

ON THE CONCEPT OF GEOGRAPHICAL LANDSCAPE

SOBRE O CONCEITO DE PAISAGEM GEOGRÁFICA

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ABSTRACT

The notion of landscape is not recent in history: it is as old as society itself. Linked until then as an aesthetic concept, it was only in the nineteenth century that landscape was conceived as scientific knowledge within the systematization of geographical knowledge, confusing with the very emergence of the discipline. In the 1970s, we see the emerging of Cultural Geography and the notion of landscape is coupled with representation. In the look of those who observe there are values that are appropriate, such as palimpsest, in the experience. The landscape is then a socio-historical process that is built and reconstructed, the result of complex interactions. Landscape also reflects power relations and domination. Currently, the term enjoys theoretical-methodological renewal and is a key concept of the framework of geographical knowledge.

Keywords: Landscape. Concept. Geography

RESUMO

A noção de paisagem não é recente na História: ela é tão antiga quanto a própria sociedade. Vinculada até então como conceito estético, foi somente no século XIX que se concebeu a Paisagem como conhecimento científico dentro da sistematização do saber geográfico, confundindo-se com o próprio surgimento da disciplina. Na década de 1970, vemos o despontar da Geografia Cultural e a noção de paisagem se acopla à de representação. No olhar de quem observa há valores que são apropriados, como palimpsesto, na vivência. A paisagem então é um processo sócio-histórico que se constrói e reconstrói, resultado de interações complexas. Paisagem também reflete relações de poder e dominação. Atualmente, o termo goza de renovação teórico-metodológica e é um conceito-chave do arcabouço do saber geográfico.

Palavras-chave: Paisagem. Conceito. Geografia.



<https://doi.org/10.11606/issn.2359-5361.paam.2021.180223>

Paisag. Ambiente: Ensaios, São Paulo, v. 32, n. 47, e180223, 2021.

Estudar a paisagem é um caminho para perceber simultaneamente o conjunto de elementos que estão interagindo na construção do espaço (MYANAKI, 2003, p. 09).

O que está em jogo não são os olhos, mas os acordos institucionais que fazem com que vejamos ou não vejamos. (ALVES, 2000, p. 213).

1 INTRODUCTION

The present work is the result of qualitative research, of the exploratory type. With the proposed bibliographic review, we intend to expand the potential for understanding the landscape concept and its theoretical implications, notably by students entering undergraduate and graduate courses that demand the theme. Thus, we try to embrace - as far as our research breath could follow - the evolution of the landscape notion and the subjective agreements to which the concept lends itself.

2 Major works were written on the landscape them. It is not, therefore, about an "Ariadne's Thread", aware of the limitations of the present study. Quite the contrary: in the end, I hope it raises more questions than answers. Perhaps that will result in its greatest potential. The figures that follow should not be read as a mere "illustration", but as provocations, in the sense of inducing new research. Finally, I hope it will be useful for those catechumens who begin on the path of research, as there is little material in this regard.

Perhaps the oldest known word that influenced our modern concept¹ of landscape is "noff", which in Hebrew means "view" (NAVEH; LIEBERMAN, 1994 *apud* SILVA, 2016, p. 2). Thus, landscape is the "space of land that is embraced in an overview; vista, panorama; painting, engraving or drawing that represents a panoramic view" (XIMENES, 2003, p. 690 *apud* MOURA-FÉ, 2014, p. 104). So the forward western term has to do with the paintings

¹ Originating from the Latin "conseptus" with the meaning of "to contain completely". It is usually used to refer to a "general definition" or "synthesis of knowledge about a certain subject" (SILVA, 2016, p. 1).

of the Renaissance, which, in addition to the aesthetic matter, presents a social representation, which often leans towards a sense of belonging (nationalism) (COSGROVE, 1985 *apud* SILVA, 2016, p. 5). ²

Thus, the first notion of the term has to do with the sense of sight, that is, "everything that the eye reaches" or in the words of Paul Vidal de La Blache, "that which the eye embraces with the look" (SILVA 2016, p. 5-6). From Latin comes the term "pagus", literally meaning "village", originating, in other languages, paese, país, pays³ and land⁴. The oriental term "mânzar", in Arabic, means "panorama, point of view" (SILVA, 2016, p. 2). In Russian we have *mesnost* and *ourotchitche*, which have territorial value (MAXIMIANO, 2004, p. 87). We understand that the term accompanies men since their beginnings, because as an environment experienced or captured by human conscience, the landscape accompanies man, sometimes leading to a utilitarian sense, sometimes to contemplation (*ibidem*, p. 90).

Long before Geography was born as a science, the notion of landscape was already linked to the arts, particularly to painting and poetry. The landscape was linked to visualization, so much so that Bailly (1991) defined it as "the visible part of terrestrial space" (*apud* SOEIRO, 2015, p. 234). Already in the 15th century, the term "landskip" appears in the Netherlands, "applying to pictures that represented snippets of reality, as we perceive it from a framework" (*ibidem*, p. 234). Geography as Science aims to "analyze the relationship between society and its space of life and the way in which different groups integrate with the environment. [...] It investigates the space lived and made [...] whose visual image is the landscape" (SANTOS; MELO; BATISTA, 2019, p. 41).

According to Antonio Carlos Robert Moraes, "Geography is a synthetic science (which works with data from all other sciences), descriptive (which enumerates the phenomena covered) and

² Many times "integrated with the construction of colonial imaginary, reaffirming the imperialist domination" (BESSE, 2014, p. 21 *apud* SILVA, 2016, p. 16).

³ Related to territory, region or geographic space.

⁴ Related to terrain or rural property.



Figure 1: reproduction: Erminia and the Shepherds, Claude Lorrain, oil on canvas (1666). Open spaces and picturesque scenes became models of representation that were later copied.

Available at: <https://docs.ufpr.br/~co-orhis/daniel/ospaisagistasholandeses-doseculoxvii.html>.

Accessed in: dec. 20, 2020

which aims to encompass an overview of the planet as a whole" (1998 *apud* MOURA-FÉ, 2014, p. 102). But the landscape, as an object of study of Geography, "is seen as an association of multiple phenomena, [...] part 1) descriptive, [...]; part [...] 2) dynamic, of interrelationship between its constituents" (MOURA-FÉ, 2014, p. 102). What makes it Science, however, is to perceive the connection between its elements. Within the basic perspectives of the concept analysis, we then have the morphological questions, which concern the study of the shape, configuration and external landscape appearance, the physiological processes, research on the functioning of nature and, from the 1970s, with its expanded scope, including cultural approaches (MOURA-FÉ, 2014, p. 107).

Landscape, the dictionary says, is the extension of territory that is covered at a glance. Thus, forests, pastures, crops, rivers, lakes and other water reservoirs, as well as relief units, such as hilltops, slopes, valley bottoms, rivers, lakes, can be landscapes in the eye of the beholder. The diversity of physical and human environments has led geographers to interpret our reality. Landscape here is seen as a generalization, a set, a unit (sky, water, plain, sunny house, etc.). The scientific analysis breaks down the landscape into its elements and uses Geography to appreciate them together (PELUSO JÚNIOR, 1991, p. 68).



Figura 2: view of the Mangueirinha Indigenous Reserve, Paraná. The landscape of an indigenous village is very different from the urban landscape. Available at: <https://rbj.com.br/geral/movimento-questiona-legitimidade-de-lideranca-indigena-em-mangueirinha-3730.html>. Accessed in: dec, 20, 2020.

According to Besse, “even if the landscape has a visible dimension, its content is not limited to what you can see” (2006, p. 69 *apud* LIMA *et al.*, 2017, p. 3670). This is where the concept is extrapolated and the landscape is “perceived through the joint action of the body’s senses”, increasing interest in spatial perception (MIRANDA, 2015, p. 20). Geography speaks of “the forms, the colors, the smells, the sounds, the noises” and is no longer restricted only to what the eyes can capture (CLAVAL, 2011, p.158 *apud* MIRANDA, 2015, p. 20). It is “an interrelated set of natural and anthroponatural formations” (RODRIGUEZ; SILVA; CAVALCANTI, 2004 *apud* LIMA *et al.*, 2017, p. 3670).

2 LANDSCAPE ANDS SCIENCE

Landscape as a concept was built and represented singularly by the romantic naturalist Alexander Von Humboldt, in the 19th century, who, together with the historian and philosopher Carl Ritter, are considered the founders of Geography as a science, as a holistic principle, distinct from that used by common sense. Humboldt, who to form his scientific concept resorted from various philosophical and artistic sources, inspired by Aesthetics, proposed his concept of landscape, as the “set of forms that characterize a determined sector of the earth’s surface” (BOLÓS, 1992 *apud* ANDRADE, 2005, p. 18). Therefore, for him and Rit-

ter, Geography would be the systematized knowledge in the understanding of the places and the relationship between man and nature, "and for that, it was necessary to know the physical-natural aspects of landscapes, as well as human and cultural aspects. "(MENDONÇA, 1997 *apud* MOURA-FÉ, 2014, p. 103).

The slide of the 19th century sees two major schools of geography: the German one by Ferdinand von Richthofen (1883) and the French one by Vidal de La Blache (1899). This one uses the term "pays", *paysage* and "landschaft". Since this refers to "a morphological and cultural association", as a set of natural elements with the human being; while that "has a more aesthetic sense, with a sense of region, associated with the Renaissance and later with Regional Geography" (HOLZER, 1999, p. 152 *apud* SILVA, 2016, p. 3). Despite the semantic differences, both are characterized by including human-nature interactive processes, a bulwark that more than half a century later would be known as Cultural Geography (APLIN, 2007, p. 248 *apud* CARVALHO; MARQUES, 2019, p. 82).

It is interesting to note Jean-Marc Besse's notions regarding Environmental History. To this philosopher, the concept of landscape is based as a constitutive element of Environmental History that,

seeks in historical events the processes that modified the environment [...] in order to understand how nature affected societies and how societies affected nature. The discipline hatches from the need to include nature in the historical study not only as a passive element, but as an active subject. In this sense, ecology and other natural Sciences are used to understand aspects of the functioning of nature, in relation to changes derived from human actions (SOLÓRZANO; OLIVEIRA; GUEDES-BRUNI, 2009, p. 50-54 *apud* SILVA, 2016, p. 12).

Besse even sees the landscape umbilically linked to our daily life, thinking of the city, *e.g.*, "based on their relationships and their integration with the soil, the territory, the living environment, [...] re-seeding connections between the city and its location, between the city and its territory, the city and its natural envi-

ronment "in a" polysensory experience linked to the interaction caused by our emotions: repulses, affection, longing "(BESSE, 2014, p. 59 *apud* SILVA, 2016, p. 14).

In moments like this, on a boat or on the beach, through the window of a train or in a house in any neighborhood, the landscape is always attracting our attention. It is as if we were in a theater, in front of a set design recently revealed by the opening of curtains. Beautiful or ugly, clear or dimly lit, near or far - it doesn't matter - we are attracted by the landscape as are the spectators looks attracted by the stage. And what we see or perceive stimulates our imagination and develops our capacity for observation. What the eyes see, join the sound stimuli from any circumstance and we are no longer the target only of what we see, but also of what we hear (NUNES, 2002, p.216).

It is not difficult to think about the importance of the landscape, after all it "is a symbol that can leave a person willing or discouraged in their day-to-day" (BOLSON, 2004). Landscape is a word in common use in our daily lives. It is also one of the classic themes in which Geography is engaged, a key concept. The term landscape is extremely polysemic: if a geographer, a historian, an architect looks at the same landscape, the results of their work and the way they are conducted will be different, according to the eyes of each one who examines it.

The notoriety of the concept has had its ups and downs throughout the history of geographic discipline. It has already been passed over by other terms such as Space, Territory and Place⁵,

⁵ By space is meant the (re) construction of men's activities through the technique (s), integrating physical and anthropic aspects, over time through work. It has to do with the historical process that the subjects live, systems of belief and values, legal norms (formal and informal) and interests (economic, political, etc.). It is a process that occurs throughout the history of different societies, reflecting their stage of development of the productive forces of each society (SILVA; OLIC; LOZANO, 2013, p.19). The territory has to do with the notion of "nature and society attached to a limit of the extent of power. It can be characterized as a set of landscapes contained by the political limits of an entity and the relationships between the social, political and economic agents that interfere in the management of that space (...) where the differences in the environmental and the population living conditions are revealed" (GIOMETTI; PITTON; ORTI-

e.g., key concepts that are related, because “all refer to human action shaping the earth’s surface” (CORRÊA, 2007, p. 16 *apud* SILVA; FONSECA, 2018, p. 166).

After the 1970s, at the cultural turnaround, as mentioned above, it resumes its importance, with new epistemological matrixes “composed of visible and also ‘not visible’ elements of space with natural and social aspects” (CORRÊA; ROSENDAHL, 1998, p 7 *apud* MOURA-FÉ, 2014, p. 104).

The idea of articulation between nature and society is implicit. In the search for this articulation, Geography has to work, on the one hand, with the natural elements and attributes, trying not only to describe them, but to understand the existing interactions between them; and on the other, to verify the way in which society is managing and interfering with natural systems. In order to perceive the action of society, it is necessary to enter its social structure, trying to apprehend its mode of production and the current socioeconomic relations (GIOMETTI; PITTON; ORTIGOZA, 2012, p. 34).

3 GEOGRAPHICAL LANDSCAPE

Following the footsteps of Alexander Von Humboldt, the geographers who followed produced their own conceptual reflection. Geography, which had its object in the study of the landscape, is raised to the status of academic discipline. These geographers defined, *mutatis mutandis*, as “relatively large portions of space that stood out visually for having physical and cultural characteristics sufficiently homogeneous to assume an individuality”

GOZA, 2012, p. 37). “The territory is a source of resources and only this way it can be understood when focused on its relationship with society and its production relations, which can be identified by industry, agriculture, mining, the circulation of goods, etc., that is, for the different ways that society uses to appropriate and transform nature” (SPOSITO, 2004, p. 112-113 *apud* GIOMETTI; PITTON; ORTIGOZA, 2012, p. 37). By place it would be the lived world, the space where we live, study, work, and, mainly, we establish relationships of affection (SOUZA, 2013, p. 114). “It is the result of meanings built by experience [...] where we take root” (RELPH, 1979, p. 156 *apud* GIOMETTI; PITTON; ORTIGOZA, 2012, p. 35).

(HOLZER, 1999, p.151).

As we have seen, the understanding of geographical landscape⁶ has undergone two phases: one at the turn of the 19th / 20th century, influenced by the French regionalist school⁷; and another in the mid-twentieth century⁸, with the development of transport and means of communication, which, in turn, increased the circulation of goods and capital.

The homogeneity of the landscape, in turn, would be reflected both in its physiographic aspects and in a uniformity of human arrangements: the styles and forms of the dwellings, the means of transport, the agricultural cultivation systems and the population patterns (density or rarefaction) in each portion of the space (CONTEL, 2015, p. 450).

For Maria Rita Vidal “the relations between society and nature are closely linked to the needs of production” (2014, p.16 *apud* LIMA *et al.*, 2017, p. 3673). The concept of society is the result of the “jusnaturalist opposition between’ (state of) nature ‘and’ (civil) society’, with the human science differentiation” (CASTRO, 2012, p. 167). Such differentiations are at the heart of the geographic discipline. Roberto Lobato Corrêa states that

underlying all paradigms there is a common denominator: geography has its roots in the search and understanding of the differentiation of places, regions, countries and continents, resulting from the relations between men and between them and nature. Had there been no differentiation of areas [...] certainly geography would not have emerged (1987, p. 8).

6 Vide RONCAYOLO, M. Região. In: RONCAYOLO, M. *Enciclopédia Einaudi*. Porto: Imprensa Nacional, 1986. p. 161-189.

7 One of the examples is the geographer Lucien Gallois, and his work *Régions naturelles et noms de pays*. of 1908.

8 Vide CHOLLEY, A. *Régions naturelles et régions humaines. L'Information Géographique*, Paris, v. 4, n. 2, p. 40-42, 1940. CHOLLEY, A. *La géographie: guide de l'étudiant*. 2. ed. Paris: PUF, 1951.



Figura 3: the gameo Domínio de Carcassonne (Grow) takes the form of a landscape. Why does the landscape enchant us? Available at: <https://brjoga.files.wordpress.com/2012/08/c3.png>. Accessed in: dec 20 2020.

This “turning point” in the interpretive paradigms of the 1970s corresponds to a dynamic of the landscape understanding that rests on the subject and his way of giving it meaning, of interpreting reality - in short, subjectivity and non-neutrality,⁹

The study of the local landscape should not be restricted to the mere observation and description of the phenomena that constitute it. One must also seek the relationships between society and nature that are pre-

⁹ See The Power of Ideology, by István Mészáros. In this work, the author “combats the myths of ideological neutrality and scientific purity, when analyzing the role of science as a legitimizer of ideological interests, and exposes the importance of an emancipation ideology to overcome capitalism” (Boitempo).

sent there, situating them in different spatial and temporal scales, comparing them, giving them meanings, understanding them. Studying the local landscape over the first and second cycles is learning to observe and recognize the phenomena that define it and its characteristics; describe, represent, compare and construct explanations, even if approximate and subjective, of the relationships that are printed and expressed there (BRASIL, 2000, p. 116 *apud* GIOMETTI; PITTON; ORTI-GOZA, 2012, p. 36-37).

The landscape combines the past, the present and points to the future, in a coexistence of different temporalities that makes

each one unique. Understood as a social and historical product, it portrays the societies that built it and build it. Therefore, it is not static, it is constantly changing.

And speaking of transformation, the concept is again under debate, resumed with the emergence of the New Cultural Geography¹⁰, the discussion of landscape started to be covered with new content, due to the expansion of the discipline explanatory horizons with the incorporation of notions such as **perception, representation, imaginary and symbolism** (CASTRO, 2002, p.121). Therefore, an appearance and a representation (BRUNET, 1992, p. 337 *apud* CORRÊA; ROSENDAHL, 1998. p. 45). This discussion around the cultural issue that occurred in Geography was recurrent to all areas of knowledge due to the expansion and revision of the questions that founded modernity (postmodernity). In such a way that the geographer no longer studies only the landscape as an objective reality. But is concerned with the way the landscape is charged with meaning, invested with affection (and why not say intentionality...) by those who live in it or discover it (CORRÊA; ROSENDAHL, 1998. p. 52). So it is no longer just how landscapes were "born", but how they are "perceived" and "valued", sensitive to the profound human sense of local communities. In cities, vernacular architecture, e.g., deserves to be studied *a priori* because it is that of the common person; it is the one who speaks to the common person (CORRÊA; ROSENDAHL, 1998. p. 63-64).

In the search for understanding the phenomena that act in the natural balance, scientific thinking starts to have an interdisciplinary and systemic view, to the detriment of any form of reductionism, due to the need to understand the complex dynamics generated, often, by human activities in natural environments (GUERRA; MARÇAL, 2006 *apud* AGUIAR, 2010, p. 155). The landscape plays a fundamental role in the understanding of space,

constituting a mark (trace) that man prints on the surface of the earth (RUA, 2007, p. 13). Thus, landscape units are "areas or regions with similar morphological, climatic, hydrographic, anthropological characteristics, whether they are natural or have suffered human interference" (AGUIAR, 2010, p. 154).

Bearing in mind that the vast majority of landscapes tend to be increasingly altered by human activities, it is imperative that we understand them so that we can elaborate any planning that is sustainable. Faced with this reality, Liz Abad Maximiano (2004) proposes ten synthesis elements to think about the concept of landscape:

- 1) the fundamentally visual aspect;
- 2) the analysis of morphological aspects;
- 3) the complexity of interrelationships between the physical elements and between them and the cultural elements;
- 4) the approach to the cultural aspect;
- 5) the temporal succession of the different landscapes;
- 6) the possibility of mapping the landscape, since it occupies a place, and the diversity of the landscape scale - from the site to the planetarium;
- 7) the possibility of classifying landscapes into differentiated or homogeneous units or with an emphasis on one element of their composition - vegetation, climate or culture;
- 8) the landscapes dynamic character; and
- 9) the possibility of analysis through the elements, structure and / or functioning of the landscape.
- 10) the adoption of the spatial-evolutionary parameter for the Landscape analysis. (*apud* MOURA-FÉ, 2019, p. 1234)

¹⁰ Since the 1980s, the "New Cultural Geography" has emerged, bringing diverse theoretical traditions, including Marxist political-economic models, feminist theory, postcolonialism theory, post-structuralism and the psychoanalysis.

With Maximiano's¹¹ help, we realized that the landscape is much more than just a panoramic image observed from a certain point of view. It is a geographical association of elements, a synthesis of natural and cultural elements that form a set and that have an organic character (MOURA-FÉ, 2014, p. 105). This is what the geographer Preston James tells us: that the landscape is not just a portion of the land that the gaze perceives. Therefore, the landscape is the "territory studied in a sufficient number of views, and which presents organic and inorganic things, some produced by processes independent of human will and others resulting from the presence of man" (PELUSO JÚNIOR, 1991, p. 69).

The study of the landscape is essential for Human Geography. Man "seeking to satisfy his needs, adapts and modifies nature, and is, in turn, modified and adapted by it" (PELUSO JÚNIOR, 1991, p. 69). It becomes a mutual adaptation of the environment and the human being, or a "cultural landscape". According to Vidal de La Blache, it brings "a new conception to the relations between the land and man". Thus, **"the geographical landscape will be, above all, the overall view obtained from countless perspectives of the physical environment, seen through human interests"** (PELUSO JÚNIOR, 1991, p. 70). For Dora Shellard Corrêa, man is the protagonist of the plot, whether producing the examined data, the report, the chart, the map, etc., or as an actor in the story (2008, p. 136). Equivalent to Milton Santos' thinking that "the landscape is the starting point for the understanding of the geographical space, [...] the set of forms that, at a given moment, express the inheritances that represent the successive relations located between man and nature" (2004, p. 103 *apud* PICHITELI, 2017, p. 124).

11 It is necessary to say that many of these synthesis elements found in Maximiano echo the assumptions of the "Conzenian" school, an interdisciplinary line of research disseminated internationally by the German geographer based in England, Michael Robert Günter Conzen (1907-2000). He is considered a pioneer in the field of Urban Morphology (1960). His historical-geographical approach and his investigations about the set of urban forms and the actors and processes responsible for their transformation influenced other geographers and serve as an important theoretical subsidy for researchers in Brazil and in the world. See CONZEN, Michael Robert Günter. *Alnwick, Northumberland: a study in town plan analysis*. Inst. Br. Geogr., London, n. 27, 1960; CONZEN, Michael Robert Günter. *Thinking about urban form: papers on Urban Morphology, 1932-1998*. Oxford: Peter Lang, 2004.

Then our landscape begins to differ from that painted in the Renaissance paintings: perspective, light, shapes, volume. They are now movement, sounds, smells, etc. (SILVA; FONSECA, 2018, p. 166). For those who focus on the study of the City, the geographer Lana de Souza Cavalcanti warns, in relation to the landscape and urban space, that "it requires the formation of a broad system of concepts, the acquisition of a lot of information and the development of a series of capacities and skills" (CAVALCANTI, 2008, p. 55 *apud* LIMA *et al.*, 2017, p. 3672).

What we are saying is that, although the landscape needs our perception (that is, it is dependent on our senses), this alone is not enough to build authentically scientific knowledge, because "our perception occurs in an addictive and selective way" (SILVA; FONSECA, 2018, p. 167). *Plus ultra*: "the landscape is everything that is seen, and our vision depends on the location we are in" (CASTROGIOVANNI, 2002, p.110 *apud* LIMA *et al.*, 2017, p. 3672).

4 CULTURAL LANDSCAPE

In his work *Landscape and Memory*, Simon Schama explores the strength of memory when it is reconstituted in the present and the strength of the image from the perspective of the author. He invites us to read: "It is a lovely journey through spaces and places, with your eyes wide open" (1996, p.30). The landscape is ideologically filled with identity and symbolic meanings (including nationality), reproduced by literature and painting, which end up feeding social imaginary, at the same time that they feed on them (PIDNER, 2014, p. 220 *apud* SCHAMA, 1996).

As René Magritte tells us, the landscape is a representation. Therefore, it is culture. For him, we "see the picture as external to us, although it is only a representation of what we experience inside" (SCHAMA, 1996, p. 22).

The construction of the landscape takes place through form, but mediated by our perception, that is, it is the culture that forms this design that we experience as beauty. The artist's organizing gesture is part of the culture that carries memories of previous



Figure 4: the forced alienation of the urban space is reflected in the landscape of the favelas, the tenements, the mocambos, the slopes of the hill, where the (informal) work force is reproduced, quite distant from the permitted alienation of closed condominiums, e.g. Until what point do we incorporate and assimilate identities that reproduce an alterity, by normalizing exclusion, instead of becoming more sensitive?

Photo: "favela" in Pato Branco, Paraná (2010).

Author: Pato Branco City Hall.

generations. And what the author proposes exactly is, from a historical perspective, to refute the mutually exclusive character between nature and culture. In addition, landscapes can be consciously designed to express the virtues of a given social community (SCHAMA, 1996, p. 23-26).

Finally, Simon Schama warns us: "We only have a good memory. As the humus slowly accumulated over the seasons, the sum of our pasts, one generation after another, forms the fertilizer for our future. We live on that." (1996, p. 569). And in the words of Henry David Thoreau, "it is useless to dream of a rusticity far

from us, it does not exist. What inspires such a dream is the pond in our brain and in our guts, the primitive vigor of nature in us." (*apud* SCHAMA, 1996, p. 573).

According to Paul Claval, "the role of the geographer is to multiply the points of view, to look at the relief from near and far [...] and build, from there on, a synthetic image of the region he analyzes" (CORRÊA; ROSENDAHL, 2004, p. 19). This attempt to explain the Earth's surface due to a (inter) face makes us perceive its physiognomy. That is, "the earth's crust is not just a surface [but] the contact zone [...] that allows life to lodge. [...] it is no

longer a lifeless picture; it is made of environments "(CORRÊA; ROSENDAHL, 2004, p. 20).

The notion of landscape as an interface to support the biosphere is indispensable to think of the landscape as an interface between man and nature. Starting from the notion of interface means highlighting the living forms of the landscape and, henceforth, "studying the complex relationships that develop between men and the environments where they live" (CORRÊA; ROSENDAHL, 2004, p. 21).

It is the birthplace of human geography, located at the interface between nature and social facts - nature and culture, transforming the way of conceiving the landscape in a deeper way. Being a systematic reconstruction that stops being oblique and becomes vertical, the geographer's view allows generalizations, since it intends to encompass large groups with a view point, to perceive the contrasts that exist from one area to another, to compare the areas where the elements of landscape are uniform in large spaces and those that form a uniform mosaic (CORRÊA; ROSENDAHL, 2004, p. 23).

The nomenclature "cultural landscape" goes back to "kultur-landschaft" attributed by Kerstin Potthoff to Carl Ritter, who "seems to have been the first to use the term, in 1832, followed by Carl Vogel (1851), Joseph Wimmer (1882) and Friedrich Ratzel (1893)" (2013, p. 49 *apud* CARVALHO; MARQUES, 2019, p. 83). Who coined the term before or after does not matter. The most significant is the distinction made by these and other geographers that there is a landscape that is a product of culture, different from the natural landscape - not without reason, because evolutionism made its mark in the 19th century and influenced important 20th century thinkers, for the good (biological evolutionism) or for evil (social Darwinism).

Geographer Otto Schlüter (1872-1959) and anthropologist Franz Boas (1858-1942) began to study people with different cultures in similar environments. The first recognized the historical changes in the landscape, while the second developed the notion of cultural relativism (CARVALHO; MARQUES, 2019, p. 84). "Boas

argued that it was important to understand the cultural traits of societies - their behaviors, beliefs and symbols - and the need to examine them in their local and relative context" (TAYLOR; LENNON, 2011, p. 539 *apud* CARVALHO; MARQUES, 2019, p. 84).

From the 1970s, studies on cultural landscape abound. But what happened in that decade that started to attract the attention of experts? Certainly, the unprecedented growth of cities has caused the urban landscape to change greatly, giving rise to series of studies. Issues such as representation, semiology, and, of course, the cultural landscape come into the debate. "The idea of cultural landscape redirects the landscape to a more fluid concept" (BLANKENSHIP, 2016, p. 181).

It is worth noting that the landscape exists due to the society that produced it. This is where the study of the City is highlighted, as it also "causes aesthetic sensations and emotional feelings, and should therefore be interpreted as a landscape" (MADERUELO, 2010, p. 576). In such a way that, if we can read the cultural landscape, we can understand, in turn, the culture of a certain nation, as stated by Pierce F. Lewis, an American geographer: "Our human landscape is our involuntary autobiography, reflecting our tastes, our values, our aspirations, and even our fears, in a tangible and visible form" (1979, p. 1).

It is in this decade that subjectivity - linked to sensory perception - gains traction. And in the 1990s, a few more "hinges" will be built. In addition to breaking with what Álvaro Domingues calls "traditional polarizations", nature and culture (DOMINGUES, 2001, p. 65), there is an increase in subjectivity: "the most representative conception of value in theoretical deliberation in the 1990s emphasizes its subjectivity and dependence on personal history, cultural heritage and idealized conceptions of the world" (JACQUES, 1995, p. 91).

It is interesting to note the thought of geographer Augustin Berque, who speaks of a two-way street:

It is necessary to understand the landscape in two ways: on the one hand it is seen by a look, apprehended

by a conscience, valued by an experience, judged (and eventually reproduced) by an aesthetic and a moral, generated by a policy, etc. and on the other hand, it is the matrix, that is, it determines, on the other hand, this look, this awareness, this experience, this aesthetic and this moral, this policy. (1998, p. 86 *apud* SILVA; BOMFIM; COSTA, 2019, p. 4).

In this context, Rogério Haesbaert agrees when he says that “the concept operates not only as a product, but also as a producer of reality” (2014, p. 30). And this approach is also representation, as stated by Iná Elias de Castro,

Being the landscape what is seen, it is necessarily assumed the real dimension of the concrete, what is shown, and the representation of the subject, which encodes the observation. The landscape resulting from this observation is the result of a cognitive process, mediated by representations of the social imaginary, full of symbolic values. The landscape thus presents itself in a dual way, being both real and representation (2002, p. 140).

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According to Stuart Hall, “representation is an essential part of the process by which meanings are produced and exchanged between members of the same culture. In this process are involved the use of language, symbols and images that make the real world known and knowable ” (1997 *apud* MIRANDA, 2015, p. 19). For Paul Claval, “the relationships between human beings and nature, or the relationships that human beings weave between them are never direct, they are always based on cultural mediation” (2011, p.163).

As Jorge Luis Borges says

A man who proposes the task of drawing the world: over the years he has populated a space with images of provinces, kingdoms, mountains, bays, island ships, fish, rooms, instruments, stars, horses and people. Just before he dies, he discovers that the labyrinth of the patient’s line traces the image of his face (1997, p.232).

5 LANDSCAPE: IDENTITY AND HEGEMONY

According to Roberto Lobato Corrêa and Zeny Rosendahl, fundamentally the concept of landscape contains the morphological and functional epistemological dimensions. These are now added to the historical and symbolic dimensions (1998, p. 7-11).

For Paul Claval, “it is no longer a matter of being content with describing the environment in which men live and work; what we try to understand are the complex relationships that are established between individuals and groups, the environment that they transform, the identities that are born or develop there ”(2004, p. 71). Thus, the landscape is not a static image of something natural, but the social construction that represents culture and the complex power relations that inform identity (s).

And what is meant by identity? For Denys Cuche and Mathias Le Bossé, this question refers to the discussion about culture. The difference between culture and identity is that the first concerns unconscious processes while the second is inherent to an essentially conscious connection, based on symbolic relationships (CUCHE, 1999, p. 75). Today there is a desire to see culture in everything and to find identity for everyone. The current bond of identity is linked to the phenomenon of the exaltation of difference that emerged in the 1970s¹². Identity, at the same time that it includes, dialectically excludes, because, when identifying a group, it distinguishes it from other groups. It is viscerally related to otherness: there is no identity, in and of itself, it exists in relation to another, it is elaborated in the relationship between “us” and “them”. This differentiation is established across borders, which are fundamental for the construction of identities and their objectives. And that represents a relationship of strength between the groups. Le Bossé understands that man builds and claims identities that have to do with his representations of places, in relation to other places. This identity is constituted in the concrete experiences of everyday life.

¹² See CALLIGARIS, Contardo. De onde você fala? Folha de S. Paulo, Opinion. Aug 9 2018. Available at: <https://www1.folha.uol.com.br/colunas/contardocalligaris/2018/08/de-onde-voce-fala.shtml>. Accessed in: sept. 25 2020.



Figure 5: the study of the urban landscape helps us to understand the “dernier cri” of real estate speculation. Vista of Pato Branco Shopping, 2020. Available at: <http://patobrancoshopping.com.br>. Accessed in: dec 20 2020.

The landscape, always socially constructed, is built around dominant social institutions and ordered by the power of these institutions. “The landscape is filled with panels indicating the identity of the place, directions, obligations, interdictions, authorization, guidance and channeling of circulation” (BRUNET, 1992, p. 338). The term also suggests the ability to impose a view - logically, the dominant view. If a landscape is a symbol, then it can serve as a vehicle for reproducing the cultural patterns and values of a dominant group, regulating social codes and behaviors (SILVA, 2016, p. 6).

Sharon Zukin tells us that through the landscape we can map culture and power (2000, p. 83), when we observe that, in the adoption of policies for the landscape, the aim is to preserve the status of its inhabitants, conferring social distinction on the

elite, who it displays its power in the sumptuousness of its constructions, as Roberto Lobato Corrêa (2003, p. 183) observes. The preservation of the symbolic value of these constructions ratifies an exchange value. The new meanings of the landscape, consequently, transform it into a particular type of **merchandise**. Nowadays the importance of consumption-oriented culture and the creative destruction of the landscape under the sponsorship of the market, are essential in the mapping of culture and power.

6 FINAL CONSIDERATIONS

As we have seen, the landscape emerged as a concept represented on the screens of Dutch (and later Italian) painters of the 15th century. It was portrayed in an objective way (form, light,

volume, etc.), but also subjective (idea of belonging, nationalism, imperialism, etc.). The landscape, as a scientific concept, will be born together with the 19th century with the emergence of rationalism and evolutionism. Thus, it became an object, but also a research method, understood as “a multidimensional measure of understanding a place” (MAXIMIANO, 2004, p. 90).

The landscape, as a socio-historical construction, has been transformed over time. From everything that can be seen from the environment through the eyes of the observer, it has become the scene of social practices and more recently, as culture, the result of the interaction between representation and subjectivity. The simplest definition of landscape, as a space covered by a glimpse, quite common in common sense, did not account for the complexity that the term encompassed. Blanc-Pamard Chantal and Jean-Pierre Raison complete “that around this word, infused with so many existential inspirations when it comes to scientific meanings, an effective synthesis of the dialectical relations between nature and society is realized” (1986, p.158).

Finally, we must be careful not to regard natural landscapes as a “myth of untouched nature”, because it is important that these territories were all or are occupied by populations that find their means of: 1) subsistence; 2) work and production; and 3) production of the material aspects of social relations. Thus, the landscape also incorporates “economic reproduction and social relations” (DIEGUES, 2008, p. 83-85).

Immune to this idealization, that of the sacralization of the natural space, we realize that it is not free from anthropic influence. In turn, the influence of man also changes the landscape (DEAN, 1996, p. 280; OLIVEIRA, 2007, p. 85). “Man invented it to speak of himself through the image. We are ourselves in our landscape. Thus, it can be said that landscape translates man, but at the same time it makes man” (ANDREOTTI, 2012, p.6).

The man as a social element (and everything that derives from it economically, culturally and environmentally), indelibly integrated in the landscape - and also as we have seen transforming it - starts to stand out due to the intensification of the interaction

of human activities with the natural means, and their consequent results (CHRISTOFOLETTI, 1999 *apud* AGUIAR, 2010, p. 156).

Thus, we can say that the concept of landscape as real and representation, time and culture in the formation of geographic space, engenders signs, symbols, relations of power, etc. But all of this has to do with the theoretical snitch, the epistemological matrix by which we base our approach (s).

It is also in the city that we can see the concept of landscape, in anthropic changes and through actions of the environment itself. Landscape is what we can see. It is also what we can feel. And all of this in motion, because it is not static, it is dynamic. And in this historical-dialectical process, we can see that its transformation generates great conflicts.

Controversies that the concept of landscape itself has not escaped! In the horizon of the analysis of the ontological determination of social reality, of what Karl Marx and Friedrich Engels used to distinguish between appearance and essence - the “format” landscape *vis-à-vis* its interpenetrations.

The research undertaken was extremely weary, however it does not exhaust. As a conclusion, we emphasize that a concept is included in a field of philosophical propositions that, in turn, are dated in a specific historical context. So we must understand the context in which the concept’s historicity is built: what makes us see or not, the interventions in space. These intentional changes attempt to shape a homogeneous representation of the heterogeneous landscape, eliminating, e.g., the class struggle.

Without falling into what Rogério Haesbaert calls “concept fetishism”, it is an instrument, a method for understanding the “real” and has “political potential”, in the counter-hegemonic resistance of the peoples who, more and more, must be heard: the invisibles of History (2014, p. 47-51).

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THANKS

To the professors Dr. Antonio Marcos Myskiw (supervisor) and Dr. Marlon Brandt (Cabocla Landscape in Southern Brazil discipline) for their support and ineffable training.

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Editor's note
Submission date: 20/12/2021
Approval date: 07/03/2021
Revision and translation: Ana Carolyna Turra da Silva.