech film critic Jan Žalman stressed that the highest values of Jasný's *Countrymen* belong to Jan Kučera's camerawork, "...which is particularly exquisite in the landscape scenery."<sup>4</sup>

The dominant position of landscape environment in the structure of Jasný's *Countrymen* becomes evident from the film's first shots. The opening sequence, called "May 1945," embraces a broad panorama (distance-shot) of the sunlit little village dominated by the curvaceous spire of the baroque church. According to the script, the story is situated in a Moravian village; this is

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<sup>2</sup>The *Adventure* (*L'Avventura*, 1959), *The Night* (*La notte*, 1960), *The Eclipse* (*L'eclisse*, 1962), and *Red Desert* (*Il deserto rosso*, 1964).

<sup>3</sup>Peter Hames, *The Czechoslovak New Wave* (Berkeley: University of California Press, 1985), p. 64.

<sup>4</sup>Jan Žalman, "Everyone a Good Fellow-Countryman," *International Film Guide 1970* (London: Tantivy, 1970), p. 84. (Trans. J.U.)



confirmed by the dialect spoken by the film's characters. (In fact, the exteriors were shot in the small town of Bystré in the Czech-Moravian Highlands, belonging administratively to Bohemia.)

From the introductory panorama's composition, it can be concluded that the film's makers chose its outdoor scenes carefully. They employed camera angles stressing wholeness and unity of the landscape and its architectural landmarks. The village looks like a cozy nest. The images of the countryside are intercut with a short scene in the local church where some villagers rehearse "socialist" songs with the organist Očenáš.<sup>5</sup>

On the screen, we see a meadow in bloom with blossoming trees in the background; some boys are running towards a pile of discarded ammunition. One by one, the viewer is acquainted with the story's main characters. They are mostly characterized with regard to their relationship with nature. We see František (Radoslav Brzobohatý), the film's protagonist, tilling his field, in a silhouette composition. The camera moves up towards the skies, to look at a singing lark, then returns back to the ground. A detail of the plough's blade turning the soil follows. František pauses and digs out an anti-tank mine -- a leftover from the war that just ended, and a symbolic menace.

Jofka s Pyřkem (Vladimír Menšík), the stuttering village petty thief and poacher, emerges from the forest Franta Lampa (Václav Babka) is working in his orchard. A night-shot of the village follows, similar to the opening shot but this time the village is moon-lit. The pals are meeting in the village pub, singing and dancing. At night, they are returning home, dogs barking in the distance. They lie down under a large tree. The sequence ends with masterful shots of the sunrise photographed in *contre-jour*. The rising sun is hidden behind a large tree, gradually lightens its branches, blossoms and leaves and then slowly flows out into the open countryside. The men under the tree are waking up, rising and stretching. In this sequence, the director and the cameraman create -- both through visual and aural means -- the film's narrative introduction, the ambience of peace, beauty, joyful expectation, social balance, and harmony between man and nature.

It should be mentioned that all other sequences in Jasný's *Countrymen* also open with landscape shots functioning as visual dominants. Additionally, each sequence represents a specific season whose mode is also reflected in its narrative structure. Also, throughout the entire film, the communist regime is shown as an element disturbing the traditional equilibrium between man and nature.

In the *Countrymen*'s second sequence ("Early Spring 1948"), the viewer witnesses first conflicts between the villagers who, after the Communist takeover, had split into two antagonistic groups. This part of the film starts with the view of a tilled, partly snow-covered field. František is again working his land. These beautiful, serene images contrast with the crackling of the new local public-address system's inane announcements. The farmers, working in their fields, visibly ignore it. The narrative aspect of this sequence is dominated by the violent and senseless death of the young Bertin.

František is almost invariably shown working on his land. When the new regime's Security come to arrest him, he is on his field and insists on finishing his day's work. As the scene progresses, its initial tragedy is visually transcended by the view of the orderly field, the work done. In another scene ("Spring 1955"), when František overcomes a grave sickness, we see him back on his field; in a symbolic monologue, he is "talking to his horse," telling him about his life's sorrows. This scene (along with many similar ones) stresses František's close ties with nature. Other village farmers are similarly tied to their land and to nature. For example Zášínek

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<sup>5</sup>In Czech, Očenáš is also a colloquial expression for the *Pater noster*.

(Waldemar Matuška), another from the group of seven friends, rises early to mow a meadow, despite the explicitly tender persuasion of his bedmate, the waitress Božka.

Communist functionaries, on the contrary, are never seen working the fields. Their work, if their activities deserve this name at all, takes place inside their offices and meeting halls, almost exclusively in an enclosed space. When, in one scene, the apparatchiks finally show up in the field, it is because of František (they come to ask him to take up the chairmanship of the village's socialist Co-operative). They are stumbling, walking diagonally across the grass František had neatly raked, symbolically crossing it out. There seems to be no positive relationship between the Communist functionaries and nature. They do not understand agriculture, do not work efficiently or at all (for example, within a few years, they devastate even the prosperous farm they had confiscated from the rebellious well-off farmer Kurfiť).

Most of the *Countrymen's* action takes place outdoors, in the natural environment, including a number of key dramatic events. Even Bertin's murder (a tragic case of mistaken identity, since the murderers actually wanted to kill the Communist functionary Očenáš) occurs in an open landscape. When Bertin approaches the abandoned lime factory, the director intercuts with a flock of ravens against the sky. The deadly bullet comes from within the old building. Another juxtaposition with the ravens, then, metaphorically, a shot of a People's Militia unit marching into the village. In this tragical-lyrical Dovzhenko-like scene, the landscape and its visual attributes play a key role in the build-up of the dramatic tension, the narrative metaphor, and the general atmosphere.

Both František's arrest and his homecoming after his escape from prison are situated in the open countryside. He is returning at Christmas 1954. We see the snowed-up village, the orchard, and snow-covered roofs. A lone horse is galloping thorough the whitened fields.<sup>6</sup> On the darkened background, a man is walking with great difficulties, apparently lacking strength. František is first recognised by his dog who runs across the field to meet him (only then is he welcomed by his wife). Later, during František's feverish hallucinations, he visualises images of blossoming nature; these memories are intercut with contrasting images of the frosty wind-swept countryside outside his window.

The village's summer entertainment is also shot outdoors. An exception seems to be the sequence "Autumn 1951" where the action mostly happens indoors; its most serene moment, however, showing Zášínek and his pals in friendly togetherness, is again played out in the open. (A short time after this, the drunken Zášínek, while returning home, is attacked by an untied bull in his courtyard and dies of his injuries.)

Jasný's film abounds in many other pictorial details of nature and shows man closely tied to it, even outside the main dramatic action. These details help to create that lyrical atmosphere for which the film has been so highly prized. One of such scenes is in the summer sequence ("July 1951"). It starts with images of a sweltering field, a farmer with a scythe, and the details of ripe red fruit on trees. The camera then observes, from a distance, the golden wheat field which a village couple chose for their secret lovemaking encounter.

Films depicting an harmonious past have always run the danger of becoming too idyllic and nostalgic; even such a skilled director as Jiří Menzel fell into this trap in his *My Sweet Little Village* (*Vesničko má, středisková*, 1986). Jasný, however, successfully escaped this danger; he also managed to stay away from the temptation to idealize village life-style and vilify the city. Jasný realistically captured the human condition and historical frame and to achieve this, he used landscape and the countryside as an important structural element.

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<sup>6</sup>The symbolic use of a (solitary) horse is a captivating detail probably a Dovzhenko's influence. It has been repeatedly used in Czech film and by other Central and East European filmmakers, including Machatý (*Ecstasy*, 1932), Jirěš (*The Joke*, 1968), Wajda (*Ashes and Diamonds*, 1955), and Jancsó (several films).

In his attempts at a creative integration of landscape, Jasný is not isolated among Czech filmmakers. Karel Kachyňa, Jiří Menzel, František Vlácil and other directors can be credited for similar endeavours. The famous *enfant terrible* of the Czech New Wave of the 1960s, Věra Chytilová, successfully uses the dramatic potential of the environmental element. Her choice of the landscape and the way she uses it is remarkable. Unlike with Jasný, it is the "cityscape" which often appears in Chytilová's films. This became evident as early as her experimental, and outrageous, *Daisies* (*Sedmikrásky*, 1966). The cityscape, particularly Prague, is the main subject of her feature documentary *Prague -- The Restless Heart of Europe* (*Praha, neklidné srdce Evropy*, 1984).

In another of her accomplished films, the satiric comedy *A Faun's Very Late Afternoon* (*Faunovo velmi pozdní odpoledne*, 1983), Chytilová convincingly taps the visual motif of Prague's cityscape and panorama, particularly the characteristic baroque aspect of this ancient city. In many ways, Chytilová's perspective contrasts with Jasný's view of rural countryside. Chytilová does not attempt to present a lyrical portrait of Prague; on the contrary, she often de-poeticizes and demystifies it. Indeed, her untraditional view would be difficult to put to sentimental use, for example in a traditional travelogue. Chytilová often selects conventional kitschy postcard-panoramas of the city, for example that of Hradčany Castle, the Charles Bridge, and the Old Castle Stairs. She de-constructs these traditional images which are tied to specific historical and artistic connotations for the Czech audience. She distances these images through an assortment of estrangement techniques full of inventiveness and originality.

The most prominent among them is the disturbing of the temporal and spatial continuum of the landscape through quick cutting of short shots (rapid-montage). This technique was adopted for the first time in films of the impressionistic filmmakers at the end of World War I and in the early 1920s (Abel Gance, Marcel L'Herbier, and others). They bombard the viewer with a succession of very short images; Chytilová added to it a quickly moving camera, breathtaking tilts and zooms, including the selective use of accelerated motion.

With these techniques, Chytilová intervenes in the conventional structure of the landscape image and modifies it. The cityscape of the *Faun's Late Afternoon* is visually transformed too. Here, one can point to a certain analogy between Chytilová's approach to the city landscape and the fact that the cityscape itself is a radically manipulated nature.

Like Jasný, Chytilová uses the landscape background for metaphoric and symbolic ends. In the narrative structure of the *Faun's Late Afternoon*, the image fragmentation reflects and ironically comments on the moods of the film's hero, the aging bachelor Karel (Miloš Suchařípa). It is particularly the characterization of the protagonist's prevalent agitation, his feeling that he had forgotten or missed something, his unfocused attempts quickly to grab a piece of life, or, as he likes to say, "to do something." In a number of situations, for example when Karel finds in his office a forgotten file, or when he walks through the old town's streets thinking about the young lady whose call he expects, Chytilová visualizes his unfocused thoughts through a super-fast succession of shots of the city.

In the film's introductory sequence, the protagonist slowly wakes up, moves in his bed, apparently bothered by an unpleasant dream. On the screen, images of autumn leaves appear, thrown around by the wind. This motif of autumn (typical yellow/brown colours, fallen leaves etc.) dominates the film. In some scenes, these images directly reflect reality, at other times they represent the protagonist's imagination, his fears of approaching old age, emptiness, loneliness and death.

*Faun's Late Afternoon* experiments with other techniques which similarly manipulate nature and the cityscape. In one scene, clouds in the sky are moving with breathtaking speed, accompanied by Karel's monologue: "How the time flies..." The speed of the clouds is evidently

not realistic; the director uses the accelerated motion technique. The wildly moving clouds can be seen as a visual metaphor pointing to Karel's empty, fast disappearing life.

The leitmotif of autumn in *Faun's Late Afternoon* is visualized through primary images of nature as well as secondary ones (photographs, for example those from a wall calendar). It appears even as musical motifs. The film contains several excerpts from Claude Debussy's *Faun Late Afternoon*; also, in a magnificently edited sequence of a concert, the orchestra plays the "Autumn" from Vivaldi's *Four Seasons*.

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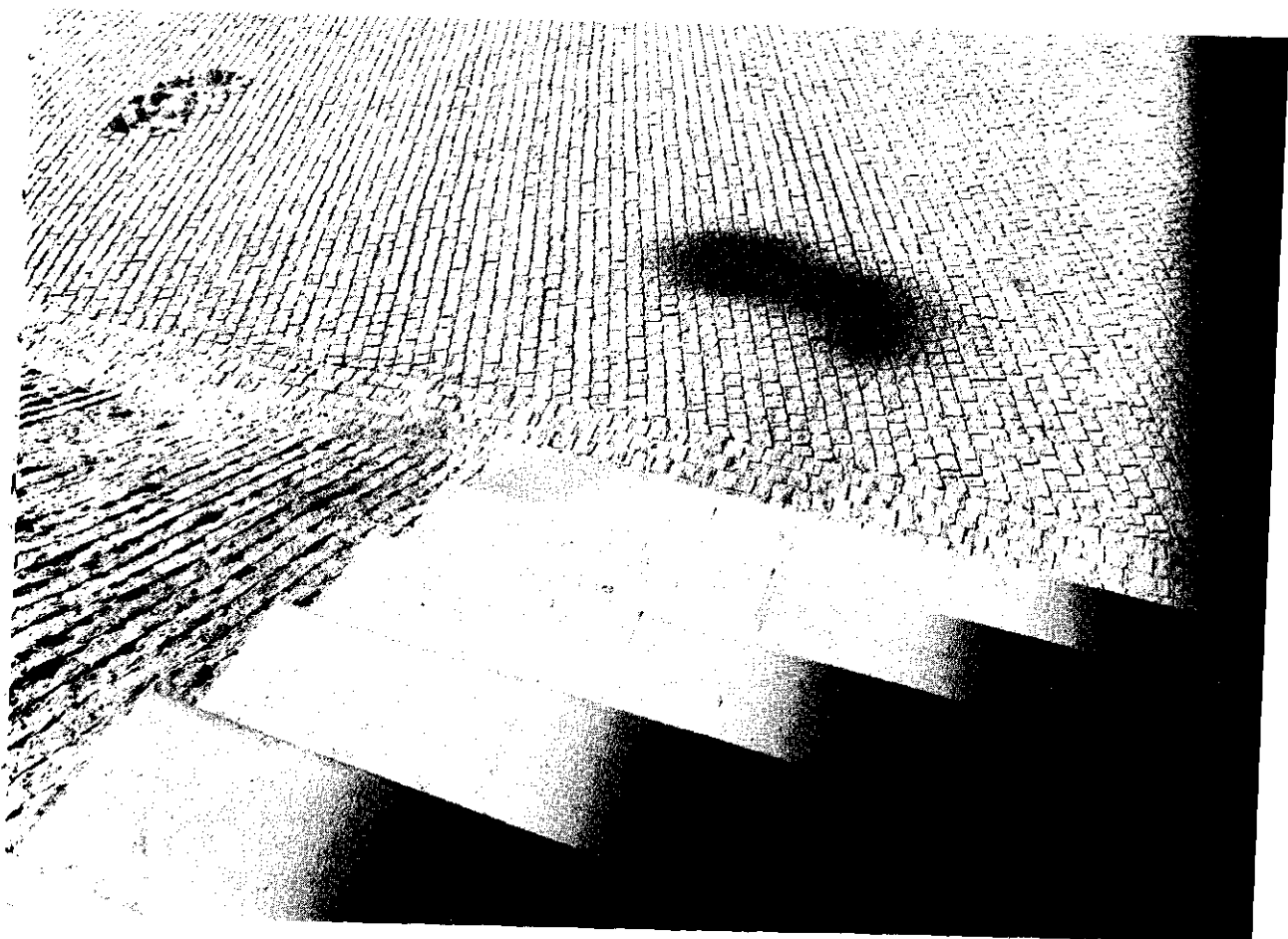
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Let us permit nature to have her way:  
she understands her business better than we do.

*Michel E. de Montaigne*



# **Integral Land-use Planning for Cultural Landscapes in Europe**

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## **I. Introduction**

Rural Europe has almost eighty percent of land under agricultural production. With the soil, water, air and minerals as natural resources for agricultural production, cultural landscapes were formed by generations of users. Differences in occupation and production have resulted in regionally and culturally distinctive landscapes. Every region is characterised by its location, vegetation, buildings and infrastructure. Natural elements such as streams, forests, marshes and fens and relief also play their part in building up an overall image: a regional identity. Landscape is perceived as something to look at, but also to live or work in. On the one hand landscapes are series of forms which attract the eye, appreciated for their character, beauty, openness or wilderness. On the other hand landscapes are habitats for wild species of plants and animals.

Landscapes have a long, positive association with agriculture. Most people's vision of an ideal landscape includes firming. The mosaic of agricultural landscapes represents an attraction for visitors. But agriculture also has a profound impact on the environment. Farmers are dependent on the quality of their natural resource base. The management of land, water and air should be an integral part of the wise use and maintenance of natural resources in the countryside. Landscape also embodies the memory of the efforts made throughout history to harness natural resources. The different types of landscapes which man has fashioned both bear witness to our history and provide refuge for numerous plant and animal species. The state of the landscape is a fragile expression of natural conditions, regional culture and local heritage. Therefore it is important to respect different characters in landscape planning. At the same time developments in Europe follow international trends (Verbaan, 1991). Because of different and sometimes conflicting goals such as agriculture, urbanisation, recreation, tourism, and environment, there is a need for integral landscape planning on a European scale.

## **Developments in European Rural Policy**

Agricultural modernisation and industrialisation have had a tremendous impact on the landscape. Recently agriculture has evolved to a state where short term profits can be made without maintaining the traditional harmony and interdependence between agriculture and the environment. Landscapes are in a process of transformation because of current changes in farming practice. This brings about considerable instability in the countryside. The Common Agricultural Policy is faced with unexpected environmental effects: a polluted and underpopulated countryside, abandoning of

the land, loss of natural species and scenic values (Vroom *cs.*, 1990). In the last decade, awareness has grown that the agricultural sector can be a major protector but also a significant polluter of the environment. Some of the long-term effects of bad management, such as the polluting of ground water sources, have often only recently been detected (Langeweg *cs.*, 1989). Since the eighties almost all European governments express the need to preserve traditional landscapes with natural habitats (de Regt, 1989).

Since 1985 the European Commission realised that there is a link between agricultural surpluses, the management of the natural environment and social problems in rural areas (CEC, 1985). With the McSharry proposals the Commission of the EC has made a first step in changing the Common Agricultural Policy a more market-oriented way. The agro-environmental package that comes along with the reforms, doesn't seem to be enough to change the CAP into an overall rural policy for the countryside.

The question of this paper is: Do we want standardised production-landscapes on the one side and abandoned wilderness on the other, or is there a way to develop specific regional characters by landscape planning?

## II. Typology of Regional Landscapes in Europe

### Methodology

The first step is to set up a typology of regional landscapes in Europe. This can be done within a three-dimensional diagram (cube) identified by: climate (what can grow or be grown), the elevation or macro-relief (accessibility, workability, fertility) and finally the history of occupation (how the "wilderness" is cultivated) (Wijermans and Meeus, 1991). By reacting to natural circumstances occupation-patterns have developed, which can in their turn be a starting point for further (sustainable) development. Because of diverging connotations that are attached to landscapes, a typology must be multi-thematic. It contains cultural, natural, spatial and dynamic elements coming together in the expression of the landscape.

In the cube three climatic regions are distinguished: mediterranean, marine and continental. The elevation is divided into flat land, hills and mountains. Occupation is analysed in terms of openness, semi-openness and enclosure. Omitting the continental climate region for the time being, there may be, theoretically, 18 landscape types to be found in Europe, (semi-open mediterranean mountains, enclosed marine flat-land etc. But not all of these types can be found "in the field." And, to make it more complex, a regional landscape won't stop at theoretical borders within the cube. Every "real" regional landscape "floats" somewhere in the cube.

By combining the theoretical landscape types with the landscape as it is perceived "in the field" it is possible to distinguish 13 main types of regional landscapes in Europe (Meeus, *v.d.* Ploeg and Wijermans, 1988). Some of these types can be further divided by analysing five major types of landscape features (vegetation, buildings, land division, water and use of the land).

In this way we have 18 types of regional landscapes in Europe:

#### *Deltas*

Along the main rivers in Southern Europe there are intensively cultivated areas, comparable to the Polders of North-West Europe. It is an open landscape with concentrated rural and urban

development. The fertile soils are irrigated and the land allocation is rational, for instance around the Rhône in France, Po in Italy, Ebro in Spain and Tagus in Portugal.

#### *Mediterranean Open Land*

The hotter and drier variant of the Atlantic Open Fields. Cereals are much cultivated and where possible there are olive-trees on the hillsides. Higher up, the mountains are used for extensive grazing. We can find this landscape in the Spanish highlands, the mountain regions of Northern and Southern Italy and Greece. Due to the hot climate, a sometimes poor and stony soil and lack of water in the growing season, competition with Atlantic Europe or the world market is virtually impossible. The soil is far poorer and more difficult to work (Ruiz Perez, 1990).

#### *Huertas*

Along the coasts of the Mediterranean there are compact, extremely cultivated regions. These are so-called Huertas, as near Valencia in Spain. Irrigation makes intensive agriculture possible. The land is intersected by irrigation ditches and often terraced. Fruits and vegetables of all kinds are grown.

#### *Montados*

Montados form a sort of savanna landscape with cork oaks or olives, among which pigs, sheep or cows graze the meadows bare. Dryness and low fertility have led to a delicate equilibrium of a multiple-source, low-input agriculture with a high level of self-sufficiency. This landscape dominates Alentejo (Portugal). In Extremadura (Spain) they call it "dehesa" (Balabanian, 1980).

#### *Coltura Promiscua*

This is an enclosed landscape, where mixed farming is intensively practised. The population is concentrated in villages. Also scattered farmsteads can be found. The landscape displays a classic upward pattern of trees, bushes and ground cover. In the foothills of the Apennines, Coltura Promiscua appears in conjunction with terraces (Lebeau, 1969). This retains both the scarce rainwater and the thin layer of soil. Examples can be found in Tuscany and Umbria, Central Italy.

#### *Mediterranean Semi-bocage*

The semi-open hill and mountains in the Massif Central and the northern part of Spain and Portugal are dry and extensively cultivated, with forests that bring some enclosure. Openness and enclosure are both found in these regions. Occupation takes place in small villages. Abandonment of land (*friches* in France) or reafforestation with *Pinus* and *Eucalyptus* (Iberia) is widespread.

#### *Atlantic Semi-Bocage*

There is also a wetter variant of this type of landscape. In the mountainous areas of Central France and Northern Spain (Galicia), Semi-Bocages are found; not all the plots are enclosed, large and small plots alternate in steep terrain. Villages as well as solitary farms can be found here. The land use is extensive dairy-farming and sheep and there are many woods. The meadows are often enclosed by hedges or trees, but are often in decay, because of abandonment of the land.

#### *Bocage*

The Bocage landscape is a classic example of an enclosed landscape: a mosaic of plots, each surrounded with a wall or hedge. This landscape is the expression of individual freedom of farmers on their own land. The soils are moderately fertile; rainfall is excessive in an Atlantic climate. Land use is intensive. Traditionally mixed crops dominate, today it is largely grassland (Lee, 1987). Examples can be found in Brittany (France), Wales, the uplands and Midlands in



England, the east of Ireland, the north west of Denmark, the south east of Norway and in the south western part of Sweden.

### *Kampen*

Kampen landscapes are mostly enclosed, have a patchwork lay-out, mixed crops, scattered farmsteads and a great diversity of trees on plots and roads. They contain poor, sandy soils crossed by stream valleys. Interesting ecological differences have arisen between the cultivated land, the heath and the wet pasture land. The poorest soils are wooded. Intensification of agriculture, abundant use of fertilizers and manure and fragmentation of wild-life habitats means that the contrast between the open areas and the enclosed farm land has almost disappeared in the Dutch Kampen. In Flanders (Belgium) and in Nordrhein-Westfalen (Germany) Kampen can also be found.

### *Montagnes alpine*

In the Alps, there is a real mountain landscape. Here agriculture is mainly concentrated in the valleys, except for some extensively used grazing grounds. The slopes are either wooded or covered with meadows. The short growing season and thin, stony soils create an ecologically unstable system. The difficult production conditions mean that meadows are deserted. There is much forest, planted to avoid erosion of the slopes. In Switzerland and Austria measures are taken to preserve areas that are in danger of being abandoned. Meadowlands are cut to maintain the visual appearance of cut grass fields and the condition of ski slopes for the tourist industry (OECD, 1989).

### *Montagnes pyrenees*

The mountains of the Pyrenees are less intensely occupied and cultivated. The vegetation also differs considerably (Noirfalise, 1987). The valleys are smaller and few solitary farms are found. Agriculture is mainly limited to dairy and sheep farming, with shift to the former.

### *Highlands*

The Highlands in the extreme north west of Europe are characterised by very extensive agrarian use, stony soils and a major surplus of water. Rough, bare and desolate are the landscapes of west Ireland, west Scotland and Norway. Heather, bogs and small lakes make up a pastoral image. Extensive sheep-farming and large-scale afforestation (Scotland) exist though few solitary trees are to be found.

### *Open Fields atlantique*

A landscape of wide undulating plains with regular parcels of land, from the Paris Basin to the middle of Germany. The open fields can be divided into three. In France the farms are concentrated in villages. Here and there relics of woodland can be found. Fertile soils ensure high yields. The granaries of Europe can compete with world-market prices. They will survive and attract more production when the prices will be lowered in a liberal price policy. In France scale-increase has been the main development in agricultural practice.

### *Open fields mittel-europas*

In Germany the trend has been intensification. Differences in soil and elevation are the reasons for a more diversified agriculture and landscape image. In Germany the forest is on top of the hills while in the open fields atlantique the forests are in the valleys. In the open fields mitteleuropas there is also some dispersion of farms to be found.

### *Open fields aquitaine*

There is a third sub-type to be found at the foot of the Ardennes and Pyrenees and Sauerland. On these loamy plateaus, cut by rivers and streams, intensive forms of agriculture (for instance fruits) are practised. Farms are not limited to villages. In some parts the valley-hills can be quite steep (Limburg). Here we find meadows in the valleys and crop-farming on the plateaus.

### *Former Open Fields*

Smaller areas, poorer soils and a cooler Atlantic climate mean that these landscapes are suitable for both cattle and arable farming. Their development differs from the above type. Remains of hedges and trees can be found in south west England, east Denmark and south Sweden. Scattered buildings and fragmentation of parcels are characteristics of the Former Open Fields. Yields are generally lower than in the Open Fields.

### *New Polders*

The flat and open landscapes in the lowlands of North West Europe, are called Polders. That is the case in the west of The Netherlands, Niedersachsen in Germany and south west Denmark. Artificial drainage, regular fields, scattered farmyards and relatively large farming units, make these landscapes very flexible. Fertile soils, modern land division and management aimed at efficient production, allow high yields. The competitiveness is high.

### *Old polders*

The old polders have peat-soils, and are mainly used for dairy-farming. These landscapes were "taken from the sea" in the late Middle-ages. They are characterised by a linear occupation. Near the farms the land was more intensively cultivated, leaving room for birds and herbs further out. Nowadays these differences between front-side and back-side are not so easy to find.

## **III. REGIONAL STRATEGIES (case study)**

Landscapes in Europe are in a continuous process of transformation. This may not be too shocking, although many people thought or hoped that we had left the period behind us, in which agricultural scale increase swept over the countryside, taking with it many worthwhile landscape features. It has been, however, only one of the waves, and there are more to come; landscapes are dynamic features. Changes in agriculture, or more broadly changes in the Common Agricultural Policy towards a Rural Policy will once again change the face of the countryside. In order to understand the interrelation of various objectives, which are being discussed in Brussels a case-study of the lowlands and wetlands of Holland and Niedersachsen has been carried out (Meeus and Wijermans, 1991).

This case-study is based on an experimental line of thought and investigates planning "across the border". Various strategies for international land use planning are examined for their effects on the quality of environment, nature and landscape.

### **What is going on?**

The lowlands and wetlands of north-western Europe are a dynamic environment. The area between the estuaries of the rivers Schelde and Elbe is a high quality place of residence and business. There is room for cities, ports, industrial and agricultural areas. The city is regaining ground as a residential area. The heavily polluted area of the Ruhr is undergoing transformation. High-tech industry is catching on and one hundred kilometres of quay are stripped of their heavy industry (Londong 1991). The rivers get back their natural course and spontaneous vegetation and new

office-parks are introduced. Agriculture is doing very well in the lowlands. Production is high, as is the pressure on the environment. There is a change in character as far as the use of the land is concerned, because of the international agreements about gluts and environmental pollution. There will be less grain and potatoes and more woods and nature areas.

The lowland-landscape is largely man-made. Differences in climate, position, soil, water management, regional business style and infrastructure create a difference in agriculture and determine the physical appearance of the cultural landscape. The Polders and the Kampen of the lowlands reflect the way in which nature is cultivated. When agriculture disappears, it will only take a few decades for the wetlands and polders, so rich in nutrients and water, to change into swamps and wilderness. The estuaries of the large European rivers are so heavily polluted that they must be redeveloped to rescue the wetlands. The mosaic of the dry Kampen with their poor soils and their surplus of gradients is so disturbed that redevelopment is needed.

From the Kampen to the Lüneburger Heide nature is deteriorating. The quality of the sandy Kampen (Podzols and Podzoluvisols) is under pressure, because of the vulnerability of the ecological system. Nature areas are split up and there is the threat of dry soils and groundwater pollution. The young polders on the clay (Fluvisols) change from rich and fertile landscapes into European problem spots. The fields that lie waste are the heralds of even more drastic changes in land use.

The swampy old (peat) polders (Histosols) are characterised by a backward agricultural structure and a rich natural potential (grassland birds and geese). There are many possibilities for water recreation and nature development. A small number of farmers, on a shrinking area, produce the food for the growing number of people in the cities. Where does production go? What influxes of capital are used to control the countryside?

## **Wadden and wetlands**

The Wadden, from Den Helder in Holland to Esbjerg in Denmark, are popular nature-recreation areas. This area is extremely valuable for "wild" nature (stilts, migrants, grassland birds), a fact which is recognized (inter)nationally by giving this area the status of "wetland".

In Holland agriculture is becoming an industry, especially in the densely populated areas of the country. Around the belt of cities in the centre of the Netherlands agricultural production is becoming increasingly less soil-bound. In the periphery the countryside is expected to grow empty, because of glutted markets and liberated agricultural policies, reducing the profit margins of the farmers. There is a growing need for nature experience and recreation. Nature development and "Renaturierung" cannot end the exodus and the environmental pollution of the countryside all by themselves. Not only do we have to redevelop old industry in the polluted areas, we also have to develop parks, recreation and nature areas and build new railways and roads. This may seem difficult, but it is even more difficult to stop the deterioration of the residential climate. Introduction of the concept of sustainability demands an integral approach of environment, nature, landscape, traffic, industry and city. Absence of integration makes the man-made landscape crumble.

In order to investigate concepts of international land use planning, three hypothetical strategies are formulated for the lowlands of the Netherlands and Germany (Lower Saxony):

1. Industrial agriculture without planning
2. Sustainable land use planning
3. Landscape and urban planning.

## **INDUSTRIAL AGRICULTURE WITHOUT PLANNING**

The first strategy is based on liberalisation of trade and absence of environmental policy. Agriculture is a sort of industry, which takes part in world-market competition. Use of water, air and landscape is free, but there is no price-tag to these resources. It is the market which decides the fate of farmers, crops and farm land. The cultivation of specific crops moves from place to place, all over the lowlands. Soil quality, flexibility in tillage and location near urban concentrations, trunk roads, seaports and airports, are decisive factors. Stimulating the mobility of production factors ensures optimum production. Only the most efficient farmers survive in the long run. In the vicinity of major ports and international infrastructure, agriculture becomes more productive and highly polluted. More cows and pigs per hectare mean large quantities of manure, that will have to be dumped. Sandy soils have a lower carrying capacity than clay or peat. Ground water pollution threatens the sandy soils. Some of the long-term effects:

- Agriculture is bulk production (food and non-food);
- instead of grain there will be more grass, roughage crop, horticulture and woodland;
- increase of greenhouses near cities and infrastructure;
- natural habitats threatened by fragmentation and pollution.

### **Industrial agriculture and agribusinesses**

Agricultural production takes place where it is cheapest in terms of climate, soil and infrastructure. There is a uniform production space in Europe. By giving free rein to the market, production is concentrated in centres of growth, the agribusinesses, creating a whole new landscape. This production space reflects the most efficient production method, which means economic and spatial increase in scale and accelerated depreciation of existing establishments. The agribusiness landscape will not last for more than two decades. By then the market will have changed and the production-area will be out of date. To counter the balance there are processes of marginalisation in the periphery. Centres of growth and agribusinesses start to look like industrial areas. Surpluses are temporary lapses of the market, which are controlled with fallows and fixed maximum production quotas.

The landscape is a dynamic production space. Centres of growth of capital-intensive agriculture (intensive cattle-farming, greenhouses, agribusinesses) move all over Europe, in search of favourable sites to settle down. Knowledge, production and transport get together. In the low-production areas (poor soil, secluded position or moderate infrastructure) the land is left waste, and spontaneous wilderness or expansion sets in. Industrialisation makes the boundaries between various man-made landscapes disappear. A liberal market- and price-policy, with the abolition of tariff-walls and export grants, sees to it that only the efficient businesses survive. In a few decades we can do with half of the present number of farmers. Soil-bound forms of agriculture are in a process of expansion. This expansion is economically motivated, by gluts on the world market. When the market picks up and the price of land goes down, it is attractive to afforest the richer soil. Nature development is no goal in itself, but a necessary evil to keep the land from being used for production.

### **Environment and landscape**

The entrepreneur with vision carefully watches the continuity of the agricultural business. Markets change so quickly that it is impossible to look ahead for more than a few years. Industrial sustainability involves a short-term cycle. Negative side-effects on the production environment,

such as pollution of air, water and soil, are suppressed by means of charges. If the investments are too high (according to the principle of "the polluter pays") the firm is moved to a more suitable location (less sensitive soil, better possibilities for the disposal of manure). Whenever possible agriculture breaks free. In the Netherlands this is true for more than a quarter of the greenhouses in which flowers, fruit and vegetables are grown and this phenomenon is still growing. Industrialisation has definitely set in, and the ties with the regional man-made landscape get broken. This strategy leaves no room for the maintenance and management of nature nor relics of previous man-made landscapes (hedges, plot vegetation).

The lowlands have to go without the large, unbroken agribusiness-sites. Through lack of flexibility and mobility the centres of growth are a success only in some places. A strategy like this needs diversity of functions at international level. And so Holland becomes the "Dairyland". The mixed farm disappears from the higher "kampen" in the Oldenburger Munsterland and the Lüneburger Heide, to give way to intensive cattle-farming between the city belts. Arable farms are to be found in the more remote areas. In the Randstad (the western, densely populated part of the Netherlands) and around the cities of Venlo, Emmen and Hamburg the land is mainly used for greenhouse cultures.

The old (peat) polders also get the international status of "wetlands". This land has lost all its attraction for agricultural industry. In addition nature parks will be created in remote, hilly areas, such as the Veluwe, the Frisian Lakes, north-western Overijssel, the Hondsrug, the Teutoburger Wald, the Wiehengebirge and the Lüneburger Heide. There is a change in landscape of the regions in the periphery which have a rich soil, such as the young polders. There will be large-scale afforestation projects here, for the production of timber. The Bildt, the Oldambt, the Veenkolonien, the Norderland and the area around Bremerhaven will have large, unbroken forestry areas, with fast-growing species, like poplar and ash, providing wood-pulp for the paper industry.

## **SUSTAINABLE LAND USE PLANNING**

The second strategy is based on sustainable land use planning. Intensification of agriculture, abundant use of fertilizers and manure, groundwater pollution and fragmentation of wild-life habitats make sustainable production a serious problem. Maintenance of environmental quality and ecological processes keep production down. Human health is at stake. Society must pay a price in order to be able to retain scarce commodities like clean water, uncontaminated soils and pure air. Closed cycles in the production and reconversion of energy and matter must be attained. Theoretical knowledge, advanced techniques and legislation on the subject of ecological processes make it possible to reduce the emission of nutrients and pesticides into soil, water and air and take away some of the strain on the land. Creation of a natural differentiation in habitats ensures the permanent survival of a variety of ecosystems. The latest innovations in technological know-how are applied in order to achieve a high level of efficiency and production, combined with the sustainable use of natural resources. Pesticides will be replaced by biological pest control. Implementation of land use plans means the establishment of new frameworks that connect elements and zones and cover the more dynamic productive areas.

In the long run the absence of polluting chemicals and organic waste in soil, ditches, rivers and lakes will also result in a certain revival of endangered species in flora and fauna. Nature areas, wildlife reserves and landscape parks are developed and preserved. The goal is a regional mixture of agriculture and natural elements. Shelterbelts are planted in agricultural areas on the sandy grounds. Buffer zones are created between city, (agro)industry and nature areas. Land use planning and management measures will help stabilise natural systems, especially the more fragile ones in the wetlands. In the lowlands the major rivers, with their sources and aquifers, are the

ordering elements for future land use. Valleys, basins and estuaries are the most intensively used and heavily polluted arteries. Here, the sustainability of natural resources comes first. This strategy results in the differentiation of the lowlands into regions with a balanced natural environment and more uniform landscapes in which bulk goods are produced. Long-term effects:

- reduced emissions of nutrients and pesticides;
- improved groundwater protection;
- monitoring systems for integral water management;
- national landscapes and environmentally sensitive areas;
- new woodlands and wetlands to connect nature reserves;
- densely populated urban areas defend nature against the city;
- space for nature development.

### **Ecological qualities**

Nature is not restricted to residual areas. A wide range of possibilities for nature development is being used. Both the peat moors with their poor soil and their heath, and the rich swamp and marsh forests with their alders, reed and rushes are restored. The productive woods in the lowlands are replaced with sustainable woods of oak, hornbeam and birch. There is plenty of room for grassland birds and winter migrants and for the endangered "large grazers" of the wild forest. "Renaturierung" can only be successful when highly productive agriculture is limited to a small strip of land, so that the remaining land may be used for nature development. It involves a strategy in which environmental costs are considered to be internal effects, a strategy in which "green" products win a substantial share of the market. Quality labels are given to ecologically sound products, production processes and landscapes. The natural environment is seen as the source of life. Soil, water and air are exhaustible resources. Problems in centres of growth and agribusiness-centres (environmental pollution, use of resources and groundwater pollution) are no longer considered to be external effects. The environment is given a price tag, so that its costs can no longer be transferred.

To reach this goal, source-oriented measures are combined with sustainable environmental investments. The principle of "the polluter pays for the prevention of pollution" is catching on. The environment must restore itself to be able to survive as a natural resource. Development of nature and environment are part of an offensive strategy. Fighting the deterioration of nature means improving agricultural sustainability. Authorities and private persons join hands in investing in a network of woods, nature areas and landscape vegetation. The habitats of valuable wild species must be extended by creating corridors and nature development areas, which link up similar nature areas. Water management is very important -- purification swamps are created, strategic water supplies are watched closely and streams are covered with plants and left to meander.

### **Lowlands become wetlands**

A combination of diverging functions (if necessary) and integrated functions (if possible) holds chances for both agriculture and nature. Framework planning fits in very well with this strategy. Nature is a function, like living, working and traffic. River valleys and seepage areas are the source of life in this landscape and should qualify as nature development areas. Redevelopment activities mainly focus on the heavily polluted areas of the "kampen" in Brabant, the Biesbosch, the Ketelmeer, the estuaries of Schelde and Elbe and parts of the Wadden. This creates (inter)nationally linked nature areas. Brabant is linked with the Veluwe through macro-zoning and - through the high grounds - with the Drents Plateau and the Teutoburger Wald. The estuaries and

river forelands create a similar link between the old (peat) polders, the Oostvaardersplassen, the "Mooren" and "Marschen" of the German lowlands and the Wadden. Highly-productive agricultural industry loses its soil-bound character and is situated around the large population centres. Here we also find the many new recreation areas. The city edge is both a refuge for the citizens and the "wild" species of animals that have been chased from the production areas. In the nature areas there is room for extensive forms of nature experience. From carefully covered hide-outs the rare stilts, storks, wild horses or aurochs may be watched. In the open polder land of the lowlands and along the rivers the dikes are pierced, creating new wetlands. Holiday-makers from the Randstad must be able to reach the northern part of the Netherlands by boat, which means that polders are inundated. Old (peat) polders and part of the "kampen" are turned into nature areas. The exclusive production and nature areas bring in new funds for the management of the countryside.

## **INTEGRAL LANDSCAPE AND URBAN PLANNING**

The third strategy is based on natural and human resource management. In densely populated areas between the Green Heart of Holland and the Emscher Park in Germany there is a need for both landscape and urban planning. That is why infrastructure, parks, forests and recreation areas are developed in an integral way. Landscapes have become resources. The scenic values of the landscapes are so important that they are actively reconstructed in order to help balance the various agricultural, recreational and urban land use requirements. The old polders, young polders and "kampen" have their own specific fertility, flexibility and sustainability balance.

The old polders have peaty soils, excess water, ditches and wetlands that provide habitats for wild species of plants and animals, like the grassland birds. Because of these characteristics the drainage system of the pastures cannot be improved any further. New nature reserves and wetland habitats are developed, to improve landscape recreation and ecotourism.

The young polders have clay soils, regular fields and large farming units. Because it is fertile and deeply drained the soil may be used efficiently for growing crops and keeping cattle but also for planting broad-leaved trees.

The "kampen" consist of poor, sandy soils and have a patchwork of woods, heath, swamps, stream valleys and mixed crops. Interesting ecological differences can be found between the intensively cultivated arable land and the wet pastures. A high degree of flexibility in the growing of crops makes competition strong. Reduction of the numbers of cows and pigs is necessary. Large-scale creation of new forests and woodlands between towns and highways makes it possible to build modern estates, where the "nouveaux riches" can live in their castles, surrounded by gardens and parks. Long-term effects:

- the intensity of land use will drop;
- re-afforestation for urban and recreational purposes;
- arcadian landscapes near town and infrastructure;
- eco-tourism and nature recreation;
- balance in natural and urban elements in the countryside;
- integral view on rural and urban areas.

### **Man-made landscape**

The landscape is a product of human culture with its own identity, image and meaning. This landscape is much more than just a production space or nature domain. Regional culture, the sort

of businesses and the way in which the landscape is used, all leave their marks on the landscape. The national landscapes and national parks of the past few years cannot stop the decay of scenery. It can only be delayed. Pouring money into deserted drinking pools, bolted pollard willows and swampy meadows is useless. Under the present production conditions there is no economic basis for such products of culture. Appreciation of landscape elements, purely from the point of view of recreation or nature does not guarantee sustainable management. To preserve the landscape people will have to keep on living in the countryside. Recreation, nature experience and quality products complement each other in an integral strategy. Attempts are made to broaden the rural economy. Urbanised society's need for recreation and the willingness to pay more for specific regional quality products are supposed to bring in the necessary funds.

Regional quality products may compete in a liberal agricultural market, if the price of the external effects and the sustainable management of the landscape are passed on into the price. The market of recreation, tourism and gastronomy creates investment, essential for nature and landscape management. Non-functional elements in the regional culture, like wooded banks, quays, the woods of an estate and wood which is used by the owner are additions to regional nature's palette. In this respect the small-scale areas with an exuberant style of living and eating stand the best chance. In the vicinity of the city eco-tourism is growing. Urbanisation of the countryside, increasing amounts of spare time and growing spending budgets call for new park landscapes. Here attractive elements from the man-made landscape create a scene of luxury in parks and country-houses. The desire to live the good life of the countryside is used to develop a new type of estate, the park landscape, where rich people live and work in green surroundings and get in touch with the cities through environmentally sound lines of infrastructure and communication.

### **City belts**

Band-shaped city belts are forming, from the Randstad, through the Ruhr-area to Hamburg and Berlin, Hannover being right in the middle. This international city belt is exactly on the point of transition from "kampen" to open fields, which makes the man-made landscape very diverse. At a regional level, development of the landscape is taken care of by the smaller belt of the cities of Groningen, Oldenburg and Bremen. In these city-belts there is something to suit all tastes. Here we find the cities, park landscapes, infrastructure and the areas of intensive cultivation.

In these city belts agriculture literally goes up. In the urbanised zones there is a mosaic of residential areas, parks and new landscapes with their terraced greenhouse-sites. Development of these city-belts releases the money for the creation of park landscapes. In these parks we find new elements of ecological infrastructure and specific "wild nature" habitats. In the recreationally less attractive areas agriculture controls the landscape in an extensive, large-scale way, through the production of bulk goods. Less and less space is needed. Attention is paid to "natural" and "human resources". Craftsmanship and professional skill are highly-valued qualities. In spite of the national specialisation according to the slogan of "Holland Dairyland", arable farming remains the major agricultural source of income in the Oldambt and the Veenkolonien. The mixed farm of the Oldenburger Munsterland is a sustainable form of land use as here the cycle of nutrients and minerals is closed. The result is quality products and a continuation of the mixed-farm principle. Like Friesland, East-Friesland specializes in dairy farming. More opportunities in rural economy means more employment in the city belt. Outside this belt the number of inhabitants of the countryside is carefully kept at a fixed minimum.

### **Genius Regionis**

The methodology of the large-scale diversity of functions and framework planning is now facing its own limits. The landscape is a reflection of cultural and natural, urban and landscape elements,



which together form a mosaic of relationships. The planning method which is most suitable in this strategy is optimising the site. The transitions between landscapes, the gradients of stream-valleys and hills and the openness of the old polders open up possibilities for more comprehensive rural development, as they combine recreation, nature development, nature experience and quality production. Even though the spirit of the site seems to have been dispelled from the landscape, there still is the possibility of a "Genius Regionis", in the natural potential and cultural conditions of morphology, soil and water management.

## EVALUATION AND DISCUSSION

The European Lowland is a product of the moderate maritime climate. The landscape is as much subject to change as the clouds above. Nature changes, sometimes fast, sometimes slowly, under the influence of succession and helped by human hand. The countryside adapts to the changes in natural circumstances and social needs, brought about by time. Sustainability is different for each landscape. Polders, "kampen", cities and wetlands they all have their own definitions of time. Industrial areas and agribusinesses tend to "overtake" the cities, as they write off the old man-made landscapes ahead of time. A tree in the city lives an average 30 years, in the landscape it lasts much longer. Waiting for decades for new woods and nature involves a lot of patience. Such patience is only feasible in the park landscape. Using the time, work and money that previous generations have put into the landscape is far less obvious than it would seem to be. Sustainability is both about the self-ordering of nature in new nature areas and about the long-term management of man-made landscapes.

In the third strategy - "integral landscape and urban planning" - the cohesion between city and landscape is the challenge to sustainable management. The sustainability of city, nature and agriculture, in the form of city belts and park landscapes, is a contribution to the international discussion.

In the second strategy - "sustainable land use planning" - nature is worshipped. Here nature orders and controls itself, without human intervention. This is where mystical nature comes in. Pre-Flood nature is glorified. Indomitable natural powers sweep the products of culture off their feet. Wild and empty is what the new natural landscape should be. Man focuses on the conditions of spontaneous development of nature. Sustainability is about autonomous natural processes, such as matter and energy cycles and their influence on culture.

In the first strategy - "industrial agriculture" - agriculture has become an industry in a countryside which is completely urban. External effects like the deterioration of the quality of process- and ground-water and the fragmentation of nature areas break the bond with earthly life. Industrial sustainability is short of breath. For large-scale purification of water, environment and air, agriculture simply sponges on nature. In this type of landscape sustainability does not come naturally. It is a strategy which puts a heavy burden on the shoulders of future generations.

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# A Farmer's Life in our Time is a Blessing from God

Katy Georgakopoulou Witt  
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The troubled international economic situation is enough to turn the hair of the economist grey, and fill his eyes with tears. For their part, the farmers are wondering just how much more Mother Earth, the source of creation, can take. And all of us, as the twenty-first century approaches, need to remember that we have not *inherited* the Earth from our ancestors. Simply, we have borrowed it from our children.

In any case, let us hope and pray for a world of peace, alive with Nature and seas in which the dolphins dance merrily, rather than being carried dead by the waves to the shore. Let us hope and pray that our children and grandchildren the world over - I repeat, the world over, and not only in certain favoured areas that have not been destroyed by war, hunger and natural calamities - may have the opportunity, as they grow up, to wake to a breakfast of a glass of orange juice (for Vitamin C), a crust of wholemeal bread (for Vitamin B), and some milk (for calcium and strong bones). Not to artificial foods, or food that has to be cooked in contaminated water, or no food at all.

Ladies and Gentlemen, and distinguished specialists who have gathered here for this conference in the beautiful, historic, long-suffering and stoic Czech land (and let us not forget the Good Soldier Schvejk)!

Each of you will be speaking about his own special subject. So please will you permit me, for just a moment or two, to bring you from the sunny land of Greece a message of agony about the environment. It is not only for Plato and Aristotle that Greece is famous, but also for a clean countryside, beautiful shores, and the fast-running water that refreshes the weary farmer. Greece is as anxious as any other country to have a soil free of chemical fertilizers and polluted water. Let us keep in mind Chernobyl and similar disasters.

I do not know if you will agree with me that even today a farmer's life is harsh but happy. If we exclude areas where quick profits and the indifference of governments tolerate the use of phosphates, hormones, and other noxious substances, rural life is truly a blessing. We Greeks have a saying which is common in my once warlike but now serene homeland of Sparta: "In the big towns, people are always putting their hands into their pockets for money. Nothing is free. Everything must be paid for - even a smile".

What a contrast in the country districts! Neighbours exchange equipment and produce, and the fortunate passer-by can be sure of the local farmer's generosity. The reason is no doubt that out in the country, between heaven and earth, we are more quickly conscious that we came naked into the world and will take nothing with us when we leave. That is why after the harvest, the Greek farmer always leaves some part of the crop on the tree, for the benefit of needy strangers and of such winged creatures as have escaped environmental destruction.

I remember the first time I attended the olive harvest, as a little girl, with my mother. At the end of the day, I noticed that there were a number of branches which still had olives left on them. "We've forgotten to pick those ones", I shouted to the pickers. They smiled and said: "You must never take all Nature's fruits, otherwise one day Nature will turn against you". And what greater happiness than in planting a tree - an orange tree, shall we say - and in winning the battle to bring it into bud, into flower, into golden fruit?

I read recently that ex-President Gorbachev had founded an international organization called "The Green Cross" (in imitation of the International Red Cross). Is he just in time - or is he too late? Did there have to be a Chernobyl - did there have to be an astronaut stranded in space because his ground staff had forgotten him - did there have to be oil-wells set on fire by Iraq, in order for there to be such a movement? Remember the story of Adam and Eve, who were exiled from the Promised Land. We are the cause our own destruction. Let us hope and pray that a peaceful revolution may yet rescue our planet and that we can protect our rural areas, not by abandoning them to their fate, but by taking part in a world-wide crusade to save them, and thus save ourselves.

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# Egdon Heath: A Landscape in Words and Music

Richard C. H. Witt  
Athens, Greece

The word "spot" in English has a colloquial meaning at least as old as Shakespeare. It denotes a small area of countryside, not quite as precise as terms like "village" or "mountain," and it conveys a feeling of affectionate familiarity: *domicilium*, if I may borrow a word from Roman usage. In this sense, our galaxy is an invisible "spot" in the Universe: the planet Earth is a tiny "spot" within the galaxy; and at the edge of one of the planet's landmasses (Europe), there is a group of small islands (Britain). The galactic observer would need a very delicate instrument indeed to trace west along the south coast of the largest of these islands, and detect a triangular zone of sands and clays couched between two chalk ridges.

The area in question -- let us give it its man-made name of Dorset -- is today chiefly used for dairy farming and other forms of agriculture: on the coast, cement, petroleum and natural gas are processed. One of Dorset's two main landscape features is its heath. The term "Heath," a part of the Saxon legacy to the English vocabulary, and cognate with the German *Heide* -- denotes "open uncultivated land." In medieval English, the word was a synonym for "desert," and was contrasted with holt, that is, woodland. It has both a social and a biological application. In the social or legal sense, a heath is "a vast tract of unenclosed wild" -- common or free land not limited to the use of any one private or public owner. For the botanist, a heath is the classic waste land of north or west Europe, characterised by two items of vegetation: heather and furze. Heather -- which simply means "the thing of the heath" -- denotes any ground plant of the genus *ericaceae*. In a subsistence economy, heather is used to make simple brooms and brushes, baskets, bedding, and (particularly in the Scottish Highlands) for hut-building. Furze (*ulex europaeus*) is a spiky evergreen bush belonging to the genus *Leguminosae*, with bright yellow flowers, and grows to a height of one metre or so.

The Dorset heaths form a habitat easily identifiable by its particular combination of geology, climate, soil, vegetation and fauna. The soil is either a thin, unproductive sandy mix, or badly drained and marshy. The digging spade quickly reaches the subsoil, a layer of impacted sand known with good reason as the "iron pan." Even in the first enthusiasm of the Industrial Revolution (to which it posed a technical challenge), the Dorset heathland was an unexploited region, of some 40,000 hectares. Today's policies of land use have transformed it into a scattering of commercial conifer plantations interrupted by military practice areas. Meanwhile the heaths have shrunk to some 6,000 hectares in all, and housing development has occasioned the usual environmental impoverishment: for instance the near-extinction of the heath-loving sand-lizard (*lacerta agilis*), and the disappearance of even so determined a bird as the raven (*corvus corax*).

So much for the Dorset heath as a geographical entity. But it also has strong acquired aesthetic associations.

English literature, down the ages, has frequently assigned a central importance to landscape. Kipling, for example, wrote *Puck of Pook's Hill*, as a story to remind children that an area of three or four fields can show, throughout all its changes, an historical continuity worthy of study and respect. Blake made the same point epigrammatically: "to see the world in a grain of sand, and eternity in a wild flower." This sense of familiar place, connected with the continuity of institutions and what Burke called "the whole original fabric of society," runs back through Basil Bunting, D. H. Lawrence and Thomas Hardy (b. 1840), via Wordsworth and Romanticism, to Herrick, Spenser, Chaucer, and the Anglo-Saxon poets. Equally deep-rooted has been English writers' preoccupation with landscape as symbol: one may think of the daydream of Peter the Farmer (*Piers Plowman*) or Bunyan's Christian allegory of the *Pilgrim's Progress*. This general tendency was formulated into a principle by Thomas Hardy in his old age. "I am convinced" (he noted) "that it is better for a writer to know a little bit of the world remarkably well than to know a great part of the world remarkably little."

Hardy's own contribution has been to create a "fictional" region to the area in which the action of his novels took place, by disguising, not very deeply, the actual names of towns and natural features. To the area as a whole he gave the name by which it had been called a thousand years earlier: Wessex. (Hardy's answer to the question "Who defines landscape?" would therefore have been "I do"; or "writers and painters do"). His motives for this fictional duplication were mixed, but included the wish to find a better temporal perspective on human events. This can be seen from his first experimental use of the pseudonym, in the bizarre sentence: "Greenhill was the Nizhni Novgorod of Wessex." What impressed Hardy about the region was not only "the attachment to the soil of one particular spot by generation after generation," but an apparent invulnerability to age and fashion there. "In Wessex, five decades" (he wrote) "hardly modified the cut of a gaiter of the embroidery of a smock-frock by the breadth of a hair," and "ten generations failed to alter the turn of a single phrase."

"So wild it was when first we settled here." The philosopher Thoreau, at the time of the American Civil War, had claimed that "We need the tonic of wildness." Hardy -- an architect by profession, incidentally -- developed a comparable theory of nature in his poems and in his novels, in particular *Far From the Madding Crowd* (1874), *The Return of the Native* (1818) and *The Woodlanders* (1887). Shortly before the third of these was published, the novelist summed up his position in a diary entry [with which compare Quotation 2.5-6, below]: "I feel that Nature is played out as a Beauty, but not as a Mystery. I don't want to see landscapes, i.e. scenic paintings of them, because I don't want to see the original realities -- as optical effects, that is. I want to see the deeper reality underlying the scenic, the expression of what are sometimes called abstract imaginings. The "simply natural" is interesting no longer."

This is fairly obviously a late-Romantic answer to the aesthetic of classicism -- for example to a description of the heath by a writer in 1773 as "dreary and unpleasing." Indeed, Hardy consciously related his own aesthetic to contemporary developments in English painting: what he called "The much decried, mad, late-Turner rendering," that had now become necessary to evoke interest in landscape at all. This explains his occasional experiments with prose-poetry -- "golden arcades, fiery abstractions, fancied cairns, stalactites and stalagmites of topaz" -- and the extraordinarily subtle perception of shades of colour in his novels. The artist to whom Hardy was referring here is J. M. W. Turner, the great English landscape painter of the High-Romantic era. Elsewhere Hardy said of Turner's water-colours, that "each is a landscape *plus* a man's soul."

Such a theory of landscape invites the questions: who is the observer? And where does man stand in relation to nature? Hardy, living a generation before Einstein, was in no doubt about the answer. So far from being a new Prometheus, Man is almost the least significant observer

necessary to validate a landscape [see Quotation 1, below]. In *The Return of the Native*, the human characters are minute figures on the very edge of nowhere. Even the cutters removing the furze, the eponymous natives of the heath, are of minimal importance, for after only a year or two, stubborn Nature will have re-established the *status quo ante*. This enabled Hardy to seek the safety of the timelessness of space, and one may compare his earlier childhood memory, of lying among the bracken on the heath and praying not to grow up.

Here let me mention an attempted psychoanalysis of one of Hardy's most striking characters, the shepherd-farmer Gabriel Oak. The first half of the name, Gabriel, suggests visionary intensity, and the second half, Oak, suggests permanence, of which the oak (*Quercus robur*) is a frequent symbol in English thought. As part of a determined effort to bring human beings, and non-human animals and plants, within the same frame of reference, Hardy occasionally conceives people as trees, and vice versa. Thus in *The Woodlanders*, the central character plants out sapling trees as if they were young humans in need of care. It is also true that a wood or forest represents very strikingly the relationship between individual and community in nature.

Consequently, for the Jungian analyst (and Hardy has been thought to anticipate Jung), Gabriel Oak is an archetype, the hero who constructively approaches the fact of human suffering. He acts as a stabilising element in a community where relationships and the balance of nature have been disturbed. Though not a supernatural or shamanic figure, he is the go-between of mankind and Nature and, by being who and what he is, he can obstruct the forces impelling a whole rural community to extinction -- an idea whose relevance to our own time needs no stressing.

Hardy seems to have considered human beings as neither the only possible observers of nature, nor even the best. Another presence on the heathland are the small horses, the heath ponies. These make their living, so to speak, by carrying bundles of cut furze. In richer upland areas of Dorset, there would be sheep and shepherds; the ponies, and the furze-cutters, symbolise a prehistoric subsistence economy. Then there are birds. The migrating bird as a messenger from another world is a venerable item of European literature and folklore. In a classic of Romanticism, Coleridge's poem *The Ancient Mariner*, a mysterious albatross comes to attend a doom-laden ship, but is shot dead by a guilty sailor. (Hardy, by the way, was well ahead of his time in condemning the killing of rare species for collectors). The bird as mysterious observer is featured, alas not without scientific absurdity, in the novel *Tess*. "Strange birds from behind the North Pole began to arrive silently," (writes Hardy) "gaunt spectral creatures with tragical eyes -- eyes which had witnessed scenes of cataclysmical horror in inaccessible polar regions of a magnitude such as no human being had ever conceived, in temperatures that no man could endure; which had beheld the crash of icebergs and the slide of snow-hills... been half-blinded by the whirl of colossal storms and terraqueous distortions; and retained the expression of feature that such scenes had engendered." This is a truly cosmic vision of landscape.

The most powerful and suggestive appearance of "Wessex" in Hardy's work is his portrayal of Dorset's chain of heaths, under the archaizing name "Egdon Heath." A number of other authors, ancient and modern, have commented on the desolation of this stretch of land, a place "without form and void," like the world before Genesis, and apparently without logic: "each centimetre of the heath is twisted into senseless shapes: pits without water, valleys without pasture grass, hills without prospect, rivers which end in stagnant bog."

Hardy's picture of Egdon is not "true to history" in two respects. Firstly, he creates a misleading impression of its size, whereas it is actually not much bigger than a good-sized park. One can reply to the historian that the writer is presenting it as large as it appeared to him in childhood: again, it is a matter of the observer. Secondly, the novelist has exaggerated Egdon's uncultivability. Up to the end of the Iron Age it was relatively densely populated, and recently

there is afforestation. One can reply that this does not add up to sustained success in cultivation, and that Egdon itself in 1992 is hardly different from its photograph in 1928.

For Hardy, at any rate, the inability of man, despite all his activity, to impose any significant mark or feature on the Heath is an insistent and even obsessive theme. The opening chapter of *The Return of the Native* is subtitled "A Face on Which Time Makes but Little Impression." Elsewhere the heath becomes "a featureless convexity of chalk and soil" containing places which "suggest to a passer-by that he is in the presence of a shape approaching the indestructible as nearly as any to be found on earth." And again: "That ancient country whose surface had never been stirred to a finger's breadth, save by the scratching of rabbits, since brushed by the feet of the earliest tribes."

This idea leads on to another, that the Heath is somehow out of step with modernity, and exists on a different plane. It is "a place which had slipped out of [the nineteenth] century...an obsolete thing, and few cared to study it." Thus Egdon stands in stark contrast to the paradises of fashion, the seaside resorts a mere ten miles to the south. In the same sense, Egdon is a home of the rebel, the outcast, and the atheist: in Hardy's phrase, "civilization was its enemy." This point is reinforced by allusions to "the Rousseau of Egdon" and to Ishmael (as in Melville's *Moby Dick*, the archetypal outcast).

A second associated idea is that the Heath is in itself "a meeting with Despair" (as Hardy once described it in a poem). In this sense, it symbolizes man's hopelessness like King Lear who might, Hardy imagined, actually have lived on Egdon -- he wrestles with the unalterable defects in the laws of nature. Here may be quoted from the novel *Jude the Obscure* a terrifying phrase derived ultimately from Sophocles: "the coming universal wish not to live."

Hardy's most sustained portrayal of the Dorset heathland can be found throughout his novel *The Return of the Native*, a title charged with Hardyan irony. The opening chapter [excerpted as the Quotation 2.11, below] is an achievement perhaps unique in European literature. Twelve closely-knit descriptive paragraphs immediately establish not an anthropic but a cosmic frame of reference: one might compare, as a structural device, the *tremolandi* at the start of the symphonies of Bruckner. Egdon Heath, observed in the negative English month of November, is presented as a natural environment enormously bigger in scale, immeasurably stronger, and immeasurably more ancient, than the human and the other animals who live on it.

To turn now from literature to music. The English composer Gustav Holst wrote his "orchestral symphony" entitled *Egdon Heath* during the summer and autumn of the year 1927. It was an unusually trouble-free period in Holst's life, and he knew the symphony to be the best of his work. Dedicating the piece to Thomas Hardy, the composer wrote that the music *had grown out of a sentence* in *The Return of the Native* [Quotation 2.8, below: first sentence]. Hardy was himself a musician: a capable violinist with an unusually deep knowledge of folk music (twenty years before Cecil Sharp and Béla Bartók began studying the subject systematically). Also Hardy was alive to the synaesthetic "sound-music" of nature: the counterpoint of the winds, the buzz of the tree, the vegetal whisper of the heather bells.

*The Return of the Native* also confronted Holst with the phrase "before its astronomical hour was come." Astronomy was one of the interests of Holst, a man always open to new ideas. His ability to suggest indefinite space by musical means can be heard in one of his Rig Veda settings of 1907, the Sky hymn to Varuna and throughout his best-known orchestral work, *The Planets*. In 1927, he had been reading a popular book on astronomy by James Jeans, entitled *The Mysterious Universe*.

Holst interrupted his composition of *Egdon Heath* to make one of his beloved walking tours in the hills of south-west England, his object being to refresh himself in body and mind, and also to make a call on the novelist in person. "I had an unforgettable lunch with Hardy" (he wrote in



a letter) "who showed me...Egdon in general." The author and the composer visited a local church, where they must certainly have chatted about music, and then visited the heath: it was characteristic of Hardy to regret showing Holst the landscape in its rich purple summer bloom, rather than naked in winter. The novelist looked forward to hearing the work dedicated to him, but in the event he was overtaken by death the following January, three weeks before the first performance: what Hardy himself would have called "One of Life's Little Ironies."

The symphony is in a single movement, and lasts for some fifteen minutes. The melodic lines move with massive slowness, and the music -- neither commonplace nor emotional -- seldom raises its voice above pianissimo. The extravagant orchestral colours of *Planets* are exchanged for an almost achromatic texture with *divisi* strings. It is for the listener to judge whether landscape, music and literary text are compatible: whether the symphony is "perfectly consonant with man's nature...slighted and enduring" and at the same time "colossal and mysterious in its swarthy monotony."

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## Notes

1. The sky was clear, and the twinkling of all the stars seemed to be but throbs of one body, timed by a common pulse. The sovereign brilliancy of Sirius pierced the eye with a steely glitter, the star called Capella was yellow, Aldebaran and Betelgeux shone with a fiery red. To persons standing alone on a hill during a clear midnight such as this, the roll of the world eastward is almost a palpable movement. Hardy: *Far From the Madding Crowd*, chapter 2.

2. 1. A Saturday afternoon in November was approaching the time of twilight, and the vast tract of unenclosed wild known as Egdon Heath embrowned itself moment by moment. Overhead the hollow stretch of whitish cloud shutting out the sky was as a tent which had the whole heath for its floor.

2. The heaven being spread with this pallid screen and the earth with the darkest vegetation, their meeting-line at the horizon was clearly marked. In such contrast the heath wore the appearance of an instalment of night which had taken up its place before its astronomical hour was come: darkness had to a great extent arrived hereon, while day stood distinct in the sky. Looking upwards, a furze-cutter would have been inclined to continue work; looking down, he would have decided to finish his faggot and go home. The distant rims of the world and of the firmament seemed to be a division in time no less than a division in matter. The face of the heath by its mere complexion added half an hour to evening; it could in like manner retard the dawn, sadden noon, anticipate the frowning of storms scarcely generated, and intensify the opacity of a moonless midnight to a cause of shaking and dread.

3. In fact, precisely at this transitional point of its nightly roll into darkness the great and particular glory of the Egdon waste began, and nobody could be said to understand the heath who had not been there at such a time. It could best be felt when it could not clearly be seen, its complete effect and explanation lying in this and the succeeding hours before the next dawn: then, and only then, did it tell its true tale. The spot was, indeed, a near relation of night, and when night showed itself an apparent tendency to gravitate together could be perceived in its shades and the scene. The sombre stretch of rounds and hollows seemed to rise and meet the evening gloom in pure sympathy, the heath exhaling darkness as rapidly as the heavens precipitated it. And so the obscurity in the air and the obscurity in the land closed together in a black fraternization towards which each advanced half-way.

4. The place became full of a watchful intentness now; for when other things sank brooding to sleep the heath appeared slowly to awake and listen. Every night its Titanic form seemed to await something; but it had waited thus, unmoved, during so many centuries, through the crises of so many things, that it could only be imagined to await one last crisis -- the final overthrow.

5. It was a spot which returned upon the memory of those who loved it with an aspect of peculiar and kindly congruity. Smiling champagnes of flowers and fruit hardly do this, for they are permanently harmonious only with an existence of better reputation as to its issues than the present. Twilight combined with the scenery of Egdon Heath to evolve a thing majestic without severity, impressive without showiness, emphatic in its admonitions, grand in its

simplicity.... Haggard Egdon appealed to a subtler and scarcer instinct, to a more recently learnt emotion, than that which responds to the sort of beauty called charming and fair.

6. Indeed, it is a question if the exclusive reign of this orthodox beauty is not approaching its last quarter.... The time seems near, if it has not actually arrived, when the chastened sublimity of a moor, a sea, or a mountain will be all of nature that is absolutely in keeping with the moods of the more thinking among mankind. And ultimately, to the commonest tourist, spots like Iceland may become what the vineyards and myrtle-gardens of South Europe are to him now; and Heidelberg and Baden be passed unheeded as he hastens from the Alps to the sand-dunes of Scheveningen.

7. The most thorough-going ascetic could feel that he had a natural right to wander on Egdon:... Colours and beauties so far subdued were, at least, the birthright of all....

8. It was at present a place perfectly accordant with man's nature -- neither ghastly, hateful, nor ugly; neither common-place, unmeaning, nor tame ; but like man, slighted and enduring; and withal singularly colossal and mysterious in its swarthy monotony. As with some persons who have long lived apart, solitude seemed to look out of its countenance. It had a lonely face, suggesting tragical possibilities.

11. ....To recline on a stump of thorn in the central valley of Egdon, between afternoon and night, as now, where the eye could reach nothing of the world outside the summits and shoulders of heathland which filled the whole circumference of its glance, and to know that everything around and underneath had been from prehistoric times as unaltered as the stars overhead, gave ballast to the mind adrift on change, and harassed by the irrepressible New.... The sea changed, the fields changed, the rivers, the villages, and the people changed, yet Egdon remained. The surfaces were neither so steep as to be destructible by weather, nor so flat as to be the victims of floods and deposits... Even the trifling irregularities were not caused by pickaxe, plough, or spade, but remained as the very finger-touches of the last geological change. (Hardy: *The Return of the Native*, chapter 1.)

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