



THE CONSERVATION AREA AND THE REGISTERED LANDSCAPE

Lecture 3. Typology and diversity of landscape

*Katarzyna Palubska, PhD
ICOMOS-POLAND
katarzyna.palubska@gmail.com*



Erasmus+

Landscape - historical definitions

„Landschaft“ - geographical term in Germany since the tenth century

„Landscape“ - a view presented by the painter (Flemish painting in the 15th and 16th centuries)

„Landscape“ - a term the importance of territorial and specifying the beauty of the view (United Kingdom since the 17th cent.)

„Landscape“ refers to the natural and cultural environment; (Bogdanowski, 1994)

„Landscape“ is the whole natural and cultural elements (Krzymowska-Kostrowicka, 1993)

„Landscape“ is the synthesis of the natural, cultural and visual environment (Żarska, 2001)



Saint Francis with the Animals, Herp, Willem van, I (1613/14-77)

Landscape nowadays

"Landscape" means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors; (European Landscape Convention, Art.1a)

Cultural landscape as "a concrete and characteristic product of the interplay between a given human community, embodying certain cultural preferences and potentials, and a particular set of natural circumstances. It is a heritage of many eras of natural evolution and of many generations of human effort." (Mitchell N.,..., 2009)

Cultural landscapes are at the interface between nature and culture, tangible and intangible heritage, biological and cultural diversity; they represent a tightly woven net of relationships that are the essence of culture and people's identity. Cultural landscapes are a centrepiece of protected areas in a larger ecosystem context, and they are a symbol of the growing recognition of the intrinsic links between communities and their past heritage, and between humankind and its natural environment. Rössler (Brown J.,..., 2005)

Landscape features (Rechling, Solon, 2002)

Landscape ...

- takes a slice of space and can be represented on the map
- characterized by a certain physiognomy, can be represented in the drawing or photograph,
- It is a dynamic system, with the way the dependent recruitment of its components, the links between them and the type of dominant processes,
- subject to evolution, which has its own history,
- the landscape is the man - the landscape is influenced by anthropogenic elements



Types of landscapes (J. Bogdanowski, 1973)

Depending on the condition and extent of the damage distinguishes landscapes:

Primary, which has the ability to self, their biological balance is not disturbed by a human;

Natural, which have a partial capacity for self-regulation, however, does not contain the essential elements of spatial introduced by human activities,

Cultural, that have shaken the ability of self-regulation and require protection; are under the influence of intense human activity

Subtypes of cultural landscape :

- harmonious (congruent with the character of natural environment)
- degraded (where natural balance of environmental components has been distorted as well as permanently and adversely changed)

Malbork, Poland, photo © K. Palubska , 2008



In Europe dominate the cultural landscapes, but more and more areas are being degraded and devastated.



*Gdansk, Poland,
photo © K. Palubska,
2008*

Genesis of cultural landscape

The cultural landscape is a landscape transformed by man as a result of the development of civilization. It is an evolutionary succession of landscapes of the original (natural) that existed on Earth to Neolithic times.

Starting from the first Neolithic revolution, which gave rise to the productive economy, agriculture **in Europe: approx. 4 500 BC**, Asia: 2500 BC, in addition to the original landscapes on Earth, there were areas (landscapes) that show **signs of cultural human impact**.

The **cultural landscape** can be, to some extent, regarded as **reflecting the evolutionary** increasing the skills and abilities of man in relation to the use and transformation of the environment (Andreychouk, 2008).

For this reason, at present, in different parts of the world, coexist different types of cultural landscapes, differing in origin and degree of transformation.

Myga-Piątek, 2010

Expressions of a cultural landscape

A cultural landscape should be an inclusive functioning unit that may be small or large and based on topography such as a mountain or a valley, or on a particular land-use function but they may not always be a contiguous unit delineated by a single boundary.



Cultural Landscape Features and Systems

Cultural landscapes manifest as an aggregate of features or elements that have or had a related dynamic function with regard to human interactions. Cultural landscape relationships may be considered as systems that may include, but not be limited to:

§ Visible land use patterns such as arrays of hedged or walled fields, furrowed fields and terraced hillsides for crop growing.

§ Less visible patterns of land use such as Indigenous peoples' burning patterns, or century-old subtle traces of land-use.

§ Responses to ecological systems such as the use of natural watercourses for irrigation, the use of natural tree stands for shelterbelts, and the replenishing of soil fertility with gentle floods.

§ Natural beauty systems such as: views and vistas that may incorporate natural features such as a hill or mountain as termini; open spaces, open skies and clear horizons in views and vistas; patterns of colours, textures and forms of land, vegetation; and water manifest in views and vistas.

§ Natural and human-made features that evoke cognitive meanings in people who live in or participate in the landscape.

§ The use of topography for: moving goods such as funicular rails in mining site; the harvesting of water for agriculture and power; the harvesting mists for agricultural uses; and using topography for defence and surveillance.

§ Communication systems, cultural routes, trails, roads and canals; and natural water systems such as sea, lakes and rivers for transporting goods.

§ Natural weather systems of wind, sky, sun, moon, rain, mists in human and landscapes' spiritual and religious traditional associations.

§ Intangible systems of myths, legends, stories, memories and inspiration that are held by a society or local communities.

Tangible and intangible features

Defining elements of the nominated property will include the basic landscape features such as natural topography, water courses, forests and grasslands. Within this landscape structure human-made defining elements may include: landscape structures such as bridges, shelters, buildings, walls, engineering works, archaeological components, assemblages of elements such as plantings, fences; the spatial arrangement of the elements and circulation routes; details of fabric and furnishings; objects of industry, architecture and vernacular craftsmanship; as well as demonstrated skills of management, technical achievement and sustainability techniques.

Defining intangible features may include communities' traditional ceremonies, practices or events that celebrate or revere spiritual or symbolic associations of landscape.



Landscape architecture

The cultural landscape is the main subject of research relatively young scientific field -
LANDSCAPE ARCHITECTURE.

Today, contemporary landscape architecture in Poland is mainly engaged in organizing **communist landscape**, which underestimate the potential of the **existing natural and cultural landscape traditions and destroyed towns and villages** - that is, a composition based on **tradition, regionalism, familiarity and identity** of the place. (Myczkowski, 2003)

Scientific research work in this field are primarily **the identification and valorisation** of the cultural landscape for its protection and harmonious development of and planning.

Serve the specific test methods of architectural and landscape consisting of a multistage operation: identifying resource valuation, preparation of guidelines, including the areas of landscape protection and development plan, and often cultural landscape management project.

Classification of cultural landscape in Poland

Historic cultural landscape - landscape valuable from the point of view of the protection of cultural goods, such as. traditional expanse of fields, areas of historic mines, historic settlements, landscapes battlefields. Currently proposes to develop a system of protection of the cultural landscape (historical), whose instruments and institutions are: conservation protection zone, cultural park, monument history

Urban landscape - landscape includes areas of urban investment. It comes in the form of landscapes of historic and contemporary, and is characterized by high buildings, compact, no larger enclaves of cultivation. Appears in it, especially in its variety of historical styles, clear composition (gardens, parks and other variations thereof forming greenery urban systems).

Agricultural landscape - a form of cultural landscape resulting from agriculture.

The cultural landscape similar to natural - shaped and used by the human landscape, which is characterized by vegetation similar to or, in some cases, identical to the naturally growing vegetation in the area. (Myga-Piątek, 2012)

Variants of historic cultural landscapes

There are compositional and form variants of historic cultural landscapes based on architectural, urban or garden styles, which were typical for particular historical periods, e.g. the Middle Ages, the Renaissance, Romanticism etc.

Additionally, there is also a classification based on landscape content: **symbolic, unique, historic or 'rustic' landscapes.**

The Cultural Landscape Commission in Poland has also made significant contribution to landscape classification and valorisation. It has divided contemporary cultural landscape (anthropogenic) into subtypes related with dominance of human activity and degree of environmental change: **agricultural, urban, industrial, post-miner (post-exploitation), tourist, and artificial landscapes.**

(Mitkowska, A. 2001)

Cultural landscape – sign of region

The cultural landscape holds a certificate of its former inhabitants, therefore, is a sign of the identity of the region.



Classification based on landscape content - *genius loci*

According to the definition of the landscape is the image of the region, and by the analysis of its components we can read its story and provide prospects for future development; also interpret the content contained therein and **symbolism**.

Thus, **the landscape is the carrier of information and meanings, which can be freely interpreted** as a specific and multi significant image of the multi-layered semantics (Casgrove, Daniels, 2004; Hall, 2002).

This requires the ability to **"read the landscape" - understood as the natural and cultural heritage as well as the background and the result of history**. Only this skill will understand the *genius loci* of landscapes, shaped by centuries of their structure, will see the real value stored in space, and thus provide a basis for learning attitude respect of liability for the space, which must skillfully manage and we should learn how to protect themselves. (Myga-Piątek, 2010)



Szczecin, Poland, photo: K.Palubska, 2015

Post-communist landscape - chaos theory

Nowadays the management of spatial control has been **limited to individual projects - events**. Housing projects or individual objects does not arise from any ordering concept of landscape planning as a coherent whole, but express fever traffic - compulsion to search for all costs of new areas of activity (Hill, 2008).

Spatial policy for a long time, assumed the development achieved by consistent effort. Currently, the policy and political authority over the space disappear from the laws of the market. Management of the landscape dominated rule of profit and consumption. Vision of future sustainable and harmonious development, shall be replaced by episodic events always bringing only temporary gains and satisfaction (Baudillard, 2006).

As a result, a growing spatial chaos - proof of our "**Polish extravagance**". Committed errors resulting from hasty decisions (including those loopholes conditioned).

Short story about cultural landscape concepts in Poland

In 1991, cultural landscape was defined by environment physiognomy, in Document of the Cracow Symposium on the cultural heritage of the CSCE participating states.

In 1992, UNESCO World Heritage Committee introduced the concept as a new category of cultural properties: a cultural landscape unit, which defined the concept in question as "***cultural properties that represent the combined works of nature and of a man.***"

In Polish legislation, the concept of cultural landscape has been present since 1990 and the currently applied definition comes from the Monument Protection and Care Act of 2003. It refers to cultural landscape as "***a historically shaped scenery which is a result of human activity; it includes products of civilization and elements of nature***".

Short story about cultural landscape concepts in Poland

In 2004, Poland ratified the European Landscape Convention (ELC 2000) - first law definition of landscape in Poland

Since 2008-2015, National Heritage Board of Poland worked on "**the National Programme for the Protection of Cultural Landscape**" to implement of the ELC's regulations - picks 50% of the Polish landscape as a valuable requiring protection, in raport 2009 1,6% areas of ,cultural landscape' is protected.

In 2015, the '**landscape act**,' has been prepared in the President's Office. Includes new definitions, planned hierarchy of landscapes, and new obligatory landscape studies, and obligatory documentation - new methodology of identification and evaluation landscapes - ,**landscape audit**'.

2019, we still look forward to implementing regulations that determine the methodology of landscape audit (**executive acts**).

References

- Ceccarelli P., Rossler M. (eds), *Cultural Landscapes: The Challenges of Conservation*, World Heritage Papers 7 (2003): UNESCO World Heritage Center, Paris.
- Fowler P., *World Heritage Cultural Landscapes 1992-2002*, World Heritage papers 6 (2003): UNESCO World Heritage Center, Paris.
- Mitchell N., Rossler M., Tricaud P. (ed.), *World Heritage Cultural Landscapes. A Handbook for Conservation and Management*, World Heritage Papers 26 (2009): UNESCO World Heritage Center, Paris.
- Dudley N. (ed.), 2008. Guidelines for Applying Protected Area Management Categories, IUCN, PDF online, https://cmsdata.iucn.org/downloads/guidelines_for_applying_protected_area_management_categories.pdf (11.06 - 20.12.2018)
- Brown J., Mitchell N., Beresford M., 2005. The Protected Landscape Approach - Linking Nature, Culture and Community, IUCN, PDF online, <https://portals.iucn.org/library/sites/library/files/documents/2005-006.pdf> (11.06 - 20.12.2018)



**Project "SURE - Sustainable Urban Rehabilitation in Europe"
implemented in frames of Erasmus+ Programme
Key Action 2: Strategic Partnership Projects
Agreement n° 2016-1-PL01-KA203-026232**

This publication has been funded within support from the European Commission.

Free copy.

This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

**Co-funded by the
Erasmus+ Programme
of the European Union**





Project "SURE - Sustainable Urban Rehabilitation in Europe" implemented in frames of Erasmus+ Programme Key Action 2: Strategic Partnership Projects Agreement n° 2016-1-PL01-KA203-026232



This work is licensed under a [Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-nc-sa/4.0/).