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FORMATION OF CULTURAL LANDSCAPE

Cultural landscape and its protection is a new phenomenon in the protection of the World Cultural and Natural Heritage (the Convention of UNESCO). The preservation and the conservation of valuable landscape and urban open spaces with specific architectonic artefacts are important especially now - in the period of globalisation and environmental homogenisation. The past and the contemporary human activities in harmony with environment have formed valuable landscape image on concrete places. Their recognition, value classification and protection are important as examples of sustainable development of territories for the present and the future society. As Simon Bell (1999) wrote:

The long development of cultural landscapes is of great importance, especially in Europe. The idea of assessing and categorizing areas into landscape character types, for use in policy and strategic planning, was resurrected during the late 1980s and early 1990s. [1]

Currently a social necessity for theoretical processing of the topic of cultural landscape has become urgent. The discussion about the necessity of cultural landscape protection is carried on at different levels in the professional circles.

The following essential questions occur:

- does cultural landscape exist actually (if it does, which areas or regions are related)
- is its protection necessary (if it is, how should it be done)
- what kind and level of the protection is the best suitable (a state one, a departmental one, a self-governmental one)
- which department should the protection supervise

The questions appear from the fact, that each protection is limiting in a way and it is financially and organisationally demanding. The research work on cultural landscape should contribute to the solution of these questions.

INTRODUCTION

Utilization of natural recourses by human society led to the changes of landscape structure and its appearance. The development of human society advanced (with many variants) from natural land (woodland on each territory) through agriculturally cultivated land, to the cultural - harmoniously employed - landscape. As Simon Bell (1999) wrote:

A landscape of our world is constructed, starting with the underlying structure of the earth and the processes that give rise to its landform patterns. Over this will be laid the patterns produced by ecological processes in the living nature, followed by the cultural patterns determined by human use. [1]

The **natural landscape** is defined as a geographical space (a part of geosphere) characterized by such aspects on terrestrial surface, which originated without human influence and which have preserved their natural character.

However, it is difficult to find a truly natural landscape, because human societies survive everywhere from the hottest deserts to the coldest polar regions. Only the highest mountains, ice caps and Antarctic regions may have escaped direct influence. Man is an integral part of environment and than the search for a landscape without human influence is futile.

The **cultural landscape** is defined as a specified geographical space characterised by natural, historical and cultural features and values, which is the result of cultivating, urbanising, architectural, artistic and other human cultural activities.

If we review the past, the distinction between natural and cultural landscapes only occurs if two ends of spectrum are examined separately. The idea of distinguishing between natural and man-made places is not a recent one. It issues from the necessity to protect the valuable areas and regions of nature (as world or country natural heritage). Cultural

landscape arose by transforming some parts (especially vegetation) of the natural landscape and as a result of human activities.

The history of landscape development shows that many places recently considered 'natural' are actually the result of human intervention of varying degrees of intensity. The landscape is more or less dependent on some form of human intervention for its naturalness. The human interactions and natural processes must work in a symbiotic complexity.

HUMAN ACTIVITIES IN THE LANDSCAPE

Human activity leaves visible signs at the landscape - at its basis and at its appearance as well. Material traces of human activity have different character according to the kind of activity. The intentional activities, as is the cultivation of crops, the breeding of livestock, the localisation of settlement and the forming of dwellings, the crafts and the industrial activity, are more visible in the landscape. They are dependent on the land, its ground and sources. They form artefacts on the landscape body at the layers of time.

The shape of the landscape above ground level as well as the character of rock, subsoil and topsoil is the result of geographical formations and of the weather. Cultural landscapes originated as a result of human activities in concrete places. Regional characters of cultural landscape were traditionally born of their site. The shape and the materials that formed them were from the surrounding region (since transporting materials over any distance was unthinkable).

Cultural landscape arises by the following human activities:

- agricultural activities

Agricultural activities had a large-surface effect in the landscape. It was connected with the extensive clearance of forest and with the change of landscape character from natural land cover to the cultivated one, including the significant change of landscape appearance.

- settlement activities

Settlement activities have a small-surface landscape effect, which is connected with the accentuation of chosen site of settings. The

localisation of selected place acquires an importance by the visible features, which are houses and buildings. The settlement has a dominant significance in the landscape appearance and it represents a marking of territory by human society.

- craft- and industrial activities

Craft and industrial activities have a relatively small-surface effect in the landscape, however it is connected with strong devastation impact. At the beginning negative impact had a point character that was later changed on a large-surface impact by development of production. Industry produces the polluting particulates portable by air and water and these media enable a far transfer.

- garden and landscape design activities

Garden and landscape design activities have a comparatively small-surface area effect in the landscape, however with an expressive aesthetic aspect. Designed gardens, parks or parklands are works of art. They originate as a man-realised ideal of landscape. Materialised conception of ideal landscape is adapted to human intentions and necessity. Landscape design is the creation, which is not necessary for elementary human life. It arises at the time when the human society achieves certain level (degree) of cultural development.

Agricultural activities

Agriculture has a long history and has played a major role in human development and consequent exploitation and change of the landscape. Farming and cropping made civilisation possible and great cultural achievements attainable due to rising populations and surplus labour. Early farming was largely dependent on the clearance of forest to yield land for cultivation. The practice of cutting and burning forest gives open soil for growing crops and grazing areas for livestock. A reduction of agricultural activities by reduction of population level (caused by wars or epidemics, etc.) could often lead to woodland re-colonization.

Sedentary agriculture of crops raising and possibly mixed farming with livestock, led to the gradual development of rural landscapes that have persisted, often little altered, to the present day. There are wide variations in appearance between different areas, depending on the landscape being used and

crops being grown. Where no livestock was involved, few enclosures, walls, hedges or fences were needed or made, resulting in open landscapes of large fields. Irrigation (for intensification of soil fertility) created other patterns for distributing water and often-needed long-term communal organisation. As Simon Bell (1999) observed:

By early mediaeval times the process of clearance and creation of field patterns is almost complete. [1]

Agricultural activities have the longest tradition and aesthetic aspects of appearance of landscape are a secondary result of useful activity. Forestry activities, oscillating between clearance (by early societies) and afforesting (by contemporary societies) are dependent on the necessity of cultivable agrarian soil. The basis of formation of (rural) cultural landscape is cultivation of the ground with the aim to ensure the livelihood (subsistence) of society.

Settlement activities

Settlement activities are narrowly coherent with the cultivation of ground. The first colonisers were early Neolithic settlers that penetrated inland along rivers and looked for sites with fertile soil and suitable places to start settlement. They started by hewing out a few small fields and constructing their first houses. As time progressed the settlers cleared more fields from the woodland, probably looking for level sites and avoiding steep banks or valley sides, which were difficult to cultivate. If the settlement was successful, expansion in the population and further woodland clearance led to several family or clan settlements coalescing to form a continuous expanse of farmland. This first settlement was dispersed. Trackways wound their way amongst the fields linking settlements, giving access to the fields and forming trade routes and drove roads to move herds to and from upland pastures. Major tracks also followed the open high ground, as ridgeways.

The Neolithic period of settlement was a relatively peaceful one, as few signs of fortifications or settlement protection have been found. The archeological studies of historic settlement show that there are two

distinct patterns, corresponding to topography of ancient landscape. The dispersed settlement of houses and farms was typical for hilly landscape and the nucleated settlements, where most of the houses are in villages, were situated on undulating and plane landscape. The settlement, that is the distribution of farmsteads, of hamlets, villages and towns and their layouts, developed later in many areas, long after the initial clearances had been completed. The localization of settling elements was dependent on topographical limitations, climatic conditions and water resources in the interaction.

Craft- and industrial activities

The making of work tools and hunter instruments (later primitive arms) was the first activity, which distinctly differentiated the human society from the rest of animals. At the beginning, it was an individual handwork that every family dependent and member of clan needed to master. The kinds of work were divided by the sex. The individual work was changed gradually to the specialised handicraft produce. The higher level of making required the specialisation from masters that must have known the whole scale of specialised knowledge, skills and activities. The human craft activities had smaller surface effect in the landscape than the agricultural one. Land especially its forested and rocky territory, served as a source of many kinds of material used for the tool making and dwelling construction. The first utilised materials were wood, stone and game hide and pelt. These materials were gained by cutting (wood), hunting (leather) and mining (stone). Later appeared the mining of minerals and ores. At first the mining activity had only a point extent, but in a period of last two centuries, there was large-surface influence.

The technical development and industrial revolution expanded the negative influences of production on the large territory of landscape. The negative influences were locally loaded at the factory area, but they were also transferred to more distant surroundings. The industrial production of two last centuries was characteristic by not only production of final products, but the production of many kinds of waste as well. The waste had and has various

characters - solid, liquid, and gaseous and it negatively affects the components of environment (our air, water, soil and alimentary string).

Transport development was characteristic for the last (20th) century. Construction of transport system in the landscape and settlements was enormous. The means of transport produce emissions, which contaminate the surroundings of transport ways. Recently, research, development and modern production of transport means, especially cars, are orientated to the reduction of pollution and recycling of materials.

The current industrial technologies produce, except for the products, the waste of various compositions, which are transferable by air and water and pollute environment and landscape. As a rule, after finishing the production activity, and by help of suitable adaptation, some industrial areas can to become the cultural landscape of industrial character.

Garden and landscape design activities

Garden has been, for man, a materialised desire to ideal environment. It has to offer a place of safety, a psychic relief and an aesthetic experience in the open air. As Ehrenfried Kluckert (2000) wrote:

Gardens are and always will be idyllic refuges where man can find tranquillity, recuperation and enjoyment. Hidden amongst lush foliage or under shadowy leaves of a balmy oasis, it is a great pleasure to relax and contemplate the verdant paradises we lovingly cultivate. [2]

Garden was not only the feature of certain (higher) degree of cultural level of society, but the evidence of the owner's riches as well. The large and luxurious gardens became the visible features of absolutist power of rulers and nobility. These ostentatious evidences of power were evoking the respect and apprehension of people without estate. Later, gardens were created also for public as parks in urban open spaces especially in the towns.

Garden theories refer to both art and nature. In their spectrum a wealth of tensions unfolds between the contemplation of nature and the contemplation of art. In the history of garden

design is particularly fascinating the oscilation between the desire to push Nature out, and the need to include her as an integral part of the design. As G. Jellicoe (1995) wrote:

All landscape design fundamentally derived from impressions of the world: the classical from the geometry of agriculture, the romantic from natural landscape. [3]

In the formal garden tradition Man is in the centre stage. His perception of space is ordered according to the classical principles of geometry, proportion and symmetry. This is garden design's ultimate construct, a vision of order stamped firmly upon the landscape, which became a universal style adopted and imitated in all the courts of Europe. Its origins are in the vibrant society of Renaissance Italy by the sixteenth century. The two centuries that followed saw many variations on these themes in Italy and later in France, where water and tree cover played a larger role. As John Brookes (1991) observed:

Supreme among all the baroque gardens are the creations of André Le Nôtre for Louis XIV. Le Nôtre's feel for unity, balance and proportion, his insistence on sunlit spaces and unimpeded vistas, brought the French garden to a peak of classical perfection. [4]

The French garden as a symbol of absolutism could not find favour in England. Nature was the model for the eighteenth-century garden park in England, although it was Nature idealised and romanticised. Such a sentimental reflected a philosophical change, for Man now saw himself as a part of the universe and not superior to it. English garden designers adopted a different approach, directed toward the dynamic processes of nature, which was to be cultivated, but not organised or turned into geometric shapes. The primal image of a garden is presented as an ideal image of the world. It has features of a landscape park, whose essence is to be found in the self-revelation of nature. The first practitioner of the style was William Kent - painter and architect, who translated into reality the contemporary painters' conception of the humanist landscape. Lancelot "Capability" Brown represented the school of romanticism of landscape design at the second half of the

eighteenth century. The spaciousness of the park, the many idyllic or heroic views across the garden site, along with the picturesque placing of the ornamental buildings and sculptures are characteristic for this style. As G. Jellicoe (1995) wrote:

Irregularity rather than regularity was proclaimed as the objective of landscape design. Nature was no longer subservient to man, but a friendly and equal partner who could provide inexhaustible interest, refreshment and moral uplift. [3]

SUMMARY AND CONCLUSIONS

The preservation of the most valuable parts of cultural landscape is important not only for the protection of its material- and immaterial cultural values but for the protection of the diversity of the environment surrounding human society as well. The cultural landscapes, which host irreplaceable cultural, historic and ecological assets or open up potential for the future require particularly environmentally conscious policies.

The landscapes of historic and cultural importance are sensitive areas need to be treated with particular sensitivity in the context of any planned action. The over-burdening or neglect of these sensitive areas leads to loss of cultural, historic and natural resources which can be compensated for only with difficulty or not at all, and it limits scope for action (potential) for the future – this even more severely in the case of particularly fragile (unstable) ecosystems in nature and land-use patterns at the cultural landscape.

Good design is the key to all successful cultural landscapes, large or smaller, in country, suburbia or town, and it is not decisive whether it arises spontaneously as the consequence of cultivating activity or intentionally as the result of artistic intention. At the same time, the cultural landscape holds important resources necessary to life in the future and also creative potential for the sustainable use of a naturally and culturally limited habitat.

REFERENCES

The essay was written as the summary of present knowledge about cultural landscape on the basis of foreign and home recourses of literature in English language.

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