POLISH JOURNAL OF LANDSCAPE STUDIES

nr 1/2018

ISSN 2657-327X

Publikacja wydana ze środków grantu
0059/NPRH4/H2b/83/2016

Publisher:
Instytut Kultury Europejskiej Uniwersytetu im. Adama Mickiewicza
Instytut Filozofii Uniwersytetu Warszawskiego

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Typesetting:
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1/2018

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A Note from the Editors

The Polish Journal of Landscape Studies is a periodical whose chief aim is to initiate a broader discussion on landscape as a phenomenon and as a concept recurring in the discourse of the humanities. We further aim to create a space for the exchange of ideas and a meeting place for researchers interested in landscape, regardless of the specific disciplines or fields they individually represent. *PJLS* aspires to provide a singular venue where the confrontation of diverse research perspectives may yield an approach we would like to callcultural landscape studies.

It is our conviction that the existence of a platform for bringing various domains together and fostering joint discourse is indispensable if landscape is to be studied within the humanities where it is still underestimated as a subject. Thus far, studies into landscape have taken advantage of the humanities in an ancillary capacity—we would like to expand the humanities' role to become the thought leader of inquiry.

Among the varied disciplines of science for which landscape has become a key issue, such an integrative role would—in our opinion—be performed most efficaciously by cultural studies, which nevertheless hasmuch to learnhere. Thus, the development and enhancement of humanities-based reflection on landscape will benefit most when cultural studies assumes the leading role in defining the directions of inquiry and issues which the individual, integrated disciplines delve into.

We assign this role to cultural studies as we believe that the nature of landscape is unequivocally cultural. It is culture which determines its identity and specificity. The fundamental duality of landscape—expressed in the aesthetic and cultural dimensions—makes landscape both a fragment of reality and a medium in which reality is manifested to us. The cultural dimension of landscape is again twofold: on the one hand it is a reality experienced via the categories provided by culture, while on the other it is nature transformed by culture. Therefore, as we see it, culture is a dynamic factor which produces or reshapes landscape in the course of a historical process, enabling one to distinguish (which does not mean to separate) landscape construed as a reality experienced either individually or collectively in the lightof cultural categories from landscape approached as a fragment of reality that has been transformed by culture. At the same time, we presume that landscape is

endowed with agency, both with respect to the formation of cultural tradition and the moulding of individual modes of sensory experience of the world.

Previous attempts to tackle landscape, undertaken within specific interested fields (aesthetics, geography, history of art, history, cultural studies, anthropology, archaeology, architecture) demonstrate the breadth of its connotations, extending from artistic substance, through geographical meanings to metaphorical signification.This multiplicity of senses that landscape has yielded, led previously to a division between the notion of landscape and the notion of cultural landscape, splendidly reflected in Mieke Bal's idea of "travelling concepts". *PJLS* intends to facilitate a reconceptualization of landscape while taking its wandering nature into account;this necessarily entails going beyond the previous, one-sided concepts which perpetuated the aforementioned divisions. Cultural landscape studies would therefore be an interdisciplinary project mediating between fields which have traditionally been interested in the issue and integrating various scientific approaches. This is the only way to fully appreciate the multifaceted character of landscape and thus enable it to be viewed and explored as a process. This is all the more important given the profound and acute changes to landscape resulting from civilisational development.

In adopting the premise that the character of landscape is cultural, we invoke Stanisław Pietraszko, a classic of Polish cultural studies whose essay opens the first issue of *PJLS*, thus literally launching the journal and inaugurating the debate on landscape as a cultural phenomenon. This is no accident, as Pietraszko has raised a number of weighty issues in the discourse surrounding landscape. According to Pietraszko, the essence of landscape, and hence its concept, should be sought in the realm of the human universe. It is there, by virtue of association with values, that landscape acquires its cultural dimension: aesthetic values, bound to landscape by default, as it were, allow its manifestation, but only ethical values fuse the aesthetic with the environment of human life. This is the sense in which we speak of landscape as a cultural *good*.

The essay by Pietraszko and another by Henryk Elzenberg, also featured in this volume, are in a sense an example of what we set out to do. The subsequent issues of the journal will also include texts by Polish researchers for whom landscape, the relation between nature and culture, the aesthetics of landscape or landscape art have been an inspiring object of inquiry. In this respect, we intend to promote Polish thought on landscape, historical as well as contemporary.

This particular edition is also made up of answers submitted by researchers who responded to a questionnaire we had sent out. These have been divided into two parts in which we present answers (in alphabetical order) in a twofold form: that of a paper and a standard response to a survey. The latter was intended as a tool with which to analyse the current status of landscape in the Polish humanities. However, we will neither summarise those nor formulate an unequivocal diagnosis, as any

analysis on our part would be arbitrary and essentially imperfect. The questionnaire was sent to researchers representing distinct disciplines and varied scopes of research which do not necessarily place landscape at the core of their interest. We asked about: (1) the role landscape plays in the scholarly interests of our respondents; (2) whether there is a need for interdisciplinary studies in landscape, and if so, what major issues they shouldaddress; (3) what role the humanities play in studies into landscape? and (4) the prospects of landscape education and its principal premises.

The responses by contemporary researchers are preceded by the answer provided by Henryk Elzenberg—our inspiration in fact—to the *Questionnaire Concerning Nature-Related Human Experience*, that we present to the Reader in this issue.

We would also like to express our tremendous gratitude to all authors who have responded to our survey and found it worthwhile to share their reflections regarding the issue.

Beata Frydryczak, Mateusz Salwa

Fig. 1
By Marianna Michałowska.

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ISSN 2657-327X
DOI 10.14746/pls.2018.1.1

Landscape and culture

Stanisław Pietraszko*

Ecologists have proclaimed the death of landscape. In a sense, it has indeed ceased to exist, becoming a mere historical artefact in the eyes of science. A scholarly seminar dedicated to landscape, held in 1982 in Lyon, was justified with the somewhat sarcastic sentiment that "you discuss only the dead and finished." (Dagognet 1982, 32).

The concept of landscape

If one equates landscape with nature, then similar assessments of its condition seem warranted today—and this is an idea which has become established in the relevant natural sciences and can be widely found in textbooks. If landscape is considered a "naturally isolated" fragment of the natural world or the "entirety of nature in a naturally delimited expanse of land" (Szczęsny 1982, 107), one could hardly dispute that in the contemporary world landscape is dying. We must at least agree that a basic exemplification—what the relevant literature describes as "natural"—is dying. It has also observed that the natural is being ousted by the growing "cultural" landscape. This way of speaking tends to be explained by its more or less human aetiology, since landscape of that kind is "proper of the areas where intensive human undertaking takes place, effecting changes in the order of natural conditions and introducing spatial elements created by the human hand" (Ibidem, 108); that aspect of culture is at the same time seen as very capacious, as it is believed that landscape of this kind is a "synthesis of the activities of societies in their geographical environment" (Dobrowolska 1948, 156).

Given the above, what are the elegiac assertions of ecologists about? One might think they pertain only to the "natural" landscape, but this is not exactly the case. When discussing the "death of landscape" at the Lyon colloquium, the speakers did not address nature as "departed" but its lost appearance, its defunct images; they respected the distinction between "landscape" as an image and "country"—the land, the space, the complex of natural phenomena—as an item, or the object of such an image. At any rate, in the context of the mother tongue of the word

* Stanisław Pietraszko (1928-2010) was a Polish specialist in cultural studies.

paysage the distinction was so obvious that—most likely with a sense of triviality of the act itself and its substance as well—the very basic definition was recalled: "Whereas land denotes a place, landscape (as an image) betokens the manner of its overall perception" (Dagognet 1982, 10).

In this context, *point de vue d'ensemble* is an expression which is difficult to translate. Regardless of whether its meaning is more akin to "seeing", "view" "image" or "appearance"—it would nevertheless suggest the inalienable presence of the human subject. "Images", "views" or "seeings" arise as someone's, while "appearance" presupposes an observer. Thus, the expression implies an anthropogenic nature of landscape and situates it within the human world.

So the pronouncement made by ecologists refers in fact to the human world—as opposed to nature—its variant or stage of development. More precisely, it pertains to the relationship between human beings and their natural environment; the crisis does not so much affect nature as our "place" (Dagognet 1982, 50) in it. Furthermore, the diagnosis of a critical situation of landscape reveals a phenomenon of consciousness, a phenomenon of a particular kind, allowing us to perceive that consciousness as a synonym of culture.

This is obviously not the culture to which publications concerned with nature refer, a culture comprehended so broadly that its scope encompasses almost the entirety of the human world—a diverse human intervention into the natural environment, spanning social, economic and technological endeavour, along with its objective outcomes. Nor is it a culture construed colloquially, something that those writing about landscape often have in mind, reducing its cultural aspects to "aesthetic-scenic" properties.

Landscape understood as a *point de vue d'ensemble* seems to couple it with culture in the psychological sense—something nevertheless limited to the sphere of intersubjective phenomena. It is in this dimension where "images" are to be found. When we accepting it as a mental phenomenon, one which confines landscape to individual psychology, we necessarily leave some of its crucial characteristics unexplained, especially its capacity to exist and function in a human community, its identifiability and communicativeness within that community, the "generality" (*d'ensemble*) inherent in this notion appears to open doors for such an explanation. Still, it does not offer one itself, because it does not reveal those dependencies which cannot be reduced to psychological paradigms, to regularities of social structure and development, through which that mental phenomenon gains and retains intersubjective objectivity and its permanence and unique character in the human world.

This understanding of landscape cannot be reconciled with the concept operating in the literature of the natural sciences. It also invalidates the typology employed there—in particular the concept of "cultural" landscape. In one way or another, every landscape is "cultural". It possesses this status not only because of its creative

aspect, as an image of sorts, but in view of the very autonomous properties of human awareness which make landscape a relatively independent—in relation to principles of nature—foundation of human behaviour and underlie the separateness of the human universe, or "culture", from a standpoint from which the concept of "cultural" landscape was derived. This claim will fail to satisfy all those for whom culture is not synonymous with the notion of the human world, being too extensive and general, as well as those for whom identifying culture with awareness is a cause for ontological objections. Consequently, the question about the cultural aspects of landscape should be addressed yet again, this time employing involving the perspective of culture sciences.

The existential nature of landscape

If Landscape is not a part of nature, then in the dichotomous division of reality it is situated in the human domain. Yet this is a borderline place, subject to external circumstances. Landscape as an "image" does not enjoy the same freedoms as an artistic, painterly representation.

Let us note that the numerous definitions of landscape refer repeatedly to the natural essence of "delimitation" or "isolation" of a space that landscape contains. One is reminded that the boundaries of landscape are not established at will by human subjects but are outlined by the lay of the land and the shape of the natural "subject matter" of landscape.

Although this aspect of landscape is highlighted mainly by naturalists, representatives of the humanities should not ignore it. Admittedly, the peaks of Giewont or Śnieżka may be viewed from various vantage points and distances, in the sun or in the fog, in a sad or joyous mood, but it will always be a "view of Giewont" or a "view of Śnieżka". The subjectivity of the individual who watches a specific fragment of the surroundings within sight, endows each such "view" with a more or less individual character and causes a demarcation of the observed "stretch of land" which deviates from a "natural" one, producing idiosyncratic boundaries. Following a highly personal moral or aesthetic interpretation of the space, they may also emphasize or overlook certain elements of the object, making the appearance of the whole utterly unique. However, even in such instances, individual images of a given object retain some of its elements and traits which all of those images share: the parameters of that "view" and its intersubjectivity at the same time. The natural circumstances are the fundamental factor which determines that inventory of elements which recur in individual perceptions of the image. By highlighting some elements of space—imposing or singular enough to stand out—they ensure them the role of indispensable components of the landscape's "sight".

The landscape itself, on the other hand, belongs to another level. Assuming it is different in each case, that it never repeats, if only due to the idiosyncrasies of the

individual observer, then a separate landscape would be constituted with each individual act of perception directed at the "naturally demarcated" fragments of visible space. However, the full pictorial outcome of such an act can never be communicated in its entirety. It does not exist beyond the individual, "stem" consciousness of the observer. And yet, the images of such objects are to some extent communicable, perhaps to a substantial degree, since they admit of being relatively accurately identified and often retain their identity in the awareness of many. Together they make up that particular iconic community of human groups—and even contribute to its creation. These are the traits and properties with which landscape is often associated in the popular understanding. It is for those images, which may be communicated via an intersubjective repertoire of shared content, that the name of landscape can be reserved.

It is evident that landscapes in this sense transcend the dimension of human individuality. Without a doubt, their scope and reach are community-wide. At the same time, to some degree, they are subject to the rules of collective existence, to the principles of social structure and social development. Speaking of a collective, social subject of landscape would be only partially legitimate, especially if the subject were to be identified with a specific social community. Even a homogeneous and stable local community who live with a given landscape object permanently in sight does not constitute such a subject. The community would share the physical object itself because it is a part of the land and the environs, but not the *landscape*. Though *seen* by everyone, the object is not actually *viewed* or *observed* by everyone.

In fact, landscape creates its own subject thanks to which it exists. It forges that singular community both from the members of its "own" local community who share it and—in an overwhelming proportion—from those strangers, sometimes originating from very remote places, who even during a brief stay have become permanent "participants" in the landscape, members of the iconic community it established.

The perception of the subject matter of landscape alone does not suffice to bring such "participation" about, thereby leading to the social existence of landscape. The mental disposition of a human individual is not sufficient either. We can understand this from the history of landscape. *History*—because landscape is essentially historical, having emerged at a specific stage of human history.

The history of landscape

It is most likely no accident that the historical origins of landscape coincide with early reflection on the separateness and fundamental distinctiveness of the human and the natural world. Previously, landscape as such was absent. People did see nature, but it was not looked at. Historically, landscape was preceded by selective

views of nature, and they were quite consistently one-sided in their fragmentariness: views of the land, flora and fauna, presenting their objects from the standpoint of their usefulness for human beings. At the time, nature was neither beautiful nor ugly, neither joyful nor cheerless. Land deserved attention when it was fit for cultivation, especially when it was fertile and promised an abundant crop. This bias of the then "proto-landscape" is reflected in the history of painting, the poetic descriptions of nature with their characteristic repertoire of adjectives.

Landscape began to be discovered only when the constantly developing human world and the world of nature drifted apart far enough to see the latter in terms of values rather than uses exclusively. It was at this time that culture revealed itself as a particular domain of the human world—the criteria by means of which it was distinguished were still vague, but it could no longer be identified with a world where a profoundly utilitarian view was to ensure protection against "wild" nature, to find tools of subjugation or apparatus facilitating adaptation to the natural necessities of existence. In its value-based status, culture was becoming a major factor in the transformation of our human approach to nature. It contributed to further human expansion, but this was an expansion of an altogether new kind. By discovering that nature and its objects—or more precisely its "views"—harboured the capacity to reify values, to be their physical correlates, culture turned them into cultural assets, offering opportunity for a singular appropriation of the natural world which expanded the human world immensely. These are the circumstances which accompanied the historical emergence of landscape.

Landscape and culture

As landscape came to be universally ascribed value, it was included within the purview of aesthetics as an axiological discipline, which subsequently delved into the theoretical issues relating to landscape. However, its axiological scope is not limited to aesthetic values; in fact, it may be that it more often manifests values of an ethical kind. As in all value correlations, the connection with a particular type of value is generally "determined" by the model of culture, with its own spatial and temporal actualization.

As with every image, landscape is an entity made up of signs, signifying more than itself. Its object is not the same as the observed object of nature, the subject matter from which is began, being its interpretive representation, and thus engendering a new meaning. Watching a landscape's subject consists in perceiving its elements and traits, a selective process of singling out and emphasizing some elements at the expense of others, as it were. In an individual act of viewing, the criteria of that selection are always to some extent subjective, but they are an expression—sometimes utterly so—of the intersubjective system of values which typifies the culture in which the viewing subject participates. The resulting new meaning of a given object

attaches a particular value to it, a value which is alien to its natural state. That conjunction makes landscape cultural. What is more, it renders landscape possible as such. Its historical predecessor, called above "proto-landscape", does not combine its signality with values but with other qualities which had been objectivized in the human world and had become subject to evaluations in terms of usefulness or functionality with respect to the prerequisites of existence. It is only with the value viewpoint afforded by culture that the image of observed nature acquires that dimension of meaningfulness which characterizes landscape *sensu strictu*.

In contrast to discerning the "assets" of nature such as usefulness and serviceability, the assignation of values seems to necessitate a distance to nature. We have mentioned the difference of approach to a landscape subject or starting point whereby local people and outsiders are set apart in their relation to the natural object. Most inhabitants of the land, especially rural communities who depend on the natural circumstances to a much greater extent, are not capable of adopting the distance of a stranger, which would enable them to approach their landscape from a standpoint unencumbered by such dependencies.

Although landscape has the status of a cultural phenomenon, this alone does not account sufficiently for the peculiarity of its mode of existence. Intriguing issues here include the significantly intersubjective character and relative permanence which preclude landscape's qualification as a matter of individual or even collective psychology. One may notice that in the literature originating from the fields of the natural sciences, authors who have consented to take the viewpoints of the humanities into consideration and, being ready to depart from identifying landscape solely with nature, modify definitions using terms that imply a different status, realize the grave ontological consequences. For instance, in one of the textbooks which quotes a compromise definition, namely "an extraneous manifestation of natural components, occurring in a naturally delimited area", the author provides the following commentary: "This approach arouses reservations, given the uncertainty whether a landscape thus construed can be deemed an existing object?" (Szczęsny 1982, 108). While it may be admitted that the ontic status of "extraneous manifestations" is not entirely clear, one can question the requirement that the defined object of cognition will always and necessarily be a "an object existing in reality", because it is neither satisfied by the objective scope of the humanities nor—most likely—by the numerous objects of natural study.

As I advocate the distinction between landscape and its natural subject matter or natural object, while at the same time opposing its being classified as a mental phenomenon, I see some rationale for situating it on the plane of existence which is proper for the domain of culture. Landscape's varied structural components can be traced back to consciousness and are subject to a singular objectification which renders them largely independent from the latter and grants them greater durability and autonomy, sometimes even agency with respect to the human world.

Similarly, landscape is a cultural structure whose origins, existence and functioning are governed by similar principles. The context of culture not only contributes to the "selection" of those elements of a landscape object which make up the relatively permanent and repeatable objective repertoire of a given landscape, but also forges it objectivity, an objectivity in a twofold sense: landscape is transformed into a peculiar object and simultaneously becomes objective, i.e. relatively independent from the subjective aspects of its provenance and the laws that govern mental phenomena.

This dual cultural objectivization is neither wholly nor in any of those aspects equivalent to social objectivization which, according to some sociological theories, is a prerequisite for a culture to exist, whereby a society accepts its achievements or rules. However, it does have a varied bearing on the social existence and functioning of landscape, which may prove an interesting fact for sociologists, or even economists. After all, in many countries of the contemporary world, that objectification of landscape turns it into item of commercial exchange, while "selling landscapes"—no more and no less than landscapes, understood as intersubjective "views" of specific fragments of nature, not their natural objects—has become a profitable branch of the economy (Cueco 1982, 10-12).

Cultural status as a persistence factor

What then may we say about the verdict of the French ecologists who have pronounced landscape dead? Given the point of view adopted here, one should conclude that it indeed does not pertain to landscape as such. True, they did not equate landscape with nature, but by approaching landscape as a mental phenomenon, the constitutive traits of its identity and specificity were ignored. When taken to be in the domain of consciousness, subject to the rules of its volatility, landscape does indeed die along with its natural subject.

When landscape is approached in the dimension of culture, governed by the latter's peculiar laws, the pronouncement of the death of landscape appears invalid. This dimension of culture ensures its durability, enhances its communicability with the advancements in technologies of iconic mass communication, disseminates its intersubjective aspect. One should concur that its fate will not remain unaffected as nature dies. However, are we able to state where—within our field of vision—nature ends, and the human world begins? Today, at least a trace of human intervention can be found in just about everything we refer to as "nature". A forest of smoke-enveloped factory stacks may—in a value-based perspective—become an object of landscape, because human axio-semiotic activity knows no boundaries. In that respect there are also no significant differences between landscapes coupled with natural and artificial objects. No doubt, as the latter gradually replace the former, the price of everything that is natural rises. Yet landscape is not

natural. Therefore, it has the possibility of outliving natural objects and preserving their appearance in culture, as goods of exceptional worth.

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KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.2

The Aesthetics of landscape*

Henryk Elzenberg

I. What landscape is

For a "fragment of visible reality" (which would be the *genus proximum*) to be regarded a landscape, it would appear that two properties are required:

1. It should be a sufficiently extensive fragment for a person to be *small* in it (it would be going too far to say they would "vanish" in it). The branch of a cherry tree or even the entire cherry tree depicted by a Japanese painter does not of itself make a landscape. Poussin (1647) still manages to be a landscape, while Millet's *L'Angelus* Millet (1857-1859) is probably no longer a *paysage*: the boundary is obviously fluid. (Transition: landscape with staffage […].[1]

2. It should be a fragment where natural objects clearly outnumber man-made artefacts. Yet surely one can construe the word "landscape" more broadly? One can speak of the "landscape of roofs and chimneys", the "landscape of a mining region" with the slag heaps, headframes, power lines etc. But this is not the typical and characteristic meaning of the word. The chimneys may be there, even more so the houses, haystacks etc.—but trees, sky, sea, clouds, hills and so on and so forth should predominate.

II. Aesthetic moments inherent in landscape as a mere visible object

As with every visible object, a landscape may exert an aesthetic effect by means of purely sensory elements (as "pure painting"): colour, line, shape. In principle, this phenomenon is not unique to landscape. Still, a certain specific trait in this respect may be indicated, notably the peculiar quality of colours and their aesthetic significance here. Given that landscape is situated directly in natural light (sunlight or possibly the moonlight, though the latter represents a special case), it is saturated with that light, but the colour there is more a light […]; it is a *modification of light*. This is opposed to the situation with interiors, still lives etc. With landscape, we

* Henryk Elzenberg (1887-1967) was a Polish philosopher whose research focused on aesthetics, ethics, and axiology. This translation is based on a manuscript kept in the Archives of the Polish Academy of Sciences in Warsaw, ref. no. III-181, file 69 (85).

1 Note in the margin: "Do not give examples from art, but from nature! (Tree seen through a window)."

deal not so much with colour surfaces, illuminated in one way or another, but with objects *woven out of light*, as it were (the light itself containing many colours, of course). The Impressionists went too far there, taking things one-sidedly, yet they did bring to the fore key elements for our attention. In landscape, the seas (in the sky and in the distance I most strongly note […]) delight us due to their *singular* character.

It still remains to be considered whether there are some unique aesthetic features to be found in the lines and shapes of landscape.

III. Aesthetic moments relating to the definition

1. Expanse and space. A number of landscapes (sea, desert, steppe) exert their effect by virtue of the *immensity* of space—their vastness, boundlessness—the fact that a person becomes indistinctly minute, disappears in them. This entails a peculiar sense of sublimity etc.

A person engages with some landscapes lightly and smoothly, without the feeling of being overwhelmed. There is a whole spectrum of possibilities. Aside from absolute dimension, the *segmentation* of landscape (varying in degree, obviously), the arrangements of its lines etc. also play a role. A tremendous scale of possibilities and hues exists here, depending on how a person feels as they engage (including in their imagination) with a given landscape. This instant of *uniting* or *joining* is fundamental. The landscapes may be cosy, inviting, repulsive, or engrossing landscapes.

2. Naturalness and absence of artefacts. What we enjoy in landscape is undoubtedly (this is most universally known) communing with natural objects, ones "untouched by human hand", "unblemished by the human" (to a greater or lesser extent, because fields and roads are "touched" and yet delight us greatly).

At this point, I immediately pose the classic question: is aversion of people and dissonance with respect to society a precondition of the love of landscape ("nature")? […] To this I answer in the negative. This dissonance is a frequent phenomenon, reinforcing the love of landscape and making it more "keen"—but it is not indispensable. (Mickiewicz etc.; arguments from everyday observation and from literature). A moment of relief and relaxation: oblivion in the midst of human labour, human strivings, the absence of all distortions which are imposed on nature by force. All that without the disinclination or dislike of people. […]

VI. Landscape as a symbol (or abstract) of the world

The peculiar trait of each object which constitutes a feature is that by making contemplation more profound it becomes a "symbol" or an "abstract" of the world for the subject who contemplates it. We yield to the suggestion that not only the object in question and the world in its entirety is such-and-such. This occurs in landscape more forcefully than elsewhere, because landscape *is* a world itself, as it were,

a *quatemus* in the particular moment and place we happen to see the landscape. This continuation, expansion, enlargement, extension of the mood to encompass the entire world is a vital moment of the corresponding aesthetic experience.

(As far as I remember, in the note from Zakopane I placed this part of the discussion near the beginning, right after the definition, having assumed that it would have a bearing on all that followed. Yet I did so without complete certainty. Now, I do not wholly know what to think of it and how it fits in with the rest.) […]

KULTUROWE
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ISSN 2657-327X
DOI 10.14746/pls.2018.1.3

Nature-related experience. Response to the questionnaire concerning human experience associated with nature*

Henryk Elzenberg

After a thorough review of the material, I have decided to give my response following an order of my own choosing. Nevertheless, all questions shall be answered at appropriate junctures in the text, by means of relevant references.

I. Introductory remarks

(Questions: 1, 3, 5, 7, 16)
I count myself among who are sensitive to nature and respond to it (question 1). My inner experience of nature is strong and occupies one of the foremost places among my experiences in life (question 7).
As for my attitude to the countryside, the matter stands as follows. The periods spent in the countryside (question 5) amount to a total of 10 years, that is more or less one-sixth of my lifetime so far. This includes—certainly countryside-like for the purposes of this questionnaire—the stays in Zakopane, some 2 years altogether, and the several months spent at the front in 1915. For the most part, those sojourns qualified as holiday time. The following periods, however, were not vacations: 1) I spent two years of regular school education between the ages of 13 and 15 in the village of Trogenin, Switzerland, as a resident of the boarding house there (leaving for the city during holidays); 2) on two occasions (in 1906 and 1918) I spent a part of the summer as a holiday-time tutor in private houses in the countryside; 3) during the schoolyear of 1917/18, I worked for seven months as a teacher at a grammar school in Zakopane; 4) beginning in 1921, I taught several times at various summer courses at the seaside or in mountainous areas—some two months in

* This translation is based on Elzenberg's article "Nature-Related Experience" (1969) that was Elzenberg's response to a survey on the topic of experience of nature.

total, or a little more; 5) many times, especially in later years, I would retreat to the countryside to write or do scholarly work, sometimes combining leisure and work; there were over a dozen of such stays, each lasting three to four weeks on average; 6) despite spells of blissful idleness, the stay at the front cannot be wholly considered to have been leisure. It was then (question 16)—for the only time in my life—that I had my taste of genuinely hard physical labour. I had, often in scorching heat, to dig ditches, carry large logs, lift hedgehogs etc. As I was recovering from utter exhaustion and, not infrequently, a feeling of being maltreated, nature may have been a soothing factor to a degree, drawing me back into a world of subtler experience. Still, I communed with it more intensely in periods that were free of tiredness, particularly in the moments of general relaxation when we felt less involved in the activities of warfare.

Based on such experience of living in the countryside and my thorough knowledge of life in varied cities—from Paris to Piotrków Trybunalski—I will now answer question 3: I feel better in the countryside and it is there that I would like to live. Naturally, this is a brief answer. There would be two reservations here: one, usually expressed in such situations, regarding the possibility of unconstrained travels to the city in order to "satisfy cultural needs" (although I do not know what I would do if I were categorically denied such possibilities!); second, concerning certain cities which in a sense include so much of the countryside as to combine the advantages of both. I know those to exist in Switzerland for instance, and I have always passionately longed for the conditions I came to know there.

II. Limitations of the notion of "nature-related experience"

The questionnaire does not exactly define the concept of "nature-related experience"; yet, by virtue of the alternatives it uses on several occasions, namely "experience of nature" and "communing with nature" it appears—to a certain degree—to anticipate my own understanding of the matter. Still, for the sake of accuracy, I would like to note that "nature-related experience" with the meaning I find particularly interesting, does not include the intensely physical experience associated with marching, healthy tiredness, wind, sun, the fresh air itself etc. Nor do I classify adventure-like experience, struggles with the elements, or possibly danger (in the mountains, on the waters) as such. Although I have always been highly sensitive to all those experiences and held them in high regard as they were a source of physical and moral fortitude, in the end I found them to belong rather to a biological, and therefor inferior sphere, one which constitutes only a substratum for "life" proper. Hence, what I refer to here as "nature-related experience", means in all instances an experience whose character is more or less "contemplative". And another thing: I consider my otherwise warm-hearted sentiment towards animals and a proclivity for observing their lives to be an utterly separate domain, which

is not "experiencing nature" in the sense in which I construe it. The transition from "contemplating nature" to watching a squirrel—though it may proceed seamlessly—represents in my opinion an absolute shift from one sphere of reality and one attitude into another sphere and another attitude. What follows will clarify that.

III. The initial realization of the need to commune with nature

(Question 6)

When I was barely eight years old and was staying during the summer in Czarniecka Góra near Niekłań, I was allowed for a time to ride the very nice pony stabled there; riding on its back I would once or twice venture into the woods. I remember the extraordinary delight I took in those jaunts, and even today I feel thoroughly in accord with myself as I was then in the appraisal of that pleasure. When the permission was later withdrawn, I felt something was terribly lacking. Whether this was the need to commune with nature is difficult to say. There is no doubt that my passion for the horse took precedence, but the charm of riding in the woods surpassed the charm of horseback excursions anywhere else, and I rued the loss.

The second stage—if the above is considered the first—came with my penchant for seeking free nature in which to read books, especially poetry, a predilection that developed only at the age of 14 or 15. The need for poetry, of which I had been aware since childhood, was a strong one, and at that time I began to feel that those two things are in some way connected.

However, the acute and conscious need for nature for nature's sake emerged, as far as I can say, around the age of 17. When I was 17, I would write poems about nature, pieces in which I was very involved emotionally (NB without any amorous component and any detectable relation to eroticism whatsoever). There are a number of remarks to be made concerning the external stimuli which may have had an effect there, yet it would be more appropriate to do so later.

IV. Early stages of the natural experience

(Question 8 as well as 12 and 15)

I shall now address another biographical question, namely question no. 8, regarding the evolution of my attitude to nature. I will attempt to answer this question in successive parts since in a simplified perspective it appears that in the course of my life my feeling for nature went only through three major phases; however, if they are examined in detail, I can see that the picture is far more complex. So for now, I will try in this section to characterize the two earliest stages which demonstrate sufficient distinctiveness. The last phase, lasting from mature adulthood until today, is equally distinct. In the middle (early adulthood) there is a definitely more obscure period in which various threads are interwoven.

The two first phases may be defined as follows: the first was "purely aesthetic"[1]; the second was "lyrical" or "poetic" and, approached from a slightly different angle—it could be deemed a "literary" stage. I should mention that I do not perceive the changes I am about to describe as the mere substitution of certain spiritual attitudes by others, but as the emergence of new elements which gain ascendancy; at the same time, the old elements—at least some of them—endure, becoming integrated into more complex wholes.

The first, truly powerfully contemplative experience of nature I can recall were the so-called *Alpenglühen* in the Bernese Alps, seen from the terrace of the Victoria Hotel in Interlaken. I was 9, no more, no less. Alpenglühen, as we know (at this point I am trying, to the best of my ability, to answer the first part of question 15), may be seen at sundown when, in propitious atmospheric conditions, the snow-capped peaks "light up"—passing gradually from the subtlest of pinks to the most incandescent purple, after which they fade gradually as well, showing a different spectrum which no longer dwindles back to pink but to ever paler gold. It is a tremendous *crescendo* succeeded by a *decrescendo* of luminescence and fire, quite symphonic in a way, where the magnificence of the picture is also affected by the distance from the viewer (not too close and not too far either), the absolute (sufficiently extensive) dimensions of the snow-covered fields and the very relief of the peaks (not too pointed, not too rounded). In that respect, the conditions in Interlaken are splendid, and that evening the symphony was played in as classical a fashion as it could be. A phenomenon that perfect (I have already mentioned that auspicious weather conditions are indispensable) is relatively rare, and I do not recall having watched it later in an equally flawless form—at any rate that first impression surpasses all later ones in my memory. The impression was forceful, and the rapture was immense; I also remember some of the circumstances which accompanied it. As for my subjective response (here I am moving on to the characterization of that earliest phase), I can recall little of it; in no case did this experience bore down to the level of feeling, though these did exist and had been reached much earlier by the experience relating to poetry. This was merely a magnificent view and only admiration. For many years, my reactions to nature continued in that vein, fostered by my continuous stay in Switzerland, whose landscapes are replete with outward opulence. So I choose to refer to that stage as "purely aesthetic". Let me just add that the beauty of nature experienced in this manner, regardless of how open and sensitive I was to the experience, had not played such a role in my life as it did later, having acquired a "soul".

After a kind of "prelude" discussed in the preceding paragraph, a new approach to nature manifested itself, as I began to experience nature's vistas as aspects of

1 The use of this word here may be inappropriate—at any rate it is employed in a very narrow sense. One should perhaps say "aesthetic in the purely sensory meaning", "aspectual", or "external". After all, all phases until the end have been aesthetic in the proper sense of the word.

the cosmos, while seeing their external beauty either as an embodiment of those powers or as a dominant contrast to the terror of reality. This was because at the time—I had just turned 16, which I remember precisely—I entered into a period of acute pessimism with underlying thoughts of death and transience. This new attitude went hand in hand with a new mode of responding, what I referred to previously as "poetic" or "lyrical". Rather than direct aesthetic shock, I began to appreciate nature's reverberations and continuities in my inner life, the states of elation or melancholy incited by nature. I gave this experience a poetic form.

However, though that phase may also be called a "literary" one, I did not mean to exploit the experience of nature as creative "raw material" for the art of writing. I would understand the term as denoting several, quite distinct other things that I enumerate below:

A. Not contenting oneself with feelings which arose spontaneously as a result of communing with nature but s e e k i n g them consciously; p r o v i d i n g them to oneself in a sense, and, if they failed to come unprompted, s u g g e s t i n g them to oneself, not without some artificiality at times. This would be the "literariness" in the negative sense: that artificiality which in certain cases led to insincerity. Once, barely 18 years old, I stayed overnight in a hostel high in the Alps, and I sneaked out in the middle of the night to see the landscape I knew by day but now could see in the light of the moon. I remember quite clearly that I was looking for some peculiar, unknown thrills. I became greatly annoyed when they failed to materialize, and the object which shone most beautifully in that lunar glow turned out to be an empty tin of sardines. Still, occurrences of this kind were chiefly a thing of the earliest moments of that phase: at around 17, 18, up to 19 years of age. Subsequently, a certain equilibrium established itself: I knew what to expect in communing with nature, and that satisfied me entirely.

B. Associating views of nature with literary recollections (of poets for the most part, of course) and assembling them into wholes or superordinate collections—creatively to a degree—whose beauty relied on two kinds of distinct elements (such as words and music in a song, motion and music in a dance). The most beautiful was the vision I had during an excursion in the environs of Neuchâtel in Switzerland; I was nearing my 24th birthday at the time. Standing atop a hill I had a view of three lakes which shone half dark, half red gold in the sunset. I immediately apprehended the entire surroundings as a tremendous, mythological battlefield, where the lakes were the shields of Homerian gods, discarded before departing into the sky following the fight.

The example is a typical one; at the time, I even deeply considered the thought—which crystallized under the influence of a phrase from Goethe's *Italian Journey* (1982)—that poetry, fusing with nature in that fashion, "ennobles" it (as Goethe put it). (This point appears to me to provide a partial answer to question 12 as well.

Moreover, I would like to make two marginal remarks here, for which I can see no appropriate place elsewhere).

1. Not only in the aforementioned instance—but on many occasions in fact—I happened to mythologize nature (in the Greek spirit), in a manner that was very natural and spontaneous. In particular at that age—namely at 23, 24 and older—my imagination was imbued with Greek poetry most thoroughly. Nonetheless I can recall a vivid and unmitigated example of mythologization from the period after I reached 42.

2. In some rare instances, the experience of nature did not combine into a superior whole with poetry but with music instead. In the case which proved most momentous for the spiritual development it was Wagner (I was 23 or 24 years of age).

C. I will now address the third point relating to the "literariness" of the discussed phase. Even today I find it problematic to determine the extent to which that awakening of the "lyrical" or "poetic" response to nature was extemporaneous and how far it was influenced by poets, especially French Romantics and Post-Romantics read towards the end of my grammar school years. They did indeed have *some* share in it they did indeed; *how much* there was of it should resolve whether those reactions of mine should be deemed "literary" also in genetic terms. While I make note of it for the sake of the accuracy of the picture, I do not wish to imply that the literary impulse was the principal one—it seems rather that on closer scrutiny I would be able to demonstrate a certain *intrinsic* continuity of development.

V. The transitional phase

(Question 8, continued; in part also—questions 12 and 10)

The designation "transitional" is utterly inappropriate; after all this is the longest phase, spanning at least twenty years, a quarter of a century, perhaps. Yet I do not have a better epithet, since even my own understanding of the matter is exceptionally imperfect here. While providing what I am capable of at this point, I shall distinguish between two aspects of the matter.

Firstly, from a certain perspective, the phase could be called "metaphysical". The *cosmic* approach to views of nature grows ever stronger: each sight is treated abstractly or as representative of cosmos and as such elicits a particular emotional response, depending in the ontological vision which manifest itself at the given moment. Within such a frame of reference, one phenomenon in particular rose to the fore (most strikingly with respect to seascapes): a full and lively animation followed by violent and almost brutal shift into an acutely materialistic and mechanistic vision: "All that ostensible, enormous life is in fact no more than the movement of particles; I stand as the sole living witness facing a thoroughly dead world", and the naturally emotional further sequences of such reflections.

This mode of construing things was particularly forceful somewhere around the age of 34 and after, only to abate substantially after forty.

Secondly, however—not so much in terms of the *interpretation* of sights but the very *attitude* adopted—the phase may be referred to as a stage of "an ever greater and more profound contemplativeness". The need for a focused, possibly immobile and perfectly undisturbed *prolongation* of the communion with nature intensifies. These states are increasingly felt as states of "detachment from the world" (the "ordinary" world), and immersion into "another world" which is also more and more often contrasted as "better" with the former, more or less "bad" one. What I understood as the "ordinary world" I have never been able to formulate in thought, despite repeated attempts. It was only very late and with hesitation that I dared to think that it was simply the world of socially organized human co-existence. "La societe, c'est le mal". Still, this is probably only a part of the truth.

Compounded by the latter process, the role of the experience of nature grew continually more important. It gradually ceased to be "a luxury item" or splendour in life, becoming indispensable for that life to be sustained. At the same, and in partial answer to question 10, the grandeur and excellence of landscape proved less and less needed, whereas a predilection for unpretentious, intimate scenery gained in strength. I recall having had the first powerful reactions to evidently modest views at the age of around 25 or 26; later, this became a matter of course.

VI. My reception of nature in its crystallized, final form

(Question 13, as well as question 12)
Calling it a "final" form is probably justified because nothing but regressions are objectively possible at this juncture. At any rate, this is how I subjectively perceive it, given that it has solidly crystallized and only in this particular variant has the experience of nature become firmly and consciously integrated into the entirety of what admittedly is not a "worldview" but should perhaps be generally called a "personal attitude towards the world". I would be inclined to refer to that phase using a term that I otherwise employ as a technical one: I shall call it a "paramystical" phase (why not directly mystical will become sufficiently apparent in the course of the description). The phase had its powerful "prelude" in the aforementioned experience involving Wagner's music (section IV). I arrived at its threshold borne by "deepening contemplativeness" and by "turning away from the world" in the transitional phase—three processes I have just discussed. The boundaries here would have been quite fluid, had it not been for a singular impulse from the outside which deserves to be recalled. In a study on the religions of China, I found a mention stating more or less that Taoists (yes!!) practiced communing with nature as an element of mystic life. Then, quite suddenly, I realized that the aspirations inherent in my experience of nature are akin. Regrettably, I cannot provide

the exact date; it could not have happened prior to 1937 and later than in the first months of the war. Therefore, I must have been between 50 and 52. The realization had an undoubted impact on the later conscious interpretations of my experience of nature. It remains an open question as to whether and to what an extent the interpretation affected the experience itself.

Let me then embark on an analysis. To make this exceedingly difficult task easier, I will begin with negative statements. First and foremost (here follows the subsequent part of the answer to question 12), my experience of nature has never involved a response of a theistic kind. Never, from my childhood days till now, have I thought of nature as the "work of the Creator" or discern the so-called "divine presence" in it. Nor have I experienced this in the pantheistic sense, even in a loose, noncommittal sense. In general, alien to me is one of the most classic types of experiencing nature: that sense of being incorporated into nature, dissolving in it, losing oneself while forsaking one's own individuality and distinctiveness. It is always quite the opposite with me. I experience nature as something *utterly* external, and experience myself as a pure subject, a thinking and feeling mirror. So my attitude to nature is "contemplative" in a robust and strictly defined meaning of the word. In a figurative sense, we could say that I sense the visible unfolding in front of me to be *two-dimensional*. In the literal sense, this would be evidently untrue—as I will repeat later the dimension of depth plays a particular role. Still, the metaphor as a metaphor suggests itself to me almost irresistibly. Visible reality has no "depth" of its own in some ontological, metaphysical sense. It is a great veil, something made of gauze, a patterned yet see-through fabric hanging before the onlooker.

The fabric has to be beautiful to the senses; there is no experience without it. Nonetheless, its foremost role is that the images and shapes embroidered on it are experienced as aspects, externalizations, symbols of the reality concealed beyond the veil. Meta-empirical reality, experienced via the ordinary routes as unattainable and non-cognizable, indeterminable to intellectual and sensory facilities, becomes accessible and close—and in an attenuated sense seemingly cognizable and perhaps even (?) definite—through symbols which the landscape supplies.

It is for that reason that I have just spoken of things being "see-through": here, nature is the veil, the stretch of gauze through which the meta-nature shows. The latter, obviously, does possess a depth.

This mode of experience entails another negative characteristic: in general, the awareness that the plant life which the landscape comprises is a l i v e in the biological sense appears to play a negligible role. It resurfaces only when "establishing a personal relationship" with an individual plant, being in part a foundation of powerful personification at that point. With respect to the contemplated nature that is approached in its entirety, it is likely not to exist at all; the "life" of trees, flowers and fields is in their very symbolism, in the meta-empirical breath wafting within; essentially, it does not differ from the "life" of waves or clouds. In this

matter, however, certain tonalities and distinctions should be taken into account, and it is not lucid to me at all; it is only the most general tendency that I do not doubt.

VII. The outcomes of contemplating nature

(Question 11)

I can hardly claim anything about the inner "changes"—meaning permanent ones, of course—that are due to the influence of nature; the latter becomes lost somehow in the deluge of other influences. It is rather evident and clear that it is the mode of experiencing nature which changes with the person, notably with the world-view and the general attitude to the world. On the other hand, certain processes mentioned in the description of the "transitional phase" are a doubtful upshot of life's affairs and vicissitudes: the exhaustion of the conquering spirit of youth, the sufferings one has been through, becoming discouraged with the humankind and one's own human nature.

"What does communing with nature give me"? At the pinnacles of such experience it has always given me a complete and perfect sense of happiness, with a hue I will attempt to define thus: grand aspiration and elation in the youthful phase, rather soothing tranquillity in the middle phase, and a sense of completion in the final one. However, at times things tended to be quite otherwise. The feeling of being fortified and cheered up within, which lasted for some time afterwards, need not be mentioned I guess. The essence of things is more profound still, and in spite of sincere willingness to do so, I find a thorough answer difficult. "Shaking off all the realities and liberation": this is perhaps one of the viable formulas. Liberation from what? To a fair measure from the crushing burden of social bonds. Obviously, from the practical constraint and being geared towards the practical, though this is a truism. A little deeper perhaps: from the world of "things" into which the "practical reality" has been cut up and portioned. It is that somewhat mysterious liberation that I seek in nature and in music. Finally, not to overlook a certain important observation which by no means pertains to the *description* of the experience of nature, but to the consistent attempts at *integrating* that experience into an orderly hierarchy of all life's pursuits, I would advance, not without hesitation, the following formula: aside from other important ways, communing with nature is one of the paths on which I strive to overcome the sense phenomenality of my own *reality*. This is already vague language, being no more and no less than… "paramystical".

VIII. Communing with nature and relationships with people

(Questions 9 and 14)

The fullness of communing with nature is possible for me solely in absolute and unqualified solitude. On a lonely excursion, as long as I am not bound by a strictly defined route, I steer clear of places of habitation, even persons I chance to notice from afar. Within reasonable bounds, I prefer to stray rather than ask the way, suffer thirst rather than enter a dwelling. The degree of that obstinacy towards lonesomeness tended to vary, being very high during the last war, and it is chiefly the latter reminiscence that makes me note the fact. Conversely, when I am in company, I routinely and deliberately "switch off" (as one does with electricity) my deeper sensibility to nature, allowing myself—at the most—reactions which are "purely aesthetic" (in the sense adopted in this disquisition) and fairly superficial at that. Only *a very* close emotional rapport with my companion might change something about the situation, still peak experience remains beyond reach.

By and large, I do not speak of my experience regarding nature. If it does nevertheless happen, I speak untruthfully while maintaining the pretence of verity: I give a shell (a matter-of-fact account of the visual aspect with an occasional formula intimating the mood), while keeping the heart of the matter to myself. This does not seem to result *exclusively* from familiar psychological traits of a "schizothymic" or "introverted" individual etc. Another, altogether reasonable cause is the awareness of the utter inability to describe the essence of things with language other than artistic language.

IX. Supplement

(Questions 10, 15, 17)

This section comprises answers and fragments of answers for which no suitable place could be found in the previous sections.

Question 10—a penchant for specific landscapes. I may have some slight predilection for the sea; to a lesser degree, for other expanses of water in general. Apart from that, a distant, unimpeded horizon, open in one or two (not all!) directions appears to foster the fullness of experience. I do need such landscapes from time to time, to the extent that missing these may cause the need to become a craving; however, once I have obtained an adequate "supply" of this kind of encounter, I can then get by for longer spells with circumscribed landscapes too. As for "splendid" and "modest" landscapes, I have addressed those above.

Question 15—the most recent experience. My most recent, strong experience of nature dates probably to October last year (1946). No more than twenty kilometres outside Toruń I discovered a stretch of land which astonished me with its "tart" wildness and absence of any traces of cultivation. The area was extremely irregular:

half of it heath, half grassland, high-growing, dry and rustling; birches and other slender trees, isolated or in groups, all leaning towards one side, bent by the western winds; incredible, austere and vivid colour effects, though at the same time seldom opulent and singularly subdued by autumn; a cloudy day; wind above it all; a mood for whose description I have already introduced the word "tart"—which I use with the intention of praising. The experience was powerful, even if it was not *complete*. I did not reach the fullness of experience due to many mundane worries. The last *complete* experience I enjoyed came about as far away as Vilnius—between 1942 and 1944. In this period, I enjoyed an abundance of experiences of this kind; it was the peak period of my communing with nature. No later than in June 1944, the most potent experience I have ever enjoyed took place; it was west of the city, somewhere further down the valley of the Vilnius river at whose broad bend I was looking, sitting or lying on a hill under the eaves of young trees—what trees they were I cannot recall. Thus it was that probably for the very last time I experienced my act of "liberation". As it had happened more than once in my youth, that afternoon the image of nature coalesced in my mind with the thought of death. On this occasion, however, the tenor of it was rather exceptionally enthusiastic.

Question 17—dreams. After all I have said, here is an astonishing thing: nature hardly ever makes an appearance in my dreams. I dream quite a lot as a rule and manage to retain many of my dreams in memory. Nonetheless, one or two beautiful seascapes are virtually all that I can recall with any reasonable clarity. In the particularly memorable dreams there was once only a garden and swaying trees as a backdrop to a perfectly serene love scene. The hand of a woman dressed in white rose to a low-hanging branch, which curved in a beautiful, pure arc above her head. I well remember the garden and the branch (I was 26 then); they constituted an image of perfect harmony.

X. Appendix: on other persons

(Questions 18 and 19)

Regrettably, there is nothing I can say about children (question 19). As for rural persons (question 18), I will only provide two details—not particularly interesting—for the sake of contrast. A certain young servant in Warsaw, a person originating from the countryside where she had been born to a family of Polonized German colonists (name of *Józefa Wagner*), a very cultured girl, told me that she would always look forward with longing to holiday stays in her home country, not least because of their beauty. The exact phrase she used was: "one can never have enough of that beauty." Then, journeying once in the Western Tatra mountains, at the feet of the Wołowiec, I came across a middle-aged highlander, whom I asked about the way. He showed it to me fairly contemptuously, and he accentuated his viewpoint thus:

"Wołowiec is nowt of wonder to me. It's mayhap five score times I've been up there with my sheep."

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KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.4

The premises and goals of studies on the perception of culturally-formed landscape

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In this article, I outline and discuss that aspect of participation in cultural landscape which pertains to perception, both as experienced and as designed by members of a given community. I assume that each community (local, regional, or even small, primary communities such as family, neighbourhood, circle of friends or colleagues) has its own pattern of participation in the surrounding natural landscape. In many cases the pattern is repeated, but its configuration can be quite specific, expressing itself in varying intensity of qualities, arrangements of perceptual components, as well as the values attached to them by the subjects of culture.

I believe that the approach to the perception of landscape construed as a synthetic act of cognition and recording sensory data, projection of inner mental reality onto external nature, combined with reception of new sensorial input from the outside is one of the fundamental problems which have to be addressed in interdisciplinary studies of landscape. The many years of research on the subjective reception of landscape in which I have been involved offer grounds for a recapitulation, and grounds for suggesting further objectives to be accomplished in the field.

A landscape is an entity which has been undergoing not only social and spatial but also historical transformation, so there is no single definition of landscape: there are as many landscapes as have been formulated by various cultures and societies. It suffices to review our basic knowledge about the tremendously extensive and extremely diverse understanding and perception of landscape in European culture in the course of particular cultural-historical periods, including visual arts and literature, to make justify this assertion with respect to scientific research (Angutek 2013a, 61-81). Naturally, this is not a new thesis, being the principal theme in Phil Macnaghten's and John Urry's *Contested Natures* (1998). However, the British sociologists examine that diversity in a synchronic perspective, as an accrued historical legacy, whose ideas functioned in the 20th century as a proposal for those who became involved in environmentalism and ecology.

Thus collated "landscapes"—both as an alternative proposal in the current cultural offer and from a diachronic perspective—are made up of elements that intermingle. Indeed, they tend to be spontaneously selected, compiled or contaminated by the subjects of our late modern culture.[1]

As for culture, I understand it as configured patterns of thought and action which effectively amount to a system that remains functionally co-dependent with environmental, historical, normative and social determinants. Apart from adaptation to the external conditions of the environment, culture is simultaneously a symbolic system, expressed through motives and values which members of a given society deem emblematic of themselves and which have been acquired in a particular cultural tradition—not thanks to genes and memes. This claim is crucial for an understanding of the research perspective in anthropology and cultural studies. Still, my position in not entirely ideational because I find that cultural patterns are anchored both in shared memory and historically transmitted social-cultural knowledge, as well as organically entrenched in the brain and body of a person brought up in a given culture in the course of their individual life in the group they belong to.

The "subjective approach" which I employ means the scientific study of landscape from the standpoint of the viewer, user and participant in the landscape, or more precisely in the vision established and consolidated in a given society or social-cultural group at a specific historical period. In short, I address landscape from the position of the *engaged attitude* of an individual as a subject of culture—to borrow Hannah Arendt's phrase (Arendt 2010, 27, 41). On the other hand, Arendt distinguished the distanced *observer attitude,* which is assumed by a researcher striving to arrive at objective findings of inquiry into participation in culture or, in our, case, participation in landscape. This approach fits within a broader perspective of the theory of individual participation in culture. The subjective perception and valuation of landscape means that its paradigm is shared by members of a given social and/or cultural group at a specific time and place. In other words, we always perceive nature via a cultural *humanistic factor*, characteristic for a given community (in accordance with Jerzy Kmita's "socialized" variant of the construct (Kmita 1985, 40-44)). Florian Znaniecki coined the original phrase to express idiosyncratic differences between individuals, though he also admitted the possibility that it constitutes a cultural "filter" in the perception of reality (Znaniecki 1988, 24-26). Furthermore, Anna Pałubicka introduces an analogous construct defined as the *perception factor,* which distinguishes people originating from different cultures (Pałubicka 2013, 89). One could advance a thesis, not a new one, that representatives of various social groups or categories are impacted by distinct perceptual factors with respect to landscape, and thus they *create* the

1 I distinguish between both notions as involving, respectively, creative and non-creative synthesis; see Angutek 2013.

corresponding panorama depending on social and demographic variables (such as age, gender, education, location of upbringing and origin, profession) as well as on the kind of socialization and inculturation to which they have been exposed (Angutek 2013 and 2013a, 218-240).

Our problem clearly lies at the foundation of human constitution as a dualistic being: one who thinks symbolically (using images and abstract figures) and yet communicates with the world via corporeal sensory faculties. Perception is already a combination, the result of both of these aspects of human functioning. It is culturally moulded in a long process of learning the concepts and connecting them with the physical world experienced by the senses. Hence perception is always suspended between concepts and experienced input of the senses. Without going further than philosophical writings concerned with perception (or more general issues where perception plays the key role), or studies on cognitive systems encountered in cultures, an area explored by cultural anthropology, it becomes evident that the issue is not only a fundamental one for science, but also an incredibly difficult one to describe and explain. On the other hand, it is not the complexity of the elements which resists inquiry (since we are responsible for the tremendous body of data generated due to the analytical approach), but the synthetic nature of perception—it does not yield to analysis in an exhaustive manner. After all, synthesis is not the reverse of analysis as has been assumed, and it is certainly no basic state of a given phenomenon or process. This kind of simplification may apply to laboratory research and, more generally, investigations in the field of natural sciences, though at a fairly rudimentary level; for instance, contemporary physics has been taking advantage of synthetic constructs reflecting a state which cannot be broken down into components, such as a string or a gravitational theory. (Hence the linguistic dispute in which rival disputants side either with Willard Van Orman Quine's empiricism and his concept of analytic and synthetic statements, or opt for Ludwig Wittgenstein's pragmatism and performativity conception of language. With regard to perception as a synthetic process, Wittgensteinian concepts correspond better with the realities of the synthetic functioning of the human mind in perception.)

What, then, is landscape if the above descriptive-explanatory paradigm is applied?[2] Considering the difficulties outlined so far, as well as the barriers resulting from the methodology of studies into subjectively experienced cultural and physical reality, the answer is neither straightforward nor unequivocal. I construe landscape as a mental, culturally propagated entity, which emerges from a conjunction of

2 I avoid the term "theory" deliberately, bearing in mind its having been discredited in the wake of post-modern critique in social sciences. Currently, one rather speaks of interpretation, both in terms of description and explanation. I understand scientific interpretation in the methodological sense, i.e. from the position of cognitive relativism, whereby it is doubtful that a researcher can transcend the horizon of their own culture so as to arrive at knowledge which has not been mediated by any culture, i.e. at objective cognition. We may only strive for "objectivizing" inquiry but an objective one remains unattainable.

various factors: sensory perception and earlier or simultaneous concepts of Nature which are projected on that perception. The notion of Nature with a capital "N" is distinct from "nature" denoting the natural world—here I draw on Maria Janion (1994, 14ff.). The former pertains to the *idea* of nature, i.e. culturally and historically transformed notions about it, its axiological, aesthetic and utilitarian evaluations, the perception factor etc.; the latter, on the other hand, applies to reality apprehended physically by natural scientists. Their standpoint presumes that it is perceived and studied objectively, an unattainable standpoint in my view. Even precise measurements and mathematical data are products of culture, as opposed to non-mediated states of material reality. The feasibility of an objective knowledge of nature had already been questioned by Znaniecki in the 1920s (Znaniecki 1988, 31-56).

In short, therefore, landscape is a mental creation and as such constitutes an image and an associated experience including sensory experience, re-established when imagined. In contact with nature it undergoes various transformations induced by new sensory information and its integration with the existing mental model. *In the act of perception ideas of the mind and sensory stimuli become superimposed, engendering a landscape in motion with its endless transformations.* Only historical recollections of old exemplars of landscape offer finite, determined and immobile landscapes, arrested by the shutter of the eye of a painter, poet, or graphic artist. These may be examined both analytically and synthetically, but the landscape of a living culture we are members of is invariably set in motion by thoughts and sensations transmitted into our minds. Thus landscape is the crop of perception, a synthetic and dynamic entity modified by what it is fed by the five senses individually as well as together (manifested in synergic processes and culturally developed syntheses of acts of synaesthesia (Angutek 2013, 2013a). Landscape is within the mind and at the same time it is experienced in sensations which have previously been shaped by culture during the period of socialization and enculturation, processes going on throughout one's life. By immersion in culture, whose content changes as time goes by, the individual may modify, amend and enrich their vision of Nature and its perception.

The manner in which these two, mental and sensory dimensions are synthesized can most likely be ascertained by cognitivists, neurobiologists—though only those who represent the bias of the humanities: neurophenomenologists, ecologists of the mind, and enactivists. Therefore I believe that only joint transdisciplinary studies, not excluding natural scientists, may resolve the issue whose lineage spans several centuries.

I will now attempt a brief description and distinguish two mental states referred to as *consciousness* with its *self-awareness* on the one hand, and the *self* with its *self-knowledge*, all of which take part in the acts of perception. In doing so, I will try to seek a transdisciplinary solution to the problem outlined above while drawing on

cultural studies, cultural anthropology and enactivism. Consciousness is always a *consciousness of something.* In contrast, the self is a not necessarily conscious, yet it can be reached through self-knowledge. It is very seldom consciously reflected on, as no corresponding conceptual idiom exists; it is rather accessible via extra-verbal communication.

Each mental state called "consciousness" is filled with content with respect to which people express particular attitudes or opinions, and by which they are motivated to action. The fact that the 'average person' is not aware of the properties of culture as a system governed by rules beyond the knowledge of individuals does not mean that its subjects remain unaware of culture. One is dealing with the dichotomy of "explicit/implicit culture" where only the researcher is aware of the latter (Burszta 1987). By attempting to reconcile enactivist knowledge with knowledge of cultural anthropology and cultural studies, I try to determine the kinds of relationships arising between both concepts, so as to arrive at more detailed data concerning perception. Interdisciplinary findings are collocated by the general cognitive perspective of cultural anthropology which presupposes that society and its culture are the catalyst and carrier of human thought. Moreover, I adopt the connectionist and enactivist concept of links between human culture in its ideational dimension and its surroundings.[3]

Consciousness has cultural foundations whereas the self is grounded in biological foundations, but their separation is not written in stone. The self is also partly colonized and modified by culture, while consciousness is to a lesser degree influenced by functions of the self. I assume therefore that the vectors of development of consciousness as an aspect of the mind, and brain as a fundament of the self at the molecular level issue from the sphere of culture and only to a minor extent from the biologically formed brain. Although I do not dispute the *organic substratum of culture*, which I take to amount to the *colonization of brain by culture* at a somatic, microcellular level, I question the neurobiological thesis assuming a biological origin of human culture based on biologically inherited properties of the brain (LeDoux 1996; Damasio 1999, 2010). This leads to my principal assertion that all thought processes are supported by (but do not originate from) organic structures. I acknowledge the existence of somatic links between the body and culture whose carrier is the mind. Capturing the ways in which both spheres—the biological and the cultural—determine those processes is extremely difficult to achieve at a microcellular level. Nevertheless, I believe that culture penetrates deep into the *soma*, going against classical cultural anthropology and its related social disciplines, with the exception of Bateson and Levi-Strauss. I would therefore argue that cultural processes should be extended to accommodate the organic,

3 See e.g. Bateson 1972; Varela, Rosch, and Thompson 1991.

cellular sphere, whereby the human being may be approached as an entity living in the biological and mental sense.

The empirically and logically unfounded thesis advanced by neurobiologists—that extended consciousness learns from proto-consciousness—is a problematic one. Neurobiologists have failed to account for the saltatory differences between functions and quality of response in older and younger cortex. According to them, the latter are stimulated by self-development, but these researchers do not take into account that self-development is provoked, even enforced by social interaction, as one of the functions of culture which is strictly linked to communication. Finally, it is culture which causes potential sensory predispositions to be in part emphasized or marginalized socially.

Neurobiologists claim that our inability to control emotions and the fact that they often induce advanced confusion attest to the extra-conscious nature of emotions. Proto-consciousness, they argue, is non-volitional and the emotions it triggers are spontaneous reactions over which we have no control. I do agree that the self—conditioned as it is by the reactions of the limbic system and the old cortex—is filled with congenital emotional potential, but the mode in which this content is subsequently expressed is shaped by culture. As an example, one could quote grief following the loss of a loved one (which is also observed in many animal species), whose manifestations are different among e.g. effusive Arabs and the reserved Balinese or Tibetans. So, the thesis advanced by neurobiologists can be accepted only conditionally, for certain societies. Evidence supporting the proposition that culture provokes and moulds the working of the mind is found in all kinds of studies whose results indicate that there are disparities in brain activity between representatives of different generations who have been schooled according to distinct educational paradigms (Carr 2010); the same applies to entire societies and social groups.

The general contentions presented here rely on the theoretical and practical research achievements of the interdisciplinary subfields of cultural anthropology. These include proxemics, kinesics, connectionism and emergentism, in which the transition between the self and consciousness, biology and thinking is construed as a staggered change in development (which does not necessarily constitute progressive evolution). Studies initiated by the research team of the hospital in Palo Alto, then anthropologists of the senses—including the Canadian variant (Angutek 2010), and subsequently the anthropology of experience, in whose domain the issues of performativity and synergy have been addressed by e.g. Victor Turner and his collaborators (Turner 1986). Those subdisciplines of anthropology developed under the influence of ethology and Merleau-Ponty's phenomenology of perception. Among the anthropologists who may be associated with the phenomenology of the French philosopher as well as—let it be noted—Heidegger's existential hermeneutics, one should mention the English social anthropologist Tim Ingold, who

independently and creatively compiles the aforesaid philosophies, as well as taking advantage of the studies which began with Gregory Bateson and Heidegger. In contrast, neurobiologists integrated the achievements of their discipline with those of cognitive sciences and phenomenology as part of a subdiscipline called "enactivism". The latest outcome of that alliance is the increasingly popular neurophenomenology (also referred to as "experimental phenomenology") (Przegalińska 2013). This diversification is further compounded by concepts deriving from the idea of James Gibson's "embodied mind" (Gibson 1979), e.g. embodied functionalism conceived by Andy Clark (1989). The knowledge that the above subdisciplines yield, if accepted, is subordinated by cultural anthropologists, as well as practitioners of cultural studies and sociologists of culture to the priorities of broadly understood historical-cultural determinism.

In conclusion, the anatomy of the brain is not decisive for the perceptual, symbolic and emotive capabilities of the human being. I believe that the brains of people native to distinct cultures differ at the molecular and functional level, while the utilization of their inherent predispositions is dependent on the requirements, values and processes of a given culture.

The initiative of transdisciplinary studies should be undertaken by cultural studies, a discipline which by definition integrates the achievement of various disciplines of social sciences and humanities. After all, one sees that projects embarked on by natural scientists convert the knowledge originating from the humanities back into knowledge typical for the natural sciences and thus impoverish such research. Furthermore, any collaboration at the juncture of diverse disciplines engenders transdisciplinary solutions (Zeidler 2010), which I would call cultural-scientific if cultural studies are assumed to mean an integrated discipline (Pałubicka 2010). Hence, cultural studies, as the leading discipline, is called upon to engage in studies of cultural landscape presented in the above project.

The methodological problem which should be resolved in the first place consists in the fact that science still employs analytical methods and corresponding analytical concepts and discourse not compliant with the synthetic perception processes. One should therefore devise synthetic methods and notions which are sufficiently precise as opposed to being "containers" into which one deposits a chaotic set of data. This is an exceedingly difficult undertaking, in which we might be aided by green architects, environmental protection architects, and ecologists with mathematical expertise, in order to apply tools such as curves based on fuzzy sets or multi-valued logics.

I sincerely hope that the achievement of the humanities and social researchers, hitherto poorly applied in practice, will be taken advantage of by the designers of green areas, conservation officers and ecologists, or the staff of landscape parks. On the other hand, we will obtain empirical data which could transform the knowledge of social sciences into subdisciplines or applied fields. For the present,

both milieus remain divided (the beginnings of the dispute date back to the 19th century), which leads to simplified, dehumanized or unimaginative designs of urban greenery or recreational sites. For their part, researchers in the domains of humanities and social sciences turn out studies which are detached from cultural and social practice.

Academic-level landscape education, introduced in the curricula at various faculties and departments, could play a fundamental and momentous role in accomplishing these objectives. Here I refer not only to natural sciences, including technical majors and specialties, but also education studies—whose graduates would then implement the acquired knowledge at lower levels of social education, preparing their pupils to take up culture-related studies, as well as implementing the knowledge they have gained by making it an applied discipline which transcends the walls of universities.

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STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.5

Being in the woodlands: archaeological sensibility and landscapes as naturecultures

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Introduction

Archaeology is—as is often suggested—the discipline of things. To be more precise, archaeology studies things in the landscapes. Field research is a constitutive element of archaeological practice. It is a foundation upon which a certain archaeological sensibility is developed. Experiencing the landscape is thus an inherent part of practicing archaeology as such.

In what follows, I shortly discuss and present one of the many possible archaeological understandings of landscapes. These reflections rely on the observations and experiences which have been collected in the course of a research grant entitled *Between Memory and Oblivion: Archaeology and 20th Century's Military Heritage in the Woodlands* (*Między pamięcią a zapomnieniem: archeologia a XX-wieczne dziedzictwo militarne na terenach zalesionych*). Three aspects of landscapes are highlighted. First, landscapes are multitemporal. Second, they can be understood as assemblages of human and non-human beings. Lastly, landscapes are—as Donna Haraway would have put it—naturecultures. Finally, this paper is a call for critical cultural landscape studies as a multidisciplinary field of scientific inquiry.

Landscape does not exist: multitemporal landscapes

Following an overview of the recent research within the so-called landscape archaeology and, more generally, landscape studies, one thing is particularly worth highlighting. Paradoxically, one could say that landscape as such does not exist as a static, ahistorical and objective background of human action. Quite the opposite, landscape is a dynamic, historical and subjective context of human and non-human interactions. For this very reason, throughout this short paper, I will employ the word 'landscapes' rather than 'landscape'.

There are many branches of archaeology. One usually refers to Palaeolithic archaeology, Neolithic archaeology, Bronze Age archaeology, Iron Age archaeology and so on. It is time which seems to define archaeology and its focus area. Accordingly, Neolithic archaeology studies Neolithic landscapes and material culture dating from that period. In the same vein, Bronze Age archaeology studies Bronze Age landscapes and material culture originating from that period etc. However, things are much more complex here than it would appear at first sight. The key point to make is that matter and time become interwoven in and through archaeological practice. Due to the materiality of things, trees, lakes, mountains, cities, buildings, motorways etc., landscapes cannot be contained and categorized within a single and homogeneous age, era, epoch, or millennium. As the French archaeologist Laurent Olivier (2013, 169-170) insightfully suggests:

> In regard to material things (which constitute all the material of archaeology), the present is nothing but the joining of all the pasts that coexist physically in the present moment. After all, though prehistoric cut-stone tools were originally produced some tens of thousands of years ago, the fact remains that it is *in the present* that we find them: *here, in our present, now*. Indeed, it is because of their condition of being *covered over* in this present (Are they *in situ*? Or are they displaced, complete, or fragmentary?) that we will be able to say anything about them. Material production—of what archaeological remains are a part—possess an essential quality of their own, which they do not share with the events of history: they remain, they last as long as the material of which they are made. They insinuate themselves into all the presents that come after them; long after they have ceased to be used, they continue to *be*.

That is to say, landscapes consist in different kinds of materials which *continue to be through times*. Landscapes are messy. They are not so much temporal as multitemporal. And this makes them a difficult field for academic reflection and experience. How can we capture, document and narrate this multi-temporality? This is a question that archaeologists have been asking very often in recent times. Indeed, there is no one proper and right answer. Nonetheless, from an archaeological point of view, the multi-temporality of landscapes can be considered one of the most important contributions of archaeology to the multi-layered discourse of landscape studies.

The project I have been conducting recently is concerned, in brief, with the archaeological value of 20th-century military heritage in the woodlands. I analyse and document examples of World War I and World War II heritage using e.g. remote sensing technologies (e.g. LiDAR) (Fig. 1). Nonetheless, an important part of the project is field research during which I attempt to effect photographic documentation of previously discovered trenches, dug-outs, shelters etc. which have survived in the woodlands until the present day.

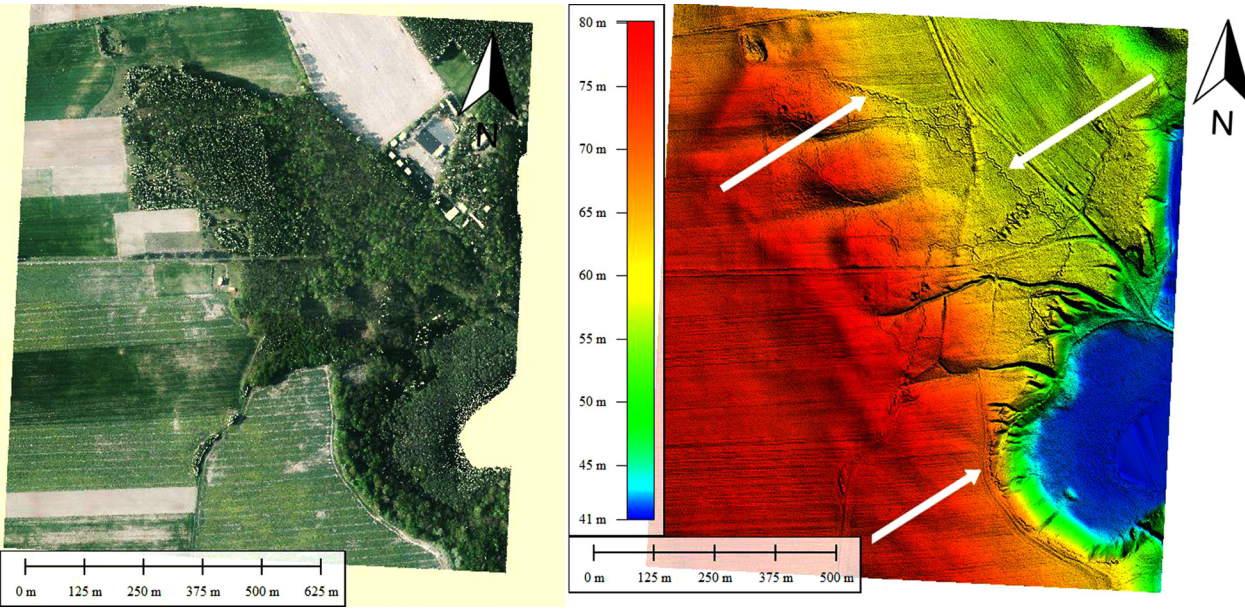

Fig. 1.
Forest landscapes visualized on LiDAR derivatives: a system of trenches dating to the World War II.
Prepared by M. Kostyrko.

Although the project has precise aims, this does not mean that I focus only on the military heritage. When I am in the woodlands and look for e.g. a World War II trench, I also see and document other kinds of heritage present there; other elements of the local landscapes. World War II trenches and shelters are part of local woodland landscapes as much as e.g. the remains of a house (Fig. 2) or a ruined barn (Fig. 3). World War II landscapes have archaeological value. The same must be said about the more recent elements of the landscapes.

A World War II trench, the remains of a house probably built during the 1950s or 1960s, a wooden barn which continues to exist as I write down these very words—all of this is a part of archaeological (material) landscapes.

Contemporary archaeology has nothing to do with *archaīos*. It is not the study of the old and ancient. Contrary to what the general public and even academic communities think, archaeology studies the remains of the past in the present. At the most elementary level, it is a present and future-oriented practice. Since it analyses and reflects on what very often proves to be the most banal, obvious, rusted, decayed, broken and forgotten fragments of material culture and landscapes as such, this kind of archaeology might be, in my opinion, a valuable contribution to the interdisciplinary field of landscape studies.

Landscapes cannot be conceived as abstract ideas. They have solid, material dimensions. And these material dimensions of landscapes are the main object of archaeological reflection and field research.

Fig. 2.
Bricks, cans, rubber tire, stones, moss—remains of a house documented during field research.
Photograph by author.

Fig. 3.
A ruined barn is a part of multitemporal woodland landscapes.
Photograph by author.

Cultural nature: landscapes as assemblages of human and non-human beings

Culture—nature has been one of the divisions that make archaeology viable as an academic discipline in the first place. Archaeology—according to this logic—is the study of the human past. That said, an archaeological record consists of—in simple terms—artefacts (e.g. weapons, jewellery, vessels) and eco facts (e.g. remains of plants, animal bones). Once again, recent archaeological research calls this division into question. The cultural and the natural usually contribute jointly to making landscapes. In other words, attempts are made to offer a more symmetrical understanding of the mutual constitution of human and non-human beings in the landscapes, to use the nomenclature employed by Bruno Latour. Alternatively, drawing on Donna Haraway, we live in naturecultures.

Instead of dividing the landscapes into elements belonging separately to Culture and Nature, we should do our best to pinpoint the complexity of these relations. Something similar has been recently claimed by the Australian archaeologist Rodney Harrison (2015, 27) regarding heritage:

> Over the past few decades, many of the things we have previously taken as "given" in relation to heritage have shifted and fundamentally changed. Where once we were able to imagine that the idea of heritage and the most appropriate ways of managing it might be universal phenomena embodied in various "Western" charters and conventions, various challenges have demolished the idea of heritage as singular and unanimous. Similarly, the idea of natural and cultural heritage as separate domains, representing different forms of value and embodying a broader Cartesian dualism through an insistence on the separation of nature and culture, body and mind, practice and thought, tangible and intangible, has also emerged as untenable.

This is precisely what I have found fascinating during field research.

One of the sites surveyed during the research is a terrain of a former POW camp in Czersk. The site functioned during the First World War. Today, the best-preserved part of the camp is a cemetery where dead soldiers were buried. Metaphorically speaking, the cemetery is a form of forest consisting of crosses made of concrete and pines that grow among and on the graves (Fig. 4). It is a kind of natural and cultural forest. During the research I was approached by a local regionalist who complained about the situation. According to him, the pines destroy the graves and their roots destroy the skeletons. In short, in his opinion they should be cut down as soon as possible. This is, however, a one-sided perspective and a simplification. No doubt, the pines are destroying the graves and the soldiers' remains. However, from a different point of view, the pines and the graves with skeletons become metaphorically and materially one entity. Fig. 4 presents and documents

Fig. 4.
Symmetry: integrated heritage. A pine growing upon a prisoner of war's grave.
Photograph by author.

the moment of becoming one; when nature and culture constitute unique landscapes and heritages. This is an example of symmetry, of integrated landscapes. Neither nature nor culture should take precedence in our reflection on landscapes (and heritages). Finally, the cemetery is a case study of landscapes as assemblages of human and non-human beings. Moss, pines, dry leaves, ivy and the soil are inherent parts of the cemetery; something allegedly created by human beings for human beings.

The Czersk cemetery is just one example of symmetry between Nature and Culture. Other sites of my interest are World War II landscapes around Chycina, a small village in western Poland. The landscapes consist of kilometres of trenches,

machine gun nests located in the woodlands, among other things (see Fig. 1). The central elements of the local landscapes include the ruins of two huge bunkers built by the Germans during the 1930s (Fig. 5). Both are evocative examples of our World War II heritage and a part of the unique military landscapes of the last global conflict. After the war, both bunkers were blown up by the Polish Army. The main contemporary narrative about sites like these is fuelled by nostalgic attachment to the past. Consequently, contemporary ruins of the bunkers are nothing more than a pale shadow of the monumental past. Once again, this is a simplification that does not consider the fluidity and historicity of landscapes. Frankly speaking, during the visit to the site, I was deeply affected by its aura, as Walter Benjamin would have put it. It can be said that the ruins are an example of the creative force of the natural and the cultural. It is as if they were—let me use this oxymoron—*cultural rocks* (fossils). Fragments of reinforced concrete plus trees, moss and dry leaves create a unique assemblage of human and non-human creativity. What might appear to be devastated landscapes from one point of view can be conceived as valuable and affective landscapes from another. In other words, devastated landscapes have their own unique values. The natural usually adds something relevant to the cultural. This is another crucial aspect of archaeological sensibility with respect to landscapes.

Fig. 5.
Cultural rocks: the ruins of a German Panzerwerk 814.
Photograph by author.

That is to say, for the last few decades archaeologists have been reducing material culture to its meaning and function. This approach has been changing recently in front of our eyes. Following the so-called ontological turn, some researchers claim that archaeology usually domesticates and sanitizes things in their own independent being, so to speak. In short, they have their own material properties that cannot be pared down to a simple meaning and function. Questions which arise here are as follows: what about the *materiality* of material culture? What about the *materiality* of landscapes?

These questions have had certain practical implications in the course of my field research. When walking around and through trenches, bomb craters, dug-outs,

shelters and machine gun nests hidden in the woodlands, sometimes I encounter material items. The latter are a kind of material memory related to the history and archaeology of each site. During the last field survey I came across the artefact presented in Fig. 6. The shard is a fragment of a glass inkpot. This specimen of material culture is a typical object found by archaeologists during excavations on the sites of erstwhile POW camps from both World War I and II.

In my opinion, care and respect for the materiality of things and landscapes mean that the artefact was to be left where it had been found. I only took pictures of it. The soil (the natural) and the artefact (the cultural), which was probably used by an anonymous prisoner of war, create a unique assemblage of human and non-human beings. The soil is the ground on which soldiers lived during the long days, months and years of imprisonment, and where most of them eventually lost their lives. To take the artefact, clean it from the soil and exhibit it in a museum display cabinet would effectively mean to obliterate an important quality and affective dimension of this assemblage.

Fig. 6.
A fragment of glass inkpot discovered during field research in the woodlands.
Photograph by the author.

Conclusions: beyond the Noah complex

Critical cultural landscape studies must be aware of their own historical and cultural roots. That is to say, they cannot be preoccupied with the issues of how best to preserve and manage local landscapes. Cultural landscapes studies are concerned solely with the most efficacious means of saving the past for the future (Fig. 7). This attitude was described—somewhat ironically—as the Noah complex of the contemporary society by the French architectural and urban historian Françoise Choay.

Fig. 7.
Landscapes are under constant transformation: very poorly preserved trenches dating to World War II.
Photograph by author.

This by no means suggests that one should look for a coherent paradigm of cultural landscape studies. They should be rather a discourse full of diverse and—why not?—opposing perspectives and approaches. The archaeological view of landscapes is slightly different from the perspectives adopted in cultural anthropology. Similarly: a philosophical understanding should differ from a historical approach to the subject. A diversity of approaches and research questions would be an advantage of critical cultural landscape studies.

To sum up, from an archaeological point of view, three aspects of landscapes have been recently extensively developed. First, landscapes are multitemporal. Second, they are assemblages of human and non-human beings. Lastly, landscapes are "naturecultures". Accordingly, archaeology can contribute to a multidisciplinary reflection of landscapes by addressing e.g. the affective qualities of landscapes, the connections between Nature and Culture in making landscapes, the aura of landscapes and, last but not least, the material realities of landscapes.

Acknowledgments

This work is part of my research financed by the National Science Centre, Poland, under the decision no. DEC-2016/20/S/HS3/00001.

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STUDIA
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ISSN 2657-327X
DOI 10.14746/pls.2018.1.6

The landscape—beyond the dichotomy of nature and culture

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Beyond the dichotomy of nature and culture

Since the anti-positivist protest, one of the crucial tasks of the humanities is the ceaseless deconstruction of the divide between culture and nature. After all, this conceptual distinction had been an inalienable element of the game of concepts played by metaphysically anchored aesthetics and, both in the positive and negative sense, it lay at the historical foundations from which the theoretical awareness of the cultural sciences emerged. The new senses of concepts which constitute that dichotomy are employed in the description of new, emergent phenomena of culture and civilization. The certainty surrounding the dichotomy is being challenged.

I concur with those who, like Anna Pałubicka (1997, 91-108), hold that modernity's characteristic conviction of the basic nature of the culture-nature dichotomy is nothing more than the upshot of a particular mode of thinking which people have been inducted into through culture, one expressed via philosophical reflection (though not exclusively). Those inculturation processes are founded on specific cultural conceptions that people accept. The responsibility for the reflective acceptance of the nature—culture dichotomy should be attributed both to the rationalism of the Cartesian tradition and the Rousseauian-Romantic response.

Today it is obvious that drawing on studies into processes in which both types of reality become superimposed on one another is much more theoretically fruitful; processes taking place in the domains of science and art alike, as well as in new technologies, include those which possess civilizational significance and those which determine new forms of artistic communication. The processes in question are observed from two standpoints: the denaturalization of nature and naturalization of culture, whereby so-called "second nature" is brought forth, while studies of landscape represent one of the major areas of reflection concerning the mutual superimposition of both processes. Accounting for that dual-aspect process in which

our modernity (with its post-modern modification) partakes, requires a different language from that which more or less indirectly subscribes to the old opposition of nature and culture.

To conclude this perhaps all-too-obvious train of thought, which was nevertheless required for the purposes of clarification, one should underline the role of landscape studies as a category requiring a reformation of the semantic field of "sciences of culture" (including philosophy of culture), which undoubtedly has been taking place since the 1896 promulgation of Heinrich Rickert's *Kulturwissenschaft und Naturwissenschaft*. The disciplines developing today in the domains distinguished by Rickert define the focus areas of their inquiry through their departure from the classic culture—nature opposition in favour of a perspective which abolishes that divide and reveals new contradictory relations instead—relations such as "culture-civilization" (an issue addressed e.g. by Husserl, Jaspers, Heidegger, Horkheimer, Adorno, and Morawski in Poland, among others).

If the notion of culture were to be construed as Morawski does, namely as the "entirety of social life considered in terms of values, norms, ideals and directives which influence the convictions and the manner in which individuals act" (Morawski 1999, 278), then this entirety would most likely *contain* a phenomenon like the experience of landscape, which represents a matter of interest for aesthetics as well and makes it possible to establish a shared area of research for several disciplines of the humanities (which, apart from philosophical aesthetics and philosophy as such, would involve history of art, philosophical anthropology, sociology, psychology, philosophy of culture or politics). This joint area emerged precisely as a result of the disruption (erasure, invalidation) of the traditional opposition "nature—culture", at the juncture where the scopes of multiple disciplines intersect.

Issues of landscape and selected modern tendencies in culture

At this point, I would highlight two problem areas I find interesting. The first encompasses issues relating to aestheticization, a phenomenon discussed by e.g. Welsch as a modern cultural strategy (along with *an*aestheticization as a defensive response to that strategy), one which subordinates all domains of reality, including nature and economy, to aesthetic criteria. The experience of landscape is, in my view, ideally suited for the observation of aestheticization tendencies, which are additionally enhanced by the processes—to use Giddens's language—of uprooting the modern human from traditional, spatio-temporal modes of establishing a setting for their experience. As emphasized by Mitchell (1994), Augé (1997) or Belting (2007), who drew on the latter, contemporary "land-images" (in the form displayed at and around travel agencies) no longer occupy a specific location in space-time, but

function as u-topian, culturally constructed never-places to which one flees from the oppressive aspects of the world. Becoming tokens in the culturally (as well as economically and politically) generalized process of exchange, they do deserve the name of *travelling images*. This makes them an even more compelling object of inquiry for contemporary humanities, which have to confront the fluid, volatile nature of their subject matter (Bal 2002).

The desire to be rooted yet again in a "potent" experience of reality leads to a situation where—as Belting observes—"in non-places we dream of real places, just as our ancestors dreamed the reverse" (2014). However, this recycled, projected "reality" of an aestheticized landscape turns out to be "a plague of fantasy" (as I would agree with Žižek that it is)—as the promise of reality can never be fulfilled. The serene and restful landscape of the field of Provence seen from the car or desert watched from the back of a camel hired by the hour is as much illusory contact with "reality" as the modern cultural phantasm of the conflicting structure "nature—culture" on which it is based.

The second area of interest covers questions relating to the cultural and aesthetic functioning of so-called "second nature", associated among other things with the reorganization of the sphere of *aisthesis* (and comprising the critique of ocular-centrism pursued by e.g. Heidegger, Wittgenstein, Foucault, Derrida) or research on the impact of the media on contemporary perceptual experience. Naturally, there is a link between the two areas of interest I have distinguished. Transformations within *aisthesis* are connected with the fundamental shift of cultural patterns and requirements, so these problems as well as issues of the derealization of reality or revisions of values in everyday experience should become the object of interdisciplinary scrutiny within the humanities.

As for the aforementioned topics, I am particularly interested in the possibility of exploiting the hermeneutic potential of a phenomenology of the senses in studies on broadly understood aesthetic experience. I believe it to be a promising approach if applied in studies concerned with the experience of landscape. It is all the more promising in that it ensures an alternative path for research conducted as part of visual culture studies which, as Mitchell pointedly observes, identified the key importance of the category of visuality as coined by Foster—the conviction that the "human is a seeing being" (Mitchell 2013, 20). From the standpoint of visuality studies, landscape is a "category pertaining to the environment of human life, reflecting the mode of understanding or capturing that environment, but at the same time a category produced visually, not only through the action of language, but above all by means of the eye" (Ibidem).

In comparison with this approach, the phenomenological-hermeneutical take on the category of *aisthesis* considerably extends the experience of landscape to include other dimension of sensation, thus gravitating towards the poly-sensory character of such an experience. This agrees with my method of *hermeneutically*

oriented phenomenology. If I were to express my approach in the most general terms, I would draw primarily on Heidegger, and subsequently Merleau-Ponty (read more profoundly than his rhetoric of visibility, which raises at least the suspicion of ocularcentrism), as well as French post-phenomenology (Depraz, Escoubas, Henry, Richir) and new German phenomenology (Schmitz, Waldenfels).

One of the vital elements here is the hermeneutic opening in Heideggerian phenomenology which, inspired by certain possibilities found in Husserl, became a powerful stimulus for contemporary phenomenologists. The point is to attain a phenomenology which would not limit the scope of research to the noetic-noematic structure, nor would be solely a phenomenology of passive recipience, whose source is in its nature unfathomable and untouched by meaning. Admittedly, this does account for our receptive sensibility to what eludes codified cognitive structure, to the impact and pre-notional communication emanating from the world in which we are immersed. However, it is always that immersion in the world, its actual dimension—as early Heidegger would have put it—which harbours the traits of comprehension characterized by pre-verbal structurations that generate meaning. Only from those (which Husserl had observed) do linguistic formulations arise.

The significance of the Heideggerian and phenomenological viewpoints for the studies of landscape

Before I outline at least some of the possibilities that the above perspective of contemporary phenomenology offers to studies of landscape, I would like to draw attention to the potency of Heideggerian impulses which provide and may provide the motive force for such studies.

When writing about the actual dimensions of human existence, Heidegger attributed its dynamics to "being oriented" towards what is open (*ins Offene)*. In his interpretation of that aspect of human existence in Heidegger, Peter Sloterdijk aptly separates it from interpretive schemes of transcendental and anthropocentric occlusion. We share the penchant for the openness of being with other living beings: "…virtually all organisms or integrities transcend into the first-level spaces of surprise and conflict that are assigned to them as their respective environments (even plants do this, and animals all the more so), only very few—only humans, as far as we know—achieve the second level of transcendent movement. Through this, the environment is de-restricted to become the world as an integral whole of manifest and latent elements." (Sloterdijk 2014, 14).

There is a strong and justified temptation to follow that path in the studies of landscape. It would be an area of research into the emerging movement of transcendence to which all living organisms are entitled. This movement—culturally "tamed"—retains properties shared by the entire natural world and simultaneously—via

representational-visual means of "taming" the natural—elevates them to a higher mode of being that is proper to humans.

"That second step", Sloterdijk writes, "is the work of language ["of the symbolic," let us add.—I. L.]. This not only builds the ‚house of being' […]; it is also the vehicle for the tendencies to run away from that house with which, by means of its inner surpluses, humans move towards the open. It need hardly be explained why the oldest parasite in the world, the world above, only appearswith the second transcendence" (Ibidem).

Heidegger's rhetoric of openness is complemented and balanced by the rhetoric of habitation. Landscape would constitute a category in the boundary area between them. The experience of landscape in its existential-fundamental modality (in Heideggerian ontological-fundamental sense) would simultaneously be an experience of being "within" and being "without".

When discussing the spatiality of being-in-the-world of Dasein in section 23 of *Being and Time*, Heidegger uses a term he considers crucial, namely *Ent-fernung* [dis-tancing]. Our being among things, being "in" the world, our taking a position with respect to it is possible only at a distance, but the vital sense of that distance from being is in fact in the annihilation of remoteness, and thus—paradoxically—bringing it near. I am comprehendingly "in" the world (approach it) only when I discover the "remoteness" (*Entferntheit)* of being. To Heidegger, the dis-tancing is an existential which enables the practical, theoretical or artistic realization of relationships between myself and things in the world.

By virtue of such dis-tancing, the image (especially the land—image), brings the human and their surroundings closer, integrates them; at the same time, it imposes a certain framework (be it cultural, aesthetic, formal etc.) on those surroundings and our relationship to them. Consequently, we can see and understand (also in the sense of comprehending experience) our relationship with our surroundings and with ourselves only when de-distanced from the world and ourselves—only through the mode of our spatial (in the Heideggerian sense) being in the world. In this context, a number of categories become substantially significant for the studies of landscape: the corporeality of the land-image (i.e. its medium, its "flesh", which means the presence of both the human body and the world where it abides, both "delegated" into the medium), as well as transitiveness of the image (i.e. its capacity for circulating between the visible and the invisible). In short, image is something which through mediated and substitutive dis-tancing brings our own experience of spatial being in the world closer to us. In the approach suggested here, the comprehension of land-image is defined by the need to understand the human and human surroundings. Land-image, as well as image in general, arises from the processes of symbolization of "lived references" of the human being, including their experience of time and space.

In this respect, Merleau-Ponty offers inspiration as he underlines the significance of the corporeal dimension of both imaged human experience, as well as the corporeal dimension of the image itself as a "symbolic body". Phenomenological and anthropological viewpoints (the latter is yet to be addressed) support and complement each other. Just like Merleau-Ponty, Belting was far from instrumentalising the medium of image. On the contrary, he speaks about the "physics of image which endows an autonomous significance to image media" (Belting 2007, 297), for which the "what" and the "how" of an image are both sides of the same coin.

The perceived and the inner images witness a process of exchange and reciprocal dependence, and this observation of Belting can readily be applied to the experience of landscape. Leaving Belting aside and anticipating certain interpretive possibilities offered by categories suggested by Merleau-Ponty, one could speak here of the relation of inter-corporeality as of an exchange taking place between the "body of image" and "our body, which for its part constitutes a natural medium" (Belting 207, 305), an intercorporeal exchange between the human and the world which is effected through the "body of image". It should also be noted that this is an exchange between the visible and the invisible. In this approach, deriving from the tenets of Belting's anthropology of image, land-image (as a particular instance of image) becomes a determined mode of transmitting presence, one proper to human being in the world.

This viewpoint is particularly rewarding when coupled with the Merleau-Ponty's late concept of inter-corporeality, in which two perspectives are combined: the phenomenology of perception, specifically modified with respect to his earlier propositions, and a unique hermeneutics of culture.

As Renaud Barbaras puts it, in late Merleau-Ponty "that which leads from Being to visibility […] is the intrinsic visibility of Being which harbours the possibility of subjectivity: the appearance of the viewer is synonymous with the attainment of visibility in a form with a specified semblance. Let it be noted that this gesture brings Merleau-Ponty singularly close to Aristotle who, disregarding the divergence of nature and consciousness, ignoring that which is within and the phenomenon, recognizes thus the precession of vision, in the form of a force, within the visible. It is at any rate that irreducible and autonomous visibility which Merleau-Ponty calls *chair*, thinking obviously about the body itself, where the sensing and the sensed are neither fully identical nor utterly distinct" (1998, 26). Merleau-Ponty can, therefore, in *The Visible and the Invisible*, characterize perceptual corporeal experience in terms of "excess", the surpassing of oneself on the way to meaning. The experience, as an openness to the transcendence of being, defies the identity thesis, since it means experiencing identity and non-identity of one's own object at once. In late Merleau-Ponty, becoming is the mode of being of beings. Being is its own reification, a ceaseless attainment of visibility, whereas the invisible is not beyond the range of visibility, but a component of the visible understood as

a potentiality, a moment of its motion of actualization. This motion is the becoming of the phenomenon, an explosion of the visible.

The experience of being is inextricably linked to the experience of non-identity and being: the fullness of what is one's own in perceived being requires negativity to participate in that perception; the visible subsumes the dimension of the invisible. Being is endowed with irreducible depth, therefore questions about being are a consent to its opacity, to our immersion in it—which is why it perpetually exceeds us. So, participant questioning about being is a discovery of its transcendence. The experience of landscape is one of the modes of such comprehending, an interrogative opening to what surpasses us in that experience.

Questioning about being and its perception take place within the world: my body is what sees; the seeing one is simultaneously visible, it is inscribed in the world which becomes visible precisely in virtue of this inscription, and for that very reason it does not constitute identity-with-oneself—it is not a being in itself, but contains its own negation. Given that *percipi* represents an inseparable moment, its complete totalization, the attainment of its full meaning is impossible.

Thus Merleau-Ponty sees an affinity between the category of meaning and the experience of opacity, the fragmentry nature of the experienced world—issuing precisely from the corporeal nature of that experience. The meaning of being in the world, reified in the experience of living corporeality is an indestructible tissue, a conjunction of moments which can no longer be polarized into the opposition "in oneself"—"for oneself". So for Merleau-Ponty body is not embodied consciousness (subjectivity). By being in the world, consciousness eludes itself; even if it happens to touch itself, then that is only fragmentarily, peripherally. The intentionality of the body is its motoricity—an ecstasy, an externality with respect to itself, an entrance into the world as opposed to pure immanence.

Own body reveals the meaning of what Merleau-Ponty calls the "living tissue of being", the flesh [*chair*]: a reciprocal dependence within which the visible—on the one hand—emerges along with the seeing body, while on the other hand the body's capacity for seeing is subordinated to the nascent visibility of the world (Barbaras 1998, 134). So, Merleau-Ponty notices the essential, ontological continuity between the body and the world. It is the source of a singular paradox: the contact of the body with itself is only feasible only as being distanced from itself, only as own absence and the presence of the world.

Land-image (land-scape) as the space-time of my surroundings experienced through imagery enables that interplay of continuality and distance between my body and the body of the surroundings. After all, my body is not given to me as an assemblage of ready-made facilities; the thinking of my body, i.e. its functions, its position with respect to things, its temporality and spatiality, are established in relationships with the things which surround it, as well in self-referential interaction of the body with itself.

From phenomenology to philosophical anthropology

In the spirit of Merleau-Ponty`s postulates as outlined above, and following the path traced by Belting, the phenomenon of inter-corporeality may be deemed a vital dimension of our being in the world, a tissue of existential human experience. The production of images and their internalization is an important way of coping with the problems engendered by the spatial nature of our being in the world (in the sense of spatiality referred to in connection with Heidegger), with experiencing its temporally evanescent presence, as well as with determining our own position among the "things of this world".

The existential, aesthetic, sensorial, corporeal and intercorporeal status of these arrangements (that "mute, pre-linguistic logos", as Merleau-Ponty would put it) becomes a task for the new hermeneutics of the sense and for the phenomenology which remains open to hermeneutics thus construed. In a certain way, somewhat altered by Heidegger, we continue along the lines of Husserl's genetic phenomenology and accomplish — going further than he could have—one of his principal goals: to pinpoint and philosophically capture the motion of the phenomenalization of the world in which we—living, feeling, acting and comprehending people—are immersed—i.e. the conditions and processes by virtue of which the world reveals itself to us as a phenomenon.

As regards studies on the experience of nature, including landscape, the tasks of phenomenology thus-conceived dovetail perfectly with the anthropological perspective. I have already remarked on the correspondence of approaches devised by Merleau-Ponty and Belting. I will attempt to show much the same by drawing on the conceptions of Gernot Böhme. In doing so, I will rely on latter's *Filozofia i estetyka przyrody* (2002), published by Oficyna Naukowa (in their *Terminus* series), which is based on two works by the Böhme, namely *Für eine oekologische Naturaesthetik* (Böhme 1989) and *Naturliche Natur. Über Natur im Zeitalter ihrer technischen Reproduzierbarkeit* (Böhme 1992).

I choose to cite Böhme in view of the fact that his idea illustrates the indivisibility of anthropological-phenomenological studies (where the hermeneutic potential of phenomenology is taken for granted) and philosophical-critical inquiry into aesthetic experience in the context of issues of modernity. I am particularly interested in instances where these paths of research intersect, with landscape a category situated at that very intersection.

Böhme's aesthetics of nature focuses on "reflection on the phenomena which accompany human presence in their natural surroundings" (as encapsulated by Stanisław Czerniak in the preface to Böhme's, aforementioned, book). That presence constitutes a broadly understood experience and cannot be reduced to merely receptive sensations issuing from the natural world. Furthermore, the human, situated relative to and within nature, is a co-creator of the object and conditions of

that experience. At the same time, according to Böhme, the experience of nature goes hand in hand with the emanation of "atmospheres"—a way of opening up to the objective emotional qualities of nature, which Böhme terms "characters". That which may be referred to as the "moods of landscape" is not associated with the subjective emotional states of the perceiving subject, but constitutes their inseparable, objective trait.

Putting it very briefly indeed, Böhme's project presupposes that aesthetic contemplation does not occur at a distance with respect to its object; it is a symbiosis of corporeality and the objective "characters" of nature. If that aspect of his conception were to be considered while disregarding the actual or direct influence and inspiration of historical-philosophical thought, it could be aligned with solutions advanced in contemporary phenomenology and anthropologically-oriented phenomenology, solutions which are particularly involved with categories of corporeality, own body or lived corporeality—the flesh (*chair*). The body is the locus where the ontological becomes interwoven with the cognitive and the aesthetic.

Both in the latter tradition and in Böhme—who draws his inspiration from the Frankfurt school—one readily notices the ease of transitions between those three perspectives, their mutual, compensatory substitutability. Aesthetics rises to the rank of reflection on the source relation linking the human and the natural world, a bond established in the realm of *aisthesis,* which is then translated into artistic work which draws on that source and attests to it. However, just like the entire culture, it is exposed to the threat of alienation, fallacious designations and artificial dichotomies. So, aesthetics focusing on sources is also a critique, particularly of culture and art in their alienated forms.

In the light of the above arguments, the aesthetic experience of the beauty of landscape is in no way opposed to nature, nor is it anything that has been "added" to nature—it is nature's way of existence. The capacity for expression and making itself perceptible are properties of nature, which includes the nature of human corporeality as well. They require the experience of beauty in order for the human and the natural to penetrate and permeate each other.

Being thus in line with the philosophical-aesthetic rehabilitation of *aisthesis* (corporeality, sensuality, liveliness), Böhme seems to share the compensatory-emancipatory aspirations of certain representatives of contemporary philosophy and philosophical anthropology. As an example, one could cite the Romantic-Marquardian current on the one hand, and Horkheimer, Adorno, Benjamin and Marcuse on the other. Hence the matter in question (let us repeat) is a broadly understood context of contemporary rehabilitation of the sphere of *aisthesis*, where—following in the footsteps of Nietzsche—the plea to restore the lost liveliness and Dionysian character to culture, despite or through its Apollonian element, became interwoven with post-Kantian attempts to reinvigorate or substitute "enervated reason" (Welsch, Marquard), to augment its forces by recourse to the aesthetic power of reconciling

the sensual with the conceptual, the individual with the universal. However, these mechanisms do not amount to a renouncement of what is cultural in favour of a return to nature. Their element is one of cultural acts of critical self-awareness, working to develop a new anthropological identity; not against nature, but in amicable concord with it.

The educational dimension of a perspective thus formulated is very clear: the perception of landscape may be a school of phenomenological-hermeneutic sensibility, one which would expand the scope of our experiences and self-awareness. A sensibility which is at once aesthetic and ethical.

This approach is conditional, however, on there being an education that includes critical reflection on the condition of the modern human and on the limitations of modern models of humanity aiming at rule over nature and its instrumental treatment.

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KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.7

Layers of landscape—transdisciplinarity of contemporary landscape photography

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In visual culture studies, the notion of *landscape* demarcates an important area of inquiry, one involving questions about the nature of perceived space and its cultural perception in particular. On the one hand, we consider what is looked at; we consider how we do it on the other. The issue of landscape also provokes questions concerned with the biological and/or cultural nature of perception. It is therefore a discussion which, to use the Fosterian distinction, explores the relationships between the sensorial (*vision*) and the cultural (*visuality*) perception of the world (Foster 1988), according to which the biological capacity of seeing is culturally processed into an image. However, in a broader approach, *landscape* is not merely about looking at nature, but above all involves the problem of human awareness of phenomena taking place in the natural world and the outcomes of our actions in the environment. Visual representations (be they landscapes by Lorraine, Poussin, Constable or photographs by Ansel Adams or Andreas Gursky) have always told a story of the relationship between humans and nature.

Cultural studies of landscape and the attitude of the human subject covers a vast area of academia—from classical philosophical aesthetics (the British empiricists, Goethe, the Lake Poets: Wordsworth and Coleridge, Ruskin), sociology (Simmel, Ingold, Edensor, Urry, Macnaghten), anthropology of the image (Belting), environmental aesthetics (Berleant) to researchers associated with contemporary, ethnographically and sociologically oriented visual studies (Pink, Pauwels, Klett)—to mention only a few names relating directly and indirectly to the issue addressed here (e.g. the links between the Lake Poets and photography are discussed by Batchen 1994). Relevant Polish literature is also abundant, with deliberations and analyses by Hanna Buczyńska-Garewicz, Beata Frydryczak, or Krystyna Wilkoszewska, to cite only some of the foremost writers. This brief text, concerned with contemporary

photography, does not have the space to cite all outstanding studies. I will confine myself to introducing two contexts of contemporary artistic practice—the image as a representation of social and cultural environmental issues and the role of this likeness for the knowledge of environment. I will rely on three case studies, namely a series of photographs by Michał Woroniak who probably remains closest to the traditional landscape aesthetic, a research project by Tyrone Martinsson—which combines natural, historical and aesthetic investigation—and a virtual project by Robert Zhao Renhui and his collaborators.

Imagining nature

Let us note that at least since the latter half of the 20th century, the dominant current considering landscape as an image (Georg Simmel) began to be supplemented with dynamic concepts, whereby landscape is approached with the categories of corporeal experience involving memory and conceptual framework (Hans Belting). We observe how vision, characterized formerly as becoming distanced from objects of reference (one has to move away to see—M. Jay), turns into one of the traits of sensory experience enabling one to "be in the landscape". At the same time, this shift echoes contemporary cultural reflection referring to the decline of the Anthropocene paradigm (Macnaghten and Urry 2005, 48) and the attempts to find more balanced forms of human existence in the natural world (plant and animal studies).

This direction of thought is pursued not only in Berleant's philosophical aesthetics of the environment; it is even more palpable in the approach of social researchers who underline that landscape has always mirrored current views on the human-nature relationship. In *Contested Natures,* Macnaghten and Urry argue that "A major task for the social sciences will be to decipher the social implications of what has always been the case, namely, a nature elaborately entangled and fundamentally bound up with social practices and their characteristic modes of cultural representation" (Macnaghten and Urry 2005, 47).

It follows from the multiplicity of theoretical approaches mentioned here that reflection on landscape allows for the transcending of the confines of visual studies and making it a province of interdisciplinary studies. Indeed, we may go as far as to establish landscape studies as a transdiscipline, inspired by geographical, cultural, and social thought. In my opinion, studies into landscape could be compared to an analysis of geological strata: historical, artistic, natural, and political strata as well. Still, it should not be overlooked that the very figure of landscape serves the metaphor of contemporary cultural complexity, in which one captures the overlapping and interwoven phenomena of politics, economy, media, ideology and technology. As Appadurai notes, landscape in this sense is founded on the collective imagination of ordinary people which gives shape to their knowledge, views, and—by virtue of the choices they make—affects their lives (Appadurai 2005, 13-22; 55). In the context

of works described here, Appadurai's *imagined world* would also encompass the images of the natural world, ubiquitous in various media, which influence the thinking of persons and groups and determine their actions: from individual acts for the benefit of nature (such as waste sorting or choice of diet) to decisions of society-wide significance (drafting of laws and regulations) through subordinating the merely natural environment to one's own ends. Imagination is coupled with knowledge as well as with visual competency, a fact stressed in *How to See the World* by Nicolas Mirzoeff who, on the example of climate change, demonstrates how this abstract notion becomes observable only when meteorological, mathematical, geographical and historical data is considered (Mirzoeff 2016, 220).

The examination of the structure of imagined worlds requires an analysis from numerous standpoints where many disciplines come into play; the latter, however, do not function "next" to one another (as in an interdisciplinary approach) but become merged and intertwined (Zeidler-Janiszewska 2006; Michałowska 2014, 67-94). In the field I am particularly focused on—i.e. studies of photography, film, and technical media—this transdisciplinarity of method is highly attractive. This is because I would distinguish at least three approaches to landscape: a symbolic, anthropological, as well as a social and an ecological approach. The first of these pays attention to the aesthetic and metaphorical values of cultural notions of nature—it may be a reflection of cultural symbols ("post-Friedrichian" photography), ideological narratives (T. O'Sullivan's American topographic photography, Jan Bułhak's "homeland photography"), or sensations of the artist (the concept of "equivalent" developed by E. Steichen and metaphysical landscapes by Stanisław J. Woś). In the social approach, emphasis is placed on narratives about people's lives (e.g. *Silesia* by Wojciech Wilczyk), while the ecological approach is concerned with transformations in the natural environment (post-industrial photographs by Edward Burtynsky, Serkan Taycan or Ilkka Halso.) In fact, however, none of these approaches is methodologically "pure", as is demonstrated in critical studies on landscape photography with a feminist or post-colonial bias, studies which expose links between the cultural concept of "landscape" and the social-political objectives that a given representation seeks to accomplish (Macnaghten and Urry 2005; Wells 2000) as well as cultural tradition (Clarke 1997; Bezencenet 2000, 56-61). Visual projects employing photography and film are a splendid manifestation of dilemmas akin to those in landscape studies. After all, one could ask whether photography captures objective states and actual natural phenomena, or whether it merely represents their creative interpretation. Is it a technology or a mode of philosophizing about the world? What is its connection with earlier pictorial traditions, such as painting or theatre? What would framing amount to? Much the same issues are encountered in landscape research: is its nature "cultural" (as representatives of the humanities would have it) or natural (as it is argued by the representatives of the natural sciences)? Is a "non-cultural" viewpoint feasible?

As noted previously, I believe that landscape studies should presuppose a transdisciplinary rather than interdisciplinary approach. Only such hybrid and integrative methods reveal the perspective that landscape studies can offer: the possibility of combining natural and technical sciences, the humanities and the arts, leading to the aforementioned exploration of strata (or perhaps sediments), given that such investigation should cover the synchronic and diachronic dimensions. What might research like this be like? Without insisting on any methodological approach, I provide only three examples among the numerous art and research projects conducted today.

Fig. 1
Michał Woroniak, *Bountiful Yield*, 2017

Michał Woroniak, the first example, is a 2017 graduate from the University of Arts in Poznań. His images capture agricultural areas which include a subtly observed presence of technology. The colours are toned down thanks to the diffused light, a deliberate effect obtained by taking the pictures on a cloudy day or early in the morning. The turbine columns of a wind farm emerge out of the grey-green surface of cultivated land (fig. 1). There are red and orange lorries between them, and the arm of a crane rises above. The hues are subdued, displaying no eponymous abundance.

In another of Woroniak's photographs, the central part of the image is bisected by the line of the baulk on which willows had been planted (fig. 2). The landscape is almost an icon, easily recognizable, frequently recurring in Polish visual imagination, a motif from the repertoire of Bułhak's homeland photography or the compositions of Edward Hartwig.

Fig. 2

Yet another example comes from the series *Manufactured Landscapes* by Edward Burtynsky (fig. 3). Again, the scene is divided into two sections: the upper is filled by the grey sky, the lower by an interrupted embankment. The tires and the concrete wall in the background, almost covered by earth and partly overgrown, secure the pile of haylage heaped in a field. The organic and the technological world co-operate.

Fig. 3

The visual connotations I have mentioned permit Woroniak's work to be situated in the long stylistic tradition of visual conventions known from the history of photography. However, the photographer uses those models somewhat perversely: by playing with the images inscribed in our optical unconscious, he speaks of contemporaneity. The photographs were taken in three localities in southern Greater Poland. As the author writes in a commentary to the images, Krobia, Poniec and Miejska Górka have been a part of the traditional "granary of Poland" (Woroniak 2017), a synonym

of fertile land. However, the title has a double meaning here: in 2014 authorizations were granted for the extraction of brown coal in the area, though construction of an opencast mine has not been conclusively decided yet. If it does happen, heavy mining machinery will irreversibly change the landscape and affect the lives of people, forcing them to change their sources of subsistence. Woroniak's work should be classified as belonging to the current wave of new topographics which gained popularity among Polish photographers of the post-1970 generation (other notable representatives being Nicolas Grospierre, Konrad Pustoła and the already mentioned Wojtek Wilczyk and Rafał Milach). The term—introduced in 1975 by curator William Jenkins at a New York exhibition entitled *New Topographics: Photographs of a Man-Altered Landscape*—referred to representations of "altered environments of daily life" (Truscello 2012, 189). This *intensive landscaping*, employed by artists such as Stephen Shore, Lewis Baltz or Robert Adams was to be a commentary to the changes caused by the incursion of industry into nature, bringing about the disappearance of spaces "untouched" by human activity, which had been photographed by Anselm Adams or Edward Weston. The idealistic landscape of the latter was replaced with a social landscape. Woroniak follows that path, utilizing the characteristic, seemingly neutral manner of depiction. Space is shown without evident chiaroscuro effect and foreshortening, violent weather changes and "picturesque" hours of the day are also avoided[1]. Thus, the image appears to verge on the boring. The photographer's individual expression also remains imperceptible. Topographic works by Burtynsky were criticized for aestheticizing space. Indeed, it seems that formalization, a characteristic of the visual idiom of "new topographics", "distils" meanings, directing the viewer's attention to beauty[2]. However, one can approach the matter differently and, concurring with Michael Truscello, conclude that by means of this device the viewer's attention is drawn to more universal, social meanings. A specific problem, represented by an image of a particular place, becomes a metaphor for a global process (Truscello 2012, 189). Moreover, capturing a topographic landscape enables the photographer to remain neutral in a sense with respect to the depicted issue. Woroniak does not pass a judgement on what would be better for the local community—the traditional agricultural pursuits on the one hand or new jobs on the other. The kind of melancholy that the photographs contain is due to the fact that a change is inevitable.

1 Nonetheless, a different association relating to the repertoire of landscape photography comes to mind, namely Emerson's piece of advice from the 1889 *Naturalistic Photography*, in which he contends that one should refrain from capturing *the sensational* and *prettiness* in nature (Emerson 1890: 256).

2 This old Benjaminian dilemma in landscape photography never ceases to recur.

Tyrone Martinsson, *Arctic Views. Passages in Time*, 2015

Contemporary landscape practices can also be exemplified by Tyrone Martinsson's photographic study at the juncture of ecological and historical research. In his work, Woroniak combined elements of aesthetics and social sciences; one could say that in general it belonged to the domain of the humanities. The Norwegian artist not only unites disciplines but entire branches of knowledge as well: the humanities with earth science. His study addresses two issues simultaneously: the history of research and human presence in northern Svalbard, analysing documents from the period beginning with the discovery of the region by Europeans some 500 years ago and the climatic changes which have taken place throughout that time. For that purpose, the researcher interprets drawings, sketches, photographs and takes advantage of modern techniques of re-photography (also known as repeat photography or repeat landscape). Martinsson's analysis sets out from archival images (included in the book) which he then collates with his own, contemporary panoramas. The re-photographs were made in much the same seasons of the year, so that the viewer could compare the present-day and historical landscape in that area. The comparison refutes any argument claiming that climate change is invisible. The photographs (whose scientific value is based on the authority of being a document) clearly show the extent of the glaciers then and their current disappearance.

Martinsson describes his studies as a "dialogue with time, history, and memory" and formulates the following objectives of the project: "In terms of variables such as global warming and climate effects photography can serve as a tool for comparative studies in which photographs showing clear evidence of change over time in combination with data from science can be used to address politicians, policy makers, and the public." (Martinsson 2015: 9). Here, the visual representation of natural space becomes the object of research, yet at the same time the very formula of landscape enables one to determine the transformations which the region has witnessed over the centuries. The project contributes much to the description of the past: the biographies of explorers and the biography of the archipelago itself. What is more, it propagates knowledge of the natural world by virtue of a singular study of "layers" of glacial history. It is thus a tool by means of which the aforesaid imagination is built. The images created by Martinsson make one realize and appreciate the extent of climate change. The works are an example of a borderline attitude, in the sense that the photographer is an observer of changes but does not avoid expressing his involvement in the space. In numerous fragments, he conveys his experiences from the journey and confronts the views he sees with the knowledge and images from the archives. Consequently, a landscape is no longer a framed image, but becomes a part of "environment" the object of research, in which "nature and culture dissolve into one another" (Macnaghten and Urry 2005, 47). Spitzbergen has long since ceased to be a space devoid of human presence.

Human actions have an evident impact on the existence of the archipelago, even if that impact does not assume rural or urban forms known from densely populated parts of the world.

The Institute of Critical Zoologists

The third example selected for this text are the undertakings of the Institute of Critical Zoologists, conceived by and formed by a Singaporean visual artist Robert Zhao Renhui, in collaboration with a group of biologists, naturalists and ecological activists. According to the description of the project, the Institute aims to carry out interactive research to facilitate understanding of relationships between humans and animals. In fact, however, the authors of the project ask questions about the future of the natural world, which has been so extensively exploited and drained by humans. This is splendidly illustrated in the work entitled *Real World*, comprising five virtual simulations: *The Rainforest Dome*, *The Desert Dome*, *The Real Rooms*, *1,2,3*, *The Nature Trail*. The viewer (or rather the participant), equipped with VR goggles, enters a specially designed room with adjusted humidity levels and a floor which simulates the surface encountered in natural locations. In this way, the landscapes may be experienced via multiple senses; apart from visual input there are smells and ambient temperature to be felt, sounds to be heard, and creatures to interact with. Animals can also be trailed within the space of local parks. The website states the following: "In the rainforest, participants see genuinely huge trees and palms. There are numerous waterfalls and a fog that often engulfs the participants, adding to the mystery of the rainforest. Butterflies, birds, deer and large mammals interact with the participants as they would in real life" (http://www.criticalzoologists.org/projects/real_world/realworld_rainforest_01.html). Does this project constitute an instance of contemporary environmental aesthetics? Virtual technologies certainly enable the user to become thoroughly immersed in an environment. Analysing that contemporary current in the philosophy of landscape, Beata Frydryczak writes about its prerequisite "corporeal presence and full engagement of the senses […] from the topography of the terrain, through emotional perception of its mood, to subconsciously registered stimuli" (Frydryczak 2013, 226). This kind of involvement necessitates bodily presence and action in a real landscape. The project devised by the Institute of Critical Zoologists casts the aesthetics of commitment in a particular light: the participant senses their tele-presence in simulated spaces, experiences it through vision, hearing, even touch, but they are not in it physically but in a mediated mode. They are no longer positioned *with respect to landscape,* as in the traditional aesthetic experience, nor are they completely in the landscape. Hence Zhao Renhui suggests (as Martinsson did) a reconstruction of nature's past, becoming acquainted with its biography, but the truly crucial element is the creation of Appadurai's imagined space which will quite soon vanish,

destroyed by human exploitation. The dimensions of the project span natural, artistic, as well as ecological aspects. The VR goggles and the digital environment provide for a multisensory experience of a tropical forest. And again, two interpretations are viable here: it may be a substitute, as we enter *The Rainforest Dome* to protect the actual rainforest from being excessively visited by tourists (just as they visit the simulation of the Lascaux Caves only). On the other hand, the project may be a warning: the physical tropical forest may soon be no more, and a virtual walk will be the only opportunity to get to know an environment which has been irreversibly destroyed.

Conclusions

Today, landscape imagination is becoming a necessary element in the survival of the human species on Earth. The issue is not only about seeing the landscape, but about combining thought oriented towards the natural world with being aware of the ramifications of human actions. Imagination, as Appadurai notes, is projective, enabling one to see the consequences and provide the driving force of action (Appadurai 2005, 16). In the era of information noise, the authority of science is waning. Since for many global warming is a myth while forests cease to be treated as heritage, only the laborious effort of nature-related education remains. The viewpoint on culture is changing too, as it is no longer considered in terms of being opposite to nature (Macnaghten and Urry 2005, 47) but construed as a unified paradigm of nature-culture (Latour, Haraway). A transdisciplinary approach to landscape embodies that twofold character: artistic undertakings are not expected to supplant the mission of science (the latter will always be formulated differently—as discovery of phenomena); however, art should make scientific problems visible to non-experts (Bakke 2010, 146). As an example, one could quote Burtynsky, who comments on his landscapes thus: "This type of work is interventionist, in other words, it intervened within the social order and was used as leverage to show people what was happening or what needed to be preserved" (Burtynsky 2008, 156). The examples of artistic-research works discussed here suggest the necessity of embarking on landscape studies, in which empirical impulse rooted in natural sciences is subjected to reflection originating with the humanities, a reflection on the aftermath of human action within the realm of natural world. For this end, one needs to study cultural representations as well as go beyond their framework towards inquiry into the nature of sensory experience of physical and virtual spaces.

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Questionnaire—Answers

KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.8

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1.

From the standpoint of my scholarly interests, the notion of landscape is a crucial and fundamental one. After all, landscape belongs among the distinctive, observable and permanently present phenomena of the human world—however difficult it may be to explore and interpret. It is a framework through which we perceive the world, discover and experience all its dimensions, the natural included. Nevertheless, the notion of landscape should not be reduced to the natural. For it is our axio-semiotic activity which forges landscape. This should suffice as a short answer; the rest should be expressed in detailed studies.

2.

I consider the notion of landscape to be exceedingly useful, although it is still insufficiently present in studies within contemporary humanities. Regardless of various conceptualizations—owing to the multiple approaches of particular disciplines and numerous theoretical-methodological paradigms—it enables integrating knowledge of the human world in a way which transcends disciplinary divisions in many areas and aspects of this world, such as the natural, civilizational, social, cultural, communicative, psychological, the aesthetic as well as many others. Thanks to the findings of studies conducted as part of related or neighbouring disciplines, landscape reveals aspects and dimensions which would have been difficult to capture otherwise. The combination of natural sciences and humanities in the inquiry is still an underused opportunity. Much in particular could be expected of so-called "cultural geography", if it were not treated by geography as an unwanted child, and by the humanities as a foundling of suspicious pedigree.

3.

This question has been partly answered above. I see a particular need for studies into specific landscapes. There is an ample amount of diverse theoretical concepts and viewpoints, but too few analyses and interpretations of what one can see. It appears that so far literature studies have produced the greatest number

of landscape-related investigations, most likely due to the tremendous role of landscape in literary works of all periods. Landscape is also present in other fields of artistic endeavour, albeit to a lesser extent, but what I find particularly attractive in landscape studies are synergies between the human/human community and landscape—in other words how landscape contributes to *life style according to values* (which is how I define culture) and how culture contributes to the shaping of landscape.

The list of issues which deserve to be addressed (or continue to be explored) could be fairly long. I am interested in the following problems, in no particular order:

— nature vs culture—not a new topic perhaps, but one which still gives rise to questions, e.g. concerning the fluid boundary dividing nature from culture or reciprocal correlations;
— axiological aspects of landscape; landscape as a product of axiosemiosis (case studies);
— departure beyond ocularcentrism or polysensorial experience of landscape;
— agency of landscape—landscape as a singular participant of events and actant (ANT);
— "genius loci": how the metaphor should be transformed into a research category;
— landscape conservation—what should be protected, how and why it has to be done? who is supposed to ensure it?
— cultural history of landscape, from antiquity to the present day.

4.

It is quite certain that landscape education should be developed and pursued at all stages of education, including outside the official school system. However, I cannot offer any suggestions as to what should be done in that respect and by what means. The experience of the education system, which at one point or another attempted to introduce such customized curricula (regional, media-related, economic, health-oriented etc.) do not encourage an optimistic outlook on such projects. On the other hand, I can imagine a television channel specializing in landscape issues (TVP Krajobrazy?), which would broadcast pertinent content delivered in an attractive form. It would of course not be concerned solely with landscape protection, but would also propagate knowledge about the landscapes of the world, nurture landscape awareness and imagination.

KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.9

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My research interests revolve around Sicily, the largest island in the Mediterranean. Sicily has always been a melting pot due to its perfect location, conveniently connecting not only Europe and Africa, but even more so—the Greek and the Latin worlds. In antiquity, Sicily was a promised land for many peoples, attractive because of its natural resources and central situation in the Mediterranean world, as well as an area where various cultures fused. Through this mutual permeation of countless elements, the island became a cradle of diverse phenomena, whose testimony is the complexity of multi-layered settlement in Sicily and the abundance of its monuments. When the Greeks arrived on the island in the 730s BC in their quest for soil and familiar landscapes, they settled tentatively in the eastern part, leaving the western edges to their future foes—the Phoenicians. As a consequence, the Greeks subdued a local tribe, the Sicels, thus seizing fertile lands for centuries to come. The island witnessed an onset of significant transformations, which were later continued by the Romans, who were fully aware of Sicily's wealth long before the first Punic War. When they captured the best part of the island in 241 BC and later the whole island in 212 BC, they had no consistent vision of how to govern and cultivate the island. But they knew perfectly well how to use natural resources, not only for their domestic needs, but for the Rome's benefits as a whole. Ancient inhabitants of island successively wrestled the land away from nature, and more and more integrated with it.

The 'landscape' category within my area of study is most often associated with the subcategory of 'historical landscape'. First and foremost, it encompasses research on cultural landscape and all related kinds of past human activity, including spatial arrangement. In my opinion, however, this term has an unlimited capacity, especially from the archaeological perspective. Landscape studies include, as far as I see it, researching past natural landscapes and reconstructing the natural environment, human diet, geological structure of the land, and human interference with the primordial landscape. I also fully appreciate the aesthetic approach—understood as influence exerted by general visual features of the island on its ancient inhabitants and their daily activities. Landscape seen from the archaeological perspective may be defined as a given space but also as a relationship between this space and humans (in the past), which consisted of material and immaterial components, the visible and the invisible, which may be brought to light thanks to archaeological

excavations. It is not, however, limited to the Vidalian understanding of (cultural) landscape, i.e. only to social activity in a given environment. Archaeology also explores the influence of landscape on humans—the way landscape affected human behaviour, how humans depended on it, and how they perceived it (Tilley 1994).

My personal observations and changing perceptions help me in my studies of landscape in Sicily, particularly the landscape of the ancient Greco-Roman town Akrai and its vicinity, as I carry out a comprehensive scientific project. I gladly converse with the local inhabitants, because their perception of the ambience facilitates a better understanding of the historical landscape. People in the interior of the island are much closer to their own nature and heritage.

2.

Despite the numerous possible definitions that archaeology could afford, in-depth and multifaceted landscape studies are rather rare in the field. Although the term of 'landscape archaeology' was introduced in the literature already in the 1970s, and it subsequently underwent a thorough transformation in the 1990s, the label of 'landscape studies' usually continues to designate hermetic archaeological papers on GIS, aerial photography, or broad-scope 3D modelling, spanning a whole region, or a narrowly defined region—focusing on a single archaeological site, for instance. Their authors, while emphasizing the interdisciplinary nature of archaeological studies, fail to notice that they present mere techniques, applications, and tools which should be used to *assist* such studies. Mapping sites (settlements, necropoleis) is but an introductory stage, not the end result of landscape studies. On top of this, archaeological papers often lack methodological foundation, which should be a mainstay of any kind of scholarly activity. Taken together, all this results in archaeological research being perceived as methodologically unsound and incomprehensible. Therefore, landscape data obtained through archaeological excavations are rarely quoted by other landscape researchers (e.g. cultural geographers, historians).

However, I believe that archaeology has much more to offer to landscape studies. It is a field which allows exploration of different aspects of landscape, from its geographical features to cultural or sociological significance. The heritage left by ancient cultures seriously affects where we live now and how we perceive our surroundings. Thanks to archaeological research, we can understand physical, non-physical, and cultural change. We may identify patterns of landscape transformations and understand how individuals and societies viewed their habitats. Cultural heritage also teaches us how to perceive the space we currently occupy. Fernand Braudel (1902-1985), one of the most prominent historians of the 20th century, once wrote:

> We are too inclined to think of Mediterranean life as *la dolce vita*, effortlessly easy. But we are following the charms of the landscape to deceive us. Arable land is scarce there, while arid and infertile mountains are everywhere present […]. Rainfall is unevenly distributed: plentiful when the vegetation is hibernating in winter, it disappears just when plant growth needs it. […] Human labour is not relieved by the climate: all the heavy work has always had to be done when the summer heat is at its fiercest, and the resulting harvest crop is all too often meagre. (Braudel 2002, 77)

This is why human relationships with the environment are worthy of being mentioned here.

The landscape is a witness to all changes, it is an enduring observer of history, from the beginning until the present day. If we are able and we want to 'read' it—the landscape can speak to us. The stone walls, terraces, the remains of houses, theatres and temples, the lost horseshoe of a donkey on a mountain path, a coin or a brooch are all traces of people in landscape. We need to remember that nothing exists and can be analysed without the past, here understood as distant past, but also yesterday. Each person, each civilization left their own sign/signs, while just as archaeology landscape has its own stratigraphy, therefore archaeology could play a tremendous role in landscape studies. Furthermore, in view of the above arguments, archaeology is in part a history of landscape.

3.

The study of landscapes is not an easy task. Simple generalizations make such a broad and complex matter shallow, especially in the context of historical landscape. To reconstruct an environment and create an image in which an ancient people are actively portrayed, one has to combine different scientific sources and methods; it needs to be an interdisciplinary approach.

Landscape studies delve into multifaceted research problems which definitely exceed any single scholarly discipline. Approached from an archaeological perspective, they retain this status, especially given that landscapes studied by archaeologists are something completely different from those we see today, which are alive or simply more substantial to us than to the ancient inhabitants. Research into past cultural processes, landscape transformations, and the perception of environment in antiquity cannot be undertaken by experts in a single field since it restricts potential results from the very start. As with present times, such processes in the remote past were not simple. On the contrary, they had diverse origins and combined a variety of elements.

The ancient *Akrai* in Sicily and its neighbourhood may be quoted again as an example of interdisciplinary studies. These studies rely naturally on archaeological artefacts gathered in the course of excavations and surveys, but the research is

supplemented by osteological analyses of bones, biological examinations of floral remains and stable isotope analyses of bones of wild animal species. Geological and topographical studies of the area are also considered. Besides that, anthropological and ethnographical observations are performed as well. The data collected in this transdisciplinary process enables a better and fuller understanding of ancient processes, daily life in an ancient town, human-environment relation and the degree of environmental exploitation over the centuries.

4.

Education is desirable here. But interdisciplinary education is the most desirable. Learning landscape should combine different disciplines and perspectives, to be a collaborative initiative, and try to build a bridge between theory and practice. *The Polish Journal of Landscape Studies* is certainly an excellent first step. But to bring this knowledge to a wider community in Poland (teachers, students, university academics and leaders) it is essential to develop a common and uniform curriculum of fundamental landscape studies. Higher education in Poland needs a practical and conceptual framework of learning about landscape (it has already been accomplished in many countries, as demonstrated by e.g. *Learning Landscapes in Higher Education. Clearing pathways, making spaces, involving academics in the leadership, governance and management of academic spaces in higher education*, University of Lincoln, 2010). Landscape education in Poland should most definitely be a part of holistic thinking about university teaching.

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KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.10

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1.

My work as an anthropologist relies on the results of field research I have carried out. The research in question warrants a reformulation of the question as follows: what can a *landscape* mean for the community under study and does such a category exist for its members? The findings of the field research I conducted in 2012-2014 in north-western Czech Republic have led to the conclusion that landscape may be found at the intersection of physical being and that which is remembered. On seeing certain places, an inhabitant of a given area not only perceives their current form, but also sees things which were there earlier; they see how that place used to look like when it exists no longer or has been transformed. So, landscape is characterised by a fairly unique ontic structure, in which the physically present combines with memory and emotions of individuals.

This renders the notion of landscape accessible to other hybrid research paradigms in the humanities, especially to *memory studies*, which so far have addressed landscape-related issues only marginally. *Landscape* as that which is remembered may therefore be passed on to subsequent generations who will be able to see or find the memories of past generations in locations which have changed due to lapse of time or human activity (even the most drastic one). This presents the compelling possibility of studying *landscape* as an entity which, on the plane of memory, seems as real to the local inhabitant as the physically extant element.

2.

Anthropologists do try to explain what landscape is and ascertain how it can be analysed. In the course of my research, I have learned that landscape is a highly useful category where one studies phenomena which prove difficult to define and issues which continue to be acutely felt—such as unresolved historic disputes or ethnic and religious-based conflicts. The reasons are twofold: first, a question concerned with the landscape influences the attitude of the informant, who can engage in the interview assuming more comfortable position (as initially it does not delve directly into their own biography) only to shift to more personal issues later on; secondly, in an investigation into phenomena characterized by fluid nature

and unclear boundaries, the notion of *landscape* facilitates a study of what the interlocutor finds more familiar and better known.

3.

Without doubt, only inter- or trans-disciplinary reflection on landscape can create a situation where: (1) particularistic interests of individual disciplines are no longer the foremost concern, therefore the achievements of researchers representing other fields are not marginalised or ignored; (2) the potential inherent in various disciplines and the complementary nature of their findings are revealed as researchers are guided by the pursuit of the object of research, not by the confines of their discipline; (3) the narrow scope of local studies is combined with broader and more general theoretical reflection. In my opinion, the research should involve such fields as anthropology, history, philosophy, history of art, ethnography in the traditional sense. Interesting issues which can be discerned here include ontology of landscape, the place of landscape in everyday life and its impact on the form of the latter, transformations of landscape in the circumstances of cultural change, question concerning to whom landscape belongs or nationalization of landscape in Central-Eastern Europe.

4.

If landscape education is understood here as developing the awareness of landscape at various education levels, then such undertakings are well-founded and justified. It should not perhaps be a separate branch of instruction but be integrated into nature and science classes at the level of elementary education; later, it should form a part of art and civic education in secondary schools.

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The perspectives adopted by landscape researchers who originate from various scientific backgrounds would require an appropriate institutional basis. It would be advisable to have access to a more or less formal platform of exchange, such as a regular, open, intercollegiate seminar, as a complement to the journal, serving as a hub of preliminary exchange of thoughts and ideas, taking place at the conceptual stage of their development.

KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.11

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1. Landscape as an interactive repository of values[1]

In the professional practice of a landscape architect, the notion of landscape is assumed to be one and the same with the notion of cultural landscape. The Polish Act on the Protection and Guardianship of Monuments (enacted July 23rd, 2003), defines landscape as a "space historically shaped by as a result of human activity, comprising products of civilization and natural elements." The European Landscape Convention of October 20th, 2000, stipulates that it is "*an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors.*" In both cases, the definition of landscape lacks the adjective "cultural" though they contain indirect reference to culture—as human activity. The Cultural Landscape Commission at the Polish Geographical Society defines cultural landscape as

> the entirety of features and physical properties, the visually perceptible expression of human culture on the surface of the Earth, combining elements of the natural and cultural environment. […] Such landscape can be perceived as an anthropogenically shaped fragment of geographical space, which emerged as the result of combined environmental and cultural influences, thus constituting a specific structure, manifesting in regional distinctiveness that tends to be perceived as a peculiar physiognomy. (Krajobraz 2018.)

So the causative element which contributes to the formation of cultural landscape of space management is conjoined with the visual element.

Cultural landscape can also be defined as a perceived, developed space subjected to culture (Lat. *cultura* denotes agricultural cultivation). However, the culture of landscape does not unequivocally have to connote tilling of the land. It may also refer to the process of space management which is accompanied by its shaping in response to the needs of those who do so and in compliance with the values with which they identify. This includes traditions of agriculture, garden architecture and garden art which responds to the existing spatial circumstances, devised or modified as the space undergoes management. Cultural landscape—the outcome

1 This subchapter elaborates on themes contained in Gawryszewska 2013, 27-28.

of that process—may therefore be treated as a source of identity (Wojciechowski 2004, 25-26).

Phenomenological tradition comes to aid when landscape architects seek to define cultural landscape. According to Christian Norberg-Schulz (1990), landscape is comprised between sky and earth where the human abides, with their need for abstract thought and physical, not to say mundane necessities. Demands of both kinds are satisfied in the process of proper use and due care which Martin Heidegger (1977), and later Józef Tischner (1990) associated with interaction-based process of habitation. The interactions are built both among humans and between the human and the landscape—its non-human elements (Latour, 2004). Landscape is a stage on the way towards intersubjective interactions. In this approach, a cultural landscape is a kind of "repository" of values and meanings, both in a material and an abstract sense. While designing it, it may be considered a record of such values—just like the traces of everyday life that can be perceived in it. Landscape, a site of creation for the landscape architect, is simultaneously a reservoir of material and non-material values important for its inhabitant.

2. Post-environmentalism landscape in a semiotic approach

Landscape architects have grown accustomed to using semiotic tools in an extralinguistic domain. Architecture and landscape—as an effect of human accommodation in space in the process of habitation—is considered a language (Królikowski 2009, 160-163), while elements of cultural landscape are still being read and interpreted as a semantic code (Królikowski 2006, Spirn 1998). Even more so that cultural landscape is malleable, and can be relatively easily changed when the communication it conveys changes. As in architecture, the values encoded in the natural layer of landscape undergo transformations and the same applies to the meanings read from them. Previously, nature was treated as an exhaustible basic resource which had to be rationally managed to avoid disaster (as asserted in the two-centuries-old but still popular Malthusian concept). The values it represented were clear-cut and necessary for future generations. Apart from the layer of significations which remains valid, a new layer emerged in the contemporary times. In our post-Malthusian contemporary world, the environment described in the categories of a new geological era called the Anthropocene represents a potential for further development and a source of knowledge at once, derived not only from laws of nature but also from the specific way humans manage it. This shift of approach to environmental problems was not without consequence for landscape-related theories.

Contemporary notions regarding landscape and environment originated with the post-humanist approach. Concepts such as "working landscape" advanced by Peter F. Cannavò (2007) (who reconciles exploitation and landscape protection by combining its social and ecological functions) or Arnold Berleant's "engaged

landscape" (which entails a sense of continuity with the surroundings that accompanies humans in their everyday aesthetic experience)—change the former perceptions of the function of landscape, treating it as an instrument on the one hand and the aforementioned stage of interrelations on the other. All this amounts to a post-environmental background, which would not have been viable without theoretical deliberations on the condition of the world today.

Currently, nature is no longer just a basic element, a foundation for a landscape architect to work on, one which should be monitored and protected. It is a vital component of social dialogue, a platform of participatory democracy and an underpinning of spatial policies. In the post-environmental approach, landscape contributes to the development of new technological and social tools of universalist planning, which shape living spaces into areas of collective debate on the quality of broadly understood environment, one that is healthy, beautiful, rationally shaped, while its resources are well-noted and suitably protected (Certomà, 2016, 65-75). Abandoning the previous concept of landscape as an object of conservation, post-environmental theories give preference to creative attitudes of users, which take advantage of the potential of the Anthropocene by means of new, "clean" technologies. One could hardly imagine accomplishing that goal without taking the research approach of the humanities into account.

3. Landscape pluralism requires varied viewpoints—landscape crowdsourcing in practice

Being so multi-faceted, landscape compels one to employ an interdisciplinary approach. Philosophy, environmental psychology, sociology, geography, art, landscape architecture, architecture and urban planning address various aspects of landscape in which they fuse its abstract and material dimensions. Just as there are many landscapes and multiple ways of perceiving the same landscape, so a multi-aspect approach enables one to see more levels, themes and peculiarities of landscape, thus facilitating the envisaging of its structure. Contrary to appearances, this assumption does not serve knowledge-oriented studies exclusively, although the interdisciplinarity of research does offer a wider range of tools of inquiry which help the achievement of a comprehensive image of the managed, inhabited and shaped space we call landscape. A multi-aspect viewpoint on landscape makes it possible to comprehend it better, and therefore develop mechanisms and algorithms of its shaping which prove all that more effective as they approach its essence.

This encourages one to search for answers not only among researchers but also other players in the game of landscape. Today, participatory design and participatory democracy in decision-making related to landscape seem an obvious, almost paradigmatic platform for the process of landscape shaping. Nevertheless, the participatory mode can also serve exploratory studies. The ever-new directions

and premises of landscape transformation force us, researchers, to look for new tools of its analysis, therefore it has become a widespread practice to form interdisciplinary teams, including local inhabitants. Their role is not limited to being stakeholders with a casting vote: they possess knowledge of their surroundings, a knowledge whose value cannot be overstated. The authors of the project called "Invisible City" who undertook a study of the social aspects in contemporary transformations of metropolitan landscape, saw that they were inherent in simple forms originating directly from the inhabitants, proving that "the city is alive, and owes it to the inhabitant who not only 'use' it but co-create it, leaving diverse traces of their activity in its space" (Krajewski 2013). In the post-environmental approach, the importance of collaboration between inhabitants and researchers is defined as an asset of power by networking (Certomà 2016, 71).

When interpreting landscape, treated as a medium of communication on the one hand and a work of art (architecture, garden art) on the other, one should also make allowance for the changing aesthetic and usage preferences with respect to landscape, especially its natural components, such as urban greenery. Furthermore, the perception of unkempt greenery, wasteland or undeveloped areas changes as they are not only natural assets functioning as a tool of rehabilitation and re-cultivation of landscape; they are valuable also because inhabitants wish to spend time there appreciating the beauty of natural forms and processes which take place there (Gawryszewska 2016).

The description of space seen through the eyes of its inhabitants, authors and actors in the "landscape-building" process of management appears to be the only method to convey its peculiarity, and thus to understand its essence and outline the direction of its further transformations. This is also why the collaboration of experts representing the humanities and social sciences with landscape architects, urbanists, artists and inhabitants in public space, witnessed on regular basis nowadays, has become so important.

4. Seeing landscape—protecting landscape

Designers agree that the perception of landscape is not only a prerequisite but is also the first, fully-fledged stage of design (Skalski, 2007; Rylke, 2016). At the outset, when commencing work of this kind, we must be aware of the essence and value of the place we wish to transform. To read the landscape and recognize the values inscribed in it, a realization of their existence should take place first of all. The history of shaping landscape resulted in forms, structures and topoi which one must learn so as to perceive those values. They are recorded in the shapes of buildings, in urban arrangement and the image of garden, shared throughout Europe and associated with dwellings or habitation (Gawryszewska 2013).

Travelling in countries known for spatial order such as Switzerland, Great Britain or Scandinavia, one cannot fail to notice certain regularities which accompany that order: a shared respect for the tradition of building in landscape and knowledge of its values. Obviously, several factors should be mentioned here: the widespread participation in decisions concerning landscape in one's place of residence, the transparency of the actions of authorities and the awareness, both on the part of the authorities and the inhabitants, of the value of landscape and the duty of care towards these assets.

Adequate assessment of the value of landscape requires the knowledge and experience required to develop a hierarchy. So, landscape education should begin as early as possible—at the nursery level. In view of landscape's multiple aspects, the task is not a difficult one; it may start with education in the plastic arts and natural science, and then gradually integrate architecture and garden art, ultimately arriving at a holistic view of landscape with secondary school pupils.

Design workshops for children and adolescents conducted by architects and landscape architects are becoming increasingly widespread. The method employed in the course of these workshops also constitutes a method of landscape education. One could here point to the workshops for pupils of junior secondary school entitled "Building a garden—the world of our values", which this author ran in 2007-2008. Asked to come forward with a design for the surroundings of the school, the children drew a representation of a school garden, using a standard set of coloured pencils and stereotypical imagery of an equally archetypal garden equipment and features (benches, swings, sandpits). After a walk when children had the opportunity to survey the surrounding area, they began to use colours they saw in the landscape and design the surroundings of the school in relation to the existing elements. So, identification of the values of landscape resulted in compositions which were not detached from it (Gawryszewska, 2008).

Participation of inhabitants, also adult participants, in all phases of the design process—i.e. at the stage of identification of values, planning of changes and implementation of the design—also constitutes landscape education. In the course of debates, public consultation and workshops which today accompany development processes, participants who are not design professionals certainly learn much about landscape. However, this does not suffice to create an environment of habitation that is resilient, i.e. flexibly responds to changes expected of it and the inhabitant community, an environment which resists sudden shifts of economic circumstances and at the same time offers the inhabitants a permanent foundation for their everyday activities (Pickett, Cadenasso and McGrath, 2013). In instances like these it is difficult to create conditions for a sustainable cultural landscape—what is necessary for further landscape development as well as protection. Without the awareness of the value of cultural landscape, and thus landscape education, one can hardly hope for democratic traditions and, even more importantly, participatory procedures

ensuring that it is provided with adequate care, which in its turn would result in the ability to experience its beauty.

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KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.12

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1.

The singularity of landscape lies in its equivocal and multifaceted nature and has been exploited by artists and rulers alike. Landscape was originally intended to eulogize the beauty of nature and the wealth of the one who commissioned the painting. It belonged to the domain of art but equally often featured in science and politics. Watched with admiration as a "natural representation of a natural scene" (Mitchell 1994, 15), it was designed with cynical calculation, as a carefully encoded message serving the purposes of manipulation. So, landscape presents an inspiring field for multi-aspectual, critical analysis.

In my research and creative work, I perceive landscape to be a dynamic category to be analysed in its complex relationships with power, chiefly in the colonial context—a sphere of the sacred which became a perfect instrument of ruthless economic and political exploitation.

Unlike nature untainted by civilization, landscape as a physical category bears distinct signs of human intervention. In simple terms, it might be referred to as "nature transformed by humans". Its power derives from the fact that it belongs both to nature and culture, while the degree of proximity to either depends on the context. Jennifer Jane Marshall (2007, 200) suggests that it is the illusory promise of extra-cultural purity which turns it into such a powerful instrument of ideology. Thus, phenomenology can essentially reinforce ideology by accumulating purportedly natural and common-sensical categories of knowledge. The stronger the conviction that landscape is a category which is closer to nature than culture, the greater the susceptibility to the ideological codes it conceals. Potential and manifest innocence, neutrality or even sanctity made it a driving force of the colonial machine.

At this point, it would be worth examining the multidimensionality of the very term "landscape". The fundamental distinction between a physical landscape in space, that is nature transformed by human activity, and landscape as a sight or a representation of nature does not exhaust the subject.

At the outset, one should perhaps examine the etymology of the English word *landscape*, an etymology which reveals its multi-aspectual nature and which also bears on the Polish equivalent—*krajobraz*. Denis E. Cosgrove observes that *landscape* may be derived from the Old English *landscope* (view expressed

in Rachel Z. DeLue, James Elkins 2007, 135). *Scope* means a view, so *landscope* denotes an object of observation in time and space. Cosgrove's definition involves a clear division into the object and subject of the process of seeing. There is the observer and the observed. In this pageant, there is no place for a reciprocal relationship: not with an active viewer and the place which passively yields to the former's perception. Treating landscape as a view or its representation is one of the more widespread approaches, yet it seems insufficient for our inquiries into relations between landscape and power.

Anne Whiston Spirn takes a different position, drawing on the etymology of landscape in other European languages (view expressed in Rachel Z. DeLue, James Elkins, 2007, 92), citing the Danish *landskab* and German *Landschaft.* In both cases, *land* is not only a place but also the people who inhabit it—implying that they create and transform it. *Skab/schaft* both denote a relation, a partnership. Therefore, the Danish *landscab* or German *landschaft* is a mutual formation of people and a place. This is an active, bilateral relationship not founded on hierarchy. In the above definition, the purely physical layer of landscape seems to be important as well. James Elkins sees landscape as an outcome of fabrication, of physical, material transformation (view expressed in: Ibidem, 92). It is continually shaped by our presence. Whiston Spirn stresses that this physical formation, inherent in the idea of landscape, does not have to take place by means of hands, tools or machinery. It also takes effect via various laws and regulations, public policies, investments—whether implemented or suspended—as well as other actions sometimes undertaken many kilometres away (Anne Whiston Spirn's view expressed in: Ibidem, 93). The diverse means of shaping and transforming landscape, also indirectly, were universally used in the colonial era as manifestations of power. The modified landscape subsequently affected the people who lived in it. The definition according to which landscape is a network of reciprocal relations between a place and people tallies quite well with colonial realities.

Whiston Spirn is also the author of a definition of landscape as a language. As she asserts, landscape "is loud with dialogues, with storylines that connect a place with the people who live there" (view expressed in: Ibidem, 53), while "the language of landscape is our native language" (Ibidem, 52). Landscape is a natural environment of humans; people evolved among plants and animals, under the sky, on earth, over water. And everyone possesses that heritage, regardless of culture. All civilizations have an awareness of landscape, as attested to myths of creation of the human being and the world. Michael Baridon notes that even cultures which ceased to represent landscape, temporarily or permanently, never became utterly indifferent towards it, or "landscape blind" (Ibidem, 282). Relationships with it have been moulded since the dawn of humanity. Whiston Spirn stresses not only the primeval nature of language-landscape, but also its universality, drawing particular attention to the fact that "landscapes were the first human texts, read

before the invention of other signs and symbols." (Ibidem, 53) Landscapes were even more than texts, as humans used them to share their experience with future generations; ancestors inscribed their values and convictions in them, manifesting while their thoughts and ideas (Ibidem, 53). Whiston Spirn precisely enumerates which traits of language can be found in landscape:

> It contains the equivalent of words and parts of speech—patterns of shape, structure, material, formation, and function. […] Like words, the meanings of landscape elements—water for example—are only potential until context shapes them. […] Principles of grammar govern and guide how landscapes are formed, some specific to places and their local dialects, others universal. Landscape is pragmatic, poetic, rhetorical, polemical. (Ibidem, 53)

Landscapes of colonized territories were foreign dialects to colonizers, which is why they modified them so profoundly. They introduced their own rules, vocabulary and syntax in the shape of new plants brought from the metropolis and entire plantations relying on their own technologies. Just as indigenous languages were ousted and replaced with the language of the colonizer (e.g. English imposed as the official language of South Africa), the language of the native landscape was forced out as well. And although landscape-language possesses many universal properties, due to fear of alien dialectic elements that were typical of the region and the community, local landscape was annihilated and exchanged for a new landscape, one originating from the metropolis and strange to the local population. If landscape is to be treated as a language—with language being the most perfect means of expressing oneself—then no text nor landscape is ever fully innocent or free of subjective, if not downright ideological communication. In the colonial arrangement, landscape was established as a language of power. It was intelligible enough to facilitate the seizure, exercise and consolidation of power, without leaving much place for intercultural misunderstanding. It was a language which conveyed authority in a very direct fashion, truly changing reality, but it was also capable of encoding messages which were important for the imperial ideology in the discursive layer. Colonial landscapes are particularly "burdened" with guilt. They emerged as measures to enforce discipline, further exploitation, limit freedoms and provide disguise. They were direct instruments of power—and yet serving to conceal that power. Colonial landscapes are a camouflage. A camouflage obscuring the practices of power, hiding exploitation and making the newly-conquered territories resemble gardens of paradise transplanted directly from the metropolis. Moreover, it was a *theatrum* where the dramatic history of a great part of the world unfolded. Colonial landscapes were also a language, a language or power which harboured the encoded rules of imperial domination.

2.

If we assume that landscape is a relationship between a place and people, a language or a medium, where all of the aforementioned are entangled in a complex system of social, political and historical relations, then various fields of the humanities seem to be ideally suited to the study of landscape.

Art may offer an important channel by means of which issues relating to landscape can be propagated and subjected to a broader debate. While drawing on science, artists often take advantage of non-scientific methods to convey the acquired knowledge and reflection to an entirely different audience than the scholarly milieu. Art may constitute a platform where scientific communication is translated at the same time being a domain of in-depth reflection. With no claim to infallibility and total knowledge, artists often embark on issues addressed by the sciences or the humanities, portraying them successfully in art. The outcomes of artistic undertakings usually do not offer the conclusive findings or assertions one normally encounters in the scientific domain. Artists often operate in the realm of experimentation, while questions and the process are as important as the conclusions. Such an approach seems to be more relevant to the sensitive viewer, an individual ready for exploration but lacking a scientific background. They motivate viewers into action, involve then in the creative and analytical process, making them co-authors and expanding the circle of people who actively reflect on landscape.

3.

Due to the complexity of categories that the term of landscape subsumes, and the multi-themed interrelations between them, only interdisciplinary studies offer an opportunity for a more comprehensive understanding. An exclusively historical, political, artistic, biological or ecological perspective would be insufficient and would impoverish the tremendous potential of knowledge that the term implies. A thorough and broad understanding of the category or process that landscape represents is necessary if one is to develop a new perspective of human functioning—given the dynamic changes people witness, participate in bring about. In the era of the Anthropocene, when human impact is not limited to the surface of what we construe as the physical category of "landscape", but reaches much deeper and affects geological formations as well, understanding and finding one's new place in landscape should be our priority. Since landscape combines elements of both nature and culture and is above all a humanist category, being responsible for its shape and future we should employ all available tools of inquiry, those used in the research of the natural world and those serving to study the human world, to expand that knowledge and share it with others.

The fundamental perspectives which need to be considered in landscape studies include the standpoints of history, geopolitics, sociology, psychology, linguistics and

art history. It would also be immensely valuable, even indispensable, to combine the perspectives of the humanities and the sciences. The application of various research approaches may above all ensure that we arrive at an elaborate, complex picture of the analysed categories, supported by multi-aspectual, in-depth reflection. Such a composite method has the potential for intellectual exchange between disciplines and at the same time provides an opportunity to reach a diverse audience.

4.

Landscape education should constitute an integral element of the earliest stages of learning and development, fostering sensitivity to the complexity of landscape-related issues. The education should also encompass—in a suitable form—all generations, since today's adults bear the responsibility for how and with what awareness we transform landscape to suit our needs, how we manage that landscape and how much of its resources will be left to the generations to follow. These issues should be introduced in a context which goes beyond ecology, underlining the relational nature of landscape rather than our causative attitude towards it. At all stages of landscape education, it is vital to draw attention to the distinction between categories of nature and landscape, to the universality of transformations owing to human agency, their various motivations and the dynamic character of landscape (construed as a process and as a system of relationships—almost a animate entity—beginning with the microscale including bacteria, plants and animals, up until the macroscale of geological formations and meteorological phenomena). It is also important to emphasize our inseparable bond with landscape, not only as subjects who shape it, but as beings who are shaped by it as well. Given the circumstances, we can hardly speak of a "return to nature"—i.e. a category uncontaminated by human hand. We should rather see ourselves as integral elements of a landscape to which we do not have to return, since no one has ever managed nor will ever succeed in escaping from it. This means becoming aware that everything we do in the so-called natural world will be relatively soon felt in our everyday life. Just as we shape, transform, or even distort landscape, landscape is equally capable of shaping, transforming and even distorting us, the conditions of our lives and our future.

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KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.13

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From the standpoint of anthropology, understood and practiced as I understand and practice it, that which is popularly referred to as "landscape" should be understood as a particular, culturally conditioned approach to the environment. The structure of the word (in Polish literally *land-picture*) suggests that its origins lie in the practices of visual representation. The latter, in their turn, are rooted in specific social practices aimed at both the creation of representations as well as their use. The aestheticizing of the environment in the ascendancy of vision to the form of *landscape* shares much in common with the Heideggerian world view, and this kinship is corroborated by the eighteenth-century *landscape park*, whose existence is founded on subjecting the environment to aesthetic rigour. The relation between the aestheticizing and the aestheticized is unequal, permitting the former to assume the privileged position of an uninvolved—and most often static—observer who looks on without any risk or liability (cf. Brett 1996, 38-51).

The eighteenth-century aesthetic categories of the picturesque and the sublime continue to influence the valuation of representations of the environment as a landscape (mainly photography today), having learned the lesson in abstractionism and new objectivity in the meantime as well as undergoing inevitable terminological revisions. Given the cultural habiliments of a contemporary author of visual representation, *landscape* does not only mean a distanced viewing (Alberti's window) but also taking a look with a motionless eye (a single eye, obviously, given the structure of the perspective, then the lens of the camera obscura and the photographic camera). One watches a *landscape* as it hangs immobile on the wall or extends into a panorama seen from a vantage point that all guides recommend.

The intellectuals of the eighteenth century were convinced that "only when the mind is set at rest, no longer jolted and jarred by the physical displacements of its bodily housing, can it operate properly. As long as it is in between one point of observation and another, it is effectively disabled" (Ingold 2004, 321-322). The modern mind, implementing the Cartesian method of attaining certain knowledge, operates best when the body remains still, for only then can it indulge in the illusion ("Cartesian error") of not being a part of that body. The modern, Western concept of true knowledge and the means of achieving it is thus founded on the practice of modern, laboratory-based science, which is undisturbed by the motion

of the observer, and on the modern mode of travelling, which consist in transporting an immobile, seated passenger. Much the same applies to the contemplation of beautiful sights during the journey of a tourist. The reduction of the environment to *landscape* prompted new ways for it to be exploited, such as building parks where the environment was to be *viewed*: both landscape parks (in both meanings of the word) and national parks, as well as associated practices subsumed under the term of tourism.

Anthropology based on participation in reality as a prerequisite of cognition (as envisaged by either Tim Ingold, Chris Tilley, Kirsten Hastrup, or Michael Jackson, to name the most eminent representatives) presupposes that cognition is possible only by being situated *within* the environment. At the same time, this anthropological practice must presume a necessary "split consciousness", resulting from Husserlian determination of divergence between the world and our cognition of the world. This is because anthropology is "aware of the existence of a world of ethnographic detail and practical, embodied life on the one hand, and conscious of the preconditions of knowledge on the other" (Hastrup 2005, 137). Consequently, anthropology thus construed emphasizes practices seeking to *establish one within the environment* (Ingold 2000; Hastrup 2015), and so also those which modernity developed as *establishing one within a landscape*. Above all, these include the modern practices of walking (compare e.g. Ingold 2004; Ingold and Lee 2006; Klekot 2014; Österlund-Pötzsch 2010), which by no means challenge the modern understanding of the environment as a *landscape* but serve to forge a relationship based on structures of experience which differ from those underlying *landscape reduction*, in other words surveying views by an immobile, distanced, safe and blameless observer.

Sciences concerned with the environment do employ the term *landscape* as they function within the contemporary discourse concerning nature. However, in practice the term is often assumed to mean a set of visually available diagnostic data, which is supplemented by information obtained by means of other analyses (biochemical, physicochemical, mechanical, statistical etc.) Beginning with the proposition that *landscape* is a uniquely modern way of understanding environment (which not infrequently means its reduction), I believe that studies of landscape should be the domain of the humanities and social sciences, as well as scientific studies as Latour saw them. Yet it is crucial that they are dialogically coupled with studies of environment, *inter alia* because the concept of "protecting nature" against "culture" is intellectually out of date and socially indefensible. There is a need for a new concept of environmental care and protection, preferably unencumbered by contemporary dichotomies, or at least one which is aware of the limitations these dichotomies give rise to. Today, the empathy potential requires a different framework than an imperialist nostalgia for modernity, one which strives to preserve (indigenous populations, trees, animals, stones) by fencing them off in reserves. So,

education should aim to instil an understanding of landscape in which it becomes a function of the environment while its valuation relies on ecological knowledge and the experience of participation rather than on aesthetic quality.

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KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.14

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Landscape in the perspective of art history

Since the 1960s, the concept of landscape has changed its semantics and scope in academic art history, transcending and invalidating the limitations imposed by traditional historical-artistic interpretation. Landscape formerly essentially denoted a (painterly) image, as in the definition of the *Dictionary of Fine Arts Terminology*: "Landscape, paysage (landview or landsight in 19th-century Poland) in plastic arts, chiefly painting and graphic arts, a type of work encompassing representations of the views of nature; also a representation of such view (painting, engraving) […]" (Kozakiewicz 1969, 194-195). Obviously, seen from the contemporary standpoint of studies into art phenomena the definition coined half a century ago, already anachronistic at the time, has long since lost its functionality and has proved highly insufficient—through a dramatic reduction of the scope of research it leaves out a whole plethora of issues in the domain of landscape understood today as *cultural* landscape, a sphere of various artistic strategies and practices, both historical and current, which operate within landscape (as a backdrop, context or material/medium) to generate unique imagery of its own (garden art, landscape architecture, land art, natural art, etc.). Current research approaches in landscape studies, seen from the perspective of history of art or, more broadly, inquiry into visual culture, are therefore determined by transformations in art and are coupled with the changes taking place in contemporary humanities, new art history included. So, the complexity inherent in the present-day understanding of landscape spans an interdisciplinary expanse of history, theory and philosophy/aesthetics, psychology and sociology of image—in short all that makes up the new science and anthropology of the image, seeking for ever novel interpretations of landscape (both with respect to its painterly dimension and landscape as that created in physical space) or delving into the social and political contexts in which landscape functions and is construed in terms of art as well as non-art practices. So, contemporary landscape studies require methodological pluralism by virtue of which they become a transdiscipline: a cognitively active field of study whose complexity is manifested in the transdisciplinary revival of history of art as an academic discipline, which naturally determines the premises and objectives of landscape education.

The fundamental issue here is the reorientation of the old, constrictive notion of landscape towards a notion applicable today in the humanities: that of a cultural or transformed landscape. As a wandering notion in contemporary humanities, its use does entail risk due to inexplicit, vague understanding. "Cultural landscape" is a relatively recent term in the humanities, dating back to the late 20th century, almost a century after the notion emerged in geographical sciences and their subdisciplines. Seized on by the humanities, it was coupled chiefly with the concept of cultural memory (cultural memory of landscape, environment/place of memory), and it continues to circulate there, opening up new areas of cultural analyses beyond or, as some claim, completely separate from merely academic divisions (Burszta and Zeidler-Janiszewska 2012, 11-22). Researchers have drawn attention to the hybrid nature of the concept (and object) of cultural landscape, which is used profusely by varied disciplines of humanities. Yet it is interpreted differently than in geographical subdisciplines and exhibits varying scholarly power (Myga-Piątek 2005). In general, cultural landscape is understood as a visuality which constitutes an object and an outcome of paradigms (social, political, ethical, symbolic, aesthetic etc.). So, it is a "place" where actions in time—assuming specific forms of memory/trace/impression—become visible (or manifested). In other words, it is a "place" which "thinks" through culture. An art historian would add: just like images which also "think through culture". Still, each discipline which takes advantage of the notion, applies it to other/different "places" (both physical and non-material, i.e. mental ones), therefore its semantic scope may happen to overlap with such notions as cultural circle, cultural sphere or configuration of culture, all of which mark an extent or limit for cultural elements to occur. All of those are related to the notion of historical substrate, introduced in Polish science by Ludwik Krzywicki (1888), and defined today as "the entirety of cultural output, which encompasses all areas of activity of past generations, including social life and, to a more or less distinct degree, have a bearing on the current behaviours of living generations or, alternatively, may exert a potential influence on those" (Dobrowolski 1967, 9-10). Given the perspective of anthropological-cultural studies, the cultural substrate is impacted by three categories of phenomena: (1) the geographical substrate, or the mode of utilization of the physiological bedrock and presence of its remnants in the landscape, (2) the demographic and biological substrate, (3) the cultural substrate, or geographical landscape taken together with the material and non-material products, "objectivized by social approval and satisfying particular needs, thus gaining social significance"; at the same time, all the components of the historical substrate can be qualified as: (1) still vital, (2) atrophying (declining status), and (3) persisting, though with a changed nature (Burszta 1987, 279-280).

This anthropological model also accommodates the notion of cultural landscape used in historical-artistic studies (in the history of art). Nonetheless, we should note that in this case it has a precise definition as a legal notion conceived after World

War II in connection with activities concerned with the protection of cultural heritage, enumerated in the UNESCO (2018) provisions on Cultural Landscape. The only applicable definition in Polish law is stipulated in the Act on the Protection and Guardianship of Monuments of July 23rd, 2003 (as amended), where cultural landscape is defined as "space historically shaped as a result of human activity, comprising products of civilization and natural elements" (Chapter 1, Art. 3 (14)). This understanding of cultural landscape determines the actions that, in compliance with the law, ensure protection to townscapes and landscapes.

So much for legal interpretation. After all, as regards in-depth reflection on what landscape actually is, or what determining factors affect its shape in the physical and social dimension, the applicability of that definition may be problematic, or at least insufficient. The contemporary viewpoint of bio- and post-humanities enables one to appreciate the latent potential of a concept which previously had not been considered at all.

The idea of cultural landscape in historical-artistic studies annexes the concept of monument. So, it is moulded by two approaches to a monument: the Italian—which makes use of vague categories of tradition and atmosphere (which gives preference to restoration of destroyed features as pseudo-historical mock-ups that would conform to a suitably formatted cultural landscape)—and the French, with its intellectual bias, deriving from the theory of modern urbanistic composition and landscape architecture—where features from the past are subordinated to contemporary spatial vision which complies with new forms/rituals and standards of civilizational progress. Both approaches display a high potential for conflict exposing their performativity. The very notion of monument, identified with age (and thus linked to memory) is a pure performative itself: a feature indicated as a monument is tasked with eliminating the distance between reality and fable, between "yesterday" and "today", to foster the sense of identity in an individual or community by performing particular rituals. This in turn means that the attitude towards a monument, and thus towards cultural landscape, results from all active parties/audiences performing their imposed social roles and revealing the capacity to create imaginaries, which can consolidate or deconstruct or invalidate identity categories understood as a process of "creative discovery". Cultural landscape is never stable, as it is the object of the constant interplay of history, culture and power. It is a construct and a "situationality" generated at the juncture of historical, political and cultural discourse. Sentimental predilections and longings for "history", or rather its idealized representations which are supposed to imitate particular "landsights" (noting the markedly identity-connoting stem of Polish "*kraj*obraz"/"*kraj*owidok") and create their semblances, situate the entire issue in the realm of ethics on the one hand (question of truth and falsehood at the service of particular historical policy) and psychology (of art) on the other.

This is the image of the centuries-old conflict between *orbis interior* and *orbis exterior*, between the familiar and the alien or Other. In this context, the fluidity of the notion of cultural landscape may be useful in playing the politics of cultural conflicts to one's political advantage. Here, we must not overlook the contemporary post-humanist perspective and Bruno Latour's concept of political ecology, which could translate into a harmonious collective/community forged via negotiation as a community of humans and non-humans (Latour 2009, 170), thus abolishing the erstwhile binary opposition Nature—Culture, and belief in one, transcendent Nature which prevails over culture and remains extrinsic to that collective. Bruno Latour asserts that laws of nature are merely a fabrication and representation of social-political organization, while the aim of political ecology is liberating social life from limitations of the external world (Nature), a transition from necessity to freedom which embraces the desired changes.

What is the use of this "metaphysics" in the case of cultural landscape? Here, it can be interpreted as one of the "speaking objects" that Latour discusses, pointing out that objects and non-humans have a capacity for "speech" and therefore possess a potential to negotiate their position in the polymorphous community—which abolishes the domination of Nature over Culture (and vice versa)—and where any emerging viewpoint is repeatedly negotiated and constructed anew, thereby bringing forth ever new cultural landscapes. However, it is quite evident that a non-anthropocentric concept is yet another regenerative utopia which might also trigger the very conflicts it was supposed to eliminate—in the name of negotiated equilibrium, leading to a cultural "war of images" and war *for* the image. In the aesthetic sense, the landscape-view-paysage would count as such an image as well. Despite these reservations, Latour's project offers a framework for critical reflection about cultural landscapes and their elusive structures and contexts—which today are so very sought after for anthropologically-oriented art history.

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KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.15

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1.

As a historian of art and an aesthetician, I was not previously concerned with landscape, nor had I employed that notion, even if it pertained to related issues, such as art in public spaces or the perception of architecture. However, considering the reasons behind that "shortage", I would say that apart from the particular scope of my interests, in which text or substance of a work itself play a pivotal role, and which focus on the philosophy of art or specific art phenomena and their interpretations, the very semantics of the concept of landscape was a crucial factor, given that 1) it is a concept always denoting a certain broader whole, natural or cultural, which presupposes a holistic approach and thus sometimes involves the risk of excessive use of metaphor and a certain nebulousness; 2) it is also a concept powerfully rooted in the tradition of 18th-century aesthetic thought, a fact which entails a singularly aesthetic view of (natural) surrounding as a "picture"—as a sight which is subjectively "framed", picturesque, beautiful or sublime. Nonetheless, I am of the opinion that this peculiar delineation and aesthetic provenance of the notion of landscape are no obstacles which would prevent it from becoming a scientifically useful research notion. "Landscape" in the sense of natural environment which in the course of history has been transformed through human intervention, as well as "urban landscape" as space of experience filled with cultural and temporal depositions, shaped at various levels (both deliberately and in a planned fashion as well as by random factors and spontaneous action) can and most certainly should be an object of in-depth analyses. Aesthetics, as a reflection of experience, aesthetic perception, aesthetic expectations and valuation, may offer substantial contributions to such studies.

2.

More than any other subject, landscape studies appear to be located at the boundaries, contiguous with a variety of domains of knowledge. This is due to the fact that human and non-human factors become continually superimposed in the formation of the entireties referred to as landscape; natural, physical and biological factors combine here with social and cultural factors. Although a thorough apprehension

of that nexus requires a revision of certain notions and approaches which are typical of the humanities (admittedly, a number of such re-valuations have already been announced and effected, including the recognition of the "agency of things", the postulates of new materialism etc.) the viewpoint of the latter should remain a key aspect of studies concerned with landscape. First of all, this is because a perspective embracing the relationship between the naturally and artificially formed environment and the human recipient is essentially inscribed in the concept of landscape. Secondly, the shape and transformations of landscape (including natural landscapes) is always the upshot of historical, social, and technological circumstances; a landscape remains a singular "cultural text" to be read (and where the expertise of a historian, archaeologist, historical sociologist and ethnologist may prove advantageous).The third reason is that the surrounding space (landscape) exerts a mental effect on us; it forms habits, favours (or discourages) human aspirations for a "better life". The humanities, including aesthetics, possess the conceptual instruments to investigate social conceptions and preferences regarding the quality of landscape, to determine how local communities perceive and attribute value to their surroundings, how varied interference with the existing landscape is received. Here, the role that the humanities may play goes beyond the description of reality, as their task is to develop awareness of one's spatial milieu, its aesthetic aspects and the complex, multi-layered structure associated with it. The humanities have no doubt that privilege of being able to enrich our perception of landscape with historical and cultural comprehension of its manifold inner stratification (with both explicit and concealed layers), with reflection on the aesthetic and cultural motives behind particular ways of shaping the landscape. In consequence, one is made sensitive to what is culturally valuable and worth sustaining in landscape itself (and not only individual "features").

3.

In line with the above, I believe that landscape studies requires an interdisciplinary approach; this is also where the promise and at the same time the difficulties lie, since individual disciplines often define "the same" object differently. Constructing a comprehensive conception of landscape—because only this kind of conception is truly efficacious—demands cooperation and exchange between the social sciences and the humanities, as well as competence in technical sciences relating to spatial planning and disciplines studying natural processes and determinants which intertwine with human activity. For instance, it would be highly advisable to integrate knowledge yielded by natural inquiry (biology, botany) with historical, ethnographic or archaeological research with respect to the culture of cultivation which developed in a given geographical area (a combination which incidentally already functions as ethnobotany). Similar collaborations might be

helpful in resolving current issues in a manner which considers long-term human impact on the transformation of the natural environment.

4.

This issue may be approached from a number of angles. There is certainly considerable value in scientific collaboration and interdisciplinary education at a university level which would support more socially sensitive and ecologically aware approaches to spatial planning, offering a potential alternative to technocratic, administratively-oriented management where current policies and economic considerations—and often sheer accident—are the decisive factors. It is not unlikely that this kind of integrated, interdisciplinary education may inspire technological and spatial innovations, while the obtained knowledge would support the implementation of pro-ecological, pro-social and economically sound solutions. Genuine interdisciplinarity is a vital element here—and by "interdisciplinary" I mean the utilization of expert competences of various detailed sciences to create a platform for subsequent exchange (which would not undermine the distinct foundations and knowledge developed within particular disciplines). Furthermore, research and curricula of this kind should centre around a body of issues relating to the immediate, surrounding landscape, its re-valuation, revitalization etc., while specific questions regarding those issues would provide a continuously expanding comparative resource.

KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.16

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1.

I understand landscape as presently perceived phenomena, isolated through acts of perception which can be mediated (via technology). The phenomena in question may constitute a part of the surroundings or concepts and most often tend to be described and assessed in terms of values. A vital element is this context is experience—which I construe as framing landscape and living through it. The question concerning landscape is coupled with the question about the senses—their role and the links between them. In this perspective, the experience of landscape is aesthetically marked. There are such traits of landscape which are associated with a particular sensory facility (for instance the horizon in the visual perspective) as well as those related to the tensions between the senses (for instance wind and other elements in motion). I am particularly interested in the role of sounds which enable the processual treatment of landscape. The idea of acoustic ecology, advanced by Murray Raymond Schafer and the resulting studies into the soundscape may, in my opinion, offer an interesting complement to contemporary analyses of landscape.

As early as the 1970s, Schafer began to pay attention to the conscious planning of the sound environment. With his newly-coined terminology, his paradigm of thought as well as specific proposals for cultural practice, Schafer sparked a debate on the threats arising from theoretical and practical neglect of the sound universe. Has our awareness changed after four decades which elapsed from the first attempts at consistent propagation of the idea of acoustic ecology? Which of the issues that Schafer noted at the time have been resolved and what new problems, owing to the technological and cultural transformation, have emerged? These questions relate directly to the landscape studies which we see developing today. The answers, I believe, should be formulated not only from the standpoint of contextual investigations prompted by the concepts of acoustic ecology, but also by employing a broader perspective combining studies from various domains and disciplines of contemporary humanities.

It would be worth noting that in *The Soundscape. Our Sonic Environment and the Tuning of the World* Schafer has to overcome a number of linguistic issues, given that certain ideas associated with our aural experience are difficult to

express (1994). This is due to the fact that most metaphors established in Western culture by means of which our modes of being in the world are conveyed relies on visual perception. Vision has very often been associated or equated with knowledge, which had led to the epistemological validation of a particular manner of speaking about the world. The very term *universe*, which most Slavic languages utilized to refer to "world" had originally denoted "light". Numerous Greek and Latin terms relating to seeing or elucidation have become entrenched in philosophical discourse as ocularcentric metaphors which ennoble visual experience, and thus forged a particular sensorial hierarchy with the sense of sight at the very top (Jay 1994; Przeźmiński 2004).

Schafer comes forwards with new terms, neologisms which draw attention to spheres of experience that Western philosophy has tended to disregard. Such words as *soundscape*, which by analogy to *landscape* would mean the "landscape of sound", or *schizophony*, a term which emphasizes its affinity with schizophrenia. These notions were intended to provoke discussion about our auditory experience in contemporary culture, as well as point to a new problem area of the ecological that Schafer is engaged with. Today, his proposal may be an incentive to revise the habits of language and open paradigms of landscape description to a quest for terms which are capable of conveying the perceptual complexity of experience.

One of the projects which may be used to expand the spectrum of concepts employed in the description of landscape is a series of interdisciplinary studies launched in France by Jean-François Augoyard and Henry Torgue (2005)—as well as investigators from various research centres who focused on the sound experience in a city. Their work yielded a book-dictionary, containing descriptions of a range of "effects" resulting from the impact of sound in urban spaces. The notion of "effect" was used by the authors in a two-fold meaning: on the one hand, it denotes the outcome of the influence that sound exerts on the surroundings, and on the other hand it means a sound-effect with a specific acoustic profile. This approach enabled them to underscore the importance of experience and the significance of the presence of sound in urbanized metropolitan areas, through which particular landscapes or soundscapes come into being.

Apart from studies of that kind, in which theory was fused with practice in strictly delimited spaces, the attempts at a broader theoretical reflection must not be overlooked. Thus, in the context of sound features of the contemporary landscape and the issues of aural experience the concept of *sound studies,* advanced and popularized by Jonathan Sterne, may prove quite useful.

In the introduction to *Sound Studies Reader* (2012)—a book conceived as a collection of canonical sound studies texts—Sterne encourages one to conduct a singular, auditory-mental experiment. He suggests trying to spend several days of one's life paying particular attention to what can be heard during everyday activities.

This should be done by focusing the sense of hearing and considering the resulting input. One should also reflect on how many of the sounds heard today existed ten, twenty or thirty years ago. How has the audiosphere (Misiak 2009)[1] of our daily life transformed over the years? Questions should also be asked about the diverse contexts of the sounds we hear, about their roles, forms of mediation, the institutions tasked with maintaining their order, as well as about our responses to the sounds which constitute an integral component of our environment. Finally, some thought should be given to the earliest human experience with sound, as well as the first forms by means of which sound was mediated and the modes of listening which have been changing due to technological advances and cultural transformations (Sterne 2012, 1). At the same time, that simple experiment outlines a certain perspective which may be adopted as one surveys the world. A perspective in which sound, the ways in which it is mediated and received serve as a guiding element and point of reference. "Sound studies is a name for interdisciplinary ferment in the human sciences that takes sound as its analytical point of departure and arrival" (Ibidem, 2), Sterne writes. This is more of a demand than a new discipline; a call to analyse various phenomena of contemporary culture through sound; listening is to be an "intellectual reaction to changes in culture and technology" (Ibidem, 3) which are coupled with sound. Sound studies are also an attempt to analyse the aftermath of the experience whereby "if you hear the same sound in two different places, you may not even recognize it as the same sound" (Ibidem, 4). This kind of theoretical backdrop to deliberations on landscape could, in my opinion, contribute to a multi-aspect answer to questions concerning e.g. the role of sound in constructing identity, uniqueness as well as cultural belonging of a particular place.

Such a broad perspective of studies into sound requires one to operate between many disciplines which explore sound in view of the diverse goals. So, sound studies have to consciously employ certain well-established paradigms and research approaches, such as Schafer's acoustic ecology or Steven Feld's (2012) acoustemology—derived as it is from ethnological foundations—or various media studies (Misiak 2013)[2].

The approach adopted in sound studies relies quite substantially on experience-related association with experience, thus facilitating a revision of the stereotypes of sensory perception, especially in the context of tensions between sight and hearing, between the image and the sound. Sound is here not deemed solely a decipherable sign but also as an element giving shape to our experience, on the one hand, and requiring constant assimilation, on the other. So sound studies agrees with the logic of "cultural turns" which do take note of the need to introduce new

1 The idea of an audiosphere still requires in-depth consideration, if only to clarify the relationships with such terms as *sono-* or *phono*-sphere. For a semantic analysis of these terms, see Tomasz Misiak (2009).

2 For a broader appraisal of diverse disciplinary assignations of sound studies see Tomasz Misiak (2013).

perspectives into the broadly understood sciences of culture—as aptly observed by Doris Bachmann-Medick: "Not everything can be taken as a mere sign, symbol or text. The world also consists of material and matter" (2012, 54).

2.

I am convinced that landscape studies cannot do without reflection in the humanities. The fields I have in mind in particular include aesthetics (broadly understood as a theory of perception), axiology, hermeneutics, communication theory and media theory. Aesthetic inquiry is crucial given the role of experience and perception. The description of sensory experience occasioned by perception and the analysis of landscape are also profoundly linked to axiology, which facilitates the isolation of particular types of landscape. In their turn, various (not only aesthetic) forms of valuation involve interpretation which determines our attitude to landscape. Moreover, as a form of identification, each landscape is a communication system containing specific information (spatial, temporal, or cultural, for instance). Finally, landscape is associated with varied modes of representation, and increasingly often constitutes the outcome of intentional design, so the media which contribute to the form of landscape need to be considered too.

3.

The need for interdisciplinary landscape studies in undeniable. What values and emotions are entailed in the contemplation of landscape? What goals are set when designing particular landscapes? What information does the landscape convey? In what sense can one speak of the culture-building role of landscape? In what kind of network of geographical and aesthetic reference does a particular landscape function? Which landscapes require protection and why? If those and similar questions are to be answered, we have to use tools belonging to various scientific disciplines and associated domains of knowledge. Addressing the senses, Michel Chion (2012) endorses a trans-sensory (or meta-sensory) approach, arguing that individual senses do not constitute isolated areas of experience but are channels or pathways through which its varied forms emerge. In my opinion, a similar approach should be applied in the analyses of landscape, whereby particular theories or viewpoints of research which may be used to resolve the above questions fuel and actuate one another, yielding the multi-aspect picture of the analysed "object". In this sense, one should perhaps speak of the need for trans-disciplinary research, both in terms of analysis as well as methodology.

At this point, it would be worthwhile to quote Michel Chion, whose observations, albeit concerned with the audio-visuality of film, draw on the complexity of our sensory experience which often tends to be ignored in the discourses of the

human sciences. "The eye carries information and sensations only some of which can be considered specifically and irreducibly visual (e.g., colour); most others are trans-sensory. Likewise, the ear serves as a vehicle for information and sensations only some of which are specifically auditive (e.g., pitch and intervallic relations), the others being, as in the case of the eye, not specific to this sense" (Chion 2012, 110), Chion writes. The dependencies between hearing and vision thus construed warrant a singular theoretical dichotomy between the inter- and the trans-sensorial. "In the trans-sensorial or even meta-sensorial model, which I am distinguishing from the Baudelairian one, there is no sensory given that is demarcated and isolated from the outset. Rather, the senses are channels, highways more than territories or domains." (Ibidem, 111).

This is important especially with respect to the different modes of listening and their relations with the perception and description of landscape. We listen to things in numerous ways. While listening, we set ourselves and try to accomplish diverse goals. Alternatively, we listen "unwittingly", without a teleological perspective determining the horizon of fulfilment. At times, we are interested in what we hear, sometimes we are bored, and on some occasions we are forced to listen. Aural activity is multi-layered—we can listen to something that no one else can hear: our thoughts and imaginations; we can pretend to be listening to what we are being told, while in fact suppressing the external sounds with the inner experience; we may be able to hear what others fail to pick up, even though they are listening to "the same sounds"; we are compelled to listen to the effects of life taking place around us. Hearing and listening is conditioned by both diverse contexts as well as our mental states and neurological capacities. What is more, different modes of listening are associated with various degrees of involvement. The aural bias will differ depending on whether one is in a forest, a crowded street or a concert hall, and not only because we are listening to something else in each case. The sounds themselves do not compel an appropriate listening mode.

Which elements determine the listening mode in particular situations? Can they be isolated from the all-embracing perceptual system? When listening we do not merely hear; listening is always a part of a multisensory process whose components trigger one another. So, one may ask what and how we see, touch, smell, feel etc. influences the manner of our listening? What happens to us when we are listening? What prospects of change and what experiences are involved in particular modes of listening? At what point does listening become a creative effort? How did we use to listen and how will we listen in the future? Many more questions of this kind could and should be asked. Their multiplicity and diversity does not reflect the complexity of experience that accompanies hearing. Nonetheless, sketching a map of relevant issues is a tempting and compelling task.

Questions of that kind may be resolved (as they have been already) from a specific standpoint adopted in research: phenomenological, cognitive, neurological,

psychological, anthropological, aesthetic, musicological etc. One can also take advantage of many traditions and their associated vocabularies at once, so as to describe the phenomena of auditory perception. Taking these and similar questions into account could, in my opinion, enrich interdisciplinary reflection on landscape, especially considering that in recent years the interest in presence and the effect of sound in contemporary culture has noticeably increased. Researchers from numerous academic backgrounds, relying on a vast range of approaches, have conducted analyses underlining the multiple contexts of "sound culture". The concept of "sound culture", introduced by German philosopher and cultural researcher Wolfgang Welsch (1997) in the domain of aesthetics today influences many others academic subdisciplines, such as the theory of music (Cox, Werner, 2010), sound studies, sound design in urban spaces or research into soundscapes.

The interest in sound is linked to major transformations in culture, such as:

— changes within the hierarchy of senses. At present, the need for a renewed examination of the role of senses in perception is voiced more and more often. The philosophical and aesthetic tradition which gave preference to vision as a sense which enabled objective knowledge of reality is being redefined, in a variety of ways. Contemporary researchers are rather inclined to draw attention to connections between the senses and highlight the importance of multisensory cognition. Consequently, there is an increasing focus on sound and various, correlated modes of listening. These in turn are impacted by new activities enabled by techno-cultural transformations.
— transformations in the realm of music and art. Since the boundary between "musical" and "non-musical sounds" was abolished in the early 20th century thanks to the activities of the avant-garde, artists have more often explored territories which had been previously inaccessible to music. The willingness to experiment, the importance of free improvisation, the use of new instruments as well as sound-processing and mediating devices opened the door for music to delve into an unlimited universe of sound. Contemporary theorists of music have had to confront ever new aesthetic and performance-related quandaries, as well as addressing new modes of listening afforded by new media and communication technologies.
— transformations in the sound environment. Civilisational development necessarily entails the introduction of new devices and therefore new sounds into both private and public spaces. Consequently, we have witnessed a revival of ecological attitudes in which a greater awareness of the impact of sound on daily life is often underlined. Ecologists demand that space be planned and designed taking acoustics into consideration, and they advocate education for competent listening and interpreting sounds that are present in our surroundings and shape the space we inhabit.

The above transformations could interestingly complement analyses concerned with landscapes in contemporary culture.

4.

Contemporary landscape education should cover two related problem areas:

— the conservation of unique landscapes and appropriate space management policies—one of the challenges facing landscape education is the need to provide a rationale for why one should preserve unique landscapes which tend to undergo irreversible changes due to technological and cultural transformations. There is a need for a more conscious management of space, both natural and e.g. urban spaces, in view of their non-material assets (aesthetic value for instance), rather than merely utilitarian advantages associated with the acquisition of particular material assets. In this sense, landscape education should go hand in hand with ecological undertakings.

— goal-oriented landscape design—landscape education should also aim to identify the needs associated with the participation of humans in new civilisational conditions. Needs of this kind are apparent in the context of soundscapes. Today, noise is an increasingly problematic issue which could be mitigated, at least in part, by better design of urban spaces with consideration of acoustic phenomena. Education is also needed for better perception of particular spaces and their landscapes by *all available senses*. This will lead to more conscious questions concerning the interaction between the senses in the experience of landscape.

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Taking advantage of the tools of contemporary humanities, landscape studies should translate the newly acquired insights into specific actions. For this purpose, they should combine conceptual analysis, reflection on varied forms of experience and artistic projects.

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KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.17

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1.

These days, landscape is not equated with the *art* of landscape, and therefore is not reduced to its visual aspect. This does not mean, however, that there are no circumstances under which it could be aesthetically experienced. Indeed, until recently, the aesthetic approach thrived. Mass tourism, the emphasis on the pictorial and the often-superficial nature of the corresponding experiences all reinforced this understanding and accompanying sensory reception. Viewed from a safe distance, adjusted to cater to the mass audience, captured in countless photographs or equally countless *Landschaften,* landscape became *merely* a beautiful view. Today, however, other modes of understanding and experience are available. Landscape is essentially a heteronomic phenomenon, for at least two complementary reasons. Firstly, the notion of landscape denotes not only natural surroundings but any kind of scenery with both natural features as well as man-made elements. Ever since Baudelaire's manifesto, one can even eulogize an urban landscape which is devoid of even a "trace of vegetation" or enjoy the existence of its late-modern, hyper-realistic incarnations, yet that does not mean that the landscape lacks a broader natural context. In the most general sense, landscape in nothing other than a "face of the Earth". It is every kind of surface which has been shaped by the forces of nature and human endeavour. With such a perspective on inquiry, landscape is tantamount to surroundings, environment or—in the broadest sense—the *geosphere and biosphere* of our planet. The approach I am suggesting may be *too* broad, causing the analyses and the studies devoted to it to lose focus and specificity. Secondly, despite their initial successes, both the scientistic and the semiological approaches appear to have proven insufficient when one has sought to grasp the phenomenon of landscape. The scientistic vision in which landscape was a self-contained world of physical bodies governed by natural causality feels all too limited. Apart from physical and chemical properties of living and inert features, "cultural elements" should also be discerned in landscape. In contrast, semiological analysis of landscape as a system of signs is encumbered with a corresponding flaw: human life and its *environ* is not just a matter of a system encoding meanings and senses of the constituents of human life. A third approach, transcending both the aforementioned, may be found in the idea advanced by Timothy Ingold, where landscape

is identified with habitation and the social practices which affect the shape and character of the surroundings. From this standpoint, it is extremely important not to reduce landscape to a background against which our lives and the lives of other creatures takes place. On the contrary, it is a place of dynamic and reciprocal interaction between humans, plants, animals, substance and natural forces. If the term were not as multivocal, carrying such a historical baggage, and ultimately unclear, one could say that landscape stands for life. Beginning with this position—which seems one of the most interesting and rich research approaches—the crucial issues are to elucidate the structure, functions and co-dependencies between natural systems and those produced by human hand. Another, equally vital problem is the realization of the degree to which we are dependent on various environments in which we live. This is not a straightforward matter, as most people remain in contact with a living nature which has been substantially pre-processed and objectified. We know that we are a part of nature, but the experience of being a part of nature is not internally alive with us, nor is it cultivated in many contemporary societies. Being a part of nature is one thing, but it is infinitely more important to comprehend the relationships and dependencies which bind us to nature: microorganisms, insects, animals and plants. The experience of landscape has become an even more complex issue due to the fact that the networks of chains of cause and effect generated by our social practices are so tangled—becoming so remote from us—that the immediate impact of our practices on the environment and the quality of our lives is not felt (apart from occurrences man-made disasters). Carus understands the experience of landscape as a remedial measure. However, the point is not to overhaul what he claimed are "artificial forms of thinking and social practices". Instead, we should change or reject those forms and practices which reduce and diminish the significance and presence of the experience of nature in human life or directly threaten this presence. Not to return, of course, to some "natural state", to proto-societal and pre-civilizational forms of living—in other words advocating a naturalization of human existence. That would be as naïve as hoping for a future world where people lived surrounded by *plastic trees and virtual spaces*. Our experience of landscape requires not only that we become aware of the "forgotten context of our life" or introduce notions and categories describing links and relations with nature into our conversations; it requires, above all, an understanding of that the network of interactions which connects humans, animals and other organisms. This does not merely mean being eco-friendly. In my opinion, our comprehension of the environment—and therefore of our awareness that we are its inhabitant—is not measured solely by the extent and abundance of networks we are aware of and consider in our actions.

As Steven Pinker put it, it is a shame that when designing a space in which to live, we know so little about the needs and preferences moulded in the course of evolution. Just as our inclination for being in the company of animals and plants

is expressed through biophilia—to use the term coined by Edward O. Wilson—so our predilections and satisfactions (also aesthetic ones) are measured by the extent to which the space of human life and its shapes (in architecture, urban planning and landscape design) tally with our evolutionarily developed preferences.

2.

For Humboldt, and especially for certain of the Romantics, only art and poetry can accomplish the task of depicting the entirety of human life in a world deprived of magic and shattered by science. While in science the fullness of nature is not articulated or becomes impossible to express, art has the capacity to express nature, to speak of the "form of heaven and earth" that belong to humankind. Although the industrial attitude to nature in the 19th century effectively dispelled such approaches and hopes—and post-industrial societies also failed to shake of the pressure of alienation—Darwinian revolution and the development of contemporary evolutionary biology caused us to perceive a profound kinship with other species inhabiting the planet, not only on a cellular but also on a genetic and behavioural level. Gradually, we shed the prejudices and begin to understand the behaviours of other animals as well as their skills and abilities better. We have discovered sophisticated ways in which plants communicate, gained insight into their abilities and methods of fighting off pests. Advancements in ecology bring about better comprehension of the complex dependencies between particular organisms and environment, dependencies which go way beyond the simple circulation of matter and trophic chains. Perhaps knowledge will not lead to a conciliation of humans and non-humans in a social and cosmic dimension, but the world in which we live may be improved. Will, therefore, sciences rather than humanities play the leading role in studies into landscape? If, as stated above, landscape is understood primarily as habitation, then it must not be forgotten that its forms are also shaped by social forces, in which humanities do have a share. What then will their contribution be? Firstly, particularly from the standpoint of my own discipline, philosophy, it must be admitted that not all possible conclusions have been drawn from Darwinism, contemporary biology and ecology. We know that organisms evolve and that they are not immutable. We know that the finalistic, purposive vision of the world is untenable. We also know that the use of tools and communication systems is not the exclusively domain of humans. Observations have already influenced our religion, the treatment of other animals as well as our own understanding of the world and our place in it. More effort is required to draw further conclusions from the achievements of the biological sciences. Secondly, if culture is a modelling system and the humanities are an "element" which is peculiar enough to play a threefold role in it, namely that of: i) analyser (instrument of analysis), ii) a comparative tool in historical and intercultural cross-sections and

III) a modulator of social change (culture-building force), then the humanities face critical analysis of our practices, the task of enriching our language with notions and metaphors, of portraying (in the sense of Bachelardian poetics of space) our experiences of things, places and surroundings. Thirdly, from the standpoint of the aesthetics of everyday life, the humanities are destined to describe the microworlds of social practices forged as we engage in relations with objects, living organisms (plants and animals) and other people—as well as to express the bonds connecting all of the aforementioned.

3.

In view of the fact that landscapes are made up of such distinct ontological entities as plants, animals, microorganisms, humans, earth, rocks, concrete, glass, aesthetic preferences, the environmental demands of organism, relations between elements of ecosystems, texts about landscape and positions defining the rules of its planning and management, as well as texts about those texts etc.—an interdisciplinary approach is in a sense a natural milieu of landscape studies. One could, of course, analyse landscape from a particular, specialist perspective, though even then always with the awareness of limitations that such a perspective entails. There are so many disciplines in which landscape analyses are undertaken that all kinds of alliances and coalitions appear to be thoroughly admissible and desirable. However, contenting oneself with the multiplicity of approaches carries no value in itself. As always, the supreme goal is looking for such viewpoints and methodologies which offer most chance of comprehending the nature of the landscape experience and solving the fundamental problems arising from the impact on the environment and landscape. Given my research perspective, the crucial issues include:

— The determination of the biological conditioning lying behind our preferences for landscape and its evaluations. It was probably Steven Pinker who stated that it is a disgrace we erect buildings and implement urban development plans of such a grand scale knowing so little about the biological demands and needs of human beings. Here, it would also be interesting to examine how, in the course of that process, one creates an architecture of community, to use Léon Krier's term, an architecture encompassing other people as well as plants, animals, and other organisms. Resolving these issues requires an alliance between representatives of biology, ecology, environmental psychology and environmental aesthetics.
— The experience of settling in versus alienation in the context of habitation practices (landscape). As Richard Sennett argues, classic Roman architecture played a stabilizing role in a world shaken with continual political turmoil. Just as the emphasis on settling in in landscape entails the danger of ossification

and preservation in inertia, so intensifying the forces which strive to make "all that is solid melt into air"—in other words yielding to the ceaseless pressure of modernization which brings about successive watersheds and revolutions in methods of production, the organization of labour, art, culture and in human life—increase the risk of alienation. In this case, Lyotard's concept of *scapeland* is an interesting solution. One should hone the skill of looking at landscape from the position of a foreigner, a perspective in which things are no longer so familiar and obvious. The aim of such an approach is neither to fuel escapist tendencies nor to seek fulfilment in endless wanderings in the cemeteries of damaged objects and symbols; on the contrary, a more proximate experience of landscape is called for, which means ever more numerous and varied encounters with others who, along with us, inhabit and co-create landscape. At the same time, it should be stressed that the 'other' does not denote only other people but also other living organisms. The fundamental problem consists in affording that kind of experience to inhabitants of cities, who usually perceive nature as something which exists beyond urban areas and is quite frequently reduced to a mere means to something else or just merchandise. Such issues are to be resolved by representatives of urban ecology, environmental psychology and philosophy.

— Experiencing and creating images of alien places (*xenotopies*). The key question is how we experience and create images of places/xenotopies. What are the forms and methods of their cultural consolidation and reproduction? The joint effort of humanistic geography, philosophy—especially philosophy with a phenomenological bias—and post-colonial studies constitutes the necessary elements of research strategies which can yield answers to the above questions.

4.

Landscape for the "viewer" continues today to be presented chiefly in visual categories—this tradition surviving especially in the perception of the everyday viewer; it is equated with a view which is either pleasing or not to the beholder. Thus, elements of nature become landscape when the observer does not turn to it guided by a practical purpose, but takes it in from a distance, unhurriedly surveying the emerging whole. This is how landscape tended to be understood from 18th-century aesthetics to Georg Simmel and Joachim Ritter. Even a multisensory approach to landscape seems to be a revolutionary achievement of our culture, as it undermines the long-established conviction of the superiority and primacy of vision, empowering the sense of smell for instance—a sense which makes light of the distance and solemnity characteristic of the visual bias. "There are perfumes fresh as children's flesh /Soft as oboes, green as meadows/And others, corrupted, rich, triumphant/Possessing the diffusion of infinite things/Like amber, musk, incense and

aromatic resin/Chanting the delights of spirit and senses."—as Baudelaire wrote in *Correspondences*. Even if we learn more than just to look at landscape, learn to experience it via other senses, through touch, smell, the sensation of different temperatures or textures, it is likely to be merely the first stage of understanding and experiencing landscape. In this context, landscape education should above all develop our sensibility for landscape and teach us the importance of the surroundings in which we live. It is also vital to mould *practical* attitudes to landscape. It would be a good idea to follow Georges Perec in that respect and include "plant a tree (and see how it grows)" on a list of things to do before one dies. Thanks to the development of proxemics and environmental psychology, there are numerous studies which promote a better understanding of how variously structured space affects our behaviour. So concern for oneself also means solicitude for the quality of the surroundings. It should be noted that if the quality of space in the vicinity of one's dwelling is poor, it may offer little if any opportunity for establishing ampler and more elaborate social relationships. As Jan Gehl underlines, the optimal solution in designing or converting existing cities is to devise spaces in such a way as to create "connecting links" between what is private and public, areas which may serve increasingly diversified social functions. An example of an architectural solution of this kind is a cooperative residential development Tinggården where "the family has a living room; residences are organized around two communal spaces, the outdoor square and the indoor communal house; and finally, the entire residential complex is built up around a public main street in which a large community centre also is located. Family members meet in the living room, the inhabitants of the residential group meet in the group square, and residents from the entire neighbourhood meet on the main street." (Gehl 2009, 57) Therefore landscape education should not only teach how to shape our immediate surroundings and create ecological conditions enabling development of other organisms, but also make us aware that the quality of our lives depends on participation in varied social activities, to which we may be encouraged by well-designed semi-public and public places.

A landscape hike and walk, especially when supplemented with reliable knowledge of the natural world, are important components of landscape education, not only for children and adolescents, but in fact for persons of all ages. Still, a true adventure and an opportunity to enter into a more profound relationship with nature arises only when one learns actively, i.e. through action. Establishing a garden by one's school may be a good starting point. Here, one should learn from those who elevated the art of gardening to the status of an Olympic discipline—the English. Their determination in making the surroundings of their houses more beautiful is admirable and represents a kind of cultural heritage which is cherished and cultivated by emigrants. When an Englishman finds himself on French soil—as happened to the protagonist of a novel by Michael Sadler—and it turns out

that the garden adjoining the house has been neglected to the extent that its earth resembles concrete, the gardening aficionado will not hesitate to use a pneumatic drill to break it up only to grow a garden there, much to the growing astonishment of his neighbours. Sadler argues that even such a simple action as digging has its social even historical dimension, being a profoundly atavistic act: "When you sink the fork into the earth, you rediscover a primitive, long-forgotten rhythm." (Sadler 2011, 51) It establishes a link with our ancestors who, driven by need and curiosity, began to cultivate the soil. Thus, the social dimension unfolds as by means of that activity we begin to take our "humble place in a long line of tillers." (Ibidem, 51) Lacking practical and social activity, landscape education becomes suspended in a vacuum, which is why it should first of all encompass content relating to arrangements of places and be sensitive to colours and hues of plants, their smells and texture, sounds, the structure of matter, the play of views, lights, and shadows. Secondly, landscape education should teach us how landscape functions at an ecosystem level, explain its structure, functions and interrelations between natural and human-made systems. The approach can also be taught on a small scale, using the example of a garden. There are gardens of steroids, where plants proudly flaunt their fine-grown and opulent shapes. Still, the approach of Ken Thompson's is more compelling, as he does not really look to horticultural literature for ideas for his gardens, but "takes inspiration from a broadly understood botany, ecology and natural sciences. In other words, from literature which does not attempt to control natural environment but only seeks to understand it." (Thompson 2010, 12) Thirdly and finally, in the course of landscape education one should acquire and extend one's knowledge about the social dimension of the functioning of human beings: about the creation of places of social interactions, establishing contacts, joint actions and experiences.

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Landscape is one of those categories which span an entire spectrum of seeing and experiencing the world. There are "panoramic landscapes" as well as "microscopic" ones. *Oak Trees*, a painting by Thomas Hearn (ca. 1786), shows almost exclusively the fragments of spreading oaks; here, landscape is not subordinated to any broader compositional structure. Instead of an expansive landscape panorama, it is only the detail which counts for Hearn. As he focuses on it, the trees reveal all the opulence of shapes and forms, their individual, unique appearance and character. Their twisted, broken boughs and branches are accentuated almost obsessively. The wealth of the composition, owing to the many elements and details, makes the trees depicted in the painting appear nearly gigantic, leaving one with a tremendous impression. The sweeping breadth of classic landscape is replaced here with *depth* of perception. The scale of landscape components may be reduced at will. In a short story by Hermann Broch, a balcony adorned with red pelargoniums which

glow from afar becomes an image of bourgeois life. It is a stable and stolid life, underlined by heavy curtains and furniture, yet it has been provided with an architectural feature (the balcony) thanks to which one can go outside to catch a breath of air at any moment. We see a scene akin to those from Edward Hopper's paintings: the protagonist goes out onto the balcony and, leaning against the wall of the building, looks upon the city and the dark green square and the trees growing there. Even smaller landscapes can be found. For instance, *Tiny Taxonomy*, a temporary garden presented in 2010 by Rosette Sarah Elkin during Jardin de Métis, featured tubes containing small mosses and lichens. Their stunning opulence is nothing short of enchanting. On the other hand, we have here a classic landscape showing a broad view of the scenery. The avant-garde have in this way demonstrated that there are new modes of depicting space which convey one's bond with the surroundings. Proclaiming the end of one-dimensional representations of reality and the liberation of art from the obligation of showing the world with photographic precision, artists of the avant-garde saw an opportunity to expand the scope for perceiving the world. According to Matyushin (1998, 121), thus far artists had worked "within the scope of vision circumscribed by a 140-degree angle", but time had come to go beyond those limitations. "C u b i s m and f u t u r i s m […] present what the ordinary eye does not see and does not register. By breaching planes and showing objects from a hitherto unknown side, artists expose the creative power of nature, which desires to show life to the fullest extent possible, that is as motion in all directions." (Ibidem, 132) This is just a step away from Michael Snow's *La Région Centrale* (1971), in which the camera captures landscape revolving through 360°. However, regardless of the scale in which landscape may be represented, its potency lies in the ability to create synthetic images conveying the varied and vital relations which link the human being with their surroundings. This indeed brings the poetic form into play. Therefore, as a conclusion, I would like to quote a poem by Stanisław Grochowiak, entitled *Landscape*.

That then is the earth, my Homeland
All that is eternal in me—from these cucumbers here
From those pale flowers plucked greedily
By skeleton-thin ſparrows.

All that open up those landscapes in me
A horse with its hooves jutting out into the sky
A rose suddenly colossal like a cow
A dried-up windmill

A finally—from an upended bottle
One cravingly drinks the very laſt drop

And cries
Mary
Jesus
Mary
Jesus
Mary
Jesus
Mary.

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KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.18

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Landscape: first of all—it exists

My answers to all the questions should be simple and short: *I do not know*. I feel justified in giving answers like that in view of the fact that I have been dealing with cultural landscapes for years and it was only at the beginning that (almost) everything appeared simple and obvious.

It was only at the beginning, for I was soon confronted not only with real terminological chaos—the multiplicity of definitions, their lack of precision—but also with the common conviction of authors that they are in possession of the one, perfect truth. It was equally important that when reading many texts concerning landscape, one could get the impression that their authors were trying to conceal their emotional relationship to landscape. That is why, even though I argued that in every instance when a concept was applied "it is necessary, at the outset, to define the scope of its meaning, which is applicable to a given statement" (Plit 2011, 74), I myself avoided providing definitions as much as possible. It is much easier to point out the shortcomings of other studies. Ultimately, under pressure, I undertook an attempt, one which was nevertheless preceded by several dozen pages of general considerations. So, I will repeat what cultural landscape is *within the perspective of my studies* (Plit 2016, 88-89), while at the same time being convinced of the lameness of this attempt. "Landscapes are real, material entities, existing not only on Earth. They exist irrespective of whether they are observed by us. They are synthetic; their elements are interconnected and form a new quality. […] When in the course of analysis, we account for the characteristic—and, in the context of landscape, vital—elements, features, relations, both concerning the natural and the human-made environment (provided the latter intervenes), then we should use the term "landscape" without any further qualifications. […] We distinguish cultural landscapes when we limit ourselves in our studies exclusively to the analysis of the broadly understood human-made (cultural) elements and relations, linking them with the surroundings. Landscapes possess a typological character […] Even though landscapes are objectively existing material entities, their non-material qualities exist as well, and they are perceived in a decidedly inter-subjective, or even subjective, manner." Landscapes are, of course, dynamic, changing, and the way in which they are perceived changes too. The reference units in the study of

cultural landscapes should be derived from the differentiation of culture. On the basis of material elements of cultural landscapes, we can assume (but merely assume, it seems) what their elements and non-material qualities are.

The above is a very awkward attempt at providing definitions within the perspective of my studies. At the same time, this is just a fraction of my attitude towards landscape, which luckily is not in opposition to other perspectives. The definitions provided here are not inconsistent with the perceptions of landscape entertained by most representatives of my discipline, although many of them consider this formulation to be "atypical".

I am a geographer, and geography has investigated landscape since the 19th century. One of the pioneers in this domain in Poland was Joachim Lelewel. At the time, geography was so intensively engaged in the study of landscape that, at the beginning of the 20th century, Lucien Febvre accused geographers of not seeing anything but landscape. As the *Annales* emerged, this was, in fact, an important subject of academic discussion between historians and geographers.

Yet the question posed by the Editors is first of all essentially related to the humanities, while geography is most often classified in Poland among the natural sciences and not the humanities. Is this justified? Starting with Eratosthenes and Strabo, a dichotomy persists in geography. Today, one could say that the former represented the sciences (mathematical and natural), while the latter—humanities. Nowadays, in the same vein, some geographers declare themselves to be naturalists, while others claim to be humanists. This dichotomy is also sometimes conspicuous in landscape studies. The two geographical communities have remained in an almost perfect isolation. Polish physical geographers, supported by geo-botanists and some other representatives of the natural sciences, established the Polish Association of Landscape Ecology and since 1996 have published the journal *Problemy Ekologii Krajobrazu* [*Problems of Landscape Ecology*], in Polish and/or English. On the other hand, geographers-humanists have mainly dealt with the perception of landscape by various groups of people and its assessment or evaluation, searching for common ground with sociologists and historians. Soon afterwards, though, the Cultural Landscape Commission was established under the auspices of the Polish Geographical Society, which in 2002 began to publish (in Polish and/or English) *Prace Komisji Krajobrazu Kulturowego* [*Dissertations of Cultural Landscape Commission*]. Since I have never been a member of the board of this Commission, and my formal (not personal!) association with the editorial office of the journal published by the Commission is also quite loose, I may assume myself to be entitled to a fairly objective statement that these institutions constitute quite a singular phenomenon in Polish science. The Commission, formed spontaneously and without any subsidy from the outside, without grants etc., organizes conferences and publishes a journal which has gained a sufficiently high position to ensure adequate numbers of submitted papers, even though it is the authors themselves

who finance the publishing. Usually, several consecutive issues are ready at the same time, while the waste basket in the editorial office is also full. All of the organizational and editorial duties are performed on a voluntary basis—as is the normal practice in science, conforming to the Latin version of the doctoral oath and the old academic tradition. The Commission has deemed the conduct of interdisciplinary discussion to be the main objective of its activity. Although the establishment of the body was initiated by geographers of various specializations, the members and the authors of papers published in the journal are also architects, landscape architects, sociologists, historians, philosophers, theologians, artists, biologists…—in short, all those interested in landscape, those willing and able to speak and write logically (the requirements, including formal requirements, are systematically increasing.)

It is no wonder that the solutions adopted have driven the officers from the Ministry of Science and Higher Education to despair, as they had to ponder for quite a while how to classify the journal in the Polish system of scientific categories. The journal was finally included in the so-called List B of journals, with 13 points assigned to papers published in it.[1]

Today, however, only few scholars would refer to themselves simply as "geographers". They try to maintain their place within the boundary area of natural sciences and humanities, treating geography in a very broad sense. The main point of reference is constituted by the tradition of French geography from the early 20th century—which had been truly highly creative in that period. Spiteful comments speak of these scholars as cultivating a geography whose research domains stretch "from geology to theology", this geography being the "science of relations of everything with everything" (let us add—of spatial relations). Geography thus delimited does not belong to the natural sciences nor to the humanities. It tries to achieve an ambitious objective: based on observations and empirical studies it attempts to answer questions concerning spatial order, the place of the human in the Cosmos, relations linking people with the rest of the material world (with the rest of the Creation)… In a sense, it has become similar to philosophy in terms of the scientific questions formulated, but it relies on entirely different methods of study. One should sadly acknowledge that the answers provided by geography are quite lame, partial, lacking broader momentum. Geographers know philosophy too poorly and take inspiration from philosophy much too little. On the other hand, the achievements of contemporary geography do not seem to inspire philosophers.

For those who refer to themselves simply as "geographers", the study of landscape is of special importance. Subsequent studies constitute an attempt to grasp a whole, representing an outcome of holistic thinking (a terribly popular word), a result of

1 The maximum number of points awarded to authors for publishing a paper in a journal from the Ministerial List B was 15 in 2017.

synthesis and, at the same time, a starting point to a wider synthesis, in an endless effort to express the whole. This endeavor is doomed from the beginning, "For we know in part and we prophesy in part" (1 Corinthians, 13:9) but it is fascinating nevertheless.

In the light of the above, I welcome the decision to establish the *Polish Journal of Landscape Studies*, not only with enthusiasm, but also with great hope. This may be a splendid triad: *Problems of Landscape Ecology*, *Dissertations of Cultural Landscape Commission*, and the *Polish Journal of Landscape Studies*. They would be complementary, covering the entire field of landscape studies, from those strictly related to nature to those steeped in the humanities. (In fact, I am not sure whether such a distinction, which would have perfectly described the situation in science in the mid-20th century, has not lost its meaning by now). Without scientific discussions, debates, and interdisciplinary studies (referring yet again to the time of *Annales* as a paradigm), we will not be able to understand landscape. I think that geography has a lot to say in this respect; in addition, a conclusion was reached quite some time ago that on its own geography cannot solve the scientific problems that constitute its challenge nowadays. However, I propose not to limit the cooperation to humanities. Naturalists do sometimes have something interesting to say as well. For instance, I recently listened to a series of lectures on the measurement of the degree of isolation of landscape islands. The studies were conducted by "mathematical naturalist" geographers, but the methods proposed (with some modifications) might readily be applied in the analysis of isolation and separateness of cultural landscapes (Pieńkowski and Podlasiński 2017a, 2017b).

Still, I would also like to offer a word of warning: it is not true that physicians and politicians are the most numerous professions in Poland. Actually, specialists in landscape are the most numerous. The subject is not only popular and fashionable, but also full of vagueness. I have encountered hundreds of texts (also pouring in in great numbers into the editorial office of *Dissertations of Cultural Landscape Commission*), whose sole content was a maximally detailed description of a definite object, frequently enriched with unsupported qualifications, such as beautiful, breath-taking, unique, inspiring, virgin, moving, touching, melancholic… Each entity is unique, and all of us have the right to emotionally respond to landscape (experience landscape). Descriptions of landscapes were used to set the mood by Charles Baudelaire (who also carried out theoretical studies), Paul Verlaine, Joseph Conrad, and many others. But do all of us have so much to say on landscape as they did—and must we necessarily do this in scientific journals?

I belong to a generation whose scientific work is drawing to a close, but I put myself in the place of those wedding guests who sit at the table and watch the young play without a trace of jealousy. I wish the Editors of *Polish Journal of Landscape Studies* all the best.

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KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.19

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1.

From the standpoint of cultural studies, landscape is one of those wandering concepts, which, as Mieke Bal observed, navigate in different directions and operate in various domains. On the one hand, these are wanderings through time since landscape, obviously enough, has modified and continues to modify meanings, so it reflects fluctuating intellectual concepts and fashions like the surface of the water. On the other hand, however, these wandering concepts migrate synchronously, between disciplines, especially given that landscape is within the scope of interest of geography, the history of art and photography, aesthetics, ecology, landscape architecture, literature studies, studies of memory, historical heritage and, more recently, jurisprudence and cultural economics as well. Thirdly, following Bal's line of inquiry, one could consider the movement between the examined object (landscape), its theories (and changing concepts of landscape) and associated cultural practices.

In the light of the above, achieving a definitional stasis for the notion of landscape may be fairly unproductive; the position adopted by W. J. T. Mitchell seems more promising: he does not ask what landscape is or what it means, but instead seeks to establish "what landscape *does*, how it functions as a cultural practice". In my case, a performative approach like this requires supplementation with geographical location, since without a place and concrete space one cannot capture that singular amalgam of nature and culture we are confronted with in landscape.

2.

Culture studies constitutes a discipline whose boundaries are vague, and tend to encompass ever new areas and methods, so landscape represents a particularly interesting object for research. There is a perceptible correlation between the "openness" of landscape, its tractability with respect to various idioms of inquiry, and the openness of the discipline. In these circumstances, cultural studies may function as an intermediary between languages, thereby directly entailing another possibility, i.e. one concerning interdisciplinarity.

3.

As regards my interests, I attach substantial significance to the integration of comparative juxtapositions of several research perspectives: geographical (especially originating from the domains of cultural geography), historical and cultural (extensively supported by literary studies). Consequently, I consider the interdisciplinary approach a prerequisite for any study of landscape.

Still, despite the conspicuous interest in cultural landscape, certain shortages of knowledge are present, especially with respect to such apparently obvious issues as the creation and canonization of national landscape. The fact that we perceive Polish national landscape and its visual representations as something which has been always present and cannot be questioned requires, I believe, critical analysis of genealogy and a more thorough examination of the history of its introduction into universal circulation. In this very instance, an interdisciplinary approach is crucial and necessary. The 19th century was not only the heyday of landscape painting but also of landscape literature, so it would be worth confronting studies into the visual with literary research. The early decades of the 20th century witnessed the spread of photography as well as an increased interest and study of the native surroundings. This potent presence of the national landscape in Polish geography would not have been possible without modern mechanisms and means of reproduction, the dynamic rise of the press and amateur photography, as well as state-building efforts in the Second Republic of Poland. The latter included undertakings to ensure the visual identification of Polish territory, especially regions which had just been incorporated and whose Polish-ness was debatable, such as the Baltic coast, Pomerania, Silesia and Polesie. Landscape photography was put to work at the time, supplying material for the propaganda spread by the political bloc known as "Sanation". A notable manifestation of that project was *Wonders of Poland*, a series whose visual content was developed by Jan Bułhak, originator of the so-called "Homeland Photography" and the creator of the Polish landscape canon. Bułhak saw it as rooted in Romantic literature and landscape painting (as we know, the work of his friend, Ferdynand Ruszczyc, played a role here), which in the latter half of the 1930 conformed to modern times and expanded its scope to include industrial themes. The concept was not limited to pure aesthetics and capturing the beauty of the native landscape, or to the archival functions of photography; the ideological aspect and propaganda impact were the prime concern. What is more, Homeland Photography was not an exclusive project of professional photographers as, significantly enough, its premises were promptly implemented in school education. The year 1934 saw the publication of *Photography in Schools,* a book including articles by Bułhak and others, and in which the idea of documenting Polish landscape was canvassed.

Another matter due a more detailed and extensive study is shared Central European experience. For example, the links between Homeland Photography and the concept of *Heimatphotographie*, in particular its propaganda uses in the 1930s in other European countries are well worth a comparative examination.

One could also pose questions about the fate of landscape painting and literature in the 20th century, especially in its second half. Does the marginalisation of genres attest to a crisis of sensibility, in the course of which a more profound relationship with the landscape gradually atrophies?

4.

The most urgent issue in terms of education is so-called "visual pollution", i.e. the presence of "ad litter". Both natural and civilisationally transformed landscapes are a part of a cultural heritage which needs to be protected from intrusive commercialization.

KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.20

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1.

Martin Heidegger's diagnosis was clear: the expansive sweep of modern culture paradoxically leads to a narrowed understanding of the world, reduces the latter to an image. As he wrote, "The fundamental event of modernity is the conquest of the world as picture". In turn, the latter results from the open possibility—continually expanded by advancing technology—of almost limitless adjunction of ever new elements, as "by adding them, the human fight for a position in which they may be the being that endows all being with measure and decrees the direction it is to follow" (1997, 81). In applying the concept to everyday situations, Andrzej Falkiewicz would say that the worldPICTURE consists in "the fact that everyone erects a building without a broad scrutiny of the surroundings, and it is for the needs of that single building that a new city is designed from scratch" (2009, 135). The worldPICTURE comes into being when, without the "scrutiny of the surroundings", we generate sequences of new objects created in their own image and likeness, and therefore unlike anything but themselves. A world—(transitions) into—picture.

LANDscape would thus be the opposite of worldPICTURE. If we were to answer the question what it means, we would say that LANDscape happens when everything that so far has been "human" in the world—in other words created in the likeness and image of the human mode of organizing reality—is now *liberated*. It is even detached from its own past, which formerly has usually been subordinated to human interests (as the once popular song put it—this stubble field is a San Francisco of tomorrow). The world of LANDscape is a world glimpsed from the outskirts of what is well known, a world seen from the edge, the verge, or the fringe, whence a different form of the world arises (albeit most likely in a vague and mysterious fashion). Kenneth White, an outstanding representative of geopetics, speaks of the shore-like, littoral nature of LANDscape.

So, LANDscape belongs to the realm of suburbs, the eternally growing borderline places, in which the energy of escape from the centre accumulates. In contrast to worldPICTURE, LANDscape is always regional and peripheral. When Shakespeare situates one of the scenes in *A Winter's Tale* on the sea coast of Bohemia, he does not do this out of ignorance. This is not about geographical accuracy, but about presenting

the world which has suddenly been released from the shackles of PICTURE, an astonishing world where human will has only a negligible impact on events. Such a world is always peripheral, a "fringe"—it is a LANDscape or OUT-OF-LAND-scape.

Quite likely, it was Georg Simmel who came close to defining LANDscape as he underscored in his attempt that singular confluence of the human and the non-human as the prime trait of LANDscape (or perhaps "Land-sight" would be a more pertinent designation here?): "a landscape arises when a range of natural phenomena spread over the surface of the earth is comprehended by a particular kind of unity, one that is distinct from the way this same visual field is encompassed by the causally thinking scholar, the religious sentiments of a worshipper of nature, the teleologically oriented tiller of the soil, or a strategist of war" (2006, 301). This unity potential must by no means be comprehended as a centralising aggregation which subordinates and incapacities all of the component elements. The union taking place in the LANDscape allows for sudden, dazzling glimpses of detail, engendering changes in the quality of that which is gathered in that LANDscape. "The whole is one landscape, and yet each part can be distinguished from its neighbour." (Lynch 2011, 109)

2.

Reflection of the humanities should above all be less anthropocentric than that of the natural sciences, paradoxical though this may sound. The latter strive to accomplish set research goals and their maximally effective application in production, and in economic and technological practice. This tendency intensifies, being elevated even further to the role of a principal virtue crowning the scientific endeavour. This is no longer a holocene but an *anthropocen*e which serves as the name denoting the epoch, a reality that is almost utterly *human*: created by the human, for the human and accordingly adjusted for size. It is a secular version of Genesis, in which the human *is* the world. Humanistic reflection should thus follow up with a crucial amendment which stipulates (although various disciplines of the humanities do so in their own characteristic fashion) that **we are in the world, but we are not the world**. In the LANDscape (if this designation is to remain valid, it must be emphasized that it is employed as a notion different from Heideggerian "worldpicture") this distinction gains greater prominence. When looking at our surroundings, when collecting, amassing everything which takes part therein into a whole, we realize that our being, especially our being together, is distorted. The premise of the *polis* was to ensure persistence to human undertakings which outside the institutions and modes of being that were particular to *polis* would have faded into obscurity, as well as solicitude for what was in-between people, i.e. the surroundings, or to put it in a nutshell—the world. **It is not the human**

individual who is at the core of the political of our being together, not even human society—but the world. This caveat taken from the writings of Hannah Arendt is a momentous one, since it enables one to perceive the significant political nature of our existence, and therefore another element should be added to our definition of landscape: LANDscape is a reflection of our being together, of our co-being not only with the human, but above all with all that is non-human.

3.

If LANDscape is a build-up, a congregation (in contrast to straightforward addition) of what constitutes our surroundings, the reflection on it is a form of critical striving for the future. One could say that LANDscape, if it is to be propitious to our being and making the world more *human* (in the ethical sense), is a reflection on what is, and the relationships between that which is. The works of the human hand are not disdained, overlooked, invalidated; they do not vanish from view. However, they acquire a different meaning and a different weight. They are no longer utterly immersed in the iterative configuration of useful structures of civilisation but, increasingly, begin to take part in the singularity of world's existence. Thus, they became replete with multiple meanings as they establish a relationship with the reality of human goals as well as regain the erstwhile bonds with the non-human, without which the human, collapsing under the burden of their own achievements and capacities is unable to defend their own humanity. This transformation of the worldPICTURE into a LANDscape is the work of a particular perception which is capable of noticing the equivocal, which remains in the transitional zone between all definite designations and identities. In LANDscape, the world recovers its materiality, which is liberated from the materiality it has been attributed by the human.

Each discipline (not only within the humanities) should make its contribution to the act of creating LANDscape. Literature can do so by posing questions about the human relationship to a place and the kinds of ties which yield a place as a result; the history of art interprets the diverse modes of rendering the same location (Ruskin already demonstrated that regardless of the shared name and geographical coordinates, Canaletto's Venice is not the Venice of Turner). Philosophy may delve into space as a possibility for objects to be constituted (beginning with Plato, through Spinoza and Whitehead, to Benjamin, Deleuze and Derrida, as well as Robert Esposito and Giorgio Agamben), and into concepts associated with our perception of space such as "sublimity" or the "picturesque". Sociology may study the relation between cities and social movements, between aesthetics and the lifestyle of the inhabitants, or the quality of the public space. Architecture and urban development, as well as the art (let it be emphasized, ART) of managing a city should function as the outcome of the convergence of those disciplines, which together

form the discipline of particular, yet indispensable **civic utopistics**. Without such a trans-discipline and the corresponding fusion of skills, knowledge, art and above all **good will**, it may prove difficult to attain an optimistic vision of the world in which we live and which, even more importantly, will be inherited by our children and grandchildren.

4.

"There are contents which cannot be captured by the signs of a language—the sensation and experience of a place should be counted among these contents" (Buczyńska-Garewicz 2006, 302). This view, asserted by Hanna Buczyńska-Garewicz is worthy of attention from all those interested in **civic utopistics** or **oikology**, as one would call an inquiry seeking to reinterpret **home**, a notion which is as important as it is abused by politicians and ideologists. As to the question concerning LANDscape education, the answer given at this point will be greatly—and most likely inappropriately—brief and general: this education should address two exceedingly vital issues, namely how to build (which as we know very well expands into questions such as "how to live" and "how to think") and how to perceive the world. In fact, the matter at hand is a pedagogy of building/creating and pedagogy of perception. Together, they aspire to examine and study what the Greeks used to call *eu dzen*, or "good" and "wise" life.

While worldPICTURE aims to reflect reality as a repetitive entity, since it is constructed from pre-fabricated segments and subjected to a game of equivalence in which each of those segments is assigned a certain value, LANDscape belongs to the realm of single occurrences, which are not repeated. More concisely, LANDscape becomes one when we regain the singularity of the world, and hence the sense of the singularity of our existence. This awareness is a prerequisite of our responsibility and solidarity with that which is.

In its turn, this means a therapy of perception which, hitherto accustomed to the reality of sharp contours and distinctly separate segments, has to recover its ability of communing with what is vague and continuous—something which constitutes a spectrum of visibility rather than a constellation of separate elements. This does not mean that objects lose their materiality; on the contrary, it is enhanced as they are extricated from the dominion of unconditional usefulness and the unequivocal to which they are subjected in our everyday practice. The "unfocused perspectives" opening before our eyes at dawn or as night begins to fall, in the uncertain light which is so remote from the ostentation of the midday sun,

> […] the thought cannot break away from the slow transformation of the landscape, and every now and again one has to lean out, look at the rising brilliance which blends with the mist so dustily, so unreally, and from the semi-darkness releases shapes and

> phantasmagorias which are neither one nor the other, so forgo sleep and waste no time, for in this configuration, in this play of gold, grey and half-blue, in this one-off miracle, it will never be again. (Stasiuk 2013, 102)

Landscape is therefore a place of "transformation", but the latter differs substantially from the change occurring in the wake of human action. Not only because it happens at a different pace than one would expect in the urgency of civilisational haste (since it is "slow" to come); another reason is that it yields that which is "one-off".

A modest oikological answer to the question "how to build" in the spirit of and for the spirit of LANDscape would be as follows: (1) any building endeavour changes the world, therefore none should be taken lightly as a mechanical iteration of the established patterns of building; (2) what we build is to articulate its materiality, not through an arrogant display of technological-material-structural prowess, but by engaging in dialogue with the forms of materiality adopted by the world; (3) our interventions into the matter of the world result from a particular oikological perception; consequently they should serve to make a place harbouring multiple meanings, in other words help restore the awareness and joy stemming from the sense of the singularity of our existence; (4) in order to make such a landscape-serving building endeavour possible, we need efforts in the field of the pedagogy of perception, "school" activities to promote the formation and restoration of the sensitivity to space and its diverse, ambiguous, material structures.

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KULTUROWE
STUDIA
KRAJOBRAZOWE

ISSN 2657-327X
DOI 10.14746/pls.2018.1.21

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1.

There is an essay by Rainer Maria Rilke entitled *An Experience* (2010), which conveys a certain peculiar mood engendered by the encounter of the human and nature. The desire to lean against a tree, which arose quite suddenly, was fulfilled thus occasioning a "hitherto unknown sensation: it was as if almost imperceptible vibrations were passing from the interior of the tree into him" (Ibidem, 139). This continuing experience of penetration was indescribably subtle. At no time before had he been "filled with more delicate resonances" (Ibidem, 140). The experience Rilke describes was so exquisite that it could not even be determined which senses were engaged in receiving those slight movements, while the person experiencing them was at a loss as to whether the sensation was one of pleasure or pain. The body seemed fixed on persevering in that utter immersion in nature. The surroundings appeared to have become remote, and yet simultaneously "more true" (Ibidem, 141). The eye did not venture far into the distance, as usual, but looked "back at things, as it were over his shoulder, and a daring, sweet flavour was added to their existence" (Ibidem). The state did not last long, but the singularity of the experience activated memory, which kept record of other such moments of communion with nature.

In the experience described above, the boundaries of the inner and the outer become blurred, while the experience of communion with nature "did not break on the barrier of his body" (Ibidem, 142). It offers an insight into an experience of landscape which defies traditional notions. Here, landscape does not derive from a philosophical concept, in which the human is always situated outside a landscape and experiences it via distanced observation, so that ultimately it emerges as "unity in multiplicity" or "manifestation of entire nature" (Ritter 1996, 55-56). In the approach I find interesting, human being is always a part of landscape; human beings do not experience from the outside but are situated within. In landscape studies, I am interested in the issue of a primordial or "source experience" of landscape. The experience of being a part of landscape is inextricably associated with the agitation or emotion that a direct presence of nature engenders. The source experience of nature assumes the form of total absorption into Nature, as Rilke (2010, 139) would have it, or "vesania, or 'systematic' madness" (Lyotard 2014, 507), referred to by Jean-Francois Lyotard. The latter has nothing to do with a sensation

of the unity of nature; on the contrary, it consists in an estrangement in landscape—which Lyotard compares to a foreigner getting lost (Ibidem, 508)—which becomes its precondition. At this level of sensing the surrounding world and one's presence in it nothing can be placed within a frame, therefore landscape cannot be described if one is positioned extraneously.

When analysing that source experience, one should rather seek to describe the interaction between ourselves and the world. I am interested in the conditions whereby this experience appears. I am also interested in how the non-discursive sensation of being moved/estranged transitions into a discursive form filled with the meaning-laden atmosphere we experience.

2.

Aesthetics plays a paramount role in landscape studies. Phenomenology, especially its contemporary varieties is a theoretical tool which enables description of the experience of landscape, its effect on us. Radical phenomenology, with its sensitivity to otherness, affords a view on landscape from an altogether new perspective—the "source experience" already mentioned. Obviously, all versions of philosophical hermeneutics and semiotics offer means to study landscape in the light of its significations and the layers of meaning which accumulate in culture.

3.

I am convinced that interdisciplinary landscape studies may yield interesting outcomes in terms of knowledge. The category of landscape is encountered in diverse theoretical contexts. Some theoretical domains naturally overlap and interlock due to a kinship of disciplines. Others, however, are quite remote, for instance biology and aesthetics. Interdisciplinary research combining the theory of evolution and aesthetics, addressing biological/evolutionary conditions of the aesthetic perception of landscape could prove highly significant. An interdisciplinary element in landscape studies is also indispensable in landscape architecture and ecology, so landscape architecture and ecology can undertake action to shape space while simultaneously allowing for conservation of the existing ecosystems in a given area and creation of new ones. The need for interdisciplinary inquiry is also reflected in the establishment of new faculties at a number of higher schools of art, where some artistic practices involve living plants and earth—thereby becoming so-called faculties of "wet materials". The requirement for interdisciplinary studies of landscape arises directly from landscape theory which draws on the early medieval provenance of *landscape* as a notion referring to agricultural practices in a given area of land (Ingold 2014, 395-396). In this case, landscape theory should consider the fact of direct intervention into landscape whose "purpose was not to render the material

world in appearance rather than substance, but to wrest a living from the earth" (Ibidem, 396).

4.

Landscape education should be pursued not only to the extent of protecting what exists now, in other words the conservation of landscape assets. Its fundamental goal should include developing a sensitivity to what transcends cultural norms or even contradicts them. We often tend to forget that landscape is constituted by living organisms as well, and our experience of landscape should not overlook this fact. Landscape education should thus foster that kind of awareness. Landscape is not limited to the range of our vision; it is also the invisible atmosphere of the place, its dynamics and all that we experience by means of other senses. Consequently, becoming sensitive to landscape means that sensory facilities other than vision should be cultivated as well. Furthermore, landscape education should incorporate knowledge of the material aspects of landscape and develop sensibility to the diversity of matter.

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In this section of the survey, I would like to recreate an "image" which affords me immense pleasure. Where human activity consisting in intervention into natural surroundings declines, plants promptly reclaim the space. Moss grows out between the cracks in the asphalt, plants grow over buildings. Following this colonization, the erstwhile character of the place is almost utterly eradicated. This picture of the expansion of plants and other living organisms is a source of happiness, as it seems they can still deliver the world. So all human actions which had destroyed the landscape will be redeemed.

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