

5. ASSOCIATIVE PREMISES OF CULTURAL LANDSCAPE PROTECTION AND COLLABORATION WITH LOCAL COMMUNITIES

5.1. THE SACRED IN LANDSCAPE

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This chapter attempts at deepened contemplation of the surrounding geographical space. It aims at discerning the sacred elements which have become a part of it and which bestow it with an individual quality. They talk about religion which is an inseparable element of human life. Religious life is not only a question of human soul. In various ways, it also manifests itself in the visible sphere, for example, by creating what we can refer to as religious landscape.

5.1.1 The world of nature as a sign of the Creator

Christian faith preaches that the created world is a trace of God the Creator. Already in the Old Testament, the Book of Wisdom says that: “from the greatness and the beauty of created things their original author, by analogy, is seen” [Wisdom 13:5]. In the New Testament, Saint Paul confirms the truth that insightful observation of the surrounding world can lead us to God himself. The visible world is as if a means of God’s revelation: “For what can be known about God is evident to them, because God made it evident to them. Ever since the creation of the world, his invisible attributes of eternal power and divinity have been able to be understood and perceived in what he has made. As a result, they have no excuse” [Romans 1:19-20]. Therefore, also a nonbeliever is capable of discovering the truth about the first cause of the world’s existence. Even though this discovery can be only truly reached with faith: “By faith we understand that the universe was ordered by the word of God, so that what is visible came into being through the invisible” [Hebrews 11:3].

It is natural that the Creator wanted to leave a seal on his works, which would point towards their author. Earthly artists usually leave a signature on their works. Very often they do this with modesty, in the corner of a painting or on the pedestal of a monument. Sometimes, artists lend the image of their face to the characters in their paintings, discreetly leading observers towards themselves.

There are numerous signs pointing towards the One, who stands in the beginning of all existence; alone the beauty of the surrounding world: its shapes and their harmony, the colours of nature, their diversity and play, the sounds of nature and their consonance, and even smells. The landscape of the world is created by a number of phenomena - signs, all of which inspire deep reflection on how it all started and the rational being who thus stood at the beginning of this world. Landscape is also a common *oikos* (abode, environment) for humankind. It has a unique influence on people and educates them. Landscape beauty has an influential power here with its hidden capability of shaping a human being who comes into contact with it. It forms human soul. It bestows people with nobleness. In particular, it builds their religious faith. The Catechism says “The beauty of creation reflects the infinite beauty of the Creator and ought to inspire the respect and submission of man’s intellect and will” [*The Catechism of Catholic Church* No. 341].

The statement that the elements of the natural world are signs of God is by no means an invitation to idolatry. One does not regard trees, water, or planets as incarnations of deities. That would mean turning back towards paganism, which perceived the supernatural in the elements of nature. Christianity speaks about relativity here. Visible signs are only a help, a tool referring to the invisible reality of the living God. They help to break through the curtain of senses and sink into the mystery of transcendence and the supernatural. They are not sacred just by themselves [Ostrowski 2007].

5.1.2 Sacred signs in nature

Nature itself, of which we said that it is a sign of its Creator, is filled with different signs created by people, which carry us over into the transcendent sphere. These include roadside shrines, crosses on mountain tops, and figures of saints on house gables, religious epitaphs, or cemeteries. The same landscape is adorned with parish churches and chapels. When travelling through an unknown town, we perceive the dominating church tower with a cross. It testifies that this neighbourhood is inhabited by a community of people believing in God. Similarly, seeing a shrine on a house gable or in the garden we can say that this house is occupied by a religious family.

What lies at the origin of these signs? They have been raised by people who believe in God. A building is created out of a spiritual need, religious faith and will to express it in a material and visible way. Many of these small objects (we are not yet talking about large parish churches) were created in a spontaneous way, without premeditated plans. Many of these are beautiful works of art, but many of them, from an artistic point of view, are also examples of kitsch. However, the intention of this chapter is not to concentrate on the outward shape now, make an

attempt at classifying their forms, or else conduct their evaluation from the point of view of an arts expert. This chapter will rather dwell on what we could call “spiritual architecture”, in other words, the spiritual reason behind creating these small and grand objects.

5.1.2.1 Shrines, crosses, epitaphs

First of all, it is important to discover the intentions lying behind the creation of this small religious symbol. It should be restated again: it was certainly the faith of the founder. He wanted to materialize this faith by means of a visible sign²¹. This might have been a life experience, which drew him closer to God. Or else it was the man who felt that God himself came closer to him in a mysterious way. The founder realized the presence of God among people through God’s acts, sometimes only known to him alone. This visible sign was, therefore, a means of expressing faith in God’s providence: God does not leave man, but takes care of him and accompanies him both at difficult and joyful moments. God intervenes also through his saints, through his Mother Mary, which is why the pictures and figures of God’s saints, angels, and Mother of God are so often seen in shrines.

This intention lying behind the creation of a shrine is becoming more specific. It is often very enlightening and inspiring for an outside observer. Apart from the faith of the founder, such a shrine embodies the history of human life, but also the history of a village, a town, or a region. This history has an earthly and temporal dimension, but what interests us even more, it has a spiritual dimension. By tracing inscriptions and symbols engraved on a given object, we can often recall and recognize historical events significant for that region: wars, uprisings, victories and defeats, deaths, visits of famous people, etc. These inscriptions therefore commemorate historical facts. They do it, however, in the specific context of faith. In the eyes of the founder, the historical fact recorded in historical signs was somehow related to the supernatural sphere. In an invisible, yet perceptible way, through his providence, God entered human history. God intervened even though not always in the way people would want him to.

Studying the founders’ intentions more deeply turns out to be a very enlightening experience. Shrines very often have a votive character. They have been built as an expression of gratitude for special graces granted by God, as a fulfilment of a vow made to God, or else to commemorate a certain event. The latter could have had a religious or a secular character. For example, one can find shrines related to natural disasters and wars. They have been built by people who, despite the experienced tragedy, did not lose faith that God would eventually put an end to

²¹ The author has come across a certain prayer book from Austria, which included the following question in the section of examination of conscience: have you raised a cross in a field which belongs to you?

the calamity and suffering. Such shrines were, for instance, raised in places where victims of plagues, fires, or floods were buried²². Shrines were raised in places where travellers stopped by, saying goodbye to their family and homeland and entrusting oneself to God's care; and on return greeted them and thanked for a safe journey (boundary shrines). Shrines were raised by criminals as atonement for committed crimes. In this way, a place where certain harm was done now became a place where something good was realized, in accordance with St. Paul's words: "Conquer evil with good" [Romans 12, 21]²³. At the same time this place served as a sort of warning against committing evil again. This warning flowed, however, from the accepted principles of Christian faith and morality.

Another interesting type of shrines involves objects with figures of patron saints situated in the fields or near houses, for example patrons of local inhabitants or farmers. Others include images of saints next to bridges (Saint John of Nepomuk), on public buildings (e.g. Saint Florian, the patron of fire-fighters; Saint Barbara, the patron of miners and steel workers; Saint Catherine in the vicinity of railway infrastructure). And again, we have a similar example of entrusting oneself to God's care and patrons' intercession in everyday life, in the family, at work, at one's job. On the one hand, we can see this human desire to appoint patrons in different needs and situations, to entrust all life matters to their care. On the other hand, the recollection of saints reminds us of their lives, in which the good realized itself to the highest degree. Lives, in which they remained faithful to God and united with Him. In this way, images of saints remind people that their lives can also be lived in close unification with God, also as a vocation given by God. Therefore following the example of saints, honest and even most mundane everyday activities carried out with love can be experienced as a realization of a God-given vocation [John Paul II 1988]. As a result, they can become subsequent steps of becoming closer to God - our life pilgrimage to meet God.

5.1.2.2 Trail shrines

Shrines founded along pilgrim trails constitute an unusual case here. They used to have a very practical role. They marked the trail towards pilgrimage centres. Today, when on the road, people more often use maps, sometimes also information boards. Nevertheless, many of such witnesses to pilgrim trails remained to this day. Also to this day, particularly foot pilgrims tend to stop by their shrines,

²² There is a picture of Saint Mary on the Main Market Square in Krakow situated in a place where a fire of the city was stopped in 1850. Between the villages of Tokarnia and Łętownia in Malopolska, we pass by a shrine, in a place where floodwaters stopped. Many villages and towns have so-called 'cholera' cemeteries and crosses, raised in places where victims of plagues were buried.

²³ The famous sanctuary of Kalwaria Zebrzydowska in Malopolska with its famous Avenues was founded as a votive offering for a rebellion raised by Mikołaj Zebrzydowski.

which mark the more spiritual road travelled by pilgrims. They serve as places of meditation during “retreat on the road”, ponderings upon the mysteries of Christ or Mary’s life, common services of pilgrim groups. In this way, the pilgrims prepare themselves, step by step, for the meeting with the planned pilgrimage destination - staying in the sanctuary. Sometimes however, these shrines also mark out a place for physical rest (a shadowed spot, a bench, a spring, a picturesque view, etc.). Physical rest becomes synonymous here with spiritual rest; it is a moment of religious meditation and prayer, rest in God [Ostrowski 2005]. The tradition of station shrines has developed in a similar way, a special example here being Stations of the Cross shrines or rosary shrines. The so-called “calvaries” or “calvary roads” are very popular in Poland [Bilska-Wodecka 2003]. Then, a shrine marks out a point where the prayers’ procession should stop for mediation of the next mystery of faith.

The description of shrines and motives standing behind their creation presented above did not certainly exhaust the subject. This reflection was only an exemplary attempt at exemplification. Each of these small constructions would require a separate description, unique religious and historical hermeneutics.

5.1.2.3 Churches

Larger sacral objects in landscape include local churches, whose towers dominate over house roofs and are sometimes visible within many kilometres. Just as it was said before, they signal that a given area is inhabited by a community of religious people. On Sunday or on a holiday, we can clearly see how the members of this community head towards their church. When weather conditions make it difficult to discern the walls of the church, people themselves going to the service (in these days by cars, very briefly and quickly) point out the direction. The architectural shape is complemented by the sound of bells coming from church towers, summoning the faithful for service and directing our ears towards the centre of the parish - the parish church. The bell as if awakes the people, makes them spring out and calls them out to leave the house, the sphere of the profane, and go to church, to the sphere of the sacred. Sometimes, there is also a clock on a church tower; it strikes the time reminding people about the time, which ceaselessly runs forwards, is not going to turn back, and should be used well by man. Already, from the point of view of an outside observer, one can see that these objects in a way organize space. They map out the central point of the town or village. They lead people - their eyes, ears, and feet - towards that place. It is, it should be underlined, a sacred place, a spiritual-religious centre for the community living there. Therefore, this is not only a question of physical point of reference, but also of spiritual orientation towards higher, supernatural values. During his pilgrimage to the Podhale region in Poland, in Zakopane, at the feet of Mount Giewont with the cross on top, John

Paul II pronounced these famous words “sursum corda - lift up your hearts” [John Paul II 1997a].

Since John Paul II has been mentioned here, the theology of the church should be put forward here, which he explained an interesting way during the same pilgrimage. When he consecrated the church at Krzeptówki in Zakopane, he said that a church, as a sacred building, exists so that „God could be with his people day and night”. It is a place where the holy cult activities are carried out, joining together the heavens and the earth. According to the Pope, a church is a perceptible material symbol of the Christian community. The community, which has its visible yet at the same time invisible dimension. Through this local parish church the earthly Church unites itself with the Church in heaven - it enters the communion with saints. Therefore it is already now able to taste its eternal destinies [John Paul II 1997b]. It also encompasses a heavenly mystery. It carries the man over to the sphere of the sacred.

Summing up the reflections so far, it should be underlined that the described smaller and larger sacred buildings carry a synthesis of the earthly and supernatural elements. They combine the sacred with the profane in a specific way. In this way also the sacred enters a wider geographical space; it permeates this space and endows it with a unique mark.

5.1.3 Bringing up man to discover the sacred

Signs have this incredible property that they force themselves on people, speaking to them, directing them towards realities which carry the meaning. This does not mean, however, that the process happens in an automatic way. People are not always able to observe the surrounding reality carefully. They are not perceptive enough. They are not always able to interpret what they see in a correct way. Therefore, they must be taught the ability to discover signs in their surroundings, read and interpret them correctly. It is also necessary to create such conditions, which will help them in the process of discovering hidden meanings, which have their own subjective and objective aspect.

In the letter to Ephesians, Saint Paul speaks about “enlightened eyes of your heart” [Ephesians 1:18], thanks to which a Christian is able to permeate the depth of God’s mysteries. *Mutatis mutandis* one can speak about shaping human minds, and particularly spiritual powers, in such a way so as to let people permeate the depth of surrounding reality. As a result, they will be able to see what he usually never pays attention to. Naturally in the beginning, this is an intellectual process. It is about informing, making people acquainted with the symbolism hidden in natural and cultural elements, particularly in the elements of the Christian culture, formed through tradition; making him acquainted with the lives of the saints, the meaning of various elements of architecture and art, etc.

It is silence that plays a particularly important role in this process. Only in silence is the man able to concentrate and meditate seriously. Firstly, silence needs to be regarded as lack of noise, lack of aural stimuli, which distract and make it impossible to seize important things. It is inner silence which is far more significant: it is an ability to calm oneself down, quieten one's heart, and even a desire for such an experience. This is associated with an ability to contemplate.

The observation of the contemporary world raises some doubts as to whether people can actually live in silence and whether they desire silence. We are rather witnesses to constant noise, even in the places of recreation, for example, the paradoxical roar of cacophonous music in nature in the vicinity of ski lifts. Or the younger generation, wearing headphones in their ears all day so as to, as one can assume, isolate themselves from the surrounding world. How can we then speak about listening to the sounds of nature? Another everyday example: people unable to tear themselves from their mobile phones. Even, during a trip, in the open space, he or she looks down on his telephone display incessantly, probably checking coverage or new messages. How can one therefore talk to them about surrounding signs, the beauty of nature, or architecture when they concentrate on their virtual world, not really willing to tear way from it? One can speak about creating contemplation parks, contemplation spots on tourist trails, but it is people who must feel the need to enter the sphere of silence and leave behind the previous stimuli.

The contemporary society sometimes defines itself as a society of constant rush, a society looking for strong and changing stimuli. Specialists refer to this phenomenon as a Sunday neurosis. It also results in a very superficial relationship to what surrounds us. People need time and the above-mentioned contemplation in order to be able to sink into the surrounding reality, assimilate its content in their souls. While pushed by their inner anxiety, hurried even on holiday, they become only superficial observers²⁴. Quoting the Book of Psalms: "Return, my soul, to your rest; the Lord has been good to you" [Psalms 116:7, cf. Ostrowski 2002].

A few negative examples have been presented here. It is necessary, however, to make attempts at educating people and search for methods of doing it. This is certainly the role of the family, school, local community, and tourism and pilgrimage animators. It is necessary to search for new ways which would help in this process. Creating parks, contemplation trails is certainly a step in the right direction. They create this favourable *oikos* - the environment, which helps man calm oneself down and reach the state of internal concentration, making it possible to contemplate deeper spiritual values. It is however necessary to ponder carefully

²⁴ Quite often we have to do with such a rush during pilgrimages, when a few sanctuaries are 'done' on one day. By the end of the journey, the participants do not remember anything, let alone learning the ability to do what is most important - pray. This is also mentioned in Sacred Congregation for the Clergy, General Directory *Peregrinans in terra. Text in Polish: Miesi cznik diecezjalny gda ski* 15 [1971] 8-9, p. 273.

over another, seemingly quite difficult, problem today: how to draw people out of their houses and encourage them to take advantage of what has been prepared for them. This is not an easy task by any means. Certainly some pre-organized activities are necessary, especially for young people. The author has certain personal experiences in this respect, coming from a few years back, even though he is not sure whether they will be interesting and compelling to contemporary people changing so significantly. These may for example involve hiking excursions with young people held in absolute silence, going out to an open space during a bright evening in order to look at the boundlessness of stars, or just ordinary hikes to a mountain top for a unique view. Summer retreats for young people, organized within Light-Life Movement, propose the so-called 'walks with your eyes open,' during which the participants are asked to observe carefully chosen natural elements or church buildings. Individual reflection is followed by sharing observations and experiences, directed by a suitably prepared animator. Experience shows that these 'walks' turn out to be very effective [Blachnicki 2001]. The examples mentioned here, constitute only a contribution to further discussion on this difficult issue.

The final discovery of the sacred in the surrounding world is a question of faith. A non-believer will pass by beautiful Christian signs and will only perceive them as monuments of culture. While, coming back to what we said before, one must reach to the creator's intentions to discover the full meaning of the existence of these signs. These intentions were shaped in the context of faith. It is worth quoting the words of the II Vatican Council: "Very rightly the fine arts are considered to rank among the noblest activities of man's genius, and this applies especially to religious art and to its highest achievement, which is sacred art. These arts, by their very nature, are oriented toward the infinite beauty of God which they attempt in some way to portray by the work of human hands; they achieve their purpose of redounding to God's praise and glory in proportion as they are directed the more exclusively to the single aim of turning men's minds devoutly toward God" [*Constitution on the Sacred Liturgy* No. 122].

5.2. CULTURAL LANDSCAPES OF WIŚNIOWA AS PLACES FOR CONTEMPLATION

Alicja Stobiecka

*“How remarkable is Your
silence in everything, in all
that on every side unveils the
created world around us ...”
[John Paul II 2004]*

The Contemplative Centre “The Focus” is the principal point in the project “Creative Contemplation Route in the basin of the River Raba”. It is a design made for the diploma at Architecture and Urban Design Department at the Cracow University of Technology in 2004. This concept was developed inspired by the idea of the Małopolska Papal Route of John Paul II. Since the route did not have any borders, a decision was made to extend it to another sector, leading it through an area which then became the subject of the diploma project. The work uses the alternative study method. Based on this method, different analyses were prepared at the scale of 1:200 000 and 1:50 000. Except from the walking route, an area which was analysed and studied in detail with a local vision was marked. It includes (starting from the east): the southern part of the Pogórze Wielickie Mountains, the northern part of the Beskid Wyspowy and the Pogórze Wiśnickie Mountains and the north-eastern part of the Beskid Średni Mountains. The concept of the Contemplative Centre is located in this area between the villages of Wiśniowa and Lipnik.

The chosen area boasts many material and spiritual values, which decide about its individual charm. It is characterized by landscape, historical, religious, and cultural wealth. This is illustrated in regional art, philosophy of the people inhabiting the area, features of the landscape, mysticism of the hills overgrown by forests and also the people’s attitude connected to it. The region, both from the east and from the west, is situated among papal paths running from Niegowić to Łapanów and from the west through Myślenice to the summit of Chełm. These areas are also cut across by the Małopolska Fruit Route and the Małopolska Route of Wooden Architecture.

The decision about the location of the project in this area was not accidental. One can feel the spirit of the landscape in a very unusual way there, and that

feature is the basic idea of this work. At the same time, it possesses objective values which create its potential and identity. They consist of the topography of the terrain, scenic connections of the local hills with the Tatra Mountains, a specific arrangement of separate cultivated fields, which introduce additional values into the scenery, tributaries of the valley rivers, and most of all the domination of nature over human creation. Undying faith is expressed here by widespread cult of Saint Mary complemented by social initiatives which have established Millennium crosses in the area and take care of its numerous shrines. The sound of bells from the nearby church, summoning people for prayer, also contributes to special atmosphere of the place. It is also a place where tragic historic events connected with World War II took place. All those elements, inscribed in the rhythm of nature, the seasons, and changeable weather, create an unusual atmosphere. A man can find soothing silence here, this special value so demanded by the present world.

The reorganisation of the area typical for the period of communism and then capitalism transformed the environment often leading to its degradation. The construction of a dam on the Raba River, which was finished in 1982, became the largest undertaking in this region. It has changed the scenery of the Raba valley in the part between Myślenice and Dobczyce. Several villages were hidden under water, and valuable relicts of the region were moved to locations which, at present, are situated on the reservoir banks. As a result, a considerable area of the landscape with an unusually pure charm was lost irrevocably. Despite the fact that current local authorities have undertaken interesting initiatives aimed at the protection of the environment, there are still many changes taking place on an everyday basis which can waste this potential irreversibly.

The project focuses on the preservation of natural scenery, the necessity to integrate and consolidate it with human life as a symbol of national identity, and finally on the creation of new forms of relating faith to nature. These are the principles assumed in the final project: the Contemplative Centre "The Focus".

*"On the womb of nature, far
from everyday worries, the
spirit opens more easily to the
supernatural reality, which
gives sense and value to the
real plans." [John Paul II,
2008]*

The designed Centre is situated in a naturally created interior a little above the valley of Krzyworzeka at the foot of Lubomir and Łysina hills where the peculiar spirit of God, the Creator, overwhelms the scenery. The terrain belonging to Lipnik village is surrounded by vegetation and in the distance by hills. From the

south and east, hills over 850 m AMSL dominate the view, while a little further in the east, the terrain is closed by the range of Ciecień. However, from the north-east, it opens onto an extensive panorama.

The selection of the location was motivated by close proximity to the intersection of walking routes situated on the top of Lubomir hill. There, the continuation of the Małopolska Papal Route of John Paul II connects with the main route of the Creative Contemplation Route in the basin of the River Raba. This place also boasts a reconstruction of an astronomical observatory destroyed during World War II. It was rebuilt and opened again in autumn 2007. The local area remembers cruel pacifications that took place in World War II, in September 1944. To commemorate these events, holy masses are celebrated on the Sucha Polana situated at the foot of Łysina hill every year. The graves of the victims are situated nearby.

The Centre has a belt-shaped arrangement which was inspired by the pattern of cultivated fields of the area, the borders between which are marked by boundary strips. Moreover, its geometry and layout are determined by neighbouring orchards. The terrain has an interesting topography. Its highest point is situated in the north-eastern part from where the terrain falls towards the south-west and then elevates softly in the southern part. Building objects have been situated in its lowest parts.

The designed centre, which includes ten zones of different meaning, focuses along the main axis which is created by an alley situated in the middle of the site. It leads to a small scenic square and the next zones are strung on it in the same way. However, the alley has a more symbolic meaning because along with the pedestrian passage and amphitheatre it creates a reflection of the designed bell tower in the form of a cross. The main pedestrian passage is a wavy alley running through the western part of the site. An arrangement in the form of a cross can be also seen in the map near the crossing of the lane of trees, which create an orchard, with the line of designed columns. These elements, arranged more densely in the initial zones, constitute a sculpture-like composition with the beginning in the Zone of Memory, where these elements also have a symbolic meaning.

All elements created as part of the concept become a part of the landscape so that one could say they are arising from it. This principle is also taken into consideration in applied materials, the majority of which are local natural materials such as stone, wood, river gravel, but also water, applied as a covering of some surfaces. The pattern of the floor, which is mainly created by grass (pastures or grasslands) and at the same time by cultivated fields and designed squares, is also very important. The surface material for these areas is vegetation and it is used not only as an aesthetic element but also as walls isolating the area from unfavourable factors or as a form of emphasis for certain points. By means of introducing scenic lenses into the terrain, roadside shrines situated nearby become a part of the designed site.



Phot. 133. View on the peak of Lubomir and Łysina (photo: A. Stobiecka)



Phot. 134. Panorama of the surroundings of the designed Centre; the peak of Ciecień in the background (photo: A. Stobiecka)

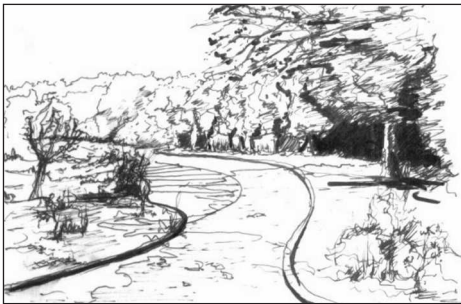


Fig. 71. Project of the car park near the access road (author: A. Stobiecka)

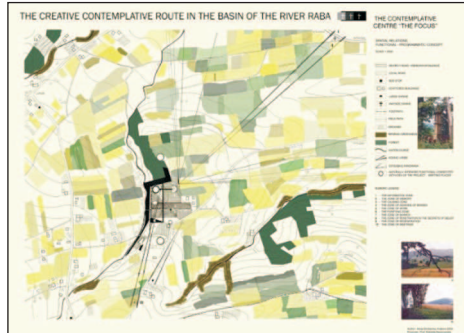


Fig. 72. Location of the Contemplative Centre in the context of scenery (author: A. Stobiecka)

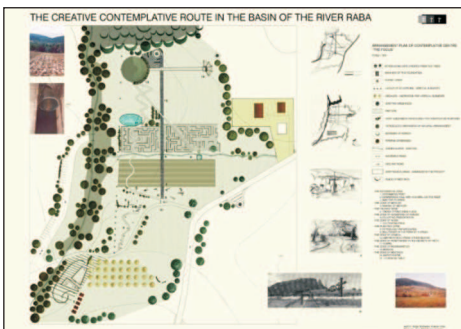


Fig. 73. Project of the Contemplative Centre "The Focus!" (author: A. Stobiecka)

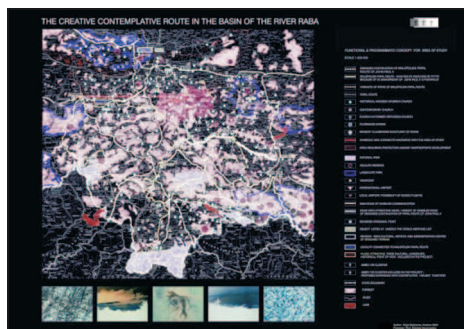


Fig. 74. Project of the Creative Contemplation Route in the basin of the River Raba (author: A. Stobiecka)

According to the plan, the access into the Centre would be possible from the east through an already existing road, which could be transformed into a one-way road. However, from the west, access for cars could also be possible. In the design, the existing country road becomes an access road with a parking bay.

This part is separated from the principal function by an existing curtain of riparian vegetation, which is accompanied by a water course. A periodically irrigated ditch runs from the east along the existing road. The project additionally introduces a crosswise watercourse which joins the existing watercourses and is also one of the main elements of the zone.

The buildings of small aesthetic value adjacent to the designed terrain could be isolated by a curtain of trees or bushes and transformed into agro-tourist purpose.

Planned functional zones:

- Information Zone
 - information point
 - conference hall with a chapel on the roof
 - cells for pilgrims
- Zone of Memory

boards of memory

- Calming Zone
- cross symbolising flame
- Zone of Awakening of Senses, Reaction to External Impulses
- sculpting artistic introduction
- Zone of Work as an Expression of Celebrating God's Creative Act
- Cultivating field
- Purifying Zone
 - introduced watercourse
 - bell tower in the form of a cross
- Zone of Search
- labyrinth made from stone blocks, used for artistic presentations
- Zone of Penetration in the Secrets of Faith
- chapel - glass cover with tile of water
- Zone of Rebirth
- pasture
- Zone of Meetings
 - amphitheatre
 - liturgical table

The first zone, Information Zone, which plays a marginal function, is situated in the south-western part of the terrain, in the vicinity of the designed access road and car park. It consists of three objects: an information point, relating to the whole project of the Route of Creative Contemplation, with a place for rest,

a conference building with a special place for prayer, and freestanding cells for pilgrims. As far as building materials are concerned, it would be most advisable to use wood, glass and gravel as roof surfaces for buildings in this zone. The buildings are located at a square created from stone and strips of lawn.

Going to the north, a pilgrim encounters the next zone, the Zone of Memory, memorial tribute paid to guerrillas killed in this area. The zone is a symbolic reference to the Sucha Polana, located on the slopes of Kamiennik. The history of those times would be illustrated by a description and photographs placed on the boards along an alley leading smoothly to the next zone.

The Calming Zone, isolated by vegetation, with a high cross in the shape of a flame and a sitting area is in fact the first point to contemplative perception of reality. The symbolic form was chosen because of the amazing features of the flame which bring about concentration, calmness, and meditation. The cross would be made of glass tiles and the illumination would be placed inside it.

The Zone of Awakening of Senses constitutes an artistic presentation in the form of sculptures. Its task is to stimulate and open one's mind as well as to perceive things in an objective way, as they are in their nature.

The fifth zone, Zone of Work, consists of an existing arable field. The present function has been kept as a symbolic expression of celebration of the creative act of the Lord. In the past, the form of work related to nature harmonized with the order of the divine vision of the world in a natural way. At present, almost at every stage of life, work creates distance between a human being and his atavistic nature. Emphasising this aspect seems to be indispensable for maintaining the contemplative attitude.

The next stage is a symbol of purification. The introduced watercourse which runs through the footpaths also symbolises the source of life. The dominant part of the whole foundation is situated in this zone. It is the bell tower standing in a place of a former rusting shed. A massive steel cross with a bell made of bronze on its shoulders, is raised above a small pool of water. Everybody can say their prayer to the world by obtaining its sound, which will be dispersed into the space.

The next zone, the Zone of Search, is a labyrinth which is plunged in the ground as if it was growing out of it. It is a symbol of the complexity of human life full of choices and cross-roads in front of which a man stands in his journey. However, each of the paths leads to open nature in front of the peaceful, merciful face of God, who will save the whole of mankind. The walls of the labyrinth would help to expose works of sacral art intended for wide audiences, including children as well. It would be constructed of uncut rocky blocks of suitable height, so that they will not interfere with the landscape or dominate the site. The part of the labyrinth on the west from the main alley nearby the bell tower would be designed for exhibitions, while the eastern part would give newcomers a possibility of expressing themselves.

Going further through the winding alley, a traveller encounters a chapel situated in the lowest part of the site, which, from a distant perspective, would give an impression of being concealed in the ground. The plan is to bring light to the interior of the chapel by a glass surface, which would function as its canopy. The size and location of the chapel will respect the chapels already existing in the area by not competing or questioning their rank. Light reflexes would liven up its interior designed according to the trends of minimalism. The atmosphere of the interior should help in entrusting one's life to God. The exit from the chapel leads into an open space, which as the penultimate stage of the contemplative journey should give a compelling sense of freedom from all worldly matters and direct one's thoughts towards unity with the harmonious energy of the universe. It would be appropriate to retain the existing function of this area. Authenticity is the principal idea of the Contemplation Centre and an essential condition of building identity.

The last zone includes an amphitheatre built into a natural slope, facing towards the peak of Kamiennik, with a wooden pergola in its eastern part. Nearby, the project locates a liturgical altar in the shape of a stone block covered with timber and glass constructions.

Accessibility for disabled people is also an important aspect of the project. Therefore the Contemplative Centre should possess all elements facilitating the use of the Centre by disabled (stairs with cranes or loading platforms; hardened, flat paths; toilets suited for disabled access).

Realisation of the project and management of the whole area is very important. The participation of the local society in the animation of the described conception has a significant meaning. The project's interference with the local area would have to be based on a mutual agreement and, as much as possible, on the preservation of the existing properties. The aim of it would be to create a kind of bond with the place and to arouse the sense of membership, and, what is connected to it, to keep responsibility for its image and meaning. The local undertaking proves that the potential of this place is also created by human hearts and that the initiatives of the place are present in its surroundings.

In the present world, lost in the noise of civilization, where many circles are in doubt of the spiritual dimension of reality, new platforms of cooperation are breaking down and new borders between countries are being created., pilgrim routes in landscape create its spiritual character which is independent from faith. They also connect people and places. In Poland, John Paul's Routes belong to the most popular pilgrim routes. They include walking routes, bicycle trails, and kayak routes. With a touch of papal philosophy to scenery, a man can feel the unusual sacred atmosphere which constitutes a language universal for all religions in the world. New forms of unifying with the holy appear, while shrines and cloisters offer a new form of contemplation of faith. They represent modern contemplative movement, which diverges from the strict tradition.

Promoting spiritual development together with the support of regionalism, promoting folk art and the values of local landscape result in the promotion of Polish character. Preserving the heritage is also a form of preserving identity, especially in confrontation with the process of uniformisation, which puts on a requirement of getting rid of features characteristic for individual nationalities or religions. At the same time, it suggests that tradition, expressed also in symbols, was the cause of divisions. Meanwhile, isolation from tradition causes mutual incomprehension transferred on different grounds of interpersonal relationships. Tradition is what joins mankind as a community at a very basic level. Restricted by human vision, the image of the world is unfortunately comprehended as a series of divisions.

Appearing theories denying the transcendent dimension of space begin to be confirmed in municipal spaces. Complete desacralisation is not really possible, because everything which occurs has its place in the space created by God. We can particularly feel it in nature. Nature is the greatest temple, a natural place of meeting with the sacred, which induces to prayer. Everything is based on and penetrated by an element of God, which is contained in the work of creation. Every activity is done in this space and man facing the truth is in fact helpless. In such a holistic spectrum, all the divisions into different religions disappear. A man in the face of God appears as a basic value and, in this aspect, faith exceeds other fields of life which deny subjective treatment. The constant need of worshippers to rise above the profane fills numerous spheres of earthly existence by holiness, and symbols worked out by ages written in the painting of the world.

The designed project as a specific version of the public space should be an important element of promoting social stability and should contribute to the renewal of humanity. In the past, public space and organisation gave the inhabitants closer relationship, common experiences and care about themselves. Autoimmunization of life leads to the loss of features deciding about social links which should be expressed by the capability of living with others.

The concept of the Contemplation Centre draws attention to the inestimable values of the natural landscape, which is a value in itself and which is directly endangered. It emphasises suggestive elements in landscape and slightly interferes with the area. The cultivated space has to be conducive to penetrating the secrets of God, who is common to all religions. Used elements are supposed to mediate and help in contemplation. The project also points out the places which, in response to the crisis in some areas of the contemporary life, "offer" people all that they often give up unwittingly.

"There, he is there. Only a tremor here, only words retrieved from nothingness. Oh and a particle still remains of that amazement which will become the essence of eternity." [John Paul II, 1995]

5.3. EDUCATION - PRECONDITION FOR SUCCESSFUL PRESERVATION OF CULTURAL LANDSCAPE

Reinhold Christian, Ralph Feichtinger

By elaborating strategies and concepts one may prepare the path to successful cultural landscape preservation. By using best practice examples one may show how to follow this path in practice. However, all these measures are unable to really initiate the process of cultural landscape preservation. Large-scale activities to preserve cultural landscape are not possible without awareness, knowledge, and specific skills of local people.

5.3.1 Awareness rising

The first step in the educational process is to raise awareness concerning the value and endangerment of cultural landscapes. More aware and concerned people will be ready for further education opportunities.

It is often the case that certain objective criteria, like splinter development and increasing forest areas, are used to show the endangerment of cultural landscape. These abstract criteria are most often unable to really activate the interest of local people because they lack personal concern. Therefore, it is necessary to choose and address a specific target group directly, consider its specific interests, and show in what way this group is concerned by the present development. If, for example, one informs a group of hunters, that meadow areas are getting smaller because of increasing afforestation, they will not really recognize that their interests are concerned by this development. If it is mentioned, that browsing areas are getting smaller because of afforestation, they will easily recognize that the problem concerns them as well.

It is therefore essential to consider and address specific interests of target groups when trying to raise awareness. A campaign which tries to address “everyone” will not be successful. In fact, it is necessary to show positive and negative effects of different practices and developments for a specific target group. People will be ready to change their attitude and behaviour if they realize the benefits they may gain by these changes. Trying to raise awareness is the main task which would show these benefits clearly.

5.3.2 Education - From Theory to Practice - The Concept of Environmental Management Austria

If the benefits of new strategies are successfully communicated within the awareness raising process, the people addressed will be ready to acquire knowledge and be able to use these strategies as well as best practice example for their own advantage.

5.3.2.1 Course of the Education Programme

Besides teaching theoretical foundations, it is necessary to offer practical training so as to enable the participants of the education programme to implement these measures successfully in practice. Therefore, teaching theoretical foundations should be combined with several case studies, which are getting continuously more difficult with the progress of the education process. As a result, one can be ensured that the participants immediately use the knowledge they acquired by dealing with these case studies. At the end of the education process, the participants shall demonstrate their acquired abilities by solving a concrete problem, provided by an institution, within a diploma project. By working out their suggestions, the participants will of course be instructed by the teachers, but most of the work has to be done by the students.

5.3.2.2 Theoretical Foundations

At the beginning of the education process, theoretical foundations and background knowledge have to be taught. However, the content presented to the students has to be exactly adapted to the target group and the tasks of the participants in the future.

Each topic shall be examined from different points of view to show complex and interdisciplinary connections one has to consider when protecting cultural landscape. Besides lectures, discussions and group work should be included in order to keep the education process interesting. Best practice examples are very memorable and should be also considered in the teaching units.

A script, including a description of the targets and outlining the most important aspects, should also be provided to support the participants' studies.

5.3.2.3 Case Studies

After having taught theoretical foundations, case studies shall be integrated into the education process. The participants receive a description of a fictitious starting situation. Afterwards they have to work out a solution to the given task. The challenges set out for the participants, who are of course instructed by teachers during their work, rise continuously during the education process. After the participants have worked out solutions, these are discussed with the lecturer. While working on these case studies, teaching theoretical knowledge is continued. At the end of a case study the participants learn an expert solution.

Case studies may be enriched by choosing a starting situation, which actually exists. After having worked out a solution, the participants have, for example within an excursion, a chance to see the objects described in practice and they can evaluate their proposals by talking to responsible persons on site.

5.3.2.4 Project

By case studies the participants are continuously prepared for using the acquired knowledge in practice. At the end of this process, students shall demonstrate their acquired abilities within a project. An interdisciplinary project group has to solve a problem, occurring in practice. The students have to work out a solution on their own, receiving continuously feedback from a tutor. This solution has to consider technical, economical, ecological, and legal aspects and must be possible to implement.

5.3.3 Example: Curricula “Sustainable Use of Cultural Landscape”

Within the INTERREG IIIB-Project CULTURAL LANDSCAPE, Environmental Management Austria elaborated a curriculum for an education offer which considers the above-mentioned principles and which enables its participants to preserve cultural landscape successfully. Excerpts of the curriculum of this offer are shown below. They may also serve as a guide for the development of further education offers.

Target groups

- people assigned to environmental protection,
- entrepreneurs and co-workers in the hospitality industry,
- catering industry,

- tourism organizations,
- decision makers in municipalities and small regions,
- all participants, who can contribute substantially to sustainable tourism management and preservation of cultural landscapes.

The basic training covers 4 compulsory modules, 5 days each:

- Training Skills - Part 1: “Tourism-Nature-Environment”,
- Training Skills - Part 2: “Nature Protection and Tourism”,
- Training Skills - Part 3: “Land Use Planning, Traffic and Environmental Protection”,
- Training Skills - Part 4: “Environmental Protection within the Tourism Enterprise”.

The auxiliary training covers 4 optional modules 3 days each, from which at least 2 have to be attended:

- Workshop A: “Development of Leisure Offers with Nature Experiences”,
- Workshop B: “Development of Measures to Implement Gentle Mobility”,
- Workshop C: “Optimisation of an Environmentally Conscious Tourism Enterprise”,
- Workshop D: “Marketing in Tourism”.

During the basic training modules, participants learn the most important facts, problems and solutions. They deal with best practise examples and learn how to apply criteria in order to evaluate given situations, plans, and concepts.

The auxiliary trainings aim at transferring abilities to develop concepts on there own, to analyse possible obstacles and to develop measures and instruments to implement such concepts in practice.

The methods used are shown in the following Table 29.

Proper awareness, education, and practical training constitute important preconditions for realizing effective large scale projects to protect cultural landscape. Therefore, it is necessary to pay one’s attention to these elements, to start awareness-raising campaigns, and to elaborate different education opportunities. However, all these measures are not sufficient to implement large-scale cultural landscape protection. Additionally, appropriate regulatory and economical frameworks, which have to be created, are necessary. Maybe the education opportunities are able to stimulate the creation of such frameworks.

Table 29. The curricula for one day

Seminar/Training plan: Tourism-Nature-Environment						
Topics: Ecotourism						
Time	Contents	Activity		Methods / Social forms	Audiovisual and technical aids	Practice / Transfer
4 th day		Tr	Part			
09.00	„How can tourism damage the landscape in the region”		x	Small groups, destructive brainstorming	Flipchart paper/ marker	
09.10	Debriefing of the brainstorming	x	x	Group-spreading idea evaluation	Chips for the groups: For same ideas 1 chip, for unique 2 chips	Repetition, exchange of ideas
09.40	Positive and negative impacts of tourism	x		Lecture	PC-Slides	Recognition
10.30	Break					
10.50	Ecotourism	x		Short lecture	PC-Slides	
11.20	3 Best Practice of examples from municipalities or enterprises	x		Structured short lectures (à 15-20 ‘) with following question/answer session (5’ each)	PC-Slides or demonstration materials	Asking and response possibility to the transferability on own situation
12.30	Lunch					
14.30	Elaboration of the case study “Ecotourism”		x	Case study	Handouts	Reflection, exchange of views
15.30	Break					
15.50	Presentation of the group results		x	Presentation by group speaker	Elaborated flipcharts	Reflection and additions by participants and trainer
16.20	Short break					
16.30	Development of a criteria catalogue for the implementation of measures to promote and support ecotourism		x	Group work	Flipchart paper/ marker	Reflection
17.15	Presentation of the group results		x	Presentation		
17.45	Feedback	x	x	Flashlight		
18.00	Completion of the 4 th seminar day	x				

5.4. TRAINING LOCAL EXPERTS IN INNOVATIVE METHODS OF CULTURAL LANDSCAPE SURVEYING

Barbara Umann

5.4.1 Our experience in working with “local experts”

The Heimatbund Thüringen e.V. is a Thuringian association for the protection of the natural environment, local history research, building conservation and rural culture and was founded in 1993 as one of 18 federal associations throughout Germany. A key motivation behind the founding of the association was a concern for that which lies outside the statutory protection of biotopes and historic monuments and the desire to contribute to sustainable and dynamic cultural landscape. Accordingly, “cultural landscape” is a central aspect of many of our projects, conferences and publications, for example:

- a survey of historical graveyards, undertaken together with the Bund Heimat und Umwelt in Germany,
- a conference and assorted documentation on historic parks and gardens,
- a collection of historical field-names in all areas of Thuringia,
- the education of cultural landscape guides for different regions in Thuringia.

One of our most successful projects is the “Field-names and Regional History” project that was initiated in 1999. This project demonstrates how voluntary assistance of local historians, local chroniclers, farmers as well as interested members of all sectors of the public can be integrated in a region-wide project. Around 200 persons from all parts of Thuringia were registered and provided with the necessary certification to collect names of land parcels and fields in their region, municipality, town, or administrative area according to a predetermined pattern. The long-term aim is to collect and subsequently analyse all land and field-names at the Institute of Germanic Languages at Friedrich-Schiller-University in Jena, with a view to producing a directory of Thuringian field-names.

This project has already produced some visible results. A series of very good archives and directories of field-names have been compiled for individual places as well as for smaller regions within Thuringia, and field-name archives have been incorporated into both newly created local chronicles or other publications on local history. In many of the places where our voluntary assistants sought the help of other local experts, a new awareness of the meaning of these old field-names

has arisen, sometimes leading to a shift in the way the history of a place has been considered, as well as that of its surrounding landscape. This process records and therefore values the knowledge of many older inhabitants, in particular their recollections of the history of their villages and cities and of long-forgotten landscape uses. We support the ongoing work of our volunteers through the organisation of Thuringia-wide conferences and meetings that facilitate professional exchange of experience, the presentation of individual directories and archives, as well as the recruitment of new partners for this ongoing project. Our field-name project is not only of interest to older members of the population; schoolchildren and students have also undertaken work on field-names in their home villages and regions.

Our experience with the field-names project encouraged us that it would be possible to harness the knowledge and experience of our volunteer “local experts” from all over Thuringia for the INTERREG III B project CULTURAL LANDSCAPE. As part of this EU-funded project and in close cooperation with the project team at the FH Erfurt University of Applied Sciences, we prepared training of our voluntary “local experts” for work on the “Cultural Landscape Wikipedia” developed at the FH Erfurt.

5.4.2 Preparing the training of “local experts”

The preparation of training courses and seminars took place in several stages. The first stage comprised comprehensive publicity activities on the topic of cultural landscapes and our EU-project:

- Together with the FH Erfurt, a poster exhibition was designed to accompany the EU-project, which has been shown in the form of a travelling exhibition in numerous locations in Thuringia since July 2006.

- In July 2006, a day event called the “Thüringer Heimtag” was organised, providing information on the “Conservation of the historical cultural landscape in Thuringia” and the aims of the EU-project.

- As part of local history events and local chronicles meetings in various regions in Thuringia, and partly in conjunction with team members from the FH Erfurt, information was provided about the project and the opportunity of actively taking part in the open-source database project, the “Cultural Landscapes Wikipedia”, which was in the process of being set up. It became clear that it is most important to first present the available research findings from the FH Erfurt on the topic of “cultural landscapes” and surveying methods for identifying “cultural landscape elements”, as there is little to no public awareness of this fundamental background information.

- The structure and content of the planned Cultural Landscape Wikipedia was presented at several public events and valuable feedback was gained from local historians and curators.



Phot. 135. Field trip as part of the “Thüringer Heimattag 2006”



Phot. 136. Lecture given to local experts at the “Thüringer Heimattag 2006”



Phot. 137. Participants cultural landscape field trip in Cluj-Napoca

In the second stage, interested local experts, active members of Heimatbund Thüringen association and representatives from local administration were invited to take part in “cultural landscape field trips” as part of the CULTURAL LANDSCAPE project. The cultural landscape field trips were organised in the regions of project partners in order to learn directly on location, together with other interested people from Thuringia, which cultural elements are most important for local inhabitants in the respective region as well as to examine the problems that exist with respect to historical cultural landscape and finally to learn from one another. In cooperation with Austrian and Rumanian project partners, three field trips were organised over the duration of the project to St. Pölten, Lower Austria, to Cluj-Napoca, Transylvania and Buchschachen, Burgenland. All three were a resounding success among the Thuringian local historians and curators.

During the project period, contacts were also established with local history associations in other German federal states in order to exchange experiences in surveying and recording cultural landscape as well as to learn from one another. At a conference organised by the Bund Heimat und Umwelt in Deutschland on

“Cultural Landscape Information Systems”, the prototype of the “Cultural Landscape Wikipedia” was presented and regular exchange of experiences with organisations in other federal states was agreed upon. In the meantime, a group working specifically for “Recording the Cultural Landscape in Germany” has been established in which both the Heimatbund Thüringen as well as the cultural landscape team at the FH Erfurt are active participants. On the invitation of the European Council, the project was also presented as part of the 5th task group meeting for the realisation of the European Landscape Convention in September 2006 in Girona, Spain.

5.4.3 Training “local experts” for work on the “Cultural Landscape Wikipedia”

As mentioned above, during the preparatory phase, opinion from local historians and curators as well as local chroniclers, field-name researchers, and other interested parties was canvassed and they were asked for their assistance in the “Cultural Landscape Wikipedia”. As with the field-names project, different user groups have crystallised.

Many local experts are of an older generation. Several have no experience in using computers at all; others use computers daily and need only initial instruction. Some of the non-computer-users enlist the help of their children or grandchildren to enter the data and therefore have indirect access to computer.

A particular pattern of training nevertheless applies to all of the above:

– To begin with, the terminology associated with cultural landscapes was discussed and the current state of research in Thuringia is presented along with an introduction to what has already been recorded and the boundaries and areas in landscape. The register and glossary of cultural landscape elements have been particularly useful in this respect as they provide a good overview of existing cultural landscape elements.

– This was followed by instruction and practice (depending on available equipment and internet access) in the following:

- how to find the cultural landscape portal on the FH Erfurt homepage on the internet,
- basic structure of the portal and different views that it offers,
- background maps and different levels of representation,
- tools for entering information on new landscape elements,
- uploading digital images onto the cultural landscapes platform including details of image size and quality requirements,
- assistance in the case of problems,
- entry of local cultural landscape elements brought along by the seminar participants,

– Good and informative examples of cultural landscape elements for other places or regions are shown and discussed. The evidence of useful examples from elsewhere motivates participants to take part actively.

– It was important that after the event, participants had an opportunity to ask questions and that the project team could be reached by telephone if necessary.

Both intensive training seminars as well as information presentations on working with the Internet platform took place in several regions throughout Thuringia, depending on the technical infrastructure available in the respective locations. Most of the seminars took place in adult education centres or other teaching spaces or lecture halls. A further important factor was to receive feedback and assessment from participants with regard to the respective state of development of cultural landscape platform with a view to developing and optimising it further.

One aspect that proved to be particularly important for the project was to publish the current state of progress of cultural landscape surveying in Thuringia, as findings from academic research are as yet not well known.

A further very important aspect was the exchange of experiences with other projects and local history organisations also involved in recording the cultural landscape in other federal states.

The training of “local experts” in all regions throughout Thuringia as well as recruiting new potential “local experts” proved to be very labour-intensive and was only possible with the help of the project team from the FH Erfurt.

It would have been particularly interesting to work more intensively with young people, however this group requires a fundamental introduction to the issues of the topic as well as ongoing tutoring in the form of project work over many weeks. Without the use of the Internet platform, this was only possible in one project undertaken by our partner Grund Genug e.V.

6. CATALOGUE AND REGISTER OF CULTURAL LANDSCAPE ELEMENTS

6.1 A PRACTICAL GUIDE TO USING THE INTERNATIONAL MAPPING KEY (“REGISTER“) AND GLOSSARY

Hans-Heinrich Meyer, Catrin Schmidt, Christoph Glink

6.1.1 Identifying and taking care of historical cultural landscapes: an interdisciplinary task

Since the first settlements in prehistoric times, the formerly natural landscapes of central Europe have been shaped by the presence of man, evolving dynamically as cultural landscapes. The key characteristic of cultural landscapes is change. Over thousands of years the image of landscape has been subject to continuous change as a result of a wide variety of economic, technical, political, social, and natural influences. Change in itself is not a problem; it is rather the increasing intensity of change, which in the 20th century has led to an incomparable loss of historical structures and to a general trend of convergence resulting in the appearance of places and landscapes of increasingly similar character.

Ultimately, this process will change the face of landscape until it becomes interchangeable; the same regardless of where one is [Schmidt et al. 2005]. Unique qualities of individual landscapes and specific regional characteristics and particularities which form the basis of emotional ties and regional identity are disappearing.

The gradual loss of historical substance represents not only the loss of emotional values but also of objective and material values: historical cultural landscapes testify to the way of life and economies of previous generations; they communicate an idea of the relationship of our predecessors to where and how they lived. As such, landscapes represent an important cultural and historical resource for research and teaching. In addition, their destruction results in the loss of valuable habitats for numerous protected plant and animal species, as many ecologically valuable areas are the product of specific forms and patterns of land use from the past.

Therefore, taking continuous care of cultural landscapes is a task that requires coordinated cooperation between many disciplines: whether nature pres-

ervation, building and monument conservation, historical geography, or regional and landscape planning are all equally concerned. The need to preserve valuable cultural landscapes and their most essential aspects, protect them against damage, care for them, and develop them as part of the holistic and sustainable environmental strategy is a task that concerns all disciplines. This need has been articulated at the European level through the European Landscape Convention, which notes in its preamble: “... that the landscape contributes to the formation of local cultures and that it is a basic component of the European natural and cultural heritage, contributing to human well-being and consolidation of the European identity” [ELC 2000]. In numerous European nations, cultural landscape conservation has now been incorporated into state legislation. There is, therefore, a statutory obligation to put it into practice.

A prerequisite for the conservation and sustainable development of historical cultural landscapes and their elements is a precise knowledge of what it is that needs protection. This first needs to be defined, then identified and systematically documented according to consistent rules in the form of images, texts and maps. In addition to topographic situation, key characteristics and physiognomic particularities should be recorded. In a second stage, standardised evaluation criteria can be applied to determine the current state of conservation, its sensitivity and endangerment, its uniqueness or rarity as well as evaluative parameters such as recreational value or regional characteristic. Finally, from these, concrete measures and projects can be derived for protecting and conserving relevant objects.

6.1.2 Methodological notes on surveying and documenting cultural landscapes

6.1.2.1 What should be recorded?

Given the complexity of cultural landscapes, a cadastral survey should be limited to objects that are directly influenced by man and his activities. These can, for example, be intentionally created elements, such as vineyards or orchards as evidence of intensive traditional agricultural cultivation. These can also be unintentionally produced structures such as hollow paths (the result of paths, road erosion and rill wash), or grasslands and meadows on high slopes with their characteristic cropped vegetation, the result of extensive sheep grazing in previous times. All of these aspects are undeniably worth preserving as they characterise, each in their own way, specific qualities and individual nature of the landscape; they are also worthy of preservation for ecological and cultural-historical reasons.

Aspects that need not be recorded include all passive aspects which take place even when intentionally left alone (for example, ecological succession as part of nature protection strategies).

In practice, the recording of information is selective and depends on the planning task at hand and the disciplines involved; for example, depending on whether ecological, building, or landscape conservation aims are prioritised, this can be limited to selected (historical) groups of objects, chosen according to function, age or typicality for the region or landscape. The interpretation of what is regarded as “historical” varies, of course, considerably. Scherer-Hall [1996] defines historical cultural landscape elements pragmatically as “elements of present-day cultural landscapes, which have arisen in previous generations or epochs and have persisted, more or less unchanged, into the present”; Brink and Wöbse [1989] give a similar definition. As a result of changed economic, political or legal conditions, such manifestations would no longer come about today. They are relicts of a previous epoch or generation although, on closer inspection, the point at which the new epoch begins is unclear, as is the context in which “generation” is meant. As examples for historical elements of cultural landscapes, most cite windmills and water mills, which today would not come about in this form as their economic *raison d’être* has since changed. By contrast, wind farms from the nineties - which belong to the most recent epoch - are not regarded as historical elements of the cultural landscape. In certain specific cases, the dividing line becomes indistinct. For example, tree-lined avenues are undeniably historical elements of the cultural landscape like windmills or water mills are, but in this case they are also elements that could come about today in the same basic form. In such cases, for the sake of simplicity, one chooses to record only that which dates back earlier than 1990, the start of the most recent “epoch” [Schmidt et al. 2005].

6.1.2.2 The register of cultural landscape elements: a systematic mapping key

The prerequisite for a thorough survey of cultural landscape elements is a method of mapping them systematically in the form of a hierarchically ordered register. The intention of the mapping key is to provide a basic structure that remains applicable despite different qualities of elements that need recording, thereby ensuring its “fit” at different scales and levels of selection when surveying the cultural landscape.

The register described below presents a representative selection of typical cultural landscape elements in the partner countries of the CADSES region. Together with a supporting glossary, its aim is to facilitate the identification and

categorisation of objects that need recording. Naturally, it does not claim to be exhaustive.

The systematic method is based on a function-related approach. The categorisation of elements and constituent parts of the cultural landscape according to functional areas is a common practice in Germany. Based on their functional characteristics, 13 basic socio-economic functions can be observed in the landscape:

1. Settlement;
2. Traffic and transport;
3. Power and representation;
4. Religion;
5. Education, art, and culture;
6. Recreation, relaxation, and healthcare;
7. Defence and military;
8. Commerce and communication;
9. Trade, industry, and energy extraction;
10. Agriculture and fishery;
11. Woodland and forestry;
12. Historic water utilisation and hydraulic engineering (canals, aqueducts, etc.);
13. Raw material extraction (mining, quarrying, etc.).

Depending on the task at hand, other functional categorisations or combinations of these can, of course, be defined; the categorisation shown here deliberately includes only those functions which are readily identifiable in landscapes or settlements.

The register is also subdivided hierarchically so as to ensure better clarity and facilitate the process of recording at different scales. Depending on the scale of registration and mapping (national/regional - communal/local - detailed) the system differentiates between three levels of abstraction which become ever more concrete (= less abstracted) as the scale increases: at the regional level, for example, it is possible to identify more abstract “cultural landscape complexes” without too much difficulty (e.g. rural settlement patterns such as a village, a hamlet, a scattered settlement, etc); at the community level, more concrete farmyard and house forms can be identified as “cultural landscape ensembles” and “elements”; and finally, individual building details, e.g. “constituent parts of elements”.

functional approach	scale-related, practical approach
↓	↓
functional structuring according to basic socio-economic functions: settlement - traffic - representation etc.	practice-orientated and planning-oriented structuring for use at different mapping scales; flexible hierarchy of CL-components: “complex” - “ensemble” - “element” - “parts of element”

function	complex of cultural landscape	ensemble of cultural landscape, functional group	CL-elements and constituent parts of cultural landscape elements (selected examples)
1. settlement, residential areas (residence function)	1.1 Historical urban settlements (typology)	residential quarter	buildings, blocks, backyard
		city wall	town gate, tower
		churchyard	rectory, church, cemetery, cemetery wall, track to the churchyard
		town hall place; square	town hall, market-place
		frontier wall/ rampart	look-out, observation tower, frontier marks
		green spaces	front garden, allotment, park grounds
	1.2 Historical types of settlement in rural areas (typology)	village square; common and central village green	single village tree to judge, meet or celebrate; fire station
		farmstead; rural cottage (typology)	residential house, bower, barn, gate, fence, dovecote, stone baking oven, bench, pergola, granary, traditional forms of building construction and building material
		residential farm; manor	manor-house, manor-pond, estates
		churchyard	rectory, church, cemetery, cemetery wall
		street; lane; pathway; steep track	stairs, cobblestone, dry wall, alley tree
		green belt	Orchard, cottage garden, shady tree

Fig. 75. Principle of CLE-classification according to international CL-Register (unpublished case-study, modified)




Register of cultural landscape components ("mapping key")		
"cultural landscape complex"	"cultural landscape ensembles" and "cultural landscape elements" (CLE)	"constituent parts of CLE"
super-ordinate category for national and regional mapping ($\leq 1:50\ 000$)	category for communal/local mapping (1:25 000-1:5 000)	category for detailed mapping of small-sized objects ($\geq 1:5\ 000$)
		
traditional forms of villages etc. "settlement landscapes"	<u>ensembles</u> : traditional farmstead, village square, church square; <u>elements</u> : farmhouse, barn, stable, store, church, orchard etc.	gate, fence, stone wall, orchard tree, gravestone etc.

Fig. 76. Scale-related hierarchy of elements with gradually increasing detail in the consecutive levels of observation and mapping

6.1.2.3 What are historic cultural landscape "complexes", "ensembles", "elements" and "parts of elements"?

There is still no standard differentiation between, definitions of or terminology used for cultural landscape elements in Germany. In particular, the name "element" is so generic that it is often unclear which scale and what degree of complexity it refers to. At present, this term can be used to refer to whole villages,

but also to a farmhouse, as well as a fence or a wall. Also others, similarly vague, terms have also not been defined more precisely. The system described below is derived from the projects undertaken in Thuringia therefore definitions developed in it can therefore be only regarded as preliminary.

The so-called “**cultural landscape complex**” describes a complex functional unit at the macro level, consisting of a specified group of super-ordinate cultural landscape components and their interrelationships. It is a category for the national and regional mapping (scale $\leq 1:50\ 000$). Complexes often pass through a similar historical development. The unit “village”, for example, is a typical “cultural landscape complex”, which consists of subordinate cultural landscape components (“ensembles”, “elements”, and “constituent parts of cultural landscape elements”).

“**Cultural landscape ensembles**” are spatially and functionally correlating units on the communal/local mapping scale. The units “traditional farmstead” and “village square”, for example, are typical “cultural landscape ensembles”, consisting of different cultural landscape elements such as a farmhouse, a barn, a stable, a church, a village tree, a fire station etc. On topographic maps with scales of 1:25 000-1:5 000, ensembles are mostly generalised as areas or linear-shaped objects.

The so-called “**cultural landscape element**” is a category well-adapted to local/communal mapping scales. The majority of “elements” correspond to point or linear shaped signatures in medium-scale topographic maps (1:25 000). The term also encompasses area-shaped elements of low complexity such as orchards and pastures.

The so-called “**constituent parts of cultural landscape elements**” are small, but easily distinguishable architectonic and construction objects such as kerb-stones, pavements, steps, stone bars, etc. Normally absent from topographic maps due to their level of abstraction, this category can only be successfully discovered through field studies.

Against the background of map-recording codes and their hierarchy in the existing cultural landscape registers, one should note that the terms and their selection criteria are not (and cannot be) applied in a standard manner. Depending on the different scales of observation and the gradual increase of detail from the regional to the local scale, the coding of objects can shift from one level to the other. The definition of the terms therefore provides leeway for interpretation. In any case, cultural landscape complexes and ensembles always refer to the overall manifestation of many objects as whole; conversely, an individual element gains a greater cultural-historical and aesthetic value when embedded in the environment of an intact (cultural) landscape.

For the sake of simplicity, in the following discussion the term “element” is applied in the sense of both “landscape element *sensu stricto*” as well as “element part”.

6.1.2.4 What is worth recording?

Ideally, for a cadastral survey, all historical cultural landscape elements should be registered, as it is only possible to determine their value and degree of endangerment and meaning for the overall landscape reliably through the largest possible number of recorded and documented objects. In most cases, however, personal and financial resources are limited so that in practice a pragmatic selection has to be made. The choice of relevant objects can differ depending on the discipline involved and the planning task at hand. For building conservation, for

Culturally determined special characteristics		
Settlement structure	Land use structure	Infrastructure
<p>Settlement</p> <ul style="list-style-type: none"> - Historical forms of settlement - Open field forms <p>Prominent regionally important building monuments such as manor houses, castles, monasteries, churches</p> <ul style="list-style-type: none"> - Historical building materials and “natural-stone landscapes” - Historical park and garden facilities <p>Archaeological monuments</p> <p>Business/ Industry</p> <ul style="list-style-type: none"> - Historical wind and water mills - Prominent regionally important historical production sites and facilities (brick works, etc.) 	<p>Agriculture</p> <ul style="list-style-type: none"> - Historical and present-day terraced fields (field terraces, viticulture terraces) - Historical vineyards, orchards and herb gardens (incl. traditional organic orchards) - Historical and present-day types of pastures - Historical and present-day hedges (and stone walls) - Single trees in open fields <p>Forestry</p> <ul style="list-style-type: none"> - Historical forms of forest use (cultivation): coppice, old-growth (second-growth, resp.), forest and pasture woodland etc. <p>Fish farming industry</p> <ul style="list-style-type: none"> - Bodies of water (lakes, ponds) and their origination and use <p>Mining industry</p> <ul style="list-style-type: none"> - Historical mining industry relics (pits, mines, shafts, quarries, etc.) 	<p>Traffic</p> <ul style="list-style-type: none"> - Historical roads, paths and tracks - Tree-lined walks and roads - Historical and presently preserved railway lines or track sections - Hollow paths

Fig. 77. Recorded historical cultural landscape components in East Thuringia (due to their cultural determined special characteristic and main functions) [Schmidt et al. 2005].

example, cultural landscape elements are likely to be recorded and deemed worthy of preservation if they are of special aesthetic or architectural interest (e.g. monuments); for folklore, the historical and cultural features are of primary interest (e.g. all evidence of life and work of previous generations such as field and farmyard forms, trees for dancing around or pronouncing judgements, etc.); for landscape planning a given object will be viewed in the context of the spatial development of the region (e.g. its characteristic values for the landscape). In the planning context, it is of particular interest to determine which objects are characteristic for the unique quality and distinctiveness of a region, how they can be maintained and stimulated, and how past images of the cultural landscape can serve as models for the present-day and future development of the landscape. In the East-Thuringian Project [Schmidt et al. 2005], exactly these questions were of primary interest. Elements selected in the project were readily perceptible in the landscape and were easy to derive from topographical and historic maps, aerial photographs, and existing databases to be transformed into digital maps (see Fig. 77).

6.1.2.5 At which planning or administrative level should elements be recorded?

For pragmatic reasons, cultural landscape surveying for planning purposes should focus primarily on the regional and communal level. A systematic and complete mapping of all cultural landscape elements, or even constituent parts thereof, at a national level is an extremely time-consuming and expensive undertaking. The community level has the advantage that topographic (and possibly historical) maps at a scale of 1:25000 are available and that the local inhabitants can be involved more directly as one is in closer contact with local residents. The regional level has the advantage that larger scale interrelationships that may affect several communities can be identified more easily whilst maintaining a sufficient level of detail in comparison to national studies.

At the regional level, the focus should lie on the study of selected cultural landscape complexes - the choice of which is determined in conjunction with the respective planning task and specific regional characteristics. At the community level, one should aim - depending on the intention and goals - to record the whole of cultural landscape ensembles and to augment these with selected cultural landscape elements. Again, the specific regional characteristics of the planning area and concrete planning aims influence the choice of elements to be recorded. The recording of constituent parts of elements should only be undertaken at a local detail level.

6.1.2.6 How does one find historical cultural landscape elements?

In order to identify historical cultural landscape elements that are worthy of preservation, one needs to know not only what one is looking for but also which characteristics they exhibit. For objects such as windmills or water mills, this is not a problem. Likewise, an orchard or a historic water pump is easily recognisable. However, it becomes more difficult to recognise objects when their origins or functions no longer exist in the present day, as their traditional use no longer survives or this use has been replaced by new and more up-to-date forms. Few people are consciously aware of historical terracing (e.g. for farmland or wine-growing) in the landscape and even fewer realise the presence of trees which provided shade for a midday meal or under which judicial pronouncements were made. Over the generations, our memory of those times, when these used to be part of everyday life, has faded.

To help reveal many of these “concealed” cultural landscape elements and to heighten our awareness of them, the cultural landscape register is accompanied by a descriptive glossary. Selected objects are described verbally and visually to clarify their individual characteristics and origins. The glossary is designed to serve as a “visual aid and foundation” for field work, documentation and the drawing up of maps, plans, and reports.

With the help of the glossary and register (mapping key), the search for concrete objects can follow two principle paths: on the one hand, research in archives, libraries and public records and on the other practical recording and mapping. As a first step, literature on the location and region as well as selected historical sources (village or manor chronicles, land title registers, land taxation records, etc.) should be assessed in archives and libraries. Local and county authorities can provide basic data on request, often in a digital form (conservation offices, nature protection departments, environment authorities, surveyor’s offices, water management and agriculture offices, forestry commissions, etc.). Internet research can increasingly also provide relevant information (local authority homepages, etc.).

An analysis of historic maps and aerial photographs is essential, as they provide visual clues to land use patterns and the condition of landscape at particular points in time. With care and attention, one can sometimes identify features of cultural landscape and their development from old maps that are not detailed in written records. The advantage of old maps lies in the spatial representation of information and their completeness, providing a better overall impression of historical conditions of the environment than one can obtain from written records. The oldest maps show cities and villages, woodland and land plots, roads, paths, and water (and accordingly many historical cultural landscape elements) from pre-industrial times. One should, wherever possible, only use official maps drawn up by professional surveyors at a medium scale, as these are generally speaking