CONCEPTS RELATING TO LANDSCAPE

Dr John Dwyer QC, Dr Janet Schapper
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As we have seen in Section 1, a series of diverse landscape types have been the subject of heritage forums. However, before examining the different landscape types in detail, there is a need to outline some background theory relating to landscape, culture, heritage and place. A discussion of landscape concepts in general and landscapes of cultural and heritage significance in particular is appropriate.

Landscape

The appreciation of gardens and landscapes can be traced back to the beginnings of our civilization. Homer, in Book 7 of *The Odyssey* described in glowing terms the garden of Alcinous visited by Ulysses on the island now known as Corfu.[1] The pastoral poetry of Virgil's *Georgics* shows a profound affection for rural cultural landscapes.[2] The narrative of paradise lost in the Book of Genesis includes deep-rooted ideas about landscape. As William Cronon noted in discussing a group of influential ideas associated with *nature as Eden*: 'The myth of Eden describes a perfect landscape, a place so benign and beautiful and good that the imperative to preserve or restore it could be questioned only by those who ally themselves with evil.'[3] The myth of a garden paradise continues to influence thinking about landscapes. Passmore observed that, 'Western thought has been obsessed with the ideal of a garden, that Paradisiacal garden from which Adam and Eve were driven.' [4] Gardens have also been an important feature of the Eastern civilizations of India, China and Japan since ancient times.[5]

The term 'landscape' has many meanings and interpretation, and encompasses a complex set of concepts. The subject matter and methods of analysis are diverse, ranging from the idea of scenic view as expressed by artists to academic study by archaeologists, geographers, historians, planners and other disciplines, tracing aspects of human activity and the workings of the natural environment over time.[6]

The term 'landscape' has evolved from several sources. In Anglo-Saxon England the concept of landscape represented a natural unit of the land's surface, such as a river valley or a range of hills.[7] Key elements of the modern conception may be traced to developments in art. In the 16th century the Dutch school of landscape painters developed the concept of landscape as seen view; an area of land which could be perceived from a fixed point, so that if a feature was obscured, it was not part of the

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[1] Fagles, R. trans *Homer The Odyssey* (Folio Society, London 1998) p116
[2] Fairclough, H. trans *Virgil Ecologues, Georgics Aeneid 1-6* (Loeb Classical Library, Harvard U Press, London 2006) p169 et seq.
[3] Cronon, W. ed. *Uncommon Ground* (Norton & Co., New York 1995) p37.
[4] Passmore, J. *Man's Responsibility for Nature* (Duckworth, London 1974) p30.
[5] Jellicoe, G. ans S. *The Landscape of Man* 3rd Ed (Thames and Hudson, London 1998) Ch. 6-8
[6] The tour program for the first Coastal Landscapes Forum in 2004 set out some basic concepts about landscape.
[7] Calder, W., *Beyond the View:Our Changing Landscapes,*Inkata Press, 1981, p.6.

landscape, even though it was still physically present. These landscape were translated into images, that is, landscape paintings. This concept involved the observer's view rather than an appreciation of the characteristics of the land. The later German word 'landschaft' which was derived from the Dutch and from which our English word 'landscape' evolved, embodies both concepts, that is, both the seen view and the functional land unit.[8]

Three dictionary definitions demonstrate that the same word 'landscape' stands for both the thing depicted and the depiction of it. Dr Johnson in the 18th century gave two meanings, first 'A region; the prospect of a country' and secondly 'A picture, representing an extent of space, with the various objects in it.'[9] The *Oxford English Dictionary* focuses on the visual aspect of landscape;

1. A picture representing natural inland scenery, as distinguished from a sea picture, a portrait etc. The background of scenery in a portrait or figure painting
2. A view or prospect of natural inland scenery, such as can be taken in at a glance from one point of view; a piece of country scenery
3. In generalized sense from 1 and 2: Inland natural scenery or its representation in painting
4. In various obsolete transf. and fig. uses:
   A view, prospect of something
   A distant prospect; a vista
   The object of one's gaze
   A sketch, adumbration, outline
   A compendium, epitome
   A birds-eye view; a plan, sketch, map
   The depiction or description of something in words[10]

Turning to a more contemporary Australian definition, the *Macquarie Concise Dictionary* still emphasises the visual but introduces use as a verb;

1. A view or prospect of rural scenery, more or less extensive, such as is comprehended within the scope or vision from a single point of view
2. A piece of such scenery
3. A picture representing natural inland or coastal scenery
4. To do landscape gardening as a profession [11]

Landscape paintings are never far from our minds when we think about areas of land to be spoken of as landscape. The way in which the countryside presents visually is at the heart of the meaning of landscape and is fundamental to understanding landscapes. In the words of Simon Schama, '…it is our shaping perception that makes the difference between raw matter and landscape.'[12] Or as Meinig put it 'any landscape is composed not only of what lies before our eyes but what lies within our heads.'[13] Our ideas about landscape have been affected not only by our experience of observing landscapes but also by our reading of works such as W. G. Hoskins' *The Making of the English*

[8] Calder, W., *Beyond the View:Our Changing Landscapes,*Inkata Press, 1981, p.6.
[9] Johnson, S. *Dictionary of the English Language*; First published 1755; 8th ed (London 1799)
[10] OED(Note that many of the examples use the word 'landskip')
[11] Delbridge, A. and Bernard, J., (eds), 3th ed. (Macquarie University, NSW 2003).
[12] Schama, S. *Landscape and Memory* (HarperCollins Publishers, London 1995) p10.
[13] Meinig, D. The Beholding Eye in The Interpretation of Ordinary Landscapes Meinig, D. ed (OUP, New York 1979) p34.

Landscape [14] which encapsulates the history of the English countryside and the resultant expression of this history in the landscape.

Our ideas about landscape have also been greatly influenced by the literature of the Romantic movement[15], by painters and by other images of landscapes including aerial photographs. The English Romantics' vision of landscape was shaped by the works of Claude Lorraine (1600-82), Nicolas Poussin (1593-1665), and Salvator Rosa (1615-73), who also influenced the English landscape painters Richard Wilson (1714-82), Constable (1776-1837) and Turner (1775-1851).[16] In Australia, the landscape paintings of Eugene von Guerard (1811-1901),Louis Buvelot (1814-99),Nicholas Chevalier (1828-1902) and Arthur Streeton (1867-1943) have been particularly influential.

Dictionary definitions seem inadequate to account for the range of meanings which we now give to landscape. The American writer J.B.Jackson in his essay 'The Word Itself' argued for a new definition of landscape: 'a composition of man-made or man-modified spaces on the land to serve as infrastructure or background for our collective existence'. At the same time he noted the persistence of the earlier definition: 'A portion of the earth's surface that can be comprehended at a glance.'[17] The idea of landscape as view or prospect remains current.

Support for the importance of comprehension at a glance may be derived from the analysis in terms of atmosphere of our initial experience of a place developed by Merleau-Ponty in *Phenomenology of Perception*.[18] He argued that our first perception of a place is as a field of presence or atmosphere, which serves as the backdrop against which particular objects or properties are perceived or attended to. This insight may be accepted without considering the implications which Merleau-Ponty sought to develop.

An analysis of 'landscape' based on a view or prospect may require modification by a consideration of the countryside which opens up to the viewer as one travels through it. To see a landscape from a moving machine such as a car, train or aeroplane, is a characteristic modern mode of engaging with landscape. That experience may not be essentially different to walking or riding on horseback through a landscape such as the mountains and valleys of Nepal, Austria, Switzerland or the Lake District of England. The unfolding of a landscape may be relevant to its definition. This could be seen as succession of single images from changing points of view, similar to the frames of a movie.

The point of view will often be from above, from a natural look-out or elevated site. The extended outlook associated with views of a scene is facilitated by elevation above

[14] First published 1955; Folio Society, London 2005.
[15] Johnson, M. *Ideas of Landscape* (Blackwell, Oxford 2007) develops this theme, with particular attention to Wordsworth. Wordsworth's contribution came as much from his prose works, such as *A Description of the Scenery of the Lakes in the North of England* (1822) as from his poems . Johnson mentions Coleridge but once, but the letters collected in Hudson, W. ed. *Coleridge among the Lakes and Mountains* (Folio Society, London 1991) demonstrate the depth of the feelings which 'sublime scenery' had on Coleridge. (what is this?)
[16] See Byatt, A. *Wordsworth and Coleridge in their time* (Nelson, London 1970) Ch 7.
[17] Jackson, J. *Landscape in Sight* (Yale University Press, New Haven1997) pp299-306.
[18] Merleau-Ponty, M. *Phenomenology of Perception* (Routledge, London 2002) p342; see the discussion in Cooper, D. *A Philosophy of Gardens* (OUP, Oxford 2006) pp51-3.

ground level. William Wordsworth began his *Description of the Scenery of the Lakes* by inviting the reader to take up in imagination a station in a cloud hanging midway between Great Gavel and Scawfell, from which the 'vallies' and lakes could be seen 'stretched out at our feet'.[19] Artists have long depicted birds-eye views of a landscape. Since humans have been able to rise above the ground, in fact, as well as in imagination, in balloons, aircraft, or in towers, skyscrapers or other structures, aerial views of landscape have become common, and have helped to shape our understanding of the components of the landscape; just as the elevation has provided further opportunities to record it. When we look out over the countryside, images of the mosaic patterns seen and photographed from the air are likely to be present in our imagination, and to influence our perception. The provision of viewing points or lookouts on roads demonstrates the popularity of the activity of looking at landscapes from an elevated position.

Does a landscape end at the horizon? A horizon – the apparent line between the earth and the sky - implies a viewpoint from which the horizon appears, or is observed. Where the horizon is set by the ridgeline of hills or mountains, its function in defining a landscape seems simple enough, but in flat country such as the Wimmera of Victoria the horizon is fixed by the curvature of the earth, and will move as one travels through the landscape. The sky itself – the clouds, the rising or setting sun, the full moon - will often appear as part of a landscape.

The effects of light may contribute to our response to a landscape. Descriptions of landscapes have often referred to the play of sunlight or moonlight on the physical components of the landscape. The writings of the Romantics provide many examples. In a valuable discussion A.S.Byatt referred to Coleridge's reference to 'The sudden charm which accidents of light and shade, which moonlight or sunlight diffused over a known and familiar landscape' as 'the poetry of nature.'[20]The great American landscaper, Frederick Law Olmstead, made the point universal:' Clouds, lights, states of the atmosphere, and circumstances that we cannot always detect, affect all landscapes.'[21]

The references to 'natural' scenery in the definitions set out above are unlikely to be intended to exclude human modified landscapes, despite the extensive literature which draws or adopts a binary distinction between natural and cultural landscapes. Although the word natural may be convenient to describe landscapes that support ecosystems having a native vegetation cover, a more balanced view would be to see the whole environment and not just any surviving elements of pre-European landscapes as natural. Human influenced environments are not essentially different from so called natural environments. Humanity is within nature, and human influences are one of the many natural agents of landscape change. Human modification of landscape is not unnatural. The binary distinction between natural and cultural landscapes should be replaced by a whole of environment approach. Moreover, as Simon Schama observed, in '…it is difficult to think of a single such natural system that has not, for better or worse, been

[19] Wordsworth, W. 3rd ed. (Longman, Hurst, Rees, Orme, and Brown, London 1822) p3.
[20] Byatt, A. *Wordsworth and Coleridge in their time* (Nelson, London 1970) p275.
[21] Olmstead, F. quoted in Cooper, D. *A Philosophy of Gardens* (OUP, Oxford 2006) p52

substantially modified by human culture.'[22] The expression 'cultural landscapes' continues to be useful, and some further consideration is appropriate.

Some writers would direct attention to the ground rather than the view, to the physical elements which make up the landscape. As 'Landscape' is both a noun and a verb, the same word referrs to both the activity of landscaping, and the product of the activity. Some discussions have given a central role to the making of the landscape. The writer Jonathan Raban has emphasised the connection between landscape and the shaping of the countryside: 'As the word itself says, landscape is land-shaped, and all England is landscape – a country whose deforestation began with Stone Age agriculturalists…' He contrasted this with The Pacific Northwest of America in the 1990s,'Wherever the land was significantly shaped or 'scaped', the work appeared to have been done just recently…' [23] Other discussions have also emphasised the word 'scape'[24], but the linguistic basis for a connection between 'shape' and 'scape' seems doubtful. The *Oxford English Dictionary* does not provide any. There are many usages and meanings of 'scape', but most are connected to 'escape', rather than 'landscape'; and none relate to 'shape'. The German *landschaft* (landscape, scenery, district, region) could be suggestive, not through *schaft* (shaft, stock, handle, stick, stalk, stem, trunk) but *schaffen* (create, produce, make, establish). Landscape as a noun obviously has a wider range than as a verb: landscapes may have a greater or lesser extent of landscaping in them, or no landscaping at all.

Winty Calder, in her book *Beyond the View: Our changing landscapes*[25],describes eight different concepts of landscape. A notional location of these concepts on a landscape continuum has been developed by Schapper[26], as set out in Table 1, which illustrates the difficulty of the 'natural'/'cultural approach.

Table 1 Schematic analysis of Landscape Concepts

Meinig, in his introduction to *The Interpretation of Ordinary Landscapes*[27], explains the meaning of 'landscape' by describing what it is not, rather than what it is. By this

[22] Schama, S. *Landscape and Memory* (1995) p7.

[23] Raban, J.'Second Nature' *Granta* No 102, 2008) pp53-85.

[24] See e.g. Olwig, K. 'Sexual Cosmology: Nation and Landscape at the Conceptual Interstices of Nature and Culture; or What does Landscape Really Mean?' in Bender, B. ed. *Landscape: Politics and Perspectives* (Berg, Oxford 1993) pp307-343 at 310.

[25] Calder, W. *Beyond the View: Our changing landscapes* (Inkata Press, Melbourne, 1981, pp.6-13)

[26] Schapper, J.A., Criteria for the evaluation of landscape as heritage (PhD thesis, University of Melbourne, 1994, pp.63-64).

[27] Meinig, D.W. ed. 'Introduction', in *The Interpretation of Ordinary Landscapes: Geographical Essays* (Oxford University Press, 1979, pp.1-7).

means he differentiates it from the related concepts of nature, scenery, environment, place, region, area and geography.

J.B.Jackson interprets landscape as something to live within. A unity of people and environment;

> We have ceased to think of it [landscape] as remote from our daily lives, and indeed we now believe that, to be part of a landscape, to derive our identity from it, is an essential precondition of our being in-the-world, in the most solemn meaning of the phrase. It is this greatly expanded significance of landscape that makes a new definition of landscape so necessary now.[28]

According to Cosgrove[29] understanding the 'human' dimension of landscapes is essential. Landscape are not about the physical place and what is seen, but a way of seeing. Landscape, in this view, is the external world mediated through subjective human experience. Landscape is not merely the world we see; it is a construction of that world. Landscape is thus a social and cultural product, a way of seeing projected on to the land, with its own techniques and compositional forms….(Whyte 2002 p11)[30]

Today the word 'landscape' has no single meaning; rather it represents a number of complex concepts broadly ranging from that of the physiographic land unit to the seen view. Landscape is an intricate product of a variety of physical elements, geology, physiography, climate, soils, vegetation and location, into which human activities have been interwoven, transforming and using the environment. The result is the unique and evolving synthesis of natural and human elements often referred to as the cultural landscape.

Cultural landscapes

The expression 'cultural landscape' is associated with the distinction often drawn between cultural and natural landscapes, which is in turn based on what has been regarded as a fundamental distinction between nature and culture.[31] The nature/culture divide has long been a feature of the cultural construct of nature, part of the way humans think about the world around them and their relationship to it. Culture is a term with its own complexity. A useful definition was provided by the anthropologist Sir Edward Tylor, who described culture as a 'complex whole which includes knowledge, belief, art, morals, custom and any other capabilities and habits acquired by an individual as a member of society.'[32] Levi-Strauss wrote that the concept of culture originated in England with this first definition.[33]

When we speak of cultural landscapes we refer primarily to landscapes which have been modified by humans as part of their way of living and which thus express their

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[28] Jackson, J.B. Discovering the Vernacular Landscape (Yale University Press, New Haven,1984, p. 147).

[29] Cosgrove, 1989 get ref from Mike Scott)

[30] Whyte, 2002, p11 in Bryn Davies

[31] See e.g. Levi-Strauss, C, *Structural Anthropology* (Anchor Books, Doubleday & Co., New York 1967) p354.

[32] Tylor, E. *Primitive Culture :Researches into the Development of Mythology, Philosophy, Religion, Language, Art and Custom* (J. Murray, London 1871) quoted in Heyd, T. 'Nature, Culture, and Natural Heritage: Toward a Culture of Nature' *Environmental Ethics* **27** (2005) pp339-354, at 345.

[33] Levi-Strauss, 1967, supra p.354.

civilisation. There is a sense, however, in which natural landscapes are also cultural, because our understanding of them (including the very notion of *natural*) is a feature of our culture.[34] As Schama put it, 'Even the landscapes that we suppose to be most free of our culture may turn out, on closer inspection, to be its product.'[35] The distinction between cultural and natural landscapes, which may tend to break down on detailed analysis, may not in any event be material to cultural heritage significance under the Heritage Act, as discussed later. Landscapes which may be considered to be natural, as not modified by humans, may have aesthetic, archaeological, architectural, cultural, historical, scientific or social significance, and may also be cultural landscapes. However, often a distinction is made between 'natural' landscapes which are considered to be largely formed by natural forces and biodiversity, and 'cultural' landscapes which have been strongly influenced by human processes.

As Mulvaney (2007) noted, 'the concept (cultural landscape) applies to landscapes that have been modified through human actions over time. Its focus is on the relationship between people and place.' He referred to the categories of cultural landscape adopted by the World Heritage Committee of UNESCO in 1992. Such categories are useful in understanding cultural landscapes.

> The first consists of a landscape deliberately designed and created, such as those of eighteenth century British landscapes created for nobility by Capability Brown. A second category is an organically evolved landscape, where continuing but unintentional human interaction creates a new landscape, such as Kangaroo Valley, New South Wales. The third class is an associative cultural landscape, such as New Norcia, Western Australia.[36]

The United States National Park Service has its own definition of cultural landscape and has developed a similar typology, which could usefully be applied in Australia.[37]

> A geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values. *(Cultural Resource Management Guidelines, NPS-28)*
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> Historic site: the location of a significant event or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archaeological value regardless of the value of any existing structure.
>
> Historic designed landscape: a landscape having historic significance as a design or work or art because it was consciously designed and laid out by a landscape architect, master gardener, architect, or horticulturist according to design principles, or by an owner or other amateur using a recognized style or tradition in response or reaction to a recognized style or tradition; has a historic association with a significant person or persons, trend, or event in landscape gardening or landscape architecture; or a significant relationship to the theory and practice of landscape architecture.

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[34] Thomas Heyd makes a similar point in arguing for a culture of nature in 'Nature, Culture, and Natural Heritage: Toward a Culture of Nature' *Environmental Ethics* **27** (2005) pp339-354; see also Heyd, T. *Encountering Nature* (Ashgate, Aldershot 2007).

[35] Schama, S. (1995)p9.

[36] Mulvaney, J. *The axe had never sounded: place people and heritage of Recherche Bay, Tasmania* (ANU Press, Canberra 2007) p119.

[37] Slaiby, B. and Mitchell, N. *A Handbook for Managers of Cultural Landscapes with Natural Resource Values* (Woodstock 2003)

> Historic vernacular landscape: a landscape whose use, construction, or physical layout reflects endemic traditions, customs, beliefs, or values; in which the expression of cultural values, social behavior, and individual actions over time is manifested in the physical features and materials and their interrelationships, including patterns of spatial organization, land use, circulation, vegetation, structures, and objects; and in which the physical, biological, and cultural features reflect the customs and everyday lives of people.
>
> Ethnographic landscape: a landscape traditionally associated with a contemporary ethnic group, typically used for such activities as subsistence hunting and gathering, religious or sacred ceremonies, and traditional meetings. (NPS Preservation Brief No. 36, *Protecting Cultural Landscapes: Planning, Treatment, and Management of Historic Landscapes*)

These categories are not mutually exclusive, and should not be seen as exhaustive. The important aspect of aesthetic values may not be sufficiently recognized by them. The association between a landscape and the artistic depiction of it is often involved in the identification. Further, as Simon Scharma pointed out, 'Before it can ever be a repose for the senses, landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock.'[38]

Brown, after referring to the National Park Service categories, asked in relation to the NSW conservation reserve system, whether there was any need to categorise cultural landscapes at all, pointing out that most landscapes will be simultaneously 'historic vernacular landscape' and 'ethnographic landscape'.[39] The categories are useful, however, in developing an understanding of cultural landscapes, and in considering whether a particular landscape is of cultural heritage significance. It has been pointed out that 'all landscapes are cultural and even nature conservation is a cultural task.' (Fowler 2003; quoted in Brown 2007) Brown also refers to the approach of English Heritage, which has adopted as precepts the views that the whole landscape is historic, reflecting complex inter-relationships between people and the environment, and that the historic landscape is the product of change, an artefact of past land use, social structures and political decisions. Every inhabited landscape may be understood in this way, but it should also be recognized that not all cultural landscapes are significant. Malpas refers to

> ….the land as carrying on its face, in pathways, monuments and sites, a cultural memory and storehouse of ideas. Thus, in almost any inhabited region one finds the stories that define the culture (or the cultures) of the people that live there to be 'written in' to the places and landmarks around them in a way that is reminiscent of the Wordsworthian conception of poetry as 'memorial inscription….
> Just as personal memory and identity is tied directly to place and locality, so too, is cultural 'memory' and identity also tied to landscape and the physical environment.[40]

Just as personal memory and identity is tied to place and locality, so is cultural memory and identity.

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[38] Scharma, S. *Landscape and Memory* (1995) (pp6-7).
[39] Brown, S. 'Landscaping heritage: toward an operational cultural landscape approach for protected areas in New South Wales' *Australian Historical Archaeology* **25** (2007) pp33-42, at 36.
[40] Malpas *Place and Experience* (1999) pp186-7.

Melnick sees continuity as being a important attribute of cultural landscapes. 'Cultural landscapes represent a continuum of land-use that spans many generations. They have evolved from, or exhibit, remnants of earlier known human settlement patterns or land-use practices for that area.'[41]

The Australian Heritage Commission[42] applied the term 'cultural landscape' to those parts of the land surface which have been significantly modified by human activity and differentiated them from natural or wilderness landscapes, which, they assert, have little or no evidence of human intervention. The Australian Heritage Commission had difficulty with Aboriginal landscapes under this definition, even though the connection between indigenous Aboriginal communities and the landscape can be very strong and have deep cultural meaning. From this point of view, so-called wilderness landscapes may contain highly sophisticated examples of rock art within a landscape that has been modified by fire for thousands of years. In Australia, distinction is hence made between pre- and post-European settlement.

In Planisphere's wind farms project, Bryn Davies quotes the three categories of World Heritage Cultural Landscape[43]. His analysis states:

Common in both professional and colloquial language, landscapes are described as a kind of place, a place distinctive for its:

> Scale - usually large, extensive – not a single site, (often 'as far as the eye can see');
>
> Complexity – comprising many smaller 'places' and often multiple values (natural and cultural);
>
> Unifying characteristics – landscapes have unifying elements that distinguish them from adjoining landscapes;
>
> Boundaries – a landscape may have boundaries (as opposed to the 'environment') created by the landform and land cover, or by how the landscape is read, understood and experienced (e.g. visual boundaries).

Landscapes can have both natural and cultural values, and in many cases these will be difficult to separate.

Since the early 1990s, the World Heritage List has included cultural landscapes, which are seen as representing the combined works of nature and of humanity. The World Heritage Committee has defined cultural landscapes as areas that

> …are illustrative of the evolution of human society and settlement over time, under the influence of physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.[44]

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[41] Melnick, R.Z., 1981,' Capturing the cultural landscape' in *Landscape Architecture*, Vol 71, pp. 56-59

[42] Blair and Mahanty, 'People in the landscape- cultural landscape and the register of the National Estate' in *Heritage Newsletter,* Vol 10, No. 4, December 1987, p.6, published by the Australian Heritage Commission.

[43] Bryn Davies, Windfarms (get details frm Mike Scott)

[44] quoted in Coleman, V. *Cultural Landscapes Charette –Background Paper* (NSW Heritage Office 2003)

There are three main categories of cultural landscapes – these have also been used in Heritage Victoria's Landscape Assessment Guidelines:[45]

1. *Designed Landscapes* – such as botanic gardens, parks and squares, vistas
2. *Organically Evolved Landscapes* – such as rural land use patterns, industrial landscapes, linear features, subdivision patterns.
3. *Associative Landscapes* – such as scenic locations, associations with historical events, important people or cultural activities

Melnick associates continuity of use with the evolution of cultural landscapes. …'these landscapes represent the real, physical, tangible legacy of one generation passed down to another generation. Therefore they are significant reminders of the past. They are reflections of the common, everyday history of the country.'[46]

Hence cultural landscapes are landscapes modified by human use and which show the influence of human activity. They are the landscapes that people have settled and altered with time and in which people continue to live. The concept of cultural landscapes incorporates the idea that landscape is a dynamic entity and includes to varying degrees consideration of natural and cultural systems.

Heritage

The term 'heritage' encompasses the concept that there are ideas, objects, and places which have value to particular individuals and groups. It incorporates the ideas of inheritance, heirs and succession. Heritage can be seen as tangible or intangible, as related to place or as portable.

> Heritage is related to people and their values and is more than an unknowing response. It relies on some awareness of the activities or events that have occurred over time and which have given the object or place its present characteristics and value. An understanding of the meanings and values that society attaches to its heritage forms part of the culture in which we live, enriches the lives of the present generation, and provides some continuity between past and future generations via the existing physical fabric.[47]

As heritage is related to people and their values, a clear view of for whom the place or object has heritage value must be established. That is, whose heritage is it? This provides a link between the people and the object or place being valued. In effect, there is a 'user' or 'consumer'. This may be an individual, for instance personal memorabilia is usually the province of the individual or immediate family. It may be a small group, clan or tribe, or a larger entity such as a state or nation. As Aplin put it,

> 'Heritage is also a vital component of that which defines either a social group, or a place or locality. Shared heritage allows us to see ourselves as members of a group or society, not just as an individual in a sea of individuals. It helps impart a sense of a group in the minds of both group members and others; in other words it helps define both internal self-image and external images held by others. It also contributes in a major way to the sense of place studied by geographers, among others. This sense of place is defined by both natural and cultural features and, crucially, by interactions between the two. Similarly, heritage, through the conservation of historic sites and districts, helps provide a sense of time to illustrate past stages in history. Both

[45] download them from www.heritage.vic.gov.au

[46] Melnick, R.Z., 'Protecting rural cultural landscapes: finding value in the countryside', in *Landscape Journal*, vol. 2, No. 2, Fall 1983, pp85-97.

[47] Schapper, J., *Criteria for the evaluation of landscape as heritage,* Ph.D. thesis, University of Melbourne, 1994, p.58

> locals and visitors use heritage items, among other things, to build an image or perception of any particular place.'[48]

Some places are considered to be of such importance that they are designated as World Heritage Sites.[49]

Significance

The concept of 'whose heritage ' leads to the concepts of significance and level of significance, that is, to whom is a place significant, how significant or important is it and for what reason is it significant. 'Significance' is a fundamental concept in heritage conservation and is concerned with why a place is worth keeping. In heritage circles this is frequently referred to as 'cultural significance'. Concise statements which summarise the significance of a place have been adopted by heritage organizations. These statements are generally called 'statements of significance', 'citations' or 'listings'. They provide a distillation of the reasons why the place is considered to have heritage value and to some extent, they unpack that heritage value into its component parts. These statements are prepared by heritage professionals and are screened by the relevant heritage organization before being approved. They therefore represent a consensus view held by the heritage organization regarding the heritage of the place in question.

Significance requires that a landscape be recognised as part of the culture to be transmitted from one generation to the next. This may be because the landscape has been shaped by the ways of living which humans have built into it, or because prospects of the landscape have become aspects of their culture. The close connection which we have with the world around us has often been articulated. Malpas argued that our very identity is grounded in locatedness – the inextricable tie to our surroundings.[50] Schama wrote that 'All our landscapes, from the city park to the mountain hike, are imprinted with our tenacious, inescapable obsessions.'[51] Such associations suggest that many landscapes will have some cultural heritage significance.

Landscapes as places of cultural heritage significance

For the purposes of the *Heritage Act*, **c**ultural heritage significance 'means aesthetic, archaeological, architectural, cultural, historical, scientific or social significance.'[52] This wording follows closely *The Burra Charter*[53], which is accepted in Australia as providing the framework for the assessment and management of places of cultural significance. Article 1.2 says,

> *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.

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[48] Alpin, G. *Heritage* (OUP, South Melbourne 2002) p5.
[49] Schapper, J supra pp58-61
[50] Malpas, supra pp192-3.
[51] Schama, S. supra p18.
[52] *Heritage Act* 1995 S3; compare *The Burra Charter* definition 'Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.' (Australia ICOMOS Inc 2000).
[53] *The Australia ICOMOS Charter for Places of Cultural Significance (1999).* See www.icomos.org/australia/

Landscapes, as places of cultural heritage significance, may be protected under the Heritage Act. They may be included in the Heritage Register as 'heritage places.'[54] There are many references to 'place' in the Act. The definition of 'place' in the Act is

> 'includes-
> (a) a building; and
> (b) a garden: and
> (c) a tree: and
> (d) the remains of a ship or part of a ship; and
> (e) an archaeological site; and
> (f) a precinct; and
> (g) a site; and
> (h) land associated with any thing specified in paragraphs (a) to (g)'[55]

Although some meanings in this heterogenous assembly are unrelated to landscapes, landscapes may come within several of the specified meanings, and are in any event within the wide concept of place.[56] The use of the word 'includes' in the statute usually indicates that the meaning extends beyond the specified items; the definition in the Act is not exhaustive.[57] The wide variety of landscapes which come within the concept of 'place' should be recognised.

The word 'place' has many meanings in the language, only some of which are relevant. The first three given by the *Macquarie Concise Dictionary*[58] are of a very wide ambit: 'a particular portion of space, of definite or indefinite extent', 'space in general (chiefly in connection with *time*)', and 'the portion of space occupied by anything'. The meaning extends to 'a region', 'an open space, or square, in a city or town' and 'an area, especially one regarded as an entity and identifiable by name, used for habitation, as a city, town, or village'. Despite the second meaning, a distinction has been drawn between *space* and *place*, in which space is abstract and place – 'a locale with meaning, embedded in social memory'- is created and identified out of space; in, for example, the action of naming a place.[59]

The definition of 'place' in *The Burra Charter* is instructive, 'site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.' 'Setting' is defined as 'the area around a place, which may include the visual catchment.'[60] *The Burra Charter* also spells out the relationship between 'place' and cultural significance:

> '*Cultural significance* is embodied in the *place* itself, its *fabric, setting, use, associations, meanings,* records, *related places* and *related objects*.'

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[54] *Heritage Act* 1995 S3; S20.
[55] *Heritage Act* 1995 S3.
[56] See the useful discussion in Mulvaney, J. *The axe had never sounded: place, people and heritage of Recherche Bay, Tasmania* (ANU E Press, Canberra 207) Chapter 14, 'The Concept of Heritage'.
[57] See Pearce, D. *Statutory Interpretation in Australia* (Butterworths, Sydney 1981) Paras 151-153.
[58] Delbridge, A. ed, 3rd ed (2003).
[59] Johnson, M. *Ideas of Landscape* (Blackwell, Oxford 2007) op148; Tilley, C. *A phenomenology of Landscape* (Berg, 1994) pp14-7.
[60] *Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance* (Australia ICOMOS, 1999).

The wide diversity of landscapes which come within the concept of 'place' should be recognised, from small designed gardens, grander historical gardens, the Botanic gardens which were established in so many country towns, the landscape of town precincts, their layout and their setting in the countryside, the mosaic of the human modified landscapes created by the interventions which Lewis Mumford called 'the platting and carving of the landscape'[61], to the natural features and vegetation which have evoked a cultural response shaped in part by landscape painters and other artists.[62]

The intimate relationship between landscape and culture is well expressed by Tilley:

> The landscape is an anonymous sculptural form always already fashioned by human agency, never completed, and constantly being added to, and the relationship between people and it is a constant dialectic and process of structuration: the landscape is both medium for and outcomes of action and previous histories of action. Landscapes are experienced in practice, in life activities.[63]

At the 2004 Forum Kristal Buckley, President - Australia ICOMOS, summarised the values of heritage landscapes. She pointed out that before discussing the management of landscapes, and the determination of what constitutes acceptable/desirable change, it is important to understand their heritage values. Being able to articulate what is valued and why is an important first step. Buckley then referred to the definition of cultural significance in *The Burra Charter*,

> *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.

In relation to landscapes, these concepts may be applied in the following ways:

1. *Aesthetic values* – include scenic values and other aspects of sensory experience
2. *Historic values* – relate to the layering of the landscape - the result of interaction between people and nature over many periods or phases of history
3. *Scientific values* – include archaeological and technological aspects – and also the natural/environmental values
4. *Social values* – are based on the associations and meanings to the present day community, but are not necessarily related to functional/economic values, and are not necessarily reliant on 'public opinion'
5. *Spiritual values* – relate to cultural belief systems

Importantly the Burra Charter also establishes several steps in the process of managing places of cultural significance, which places the understanding of significance (values) as the basis of the development of policy and management (including making decisions about change). This means that we cannot jump ahead to debates about development, change or conservation until the values have been clearly articulated.

Buckley concluded that identification of the heritage values of large-scale landscapes poses particular challenges, and there are many pressures for change – especially in coastal areas. The way forward will require an agreed way of describing the values of

[61] Mumford, L. *The Culture of Cities* (Harcourt, Brace and Co, New York 1938) p371.
[62] Hoorn, J. *Australian Pastoral: The Making of a White Landscape* (Fremantle Press, Fremantle 2007)
[63] Tilley, C. *a phenomenology of landscape* (Berg, Oxford 1994) p23.

landscapes and the adoption of dynamic and holistic values-based management approaches.

Protection of landscapes under the Heritage Act: the issue of boundaries

The protection and conservation of a culturally significant landscape under the *Heritage Act* must always involve the matter of delineation or definition of the boundaries of the landscape in question. An entry on the register requires specification ('sufficient details to identify the place(s)') of the place to be included.[64]

The description of the landscape will contribute to the task of definition. Various features of the landscape, such as its horizon, may delineate its boundaries. Watercourses – rivers, canals and their associated vegetation – may be important features of a landscape and define its boundaries, as may lakes and reservoirs and aquaducts. Built features such as roads and railways, with their associated bridges, viaducts, retaining walls and so on, may be similarly understood. Earthworks, quarries, mullock or slag heaps, may all serve to define a landscape, as may the consequences of activities such as dredging. Vegetation, whether indigenous or exotic, natural or introduced, may be an important element in a landscape. Trees will often frame a landscape as well as forming part of it; a vista seen through an avenue of trees is but one example. The identification of significant components of a landscape may contribute both to the assessment of it and the particulars required for registration. At the same time, a significant landscape will typically be more than an assembly of such components.

It has been said that 'unlike monuments and sites, landscape has no edges of boundaries'[65] Brown referred to this claim, but noted that 'a recurring issue in regard to cultural landscapes has been their extent and boundaries.' Pointing out that 'cultural landscape does not equate to curtilage' he suggested that the concept of setting, as described in the ICOMOS Xi'an Declaration (2005) was more applicable:

> … the setting includes interaction with the natural environment; past and present social or spiritual practices, customs, traditional knowledge, use or activities and other forms of intangible cultural heritage aspects that created and form the space as well as the current and dynamic cultural, social and economic context.

But he argued that for NSW conservation reserves at any rate, boundaries of cultural landscapes were not a particular issue, as the reserve boundary could, from a pragmatic view point be the 'edge' of the cultural landscape.[66] This is to avoid the question, which must be confronted if inclusion in the register of a cultural landscape is proposed. A view or vista as such cannot be put on the register, but the physical elements which go to make it up may be, and a view may be conserved by protecting the buildings and vegetation by which it is constituted, and by preventing development which would obscure it.

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[64] *Heritage Act* 1995 S21.

[65] Fairclough, G. 'A new landscape for cultural heritage management: characterisation as a management tool' in L. R. Lozny (ed.) *Landscapes under pressure: theory and practice of cultural heritage research and preservation* (Springer, USA 2006) pp55-74.

[66] Brown S.'Landscaping Heritage: toward an operational cultural landscape approach for protected areas in New South Wales' *Australian Historical Archaeology* Vol 25 (2007) p36.

Mayne-Wilson[67] has identified five types of boundaries:

- Literal boundaries: A landscape isolated within a different type of landscape, which shares few qualities. Boundaries are clear and easily defined by cadastral features or land tenure boundaries e.g. scientific or historical sites and urban landscapes.
- Natural (Biophysical) boundaries: Physical landscape elements/structures maybe (sic) an appropriate boundary. E.g. a river gorge maybe (sic) bounded by enclosing walls.
- Ecological boundaries: Relate to the biophysical boundaries and the ecological processes of importance.
- Scenic boundaries: 'Where scenic values are important, the…boundary may be most appropriately placed to encompass the visual catchment containing those scenic qualities of heritage value…In this case the physical boundaries may be rather complex and diffuse, and may yet extend beyond the visual catchment because of the likelihood of environmental influences from further afield altering the scenic quality within the catchment.'
- Non-continuous boundaries: 'Examples are both 'group listings', where a number of landscapes (which) are part of a biophysical region are amalgamated…and instances where a quality of heritage value is discontinuously distributed in space, either naturally or by isolation resulting, for example, from intervening land practices. In these cases, important values may attach to the continuity of natural, visual or historic values *between* these isolated sites. A non-continuous boundary (containing the landscape feature of note but not the intervening area) may be appropriate…'

This typology may serve as a basis for discussion of this issue.

In addition to the definition of boundaries, there arises the matter of landscape type; how to compare like with like. Landscape type can be dealt with by a series of detailed categories or it can be viewed at a broader level such as is adopted here. Thus the papers in this collection have been divided by reference to broad landscape types which roughly co-incide with various regions in Victoria.

There is a vast and expanding theoretical literature on landscape. The aim of this section has been to develop from the literature ideas to serve as a common foundation for the material discussed in the forums. A strength of the forums has been their utility as empirical studies; landscapes were considered not from the point of view of theory but in terms of the practical issues to be faced in conserving cultural landscapes in different parts of Victoria. The papers, which constitute a type of fieldwork on landscape issues, consider the different and diverse regions and landscape types covered by the five landscape forums. The theoretical background provided in this section sets the scene for the papers that follow.

[67] Quoted in Coleman, V. *Cultural Landscapes Charette –Background Paper* (NSW Heritage Office 2003)