

The background of the slide is a solid dark brown color with a pattern of lighter brown, semi-transparent autumn leaves scattered across it. The leaves vary in size and orientation, creating a textured, organic feel.

Cultural roots of the “landscape” concept

The role of sociology?

- *Wolf Lepenies*
- *Die drei Kulturen. Soziologie zwischen Literatur und Wissenschaft, 1985*

(Three cultures. Sociology between Literature and Science)

Interpretation of Landscape in Sociology /
interpretative approach Max Weber
(understanding, comprehending paradigm)

Objective paradigm

- Durkheim argued that social facts have, *sui generis*, an independent existence greater and more objective than the actions of the individuals that compose society
- Émile Durkheim, *The Rules of Sociological Method*

Cultural roots - Europe

- Zev Naveh and Arthur S. Lieberman introducing the first references concerns landscape in the Old Testament (Naveh, Zev – Lieberman, Arthur, S. [1984]: *Landscape Ecology*. (New York – Berlin – Heidelberg – Tokio: Springer).
- Old- Hebrew *yafeh, yaffa*, „beautiful“ (4.–3. C BC) „Look on the town Jeruzalem“. Today used Hebrew girls name Yaffa means beautiful, „krásná“

yafeh“ „yaffa“ (4-3 Century BC) – beautiful - look on the town Jerusalem. Still used girl’s name Yaffa means beautiful.



Book of Psalms

- Visual perception of the “landscape” with many connotations of cultural and of course, aesthetical and social representation of beauty, wealth, and power is the Book of Psalms. (Naveh, 2010).
- „Beautiful for situation, the joy of the whole earth, is mount Zion, on the sides of the north, the city of the great King.” (Book of Psalms, 48.2).



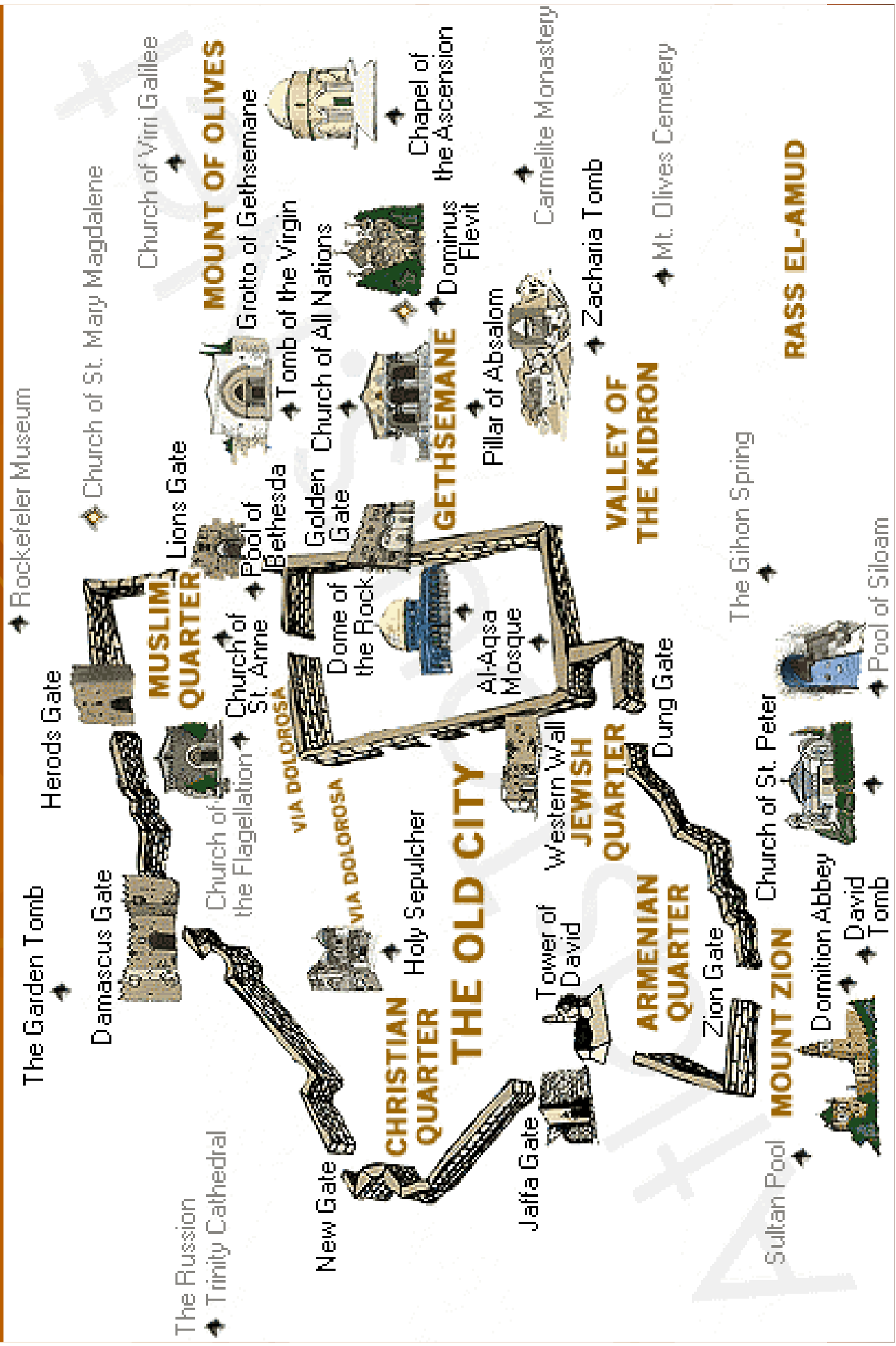


Temple Mount

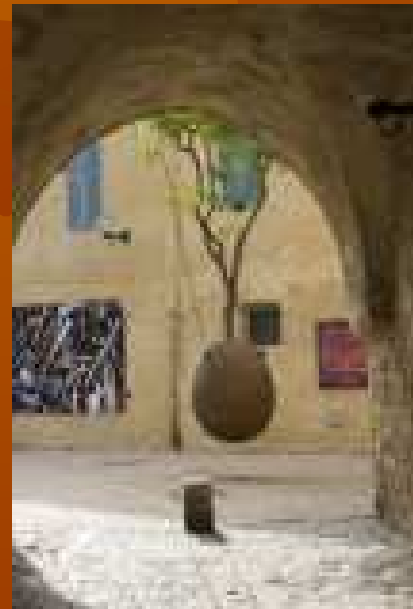


The Golden Dome of the Rock and the Wailing Wall





Old Yaffa Tel Aviv







Cultural landscape

- **Carl Ortwin Sauer (1889 –1975)**
- Sauer was a professor of geography at the University of California, Berkeley from 1923
- Sauer, C. O. 1925. "The Morphology of Landscape". *University of California Publications in Geography* 2 (2):19-53.
- Revolt environmental determinism



- *“The cultural landscape is fashioned from a natural landscape by a cultural group. Culture is the agent, the natural are the medium, the cultural landscape is the result”*

Cultural landscape

- Landscape....' is *never* simply a natural space, a feature of the natural environment. Every landscape is the place where we establish our own human organization of space and time'
- *John B. Jackson*
- *Antony Giddens*

Cultural landscape(s) today...

- *"Although the concept of landscape has been unhooked for some time from its original art associations .. there is still a dominant view of landscapes as an inscribed surface, akin to a map or a text, from which cultural meaning and social forms can simply be read."*

UNESCO

- The World Heritage Committee has identified and adopted three categories of cultural landscape
 - (i) "a landscape designed and created intentionally by man";
 - (ii) an "organically evolved landscape" which may be a "relict (or fossil) landscape" or a "continuing landscape"
 - (iii) an "associative cultural landscape" which may be valued because of the "religious, artistic or cultural associations of the natural element

Comments:
UNESCO World Heritage Committee

ranging from
“N-C-Continuum”

- (i) those landscapes most deliberately 'shaped' by people, through
- (ii) full range of 'combined' works,
- (i) those “minimum” shaped and influenced by people (yet highly valued).

Historic Sites

- A landscape significant for its association with a historic event, activity, or person. Examples include battlefields and president's house properties



Historic Designed Landscapes

- a landscape that was consciously designed or laid out by a landscape architect, master gardener, architect, or horticulturist according to design principles, or an amateur gardener working in a recognized style or tradition.



Historic Vernacular Landscapes

- a landscape that evolved through use by the people whose activities or occupancy shaped that landscape. Through social or cultural attitudes of an individual, family or a community, the landscape reflects the physical, biological, and cultural character of those everyday lives



Ethnographic Landscapes

- A landscape containing a variety of natural and cultural resources that associated people define as heritage resources. Examples are contemporary settlements, religious sacred sites and massive geological structures



Cultural roots of landscape concept in Asia – China, Japan, Korea

- Mountain
- Water
- Picture
(China)
- Wind (China)
- Scenery
- Scenery
- Look (western)
- Scenery
- Condition (Japanese)

water



山水画 ← picture



mountain

China.

wind, scenery

風景

China →

← Germany

景観

→ scenery

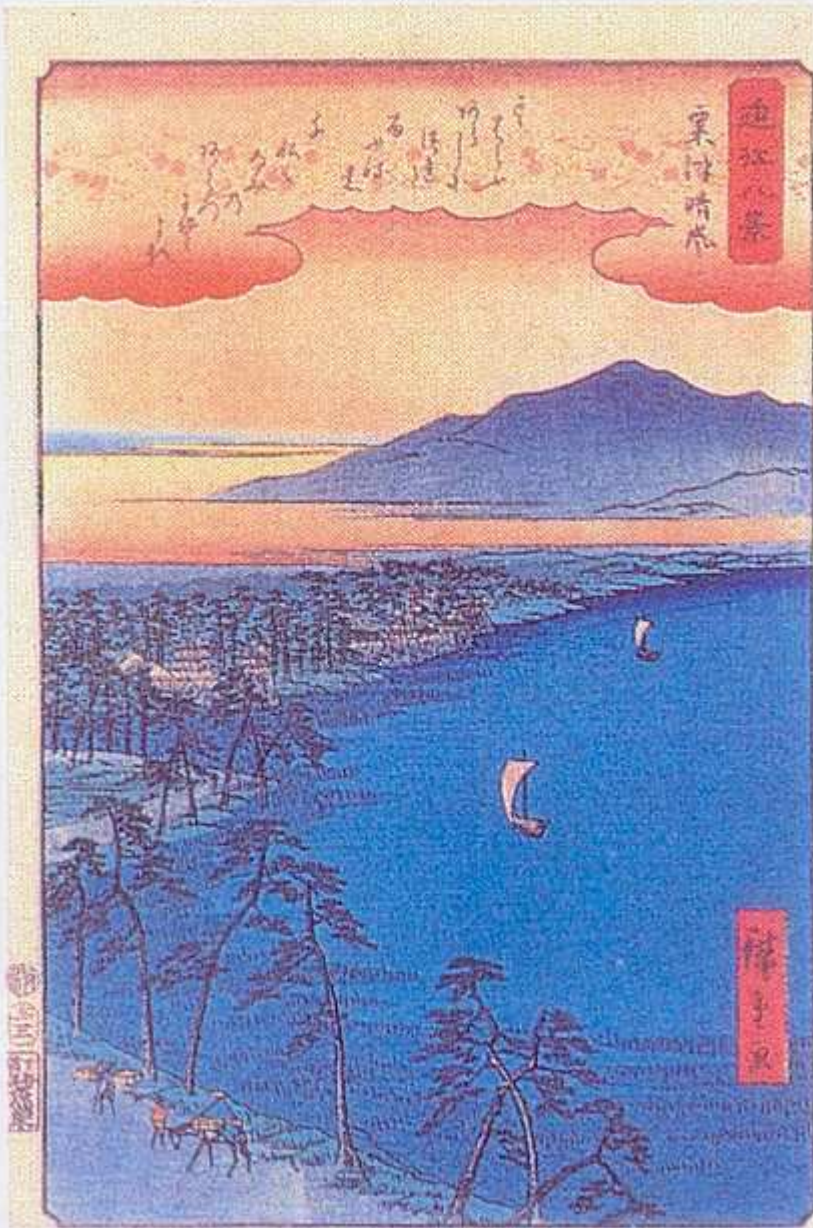
look

景色

← Japanese

← condition

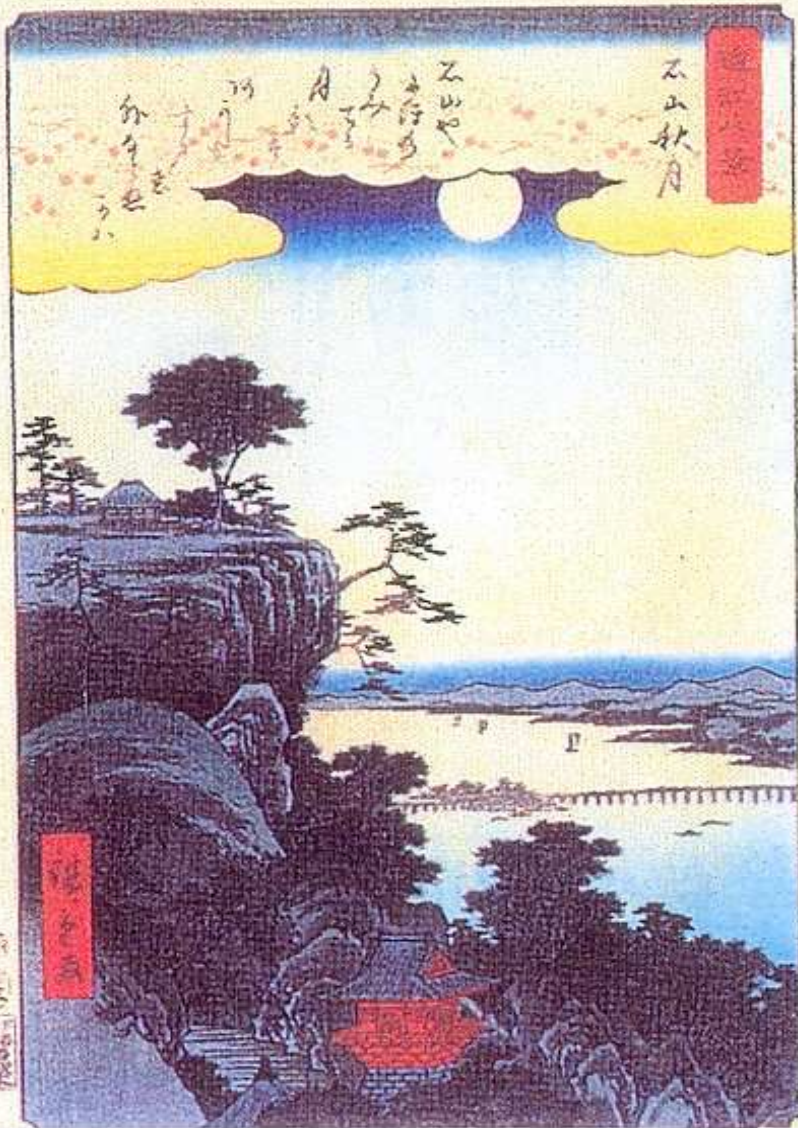
→ scenery



1 粟津晴嵐

- Něžný vánek v krásném počasí v Awazu
- Soft wind in nice weather...





2 石山秋月

- Podzimní měsíc v klášteře Išiama
- Fall Moon in monastery...



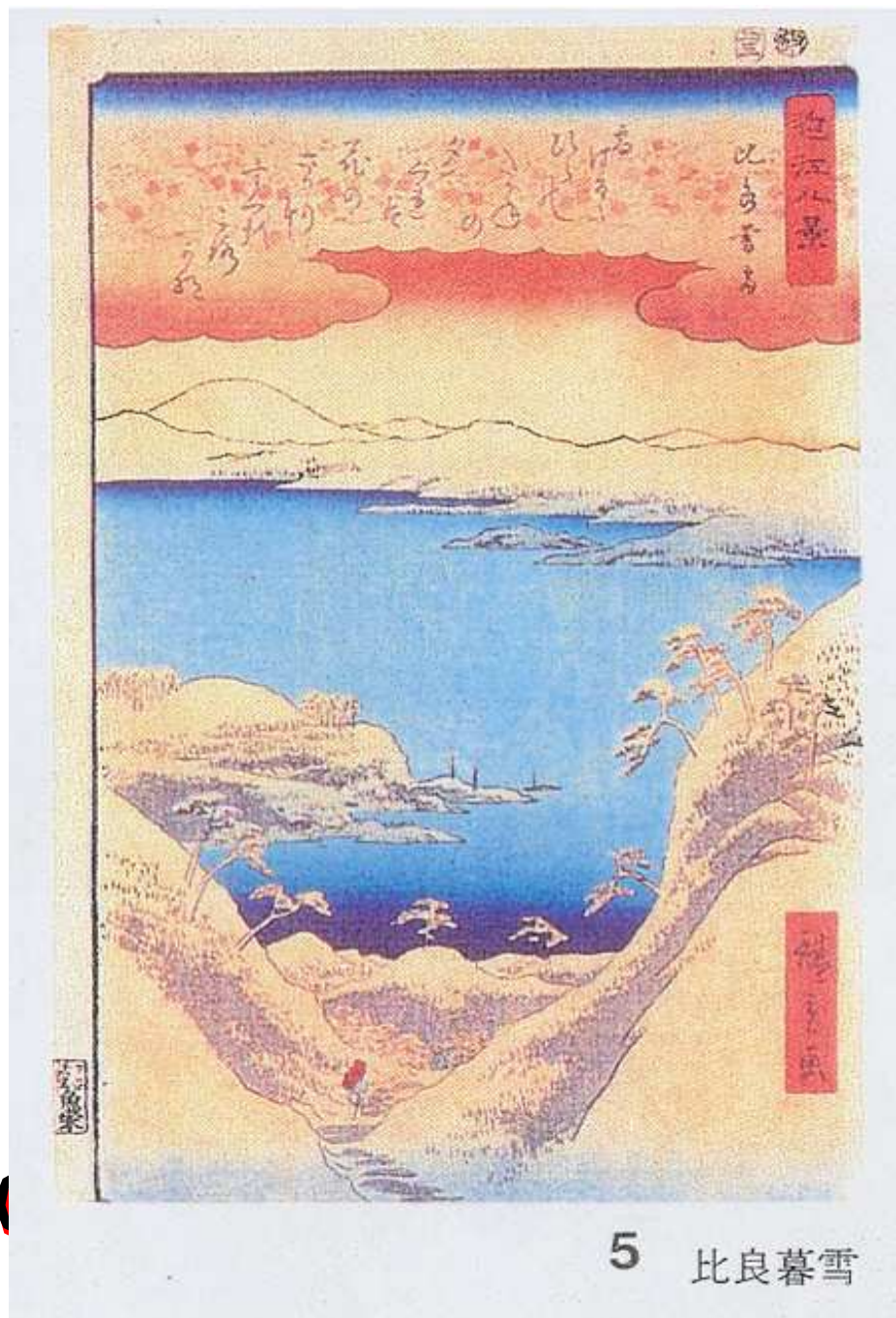


- Západ slunce na mostě Seta
- Sunset on the bridge...



- Námořní čluny se vrací do přístavu Jabase
- Comeback of sea boats in home-port...





- Zasněžená krajina za soumraku v horách Hira
- Snow-covered landscape while twilight in mountain...

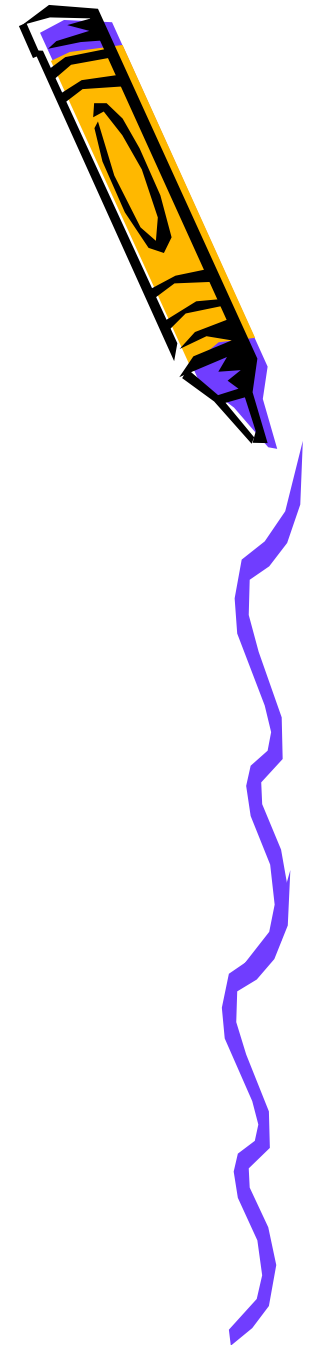


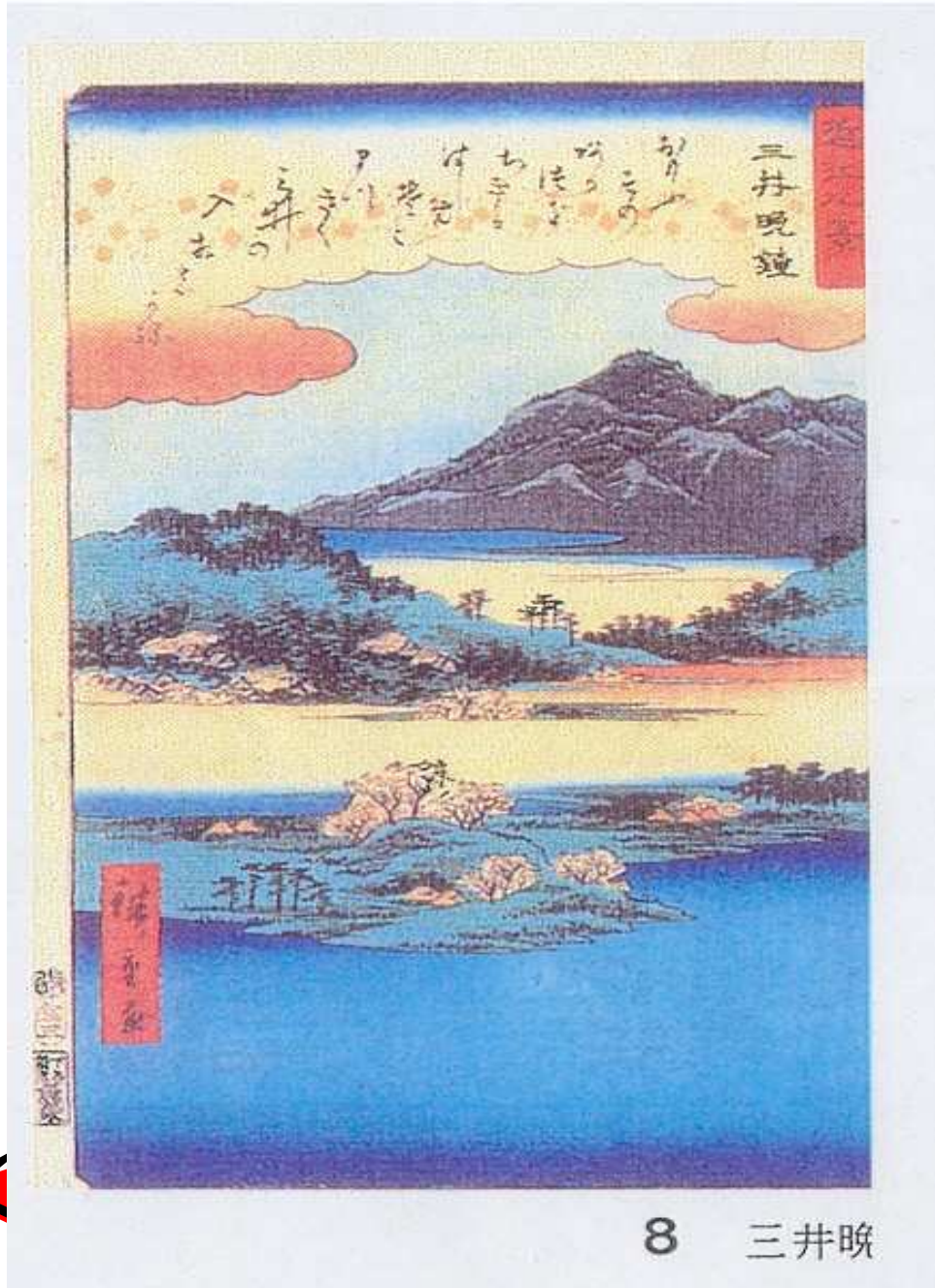


- Divoké husy u pobřeží jezera Katada
- Wild geoses on the coast of the lake...

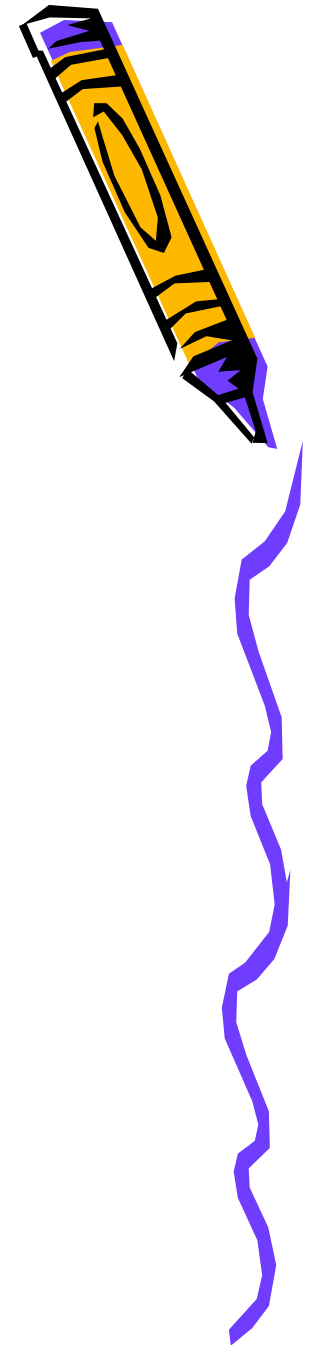


- Noční dešť' v Karasaki
- Night rain in...





- Večerní zvon v klášteře Mii
- Evening bell in monastery Mii



The story of 8th Sceneries, 8th Hakkei

- 3-4 Century AD China

Inscape (cultural, collective)

- Poems
- Characters
- Paintings

Landscape (as a symbolic heritage)

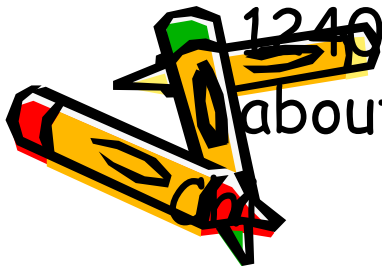
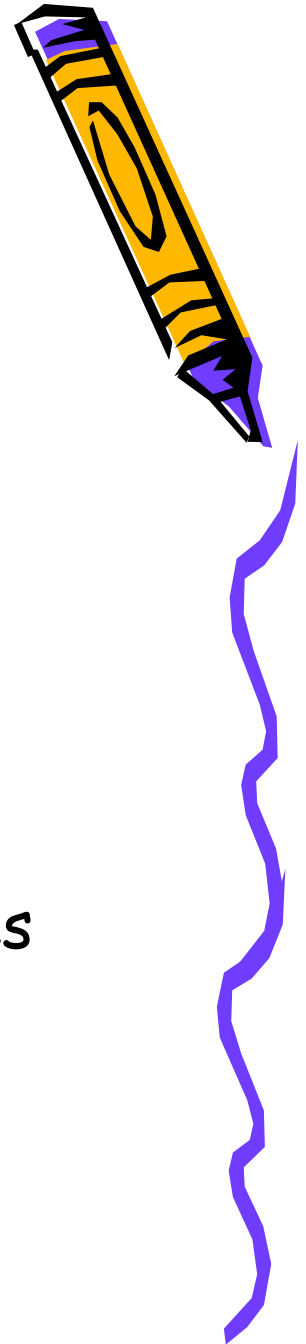
- Looking for the real landscape

Social identity - voting for the local 8th sceneries

To Europe on the horses of Mongolian warriors -

1219-1242, no cultural attention, no evidence
about 8th Hakkei, no knowledge

Contemporary Photos from China



a symbol

- A **symbol** is something such as an object, picture, written word, sound, or particular mark that represents something else by association, resemblance, or convention

Symbolic Forms



- Ernest Cassirer was both a genuine philosopher and an historian of philosophy. His major work, *Philosophy of Symbolic Forms* (3 vols., 1923–1929) is considered a benchmark for a philosophy of culture.
- Man is symbolic animal.
- Animals perceive their world by instincts and direct sensory perception,
- Man has created his own universe of symbolic meaning that structures and shapes his perception of reality.

Symbol and sign

Carl Jung:

Sign is something known, words stands for its referent

Symbol is something unknown, cannot be made clear or precise

Landscapes assume (express) symbolic or sign forms?

**Cultural roots of landscape in
Australia
Aborigine**

**R.T.T. Forman
Land Mosaics
Cambridge University Press, 1997**

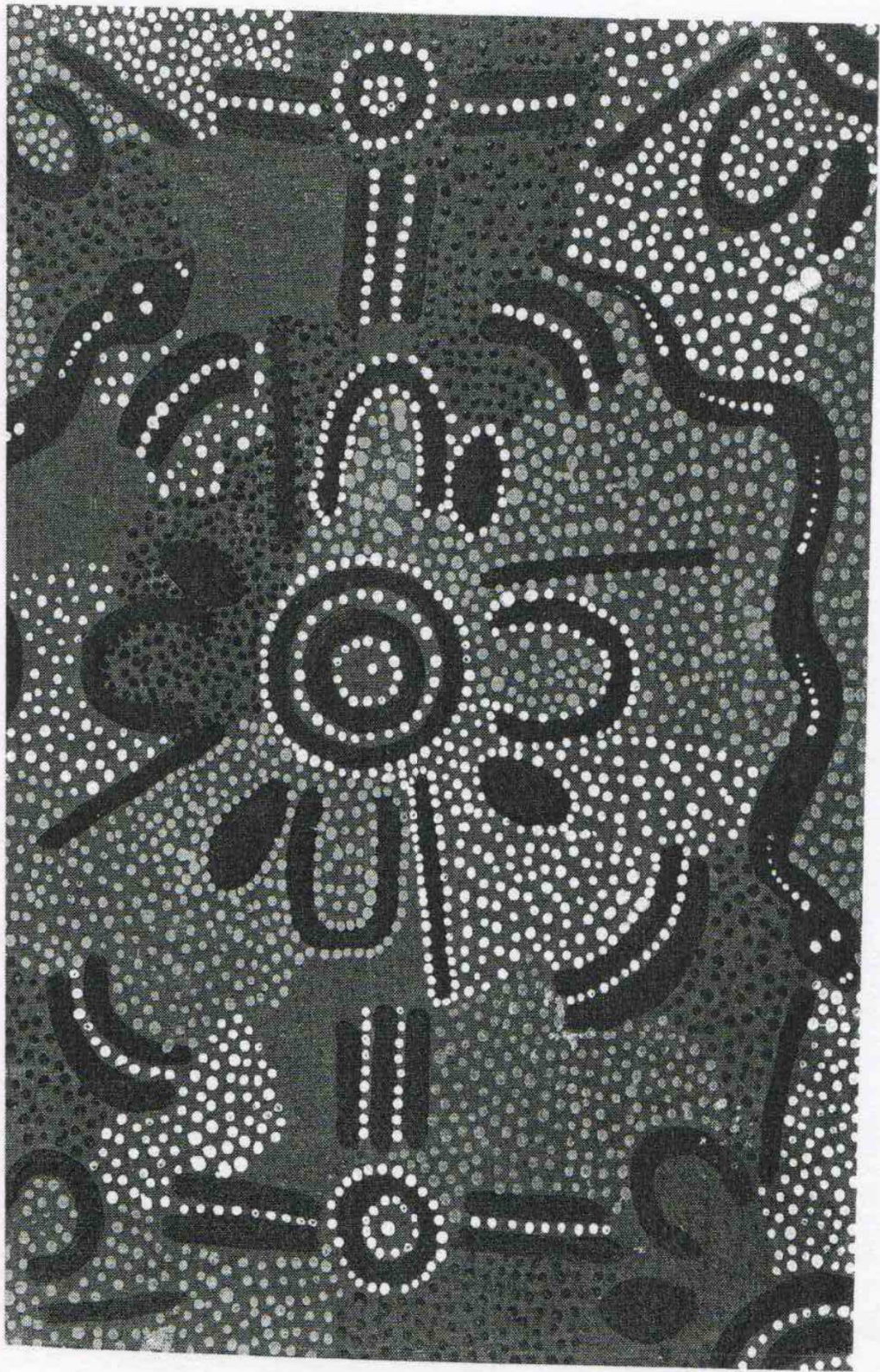
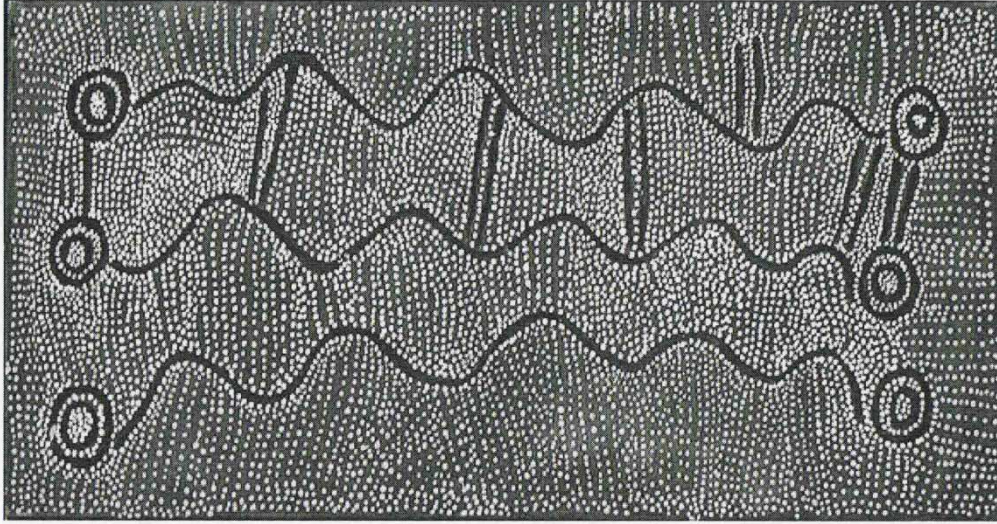


Fig. 1.7. Two Australian landscapes. (left) Painting of desert landscape and storytelling; title 'Mume ku', artist Mavis Captain (?), 1992, acrylic on board, Mutitjulu Ayers Rock. The following is one of various possible interpretations. Most dots represent trees, shrubs, or rocks. Different shaded patches of dots represent different vegetation and fire-history areas; the two sandhills on left (each indicated by double curved black lines) separate vegetation patches, whereas the sandhills on the right do not, perhaps because fire crossed over them. The center circles represent an important meeting place; the double and triple straight lines are travel routes; the small circles to the right and left are resting places; and the circles in the corners are campsites (usually with rock, well, or other special feature). U-shaped designs represent women, and the snake designs indicate that they tell 'dreaming tales' of live poisonous snakes. R. Forman photo. (right) The nation's capital, Canberra, a glorious planned city designed by W. Burley Griffin and built on pastureland in the twentieth century.

Canberra

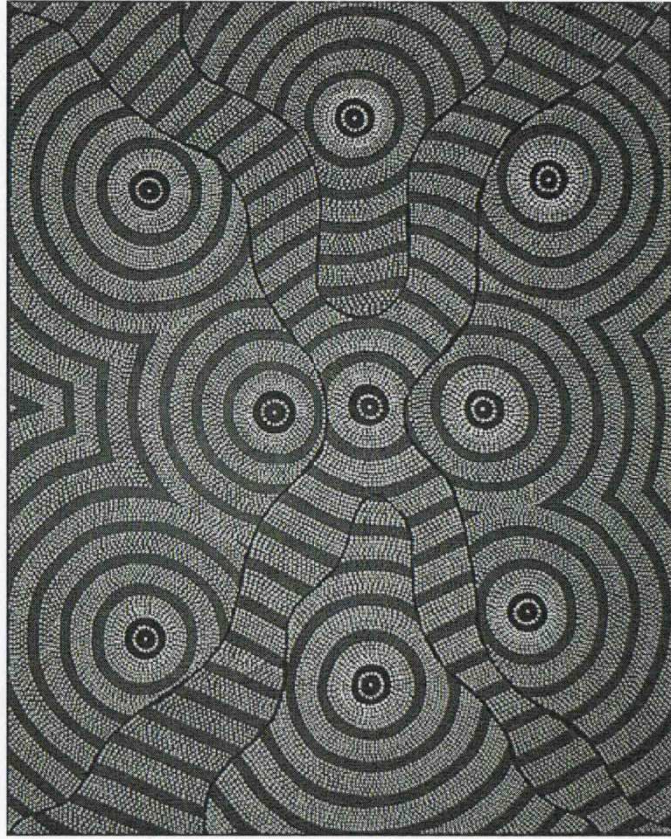


Songlines Aboriginal Art: Paintings from Yuendumu and Lajamanu, Page 5 ~ aboriginal-art.com



TDY 4. Water Dreaming, Shorty Jampijinpa Robertson , 2004, 48 " x 24" (122 x 61 cm)

Songlines Aboriginal Art: Papunya Paintings, Page 3 ~ aboriginal-art.com



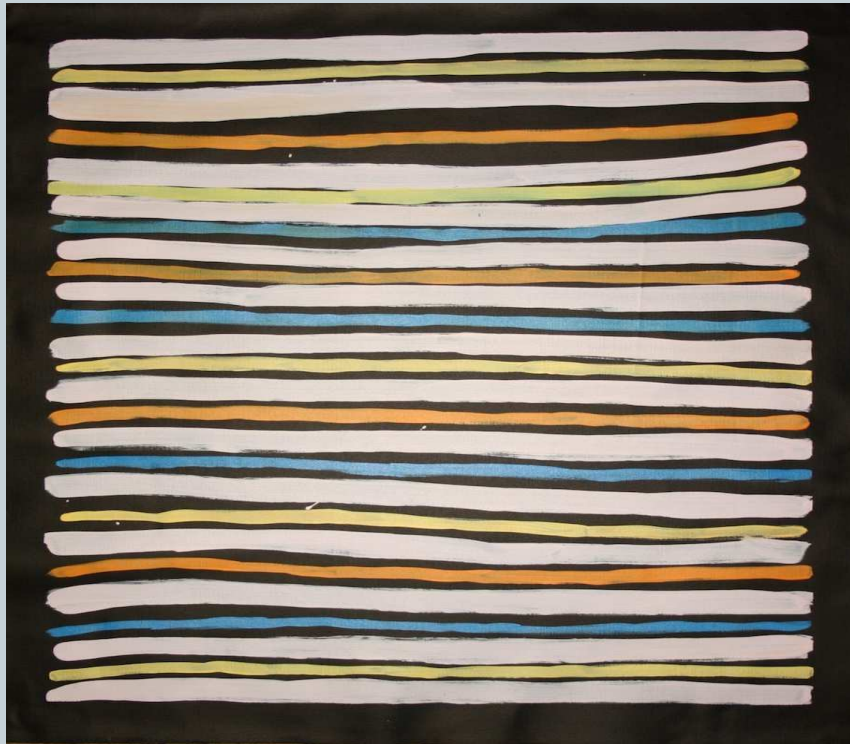
DBP11. Bush Bean Dreaming, William Sandy, 2003, 60 " x 48" (152 x 22 cms) ■

Desert Art Centre



- Contact with Aborigine
- Art as a commodity
- It is real help for the Aborigine families?

Body Paint cca 2.000 USD - Snake Dreaming cca 30.000USD



Gabriella Possum Nungurrayi

Grandmother's Country



William Sandy/ *Dingo dreaming*



Pantjiya Nungurrayi

Women's Ceremony



Gloria Petyarre,
Bush Medicine Dreaming



Evropa a Austrálie (Aboriginal)

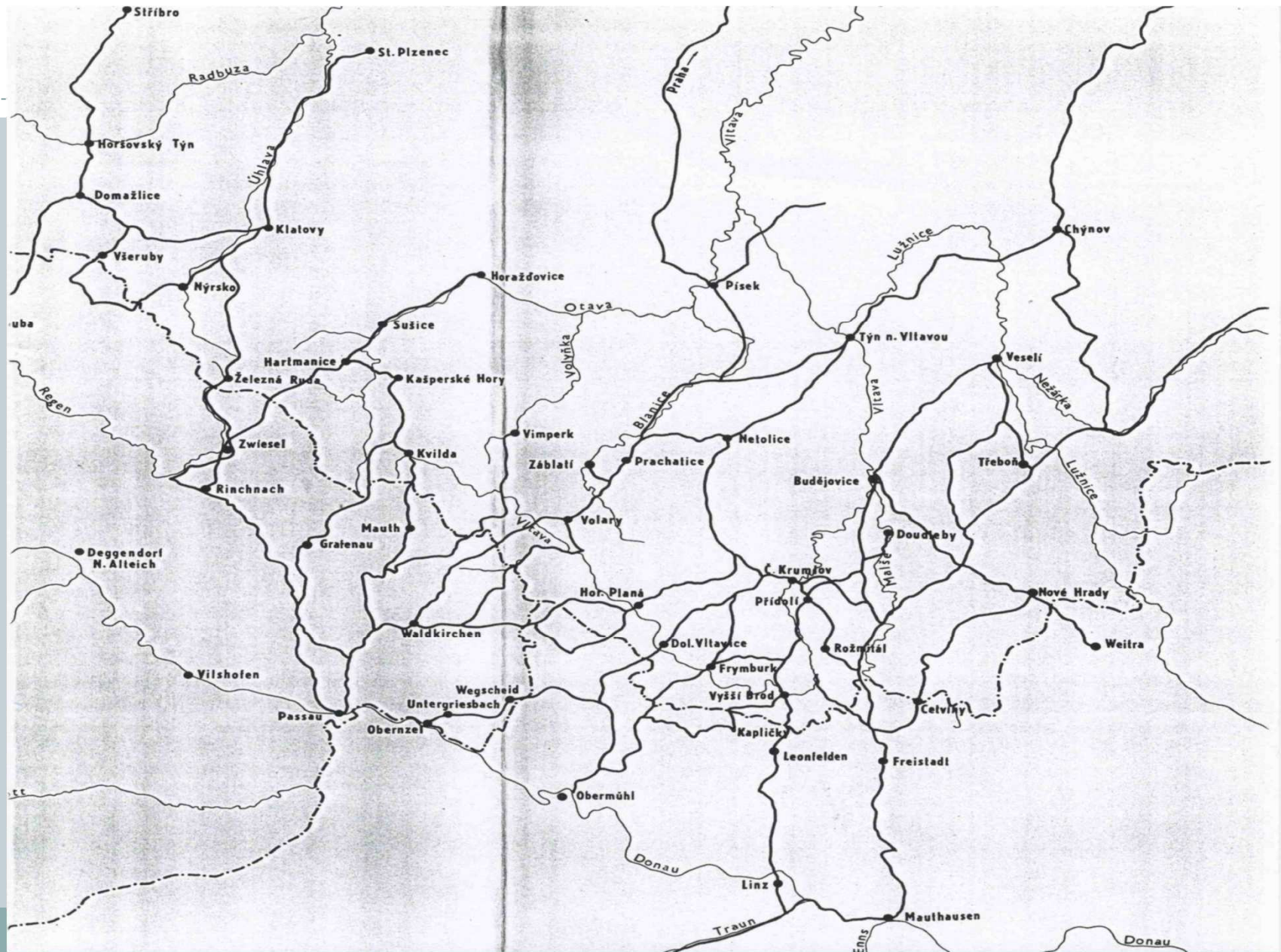
- Map is road and measurement
- How to reach it?
- How far is it?
- Boundaries, outlines
- Roads
- Ownership

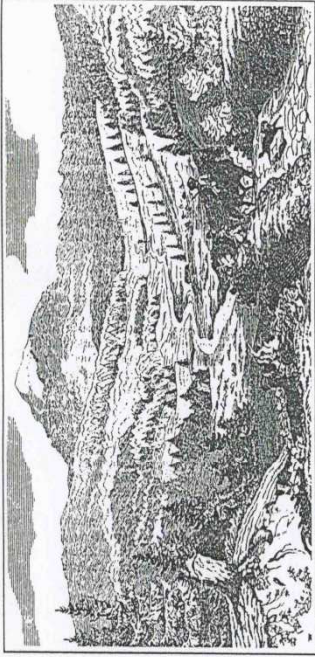


- Map is a part of a mental landscape story - songlines
- How to reach it
- What is inside – sources
- Quality of sources
- What is the story
- Inside of patches

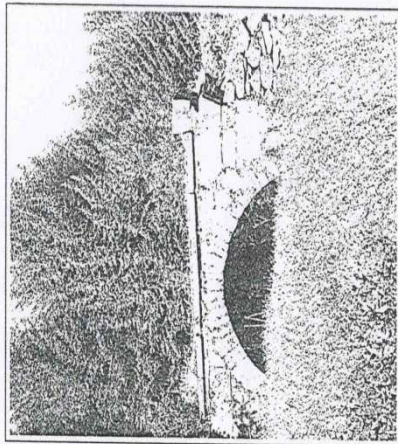
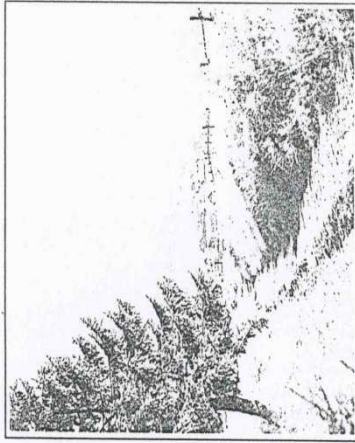


Solné zlaté stezky

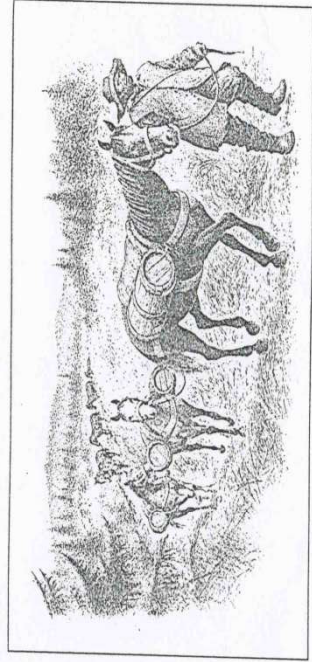




*Kašperskohorská solná cesta pod horou Luzný.
Hluboký úvoz po solné stezce nad Kvildou.*



*Most na Zlaté stezce přes Hraníční potok
u Bischofsreutu.*



*Karavana soumarů na Zlaté stezce. Rekonstrukce,
kresba Jiří Petráček.*