



FIG. 1 LANDSCAPE, CITY, LANDSCAPE ARCHITECTURE AND LANDSCAPE IN PHOTOGRAPHY: LANDSCAPE (VIEW ON VINJERAC, STARIGRAD PAKLENICA AND SOUTH VELEBIT, 2014); CITY (VIEW ON FLORENCE, ARNO AND APENNINES, 2019); LANDSCAPE ARCHITECTURE (VIEW ON THE GARDEN OF VILLA D'ESTE AND LANDSCAPE OF TIVOLI, 2019); LANDSCAPE IN PHOTOGRAPHY (HORIZON OF REMEMBRANCE, MEMORIAL PARK WOOD OF DOTRŠCINA, ZAGREB, 2019)

Sl. 1. PEJSAZ, GRAD, PEJSAŽNA ARHITEKTURA I PEJSAZ U FOTOGRAFIJI: PEJSAZ (POGLED NA VINJERAC, STARIGRAD PAKLENICU I JUŽNI VELEBIT, 2014.); GRAD (POGLED NA FIRENZU, ARNO I APENINE, 2019.); PEJSAŽNA ARHITEKTURA (POGLED NA VRT VILE D'ESTE I PEJSAZ TIVOLIJA, 2019.); PEJSAZ U FOTOGRAFIJI (HORIZONT SJECANJA, MEMORIJALNA PARK-SUMA DOTRŠCINA, ZAGREB, 2019.)



ANA SOPINA, BOJANA BOJANIĆ OBAD ŠĆITAROCI

UNIVERSITY OF ZAGREB
FACULTY OF ARCHITECTURE
CROATIA – 10000 ZAGREB, KAČIĆEVA 26
asopina@arhitekt.hr
bbojanic@arhitekt.hr

SVEUČILISTE U ZAGREBU
ARHITEKTONSKI FAKULTET
HR – 10000 ZAGREB, KAČIĆEVA 26
asopina@arhitekt.hr
bbojanic@arhitekt.hr

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CONNECTING CITY AND LANDSCAPE URBANISM AND LANDSCAPE POINT OF VIEW

POVEZIVANJE GRADA I PEJSAŽA URBANISTIČKA I PEJSAŽNA MOTRIŠTA

GARDEN EVOLUTION
LANDSCAPE PHOTOGRAPHY
LANDSCAPE TRANSFORMATION
URBAN DEVELOPMENT

EVOLUCIJA PERIVOJA
FOTOGRAFIJA PEJSAŽA
TRANSFORMACIJA PEJSAŽA
URBANI RAZVOJ

A paradigm shift in understanding cities and landscape as holistic, comprehensive and participatory was enhanced by the Council of Europe Landscape Convention and the Historic Urban Landscape approach. The recognition of shift markers which establish the city and landscape connections is set as the research aim and explored through review of literature covering historic development of landscape, city and landscape architecture, and landscape in history of arts and photography. The acknowledgment of universal aspects of the city and landscape connections emanates the unity and inseparability of the city and landscape.

Promjena paradigme u razumijevanju gradova i krajolika kao holističkog, sveobuhvatnog i participativnog osnažena je Konvencijom o krajobrazima Vijeca Europe i istraživačkim pristupom povijesnih urbanih pejzaža. Prepoznavanje promjena paradigme koje uspostavljaju veze grada i pejzaža, postavljene su kao cilj istraživanja te su istražene pregledom literature koja obuhvaća povijesni razvoj pejzaža, grada i pejsažne arhitekture te pejzaža u povijesti umjetnosti i fotografije. Potvrđivanje univerzalnih aspekata veza grada i pejzaža emanira jedinstvo i nerazdvojnost grada i pejzaža.

INTRODUCTION

UVOD

From the prehistoric protourban and ancient urban structures which are understood as origins of the city to the metropolitan agglomerations of the 21st century, cities have developed deep connections with their landscape setting. The city emerged from landscape – transforming the same landscape into urbanscape.¹ In the time of globalisation, the dependence of the city on its landscape is neglected, focusing urban interest on the global rather than the local. Universal understanding of landscape as a result of action and interaction of nature and culture, brought by the Council of Europe Landscape Convention², has re-awakened the awareness of the city and landscape inseparability. This inseparability of the city and landscape is understood and researched through the city and landscape connections.

Numerous definitions of the city and landscape reveal plurality in the 21st century discourses, frameworks, theories and approaches of various disciplines that take interest in both cities and landscapes. This era of multiple discourses also reveals a paradigm shift, which is recognised from different perspectives in urban and landscape discourse.

The recognition of shift markers which establish the city and landscape connections is set as the research aim. Shift markers are explored through literature review relevant from the spatial planning, urbanism, landscape architecture and arts point of view.

Two literature units per research theme – landscape transformation, urban development, evolution of landscape architecture and expressions of landscape in history of fine arts and photography – which best present the historical overview of those research themes are selected for the literature review. Research results are set in the summaries of literature comparison according to the research themes and in important aspects of the city and landscape connections recognised in the literature review. The recognition and acknowledgment of universal aspects of the city and landscape connections that were developed or consistent through history confirms the unity and inseparability of the city and landscape.

¹ BOJANIĆ OBAD ŠĆITAROCI, 2018: 337

² The European Landscape Convention was declared by the Council of Europe in 2000, and in 2016 it was amended with the Protocol promoting “European co-operation with non-European States who wish to implement the provision of the Convention”. Opening the Convention to the non-European states confirms the universal character of landscape set in the Convention definitions. [The Council of Europe, 2000, 2016]

³ ROE [2007: 2] states that the Council of Europe Landscape Convention embodies revolutionary thinking and that “this pioneering approach provides a holistic view of landscape that has grown out of contemporary thinking on sustainability and understanding of the human condition related to ecological processes”. ANTROP [2013: 18-19] connects the Council of Europe Landscape Convention with growing interest in landscape and important shifts in landscape research: introducing landscape inventories, emphasizing the importance of the public and emergence of new networks dealing with landscape. NOVAKOVIC [2011: 1] also identifies “the paradigmatic change in the account of the concept of landscape and its use in the field of urban design”.

⁴ MOORE, 2010: 1

⁵ The Convention concerning the Protection of the World Cultural and Natural Heritage was declared by UNESCO in 1972 and further developed through the UNESCO Operational guidelines for the implementation of the World Heritage Convention. [UNESCO, 1972, 2017]

⁶ UNESCO, 2003

⁷ UNESCO, 2011

⁸ Girot recognises “the empirical approach to environmental problem-solving” as a reflection of present time and a consequence of radical change in climate, environment and demographics. He questions “the blind faith we currently place in scientific predictions” [GIROT, 2016: 9]. Antrop also connects “landscape changes, which became unprecedentedly devastating and happen at a still accelerating pace” to diverging research in landscape metrics, spatial analysis and modelling stimulated by the development of GIS [ANTROP, 2003: 19].

⁹ “Heritage value, social and symbolic meanings demand a more holistic approach. So, landscape characterization developed, supported by all kinds of landscape representations and narratives.” [ANTROP, 2003: 20]

¹⁰ For GIROT [2016: 335] “a renewed willingness to conceive landscape as infused with symbolism, tapping into the signifiers of a culture, would help to recover sensitivity and meaning”.

¹¹ Disaggregation of “landscape into numerous constituent parts, breaking it down into components” results in “division and sub-division which contributes to the woeful underestimation of its spatial and cultural significance” [MOORE, 2010: 6]. There is a demand for an alternative to “inflexible complexity of the proteiforms comprising the

THE PARADIGM SHIFT IN UNDERSTANDING CITIES AND LANDSCAPE

PROMJENA PARADIGME U RAZUMIJEVANJU GRADA I PEJSAŽA

A revolution in thinking about landscapes³, enhanced by the Council of Europe Landscape Convention and further proposal for an International landscape convention of UNESCO⁴, has acknowledged the need for a holistic, comprehensive and participatory approach to landscape. The Council of Europe Landscape Convention sets action and interaction of nature and culture, recognition of outstanding as well as everyday and degraded landscapes, landscape as an expression

territory (landscape?) that has been boxed up into structures, systems, taxonomies (frames, units, classes, etc.) through which each discipline has consolidated its own distinct concept of landscape" [AZZENA, 2011: 198].

12 AZZENA, 2011: 198

13 MUNCH PETERSON, 2010: 339; ELKINS, DELEU, 2008: 316

14 "In the contemporary urban space, due to its endless and rapid transformations, the landscape is considered as a living organism in motion" and termed as city-scape." [TRATSELA, ANANIADOU-ZIMOPOULOU, 2013: 1]

15 SAUER, 1963: 315

16 Architect Rudolf Schwarz used the concept 'Stadtlandschaft' in the reconstruction of Cologne, which can be best translated as 'city-landscape' which refers to the idea of mixing the city and landscape into a new entity. [MANTZIARAS, 2002: 15]

17 MCHARG, 1969

18 TIMMERMANS et al., 2015

19 Landscape urbanism emerged as a theory of urban planning in 1990, arguing that cities should be organised through the design of landscape rather than through the design of buildings. The theory is further developed through the works *Landscape urbanism: A manual for the machinic landscape* by Mohsen Mostafavi and Ciro Najle; *The Landscape Urbanism reader* and *The Landscape Urbanism – A general theory* by Charles Waldheim.

20 Council of Europe Landscape Convention [The Council of Europe, 2000, 2016] promotes analysis of landscape characteristics and the forces and pressures transforming them. Research on landscape as cultural heritage and the characterisation of landscape in Croatia are studied by: DUMBOVIC BILUSIC [2013, 2015].

21 The research project and a new paradigm of Heritage Urbanism consider the revitalisation and enhancement of heritage through the context of spatial and urban planning and landscape [OBAD ŠĆITAROCI, BOJANIĆ OBAD ŠĆITAROCI, 2019]. Various authors in the *Heritage Urbanism* project study the interconnection of the city and landscape through different viewpoints and set the following: an integral landscape image as urban planning heritage [GASPAROVIC, 2019], heritage dimension of perceiving landscape identity and landscape as a whole [SOPINA, BOJANIĆ OBAD ŠĆITAROCI, 2019], the whole territory as a heritage area [AZZENA, 2019].

22 BOJANIĆ OBAD ŠĆITAROCI, 2018

23 The 21st century has brought interest in Green Infrastructure networks and "a major shift in the planning and development of ecosystem and landscape management in Europe" [SIMONE et al., 2015: 1] with "moving towards landscape approaches to address complex and widespread environmental, social and political challenges that transcend traditional management boundaries" [LAFORTEZZA et al., 2013: 102].

of identity and perception of individuals and collective as essential to understanding landscape. With the development of the UNESCO Operational guidelines for the implementation of the World Heritage Convention⁵ and with introducing heritage conservation on landscape scale, the historical concept of individual entity protection was abandoned, encompassing the overall context of heritage and landscape. The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage⁶ brought the shift away from the concept of heritage as a material artefact only and widened the understanding of the city and landscape from a solely physical and real dimension to a representation of meanings and associations. By introducing the Historic Urban Landscape approach, UNESCO related the notions from all previous conventions and declarations, extending the understanding of the urban area to its broader urban context, geographical setting, "social and cultural practices and values, economic processes and the intangible dimensions of heritage as related to diversity and identity".⁷

Climate change, the depletion of the environment and democratic trends which have a direct impact on the way landscapes are shaped, used and regarded have induced ecological, more quantitative and scientifically guided approaches.⁸ Cultural and perception-oriented approaches⁹ and a renewed acknowledgment of the intangible dimension of landscape developed as a counterbalance.¹⁰

Recognition of landscape as a complex phenomenon acknowledged the need to abandon the approaches that divide landscape into constituent components¹¹ and the need to empower the comprehensive approaches that "enclose the emotional aspects and techno-scientific ones, those only perceptive and those classificatory".¹²

The dichotomy of culture vs nature and city vs landscape that is centred in both urban and landscape tradition is set as no longer valid in the approaches of the 21st century.¹³ The historical dichotomy between the city and landscape is opposed to the contemporary notions of urban landscape, city-scape¹⁴ and urbanscape, landscape morphology from which urban morphology has developed¹⁵, the concept of city-landscape by Rudolf Schwartz¹⁶, the theories from *Design with Nature*¹⁷ and *Rooted City*¹⁸, the theory of *Landscape Urbanism*¹⁹, the landscape characterisation promoted by the Council of Europe Landscape Convention²⁰, the *Heritage Urbanism* approach which sets city and landscape as an interconnected system of cultural heritage²¹, the concept of *Urbanscape Emanation*²² and *green infrastructure*²³ which intertwine urban infrastructure with natural networks and the city with its region.

TABLE I RESEARCH SCOPE
 TABL. I. OBUHVAT ISTRAŽIVANJA

Scope	Landscape	City	Landscape architecture	Landscape arts and photography
Classification of scientific fields	Technical area		–	
	Field of architecture and urbanism			
	Branch of urbanism and spatial planning	Branch of landscape architecture		
Classification of artistic fields	–	–	Artistic area	
			Field of fine arts	
			Landscape architecture (artistic part – landscape design)	Branch of painting
Discipline	Spatial planning	Urban planning	Landscape planning and design	Art history Fine arts Photography
Scale	Spatial planning and landscape scale	Urban scale	Garden and designed landscape scale	Representation scale
Research themes (process)	Landscape transformation	Urban development	Evolution of landscape architecture	Expressions of landscape in the history of fine arts and photography

RESEARCH OF SHIFT MARKERS FROM THE SPATIAL PLANNING, URBANISM, LANDSCAPE ARCHITECTURE AND ARTS POINT OF VIEW

ISTRAŽIVANJE PROMJENA PARADIGME IZ ASPEKTA PROSTORNOG PLANIRANJA, URBANIZMA, PEJSAŽNE ARHITEKTURE I UMJETNOSTI

Research on shift markers in understanding the city and landscape reveals various research questions. How can we best manage, direct and utilize the unique potentials of this inter- and trans-disciplinary moment? Are we developing our knowledge through technologies, tools or thinking of other disciplines? How to grasp the plurality of the moment and at the same time, while taking an interest in cities and landscape, wind out the necessity to encompass everything? Are we seeing new links between landscape transformation, urban development, the evolution of landscape design, expressions of landscape in art history and embodied cultural meanings? Are we rethinking objects of art and design from the past and future – and by returning to the past rethink our future? If this is the moment of paradigm shift and “if the universal demand for landscape is therefore so different from the past, what do we gain from a study of history?”²⁴ If the dichotomy of the city and landscape is no longer valid as an opposed or antithetical pair, what are the city and landscape connections?

The value of historical study²⁵ is found in the notions that landscape transformation and design are a continuous process and a work of art which is impossible to create without the work of antecedents²⁶ and that historic epochs are an indelible part of legacy which shapes complex landscape reality.²⁷

The set research questions are studied from the scientific fields of architecture and urbanism, the branch of urbanism and spatial planning and the branch of landscape architecture. The discipline of arts is also included as a research field, for multiple reasons. In the context of historical overview, art has always been a part of spatial, urban and landscape architecture development. Spatial, urban and landscape architecture design and planning are at the same time a scientific discipline and an expression of art.²⁸

Classification of scientific and artistic areas, fields and branches in the Croatian regulation²⁹ recognises the disciplines of spatial planning, urbanism, landscape architecture and arts. The scientific technical area classifies the field of architecture and urbanism, the branches of urbanism and spatial planning and landscape architecture. The branch of landscape architecture (artistic part – landscape design) is also classified in the field of fine arts of the artistic area. The domains of art that are of research interest are recognised in expression and representation of landscape in fine art paintings and photography. Those artistic disciplines are classified in the artistic area, the field of fine arts, the branch of painting, and in the field of applied arts, the branch of photography.

Research scope covers different scales of spatial planning, urbanism, landscape architecture and arts disciplines, which are recognised in the research themes (Table I). The acknowledgement of the paradigm shift and the research of shift markers which establish the city and landscape connections is focused on the process, on the constant of change which is found in the essence of landscape, city, landscape architecture and arts. Therefore, research themes are set as processes of landscape transformation, urban development, evolution of landscape architecture and history of landscape expressions in fine arts and photography.

²⁴ JELICOE, JELICOE, 1987: 7

²⁵ Multiple studies by Marc Antrop regard historical research of landscape: *Why landscapes of the past are important for the future, A brief history of landscape research.*

²⁶ “The popular conception of landscape design has been that it is an art confined to private gardens and parks... Art is a continuous process. However new the circumstances may be, it is virtually impossible to create a work of art without antecedents. The challenge of history is not whether it should be studied, but rather the interpretation of what is constant and therefore alive today, and what is ephemeral and only academic... All designs therefore derive from impressions of the past, conscious or subconscious, and in the modern collective landscape, from historic gardens and parks and silhouettes which were created for totally different social reasons.” [JELICOE, JELICOE, 1987: 7]

²⁷ “The impact of successive epochs is an indelible part of our landscape legacy in all parts of the world, substan-

RESEARCH APPROACH THROUGH LITERATURE REVIEW

ISTRAŽIVAČKI PRISTUP PREGLEDA LITERATURE

The premise of the research is set as follows: the review of literature units taking interest in the historical development of landscape, city, landscape architecture and expression of landscape in arts can establish common aspects which connect the city and landscape. The review does not bring a historical list or compilation of different discourses, frameworks, theories and approaches to the city and landscape, but a comparison of different disciplines' approaches which summarize universal connections of the city and landscape developed or consistent throughout history.

The criteria for the selection of literature units are:

- literature units relevant for the area of technical studies, the field of architecture and urbanism, the branch of urbanism and spatial planning and the branch of landscape architecture;
- literature units which give a historical overview of research themes: landscape, city and landscape architecture development, and history of expression of landscape in arts;
- literature units which are focused on one of the research themes, but also cover the interconnection between all research themes presenting a different extent of interaction;
- literature units which cover different scales: landscape and spatial planning, urban planning, landscape design and/or representation;
- literature units focused on European landscapes;
- two literature units per research theme.

A total of eight literature units are selected for the review and grouped according to the research themes: landscape transformation

tially affecting the way we perceive, experience and shape our environment. These many different periods put together form a landscape reality, a complex mosaic of interpretations and events that have shaped the world we occupy." [GIROT, 2017: 10]

28 MOORE, 2010

29 Regulation on scientific and artistic areas, fields and branches (OG 118/09, 82/12, 32/13, 34/16). [*** 2016]

30 Almost all reviewed literature units finish the historical review with the present day, which refers to the year of the manuscript. An exception is the book series *Development of City through Centuries* by Bruno Milic that ends the historical overview with the eighteenth century because the book series has not been finished.

31 Western cultural tradition refers to Western Europe, Eastern to India, China and Japan (Jellicoe and Jellicoe also include Pre-Columbian America as an independent Eastern civilisation), and Central to the Middle East, originating from Mesopotamia.

is presented by *The Landscape of Man* and *Brief History of Landscape Research*; urban development is presented by *The City Shaped* and the series of *Development of City through Centuries I, II, III*; evolution of landscape architecture is presented by *City as Landscape* and *The Course of Landscape Architecture*; and expressions of landscape in history of fine arts and photography are presented by *Land Matters: Landscape Photography, Culture and Identity* and *Landscape Theory – The Art Seminar*.

COMPARISON OF LITERATURE UNITS

USPOREDBA LITERATURNIH JEDINICA

The literature units are compared according to common themes: fields of interest, period of interest, division of landscape shaping, relation to landscape transformation, relation to urban development, relation to evolution of landscape architecture and relation to the expression of landscape in the history of arts (Table II). Different aspects of the city and landscape as well as their connections are explored through the comparison of common themes.

The research of the historical development of landscape, city, landscape architecture and arts is relevant to the fields of spatial planning, urbanism and landscape architecture, but also covers other disciplines and fields of interest, such as ecology, environmental studies, geography, archaeology, philosophy, anthropology, social sciences, economy and political sciences. The city and landscape study regards various disciplines, practices and viewpoints, presenting the results of an inclusive, comprehensive, multi- and/or trans-disciplinary dialogue.

The period of interest in the historical review varies, starting from the genesis of the world, prehistory, antiquity, late centuries of the Middle Ages or Modern Age, and ending with the present day.³⁰ Therefore, spatial planning, urbanism and landscape architecture interest in the history of the city and landscape can be traced back to the origin of man.

The structure and division of historical review are complex and individual for each literature unit, comprising and emphasizing chronological division and/or division by research-specific themes. Chronological division is set through phases of historical development which are individual for each literature unit and recognised by different factors. The phases of development mostly refer to the style periods originating from the art history of Western culture, at the same time distinguishing Western, Eastern and Central cultural traditions.³¹ Authors like Kosof limit relevance and reliance on the "style periods

TABLE II ORGANISATION OF LITERATURE UNITS ACCORDING TO COMMON THEMES

TABL. II. ORGANIZACIJA LITERATURNIH JEDINICA PREMA ZAJEDNIČKIM TEMAMA

Literature unit	Fields of interest	Period of interest	Structure and division of historic overview	Relation to landscape transformation	Relation to urban development	Relation to the evolution of landscape architecture	Relation to the expression of landscape in the history of arts
Landscape transformation							
JELICOE, G.; JELICOE, S. (1987), <i>The Landscape of Man</i>	Landscape Landscape architecture Architecture Philosophy Social History Environment	The genesis of the World – 1986	Chronological division; Style periods originated from art history (Western Europe); Art traditions correlating with geographic division (Central – from Mesopotamia; Eastern – from India, China, Pre-Columbian America; and Western – from Egypt)	Shaped, physical and intellectual environment of man, covering different scales from gardens to regions, which are influenced by historical, social, economic, philosophical, architectural, planning and artistic expressions.	The ideas, concepts and beliefs influence simultaneously development of the city, the evolution of landscape architecture, expressions in arts and transformation of the landscape.	“... landscape design may well be recognised as the most comprehensive of the arts.”	Expressions of landscape in visual arts through history represent not only the relation of man towards the landscape, but also social, economic, philosophic and other relations.
ANTROP, M. (2013), <i>Brief History of Landscape Research</i>	Landscape architecture Garden design Town planning Geography Landscape ecology Landscape archaeology	Thirteenth century – 2013	Chronological division; Phases recognised by different “ideas, concepts, disciplines, methods, technology and exemplary key persons and networks on a timeline”; Overview from the perspective of Western culture	“...complex phenomenon that can be described and analysed using objective scientific methods”... and “subjective observation and experience and thus has a perspective, aesthetic, artistic and existential meaning.”	“Garden architecture and urban planning (of the fifteenth century) made a branch of practitioners from which contemporary (landscape) architecture and town planning developed.”		“...pictorial representation of landscape, emphasizing its visual character and scenery and using the landscape as an expression of human ideas, thoughts, beliefs and feelings.”
Urban development							
KOSTOF, S. (1991), <i>The City Shaped</i>	Architectural history Urbanism Urban patterns Landscape design Socio-economic	Prehistory – 1991	Division by themes – Organic patterns, The grid, The city as a diagram, The grand manner, The urban skyline; Chronological division; Style periods originated from art history (Western Europe) are just a reference – differentiation suggested is: city categories – pre-industrial, industrial and socialist city	Recognised in topography, natural landscape as urban setting which influenced the land division and induced artifact of the city.	Urban form and urban processes are influenced by social implications cultural conditions, legal and economic history.	Recognised as a structural element of urban form.	Representations of urban form and/or urban processes.
MILIĆ, B. (1995), <i>Development of City through Centuries I, II, III /Razvoj grada kroz stoljeca I, II, III</i>	Urban planning Architecture Socio-political	Prehistory – eighteenth century	Chronological division; Refers to style periods originated from art history (Western Europe) Cultural division; Different genesis categorisation	Landscape factors are recognised to influence the establishment and development of proto-urban and urban structures.	Development of cities is presented in physical topographical context and in the political, socio-economic, technological, philosophical, spiritual and material cultural context of time.	Presented as means of urban development and/or structural parts of individual cities.	Presented as the cultural context of an individual epoch, as an incentive to the development of new urban ambiances, and/or a way of documenting architectural elements or urban structures.

methodically developed by art historians in the last one hundred years” and on traditional periodization, emphasizing the thematic structure of discourse “and its culturally inclusive range”.³²

Recognition of landscape transformation in historical reviews is twofold. While Kostof and Milić focus on urban development and set landscape as a context, as a setting and as a stratum of the city, other authors acknowledge landscape as a complex and comprehensive phenomenon. Antrop describes landscape as a “complex phenomenon that can be described and analysed using objective scientific methods” and using “subjective observation and experience and thus has a perspective, aesthetic, artistic and existen-

tial meaning” which “shifts by the context and the background of users”.³³ Turner emphasizes that “always, landscape is abstract. It is delimited by boundaries but it has no substance”.³⁴ Girot sets landscape as “a formal artefact of nature crafted for both utilitarian and symbolic purposes”.³⁵ Relating to the essay *Landscape and Politics* by Mark Dorrian and Gillian Rose, Wells differentiates two current clusters of (academic) use of the term

³² KOSTOF, 1999: 26

³³ ANTROP, 2013

³⁴ TURNER, 1996: 84

³⁵ GIROT, 2016: 335

³⁶ WELLS, 2011: 21

Literature unit	Fields of interest	Period of interest	Structure and division of historic overview	Relation to landscape transformation	Relation to urban development	Relation to the evolution of landscape architecture	Relation to the expression of landscape in the history of arts
Evolution of landscape architecture							
TURNER, T. (1996), <i>City as Landscape</i>	Landscape architecture Landscape Urbanism Architecture Planning	Fifteenth century – 1996	Division by themes and scales going from abstract to factual – Theories, Planning, Urbanism, Landscape design, Open space planning, Gardens; Chronological division; Cultural style periods (Western Europe)	“Real places dependent on physical and mental points of view, with foregrounds and backgrounds are always switching positions.”	‘A city is not a tree’ – referring to Alexander and the idea that cities are not hierarchies and that they shouldn’t be planned with hierarchy. Turner takes the argument further: “The city is not a tree. It is not even an object. It is a set of landscapes.”	The unity of spatial thought, on scales from international to local, covers planning, urbanism, landscape design, open space and boundless space planning, greenways infrastructure and garden design.	Art is present in art theories which influenced on planning, urbanism, landscape or/and garden design.
GIROT, C. (2016), <i>The Course of the Landscape Architecture</i>	Landscape architecture Natural surrounding discourse Urban planning	Prehistory – 2016	Chronological division; Style periods originated from art history (Western Europe)	“... a formal artifact of nature crafted for both utilitarian and symbolic purposes.”	Transformations of the landscape also include the establishment and development of the cities, as part of the landscape.	“Landscape architecture has profoundly influenced the way in which society experiences and appreciates its natural surroundings...”	Mean of illustrating landscape architecture.
Landscape in history of visual arts and photography							
WELLS, L. (2011), <i>Land Matters: Landscape Photography, Culture, Identity</i>	Landscape photography Culture Art history	Prehistory – 2011	Division by themes; Chronological presentation of the development of the landscape as a genre in art; Art history style periods	Two distinct, but inter-related, clusters of (academic) use of the term ‘landscape’ – in geography, sociology, anthropology, architecture and design, agriculture – “everyday experience and practices as situated within and mediated in relation to the social and topographic” – arts and humanities “representational practices, the picturing of place.”	Urbanisation and development of cities, induced distancing from a land which resulted in the need to represent the landscape in art and developed landscape as a genre.	Philosophical discourses which influenced landscape architecture and garden design also influenced representation of landscape in art.	Landscape photography connects two domains of the landscape – socio-topographic landscape and representation of landscape, physical and spiritual. Focuses on the particular frame of the landscape which conveys the information present in the landscape, transfers the idea of the author, and the message read by a viewer.
ZIADY DELUE, R.; ELKINS, J. (2008), <i>Landscape Theory – The Art Seminar</i>	Art history Photography Landscape architecture Cultural geography Literature Philosophy Politics Anthropology Sociology	Antiquity – 2008	Division on: introduction, starting points, contributions of from some of the most prominent thinkers on landscape and art, final synoptic essays	Not the dichotomy that landscape tradition centers, but everything in between these opposed or antithetical pairs.	“... human settlements, including cities, are part of the natural world.”	“Nature is ubiquitous and cities are part of nature... The garden is a powerful, instructive metaphor for reimagining cities and metropolitan areas.”	“... bring together different disciplines and practices, in order to understand how to conceptualize landscape in art.”

landscape: landscape in geography, sociology, anthropology, architecture, design and agriculture which presents “everyday experience and practices as situated within and mediated in relation to the social and topographic” and landscape in arts and humanities which sets “representational practices, the picturing of place”³⁶ (through worlds, sounds, visual images). The two inextricably interrelated domains establish landscape as

a complex phenomenon of physical reality and intellectual representation.

Urban development is acknowledged as part of a wider framework: Jellicoe and Jellicoe acknowledge different ideas, concepts and beliefs which simultaneously influence the transformations in landscape and development of cities, landscape architecture and art; Turner describes the city as a set of landscapes³⁷; according to Girot, the city is a part of landscape³⁸; and in *Landscape Theory – The Art Seminar*, Anne Whiston Spirn presents the city as a part of natural world.³⁹ Kostof brings most elaborate premises about the city with a gloss on two fundamental definitions: Wright’s city as “a relatively large, dense and permanent settlement of social

³⁷ In Preface to *City as Landscape* TURNER (1996: vi, vii) states that “cities can be seen and planned as broad or narrow landscapes, ranging across the ‘town’, ‘country’, and ‘nature reserve’” and concludes with desire that “the city of tomorrow shines as a feast of landscapes”.

³⁸ GIROT, 2016: 339

³⁹ ELKINS, DELUE, 2008

heterogeneous individuals” and Mumford’s city as a “point of maximum concentration for the power and culture of community”.⁴⁰ Furthermore, Kostof complements these premises with “characteristics of cities: energized crowding, urban clusters, physical circumscription, differentiation of uses, urban resources, written records, city and countryside, monumental framework, buildings and people”.⁴¹

Recognition of evolution of landscape architecture and design in historical reviews ranges from inclusive to focused. Inclusive approaches to landscape design include the following: Jellicoe and Jellicoe set landscape “as the most comprehensive of the arts”⁴²; Turner recognises the unity of spatial thought, on scales from international to local, covering planning, urbanism, landscape design, open space and boundless space planning, greenways infrastructure and garden design; and Girot states that “landscape architecture has profoundly influenced the way in which society experiences and appreciates its natural surroundings”.⁴³ The authors who connect landscape architecture to landscape representation in art history also apply the inclusive approach: Wells connects the influence of philosophical discourses on landscape architecture, garden design, and also on representation of landscape in art, while Anne Whiston Spirn in *Landscape Theory – The Art Seminar* states that “the garden is a powerful, instructive metaphor for reimagining cities and metropolitan areas”, where landscape planning and design serves “human purposes at scales from garden to region”.⁴⁴ Kostof and Milic focus on urban development and therefore focus on landscape architecture as a structural element of urban form or as a means of urban development.

Historical review of expressions of landscape in the history of arts also distinguishes inclusive and focused approaches. Focused approaches present art as a medium: for the representation of urban form and processes by Kostof, for documenting urban structures by Milic, for illustrating landscape architecture by Girot, and as an incentive to planning, urbanism, landscape and garden design by Turner. In inclusive approaches, expressions of landscape in arts present the following: the relation of man towards landscape, but also social, economic and philosophic relations as recognised by Jellicoe and Jellicoe; expressions of human ideas, thoughts, beliefs and feelings according to Antrop. Elkins and DeLue emphasize that different disciplines and practices have to be brought together “in order to understand how to best conceptualize landscape in art”.⁴⁵ For Wells, expressions of landscape in fine arts and photography connect two domains of land-

scape – the physical domain of socio-topographic landscape and the symbolic domain of landscape representation – and intertwine a particular frame of landscape, information present in landscape, the idea of the author and the reading by the viewer.⁴⁶

RECOGNITION OF SHIFT MARKERS IN IMPORTANT ASPECTS WHICH CONNECT THE CITY AND LANDSCAPE

PREPOZNAVANJE PROMJENA PARADIGME U VAŽNIM NAČELIMA KOJA POVEZUJU GRAD I PEJSAŽ

The comparison of literature units taking interest in the historical development of landscape, city, landscape architecture and expression of landscape in arts has resulted in the summary of important aspects linking the city and landscape (Table III). Knowledge of important aspects of the city and landscape connections covers the following: conclusions of the comparison according to each of the common themes, notions presented by multiple authors in literature units and notions of individual authors which represent the city and landscape in parallel. Shift markers that establish the city and landscape connections are recognised in research summaries and confirmed in a wider body of knowledge.

- The history of landscape and human settlements as origin of the city can be traced back as far as the history of man – Jellicoe and Jellicoe begin the historical review of shaping the landscape of man with the genesis of the Earth, the evolution of life and cave arts of “observable happening and direct experience”⁴⁷ in France, Lascaux, and northern Spain, Altamira. Kostof relates one of the oldest graphic representations of the town with the wall-paintings reconstructed from a shrine at Çatal Höyük, representing a Neolithic settlement.⁴⁸ Girot finds the origins of landscape in prehistoric civilisations of the Middle East and England staking that “landscape is nothing more than a chosen form of topography responding to cultural demands, and gives an accurate portrait of the society’s sensitivity to the sacred meaning and the features of the natural environment”.⁴⁹ Milic starts his

⁴⁰ KOSTOF, 1999: 37

⁴¹ KOSTOF, 1999: 39

⁴² JELICOE, JELICOE, 1995: 7

⁴³ GIROT, 2016: 9

⁴⁴ ELKINS, DELUE, 2008: 47

⁴⁵ ELKINS, DELUE, 2008: i

⁴⁶ “Photographs slice space into place; land is framed as landscape. Representation envelops reality... The photographic image, in its precision and detail, operates topographically and metaphorically. The image itself evokes the mood, a sense of what it might be to actually experience this place... Unlike the unbounded experience of loo-

TABLE III RESEARCH SUMMARIES AS SHIFT MARKERS THAT ESTABLISH THE CITY AND LANDSCAPE CONNECTIONS

TABL. III. SAZETCI ISTRAŽIVANJA KAO PROMJENE PARADIGME KOJE USPOSTAVLJAJU VEZE GRADA I PEJSAŽA

Shift markers that establish city and landscape connections	JELlicoe, G.; JELlicoe, S. (1987), <i>The Landscape of Man</i>	ANTROP, M. (2013), <i>Brief History of Landscape Research</i>	KOSTOF, S. (1991), <i>The City Shaped</i>	MILIĆ, B. (1995), <i>Development of City through Centuries I, II, III</i>	TURNER, T. (1996), <i>City as Landscape</i>	GIROT, C. (2016), <i>The Course of the Landscape Architecture</i>	WELLS, L. (2011), <i>Land Matters: Landscape Photography, Culture, Identity</i>	ZIADY DELUE, R.; ELKINS, J. (2008), <i>Landscape Theory – The Art Seminar</i>
The history of landscape and human settlements as origin of the city can be traced back as far as the history of man	•		•	•		•	•	
Dimension of time and layers of history are essential for understanding city and landscape	•	•	•	•	•	•	•	•
The city and landscape have to be studied from perspectives of multiple disciplines – in an inclusive and holistic manner	•	•	•	•	•	•	•	•
Defining the city and landscape needs to step out of the dichotomy that landscape tradition centres and embrace everything in between these historically opposed or antithetical pairs								•
Landscape and its representations are influenced by philosophical discourses, social, economic, cultural ideas and beliefs, and artistic expressions and theories – conditions that at the same time shape the city	•	•	•	•	•	•	•	
Landscape is ubiquitous – cities and gardens are perceived as landscape	•				•	•		•
Landscape as a cultural construct arose with the urbanisation						•	•	•
Landscape is a base, a setting of the city and a factor of urban identity, form, and continuity	•		•	•	•	•		•

historical overview with human transition from hunting nomads to agriculture and stationary way of living, emphasizing that land cultivation is the first intervention of man in his environment: he begins to occupy, organize, control and exploit the space, building first dwellings and permanent settlements.⁵⁰ Both history of landscape and the city, as the interaction between man and nature, can be traced back as far as the history of man.

- Dimension of time and layers of history are essential for understanding the city and landscape – In *The Landscape of Man*, Jellicoe and Jellicoe state: “Art is a continuous process. However new the circumstances may be, it is virtually impossible to create a work of art without antecedents.”⁵¹ The process of art also relates to the process of landscape transformation and the development of cities. For Kostof, “the city is the ultimate memorial of our struggles and glories: it is where the pride of our past is set on display... a city, however perfect its initial shape, is never complete, never at rest”.⁵² The importance of

history, time, process and change in landscape understanding is widely recognised, as a “subject to continuous change and always a product of people and their history”.⁵³ In order to understand landscape and the city, it is necessary to acknowledge the process, the dimension of time and the layers of history.

- The city and landscape have to be studied from perspectives of multiple disciplines – in an inclusive and holistic manner – Historical development of landscape, city, landscape architecture and landscape in history of arts are studied from different points of view and regarding various disciplines and practices. The study of the history of landscape research by Antrop can be equally assigned to urban studies: recognizing complex problems and different stakeholders involved, which demands a holistic approach covering metrics and modelling, heritage values, social and symbolic meanings.⁵⁴ Ziady DeLue states that “because ‘landscape’ is difficult to see and, consequently, to theorize, and also because both of these things are important and necessary tasks, the multidisciplinary dialogue aims to defamiliarize two sorts of terrains: the terrain of landscape itself and the terrain, as constituted by particular objects and methods of inquiry, specific to each discipline or practice that engages things landscape”.⁵⁵ The need for an inclusive, comprehensive, holistic, multi- and/or trans-disciplinary approach to the city and landscape is evident. Fairclough⁵⁶ states that “landscape needs to be studied in an interdisciplinary manner from many perspectives; it cannot be the concern of a single discipline. Nor is it solely an expert concern because it

king, the photograph defines and frames, suggesting particular ways of seeing.” [WELLS, 2011: 56]

47 JELlicoe, JELlicoe, 1995: 10

48 KOSTOF, 1999: 29

49 GIROT, 2016: 16

50 MILIĆ, 1990: 3

51 JELlicoe, JELlicoe, 1995: 7

52 KOSTOF, 1999: 13

53 FAIRCLOUGH, 2004: 9

54 ANTROP, 2013: 18-20

55 ELKINS, DELUE, 2008: 11-12

56 FAIRCLOUGH, 2004: 1

has the potential to be one of the most democratic ways of seeing and looking at the world, and of interpreting and understanding the natural and cultural environment.” This inclusive and holistic⁵⁷ manner covers not only the physical, material, objective and geographical reality of landscape⁵⁸, but also landscape as a cognitive category⁵⁹, as a representation, experience and phenomenon.⁶⁰

- Defining the city and landscape needs to step out of the dichotomy that landscape tradition centres and embrace everything in between these historically opposed or antithetical pairs – The traditional dichotomy and differing the city from landscape needs to be abandoned. Sarapić discards the opposition of culture-nature and states that “landscape can be treated as a mediator between man and his environment. Landscape represents nature that has been influenced and shaped by the human mind. Landscape is a way of seeing nature.”⁶¹ Wallach expends the dichotomy: “The landscape tradition centres on a subject-object relation that can be described in terms of antithetical or opposed pairs: ‘me-it’, self and other, viewer and viewed, spectator and spectacle.”⁶² Novaković follows the concept of landscape by geographer John Wylie that landscape is based on a tension between opposite starting points, suggesting “a tension between the material and mental, the objective and subjective, science and art, nature and culture”.⁶³ The opposed pairs of production and representation, contents and context⁶⁴, life and experience, domination and (society) identification, belonging and ruling over, ideology and phenomenology, totality and parts, place and space, material and mental, social and individual, spatial and temporal, metaphysical and practical, metaphorical and real are all assimilated in the contemporary city and landscape awareness.

- Landscape and its representations are influenced by philosophical discourses, social, economic, cultural ideas and beliefs and artistic expressions and theories – conditions that at the same time shape the city – Different influences and conditions shape both cities and landscapes in parallel. Girot recognises different influences on landscape, finding a reflection of the same influences in landscape: “As landscapes evolved, they unmistakably reflected an extraordinary power of transformation and charted a changing relationship with the world around us. They have always mirrored the religious and political forces in the society, and each transition demonstrates a response to the sacred beliefs and technical progress.”⁶⁵ For Kostof, in the city “we ‘read’ form correctly only to the extent that we are familiar with the precise cultural conditions that regarded it”.⁶⁶ The

cultural reading of the city can also be transferred to landscape: “Understood as being at the same time a cultural and social product and a process of cultural and social production, the focus of landscape (and urban) research and design shifts away from static formal characteristics of space to the question how landscape (and the city) works over time and what effects it brings about in social and cultural contexts.”⁶⁷

- Landscape is ubiquitous – cities, gardens and nature are perceived as landscape – Interconnection of the city and landscape is recognised by Turner: “City is not a tree. It is a landscape.” When referring to cities, he further explains: “Real places are perceived as landscapes, dependent on physical and mental points of view, with foregrounds and backgrounds always switching positions. The garden is a powerful instructive metaphor for reimagining cities and metropolitan areas.”⁶⁸ The perception of landscape is comprehensive – whole cities can be understood as landscapes⁶⁹, including gardens and nature. The interconnection of cities, gardens and nature is perceived by Whiston Spirin: “human settlements, including cities, are part of the natural world... Nature is ubiquitous and cities are part of nature. Nature in cities should be cultivated, like a garden, not dismissed or subdued.”⁷⁰

57 ANTROP and VAN EETVELDE [2017: 1] emphasize that the concept of landscape “implies a holistic nature that intimately links the real tangible world with its experience in the eye of the beholder”.

58 Reference to the material and objective landscape can be found in the works *The City in History* by Lewis Mumford and *The Architecture of the City* by Aldo Rossi.

59 SARAPIK [2002: 184] states that “the different usages are still united by landscape as a cognitive category, being on the one hand related to the information received via sensory perception, and on the other hand, to certain conventions. This is not only an external, objectively existing object, but a phenomenon, which can be defined by some certain agreement (e.g. predefined types of landscapes), and where intentional categorisation and abstraction occur”.

60 Reference to the landscape as experience and representation can be found in works *The Image of the City* by Kevin Lynch, *The Concise Townscape* by Gordon Cullen and works *Landscape and memory, Cultural landscapes: a bridge between culture and nature*, and *Cities as Cultural Landscapes* by Ken Taylor.

61 SARAPIK, 2002: 184

62 ELKINS, DELUE, 2008

63 NOVAKOVIĆ, 2011: 8

64 DERIU, KAMVASINOU, 2012: 1

65 GIROT, 2016: 10

66 KOSTOF, 1999: 10

67 NOVAKOVIĆ, 2012: 8-9

68 TURNER, 1996: 21

69 STILES et al., 2014: 401

70 ELKINS, DELUE, 2008: 45

71 WELLS, 2011: 22

72 ELKINS, DELUE, 2008: 225

73 KOSTOF, 2018: 63

• Landscape as a cultural construct arose with urbanisation – The concept of landscape as a cultural construct that arose with urbanisation is discussed by Wells: “Urbanisation induced a gradual distancing from land (over many centuries). This surely contributed to the development of desire to represent land in itself in pictures or words.”⁷¹ Waenerberg also recognizes the crucial moment of change which “happens when the country is transformed by industrialization and urbanisation. Then the divine withdraws from the presence and gods disappear.”⁷² Urbanisation, development of cities and urban living expressed the need to constitute the notion of landscape and represent landscape in art, as well as developed landscape as a genre.

• Landscape is a base, a setting of the city and a factor of urban identity, form, and continuity – According to Kostof, “as always, one begins with the land”⁷³, referring to the idea that landscape, or the land, always precedes the city. By focusing on urban development, Kostof and Milić determine landscape as a context, as a setting and as a stratum of the city, leaving out the influences that landscape has on urban development. Landscape is a determinant of urban identity, form, development and regeneration. The concept of Urbanscape Emanation by Bojanic Obad Šćitaroci is recognized in the effect that landscape has on urban development as a factor of urban continuity. Landscape is therefore identified not only as a substratum of the city but as an active participant in urban development and continuity.

CONCLUSION

ZAKLJUČAK

A revolution in thinking about landscapes, enhanced by the Council of Europe Landscape Convention, induced a paradigm shift in understanding nature, cities and landscape as holistic, comprehensive and participatory. Research of those shift markers, from the spatial planning, urbanism and landscape architecture point of view, is the research of processes and changes found in landscape transformation, urban development, evolution of landscape architecture and history of landscape expressions in fine arts and photography. Different aspects of the city and landscape and their connections are explored through the review of literature units taking

interest in the historical development of landscape, city, landscape architecture and expression of landscape in arts. Literature units are compared according to common themes: fields of interest, period of interest, division of landscape shaping, relation to landscape transformation, relation to urban development, relation to evolution of landscape architecture and relation to expression of landscape in history of arts. Shift markers that establish the city and landscape connections are recognised in the knowledge of research summaries.

The knowledge presented in the literature review intertwines the notions of landscape, city, landscape architecture and (landscape) arts (and photography). The acknowledgment of shift markers that establish the city and landscape connections erases the boundaries between nature, landscape and the city. The tension between nature and the city is replaced with the essence of landscape. Still, the networks of relationships which arise from the recognised tensions of landscape and which define the complexity and essence of landscape are left neglected in scientific research.

The recognised knowledge of connecting the city and landscape sets the scope of landscape from the spatial planning, urbanism, landscape architecture and arts point of view as a starting point for further research. The scope of landscape covers the notions of city, landscape architecture and (landscape) arts (and photography) – the notions created and developed by man in unity with nature. The contribution of society and individuals to landscape embodies presentation, intangible heritage, meanings, values, symbols – all covered by the perception of landscape. The awareness of the physical, scientific and quantitative as well as the representation, intellectual and qualitative is essential for the understanding of landscape. The phenomenon of perception exceeds landscape. Therefore, further research on networks of relationships in landscape, focused on the relationship between the city and the nature, should integrate the perspectives of landscape, city, landscape architecture, landscape arts and photography and landscape perception.

[Written in English by the authors, proof-read by VEDRANA MARINOVIC, mag.philol.angl.]

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ILLUSTRATION AND TABLE SOURCES

IZVORI ILUSTRACIJE I TABLICA

- FIG. 1 Ana Sopina
TABLES I-III Authors

SUMMARY

SAŽETAK

POVEZIVANJE GRADA I PEJSAŽA

URBANISTIČKA I PEJSAŽNA MOTRIŠTA

Univerzalno razumijevanje pejzaža kao rezultata djelovanja i interakcije prirode i kulture, koje donosi Konvencija o krajobrazima Vijeca Europe, ponovno je pobudilo svijest o nerazdvojnosti grada i pejzaža. Revolucija u razmišljanju o pejzažima osnažena je dokumentima UNESCO-a: prijedlogom za Međunarodnu konvenciju o krajobrazima, razvojem Operativnih smjernica za provedbu Konvencije o Svjetskoj bastini, Konvencijom o nematerijalnoj kulturnoj bastini i istraživačkim pristupom povijesnim urbanim pejzažima. Promjena paradigme potaknula je holističko, sveobuhvatno i participativno razumijevanje prirode, gradova i pejzaža. Prepoznavanje promjena koje uspostavljaju veze grada i pejzaža postavljene su kao cilj istraživanja.

Pretpostavka istraživanja pretpostavlja da je pregledom literature, koja pokriva povijesni razvoj pejzaža, grada, pejzažne arhitekture te reprezentacije pejzaža u umjetnosti i fotografiji, moguće postaviti zajednička načela koja povezuju grad i pejzaž. Pritom pregled literature ne donosi povijesni popis ili skup različitih diskursa, teorija ili pristupa istraživanju grada i pejzaža, već usporedbu pristupa različitih disciplina koje sumiraju univerzalne načine povezanosti grada i pejzaža razvijane ili dosljedne tijekom povijesti.

Promjene paradigme istražene su pregledom relevantne literature za područje tehničkih znanosti, polje prostornog planiranja, urbanizma i pejzažne arhitekture, te za umjetničko područje likovnih umjetnosti i fotografije. Za pregled literature odabrane su po dvije literaturne jedinice koje istražuju povijesni pregled pojedine istraživačke teme – preobrazbe pejzaža, urbanističkog razvoja, evolucije pejzažne arhitekture i reprezentacije pejzaža u povijesti likovne umjetnosti i fotografije – no istovremeno obuhvaćaju i prezentiraju međudjelovanje svih istraživačkih tema.

Ukupno osam literaturnih jedinica odabrano je za pregled i grupirano prema temama istraživanja: preobrazbu pejzaža predstavljaju *The Landscape of Man* autora Geoffreya i Susan Jellicoe te *Brief Hi-*

story of Landscape Research autora Marca Antropa; urbani razvoj predstavljaju *The City Shaped* autora Spira Kostofa i serija *Razvoj grada kroz stoljeca: Prapovijest – antika, Srednji vijek i Novo doba* autora Brune Milica; evoluciju pejzažne arhitekture predstavljaju *City as Landscape* autora Toma Turnera i *The Course of Landscape Architecture* autora Christophera Girota, te izraz pejzaža u povijesti likovne umjetnosti i fotografije predstavljaju *Land Matters: Landscape, Photography, Culture and Identity* autorice Liz Wells i *Landscape Theory – The Art Seminar* urednika Jamesa Elkinsa i Rachel DeLue.

Literaturne jedinice uspoređene su prema zajedničkim temama: područje interesa, razdoblje interesa, podjela strukture, odnos prema preobrazbi pejzaža, odnos prema urbanističkom razvoju, odnos prema evoluciji pejzažne arhitekture, odnos prema izrazu pejzaža u povijesti umjetnosti i fotografije. Različita načela grada i pejzaža te njihove veze istražene su usporedbom zajedničkih tema u svim literaturnim jedinicama.

Usporedba literaturnih jedinica rezultirala je sažetkom važnih načela koja povezuju grad i pejzaž. Znanje koje je sažeto u prepoznatim načelima obuhvaća zaključke usporedbe svake istražene zajedničke teme, ideje koje prepoznaje više autora te ideje pojedinih autora koje predstavljaju paralelno i grad i pejzaž. Promjene paradigme koje uspostavljaju povezanost grada i pejzaža prepoznati su u sažetima istraživanja literature:

- Povijest pejzaža i naselja kao ishodišta suvremenoga grada može se pratiti od početka povijesti čovječanstva;
- Dimenzija vremena i slojevi povijesti osnova su razumijevanja grada i pejzaža;
- Grad i pejzaž potrebno je istraživati iz perspektiva različitih disciplina – sveobuhvatnim i holističkim pristupom;
- Definiranje grada i pejzaža treba nadići dihotomiju na koju je usmjerena pejzažna tradicija te obuhvatiti sve što se nalazi između tih povijesno suprotstavljenih parova;

– Na pejzaž i reprezentaciju pejzaža utječu filozofski diskursi, socijalne, ekonomske, kulturne ideje i vjerovanja, umjetnički izrazi i teorije – uvjeti koji također oblikuju gradove;

– Pejzaž je sveprisutan – gradovi, vrtovi i priroda doživljavaju se kao pejzaž;

– Pejzaž kao kulturni konstrukt razvijen je s urbanizacijom;

– Pejzaž je osnova i okruže grada, cimbenik urbanog identiteta, urbane forme i urbanog kontinuiteta.

Znanje koje je predstavljeno u pregledu literature isprepleće fenomene pejzaža, grada, pejzažne arhitekture i reprezentacije pejzaža u likovnoj umjetnosti i fotografiji. Prepoznavanje promjena paradigme koje uspostavljaju povezanost grada i pejzaža briše granice između prirode, pejzaža i grada. Suprotstavljenost prirode i grada zamijenjena je esencijom pejzaža. Ipak, mreže odnosa koje proizlaze iz prepoznatih suprotnosti koje utjelovljuje pejzaž i koje definiraju njegovu kompleksnost ostale su zanemarene u znanstvenim istraživanjima. Prepoznata znanja o povezanosti grada i pejzaža postavljaju polazišta i obuhvat za daljnja istraživanja pejzaža iz gledišta prostornog planiranja, urbanizma i pejzažne arhitekture. Fenomen pejzaža time obuhvaća fenomene grada, pejzažne arhitekture i reprezentacije pejzaža u likovnoj umjetnosti i fotografiji – fenomene koje je čovjek stvorio i razvio u jedinstvu s prirodom. Doprinos društva i pojedinca u razvoju pejzaža utjelovljuje prezentaciju, nematerijalno naslijeđe, značenja, vrijednosti, simbole – koji su obuhvaćeni doživljajem pejzaža. Svijest o fizičkom, znanstvenom i kvantitativnom, jednako kao i reprezentativnom, intelektualnom i kvalitativnom, je potrebna za razumijevanje pejzaža. Fenomen doživljaja nadilazi pejzaž. Stoga je potrebno u daljnjim istraživanjima mreža odnosa u pejzažu, koja su usmjerena na odnos grada i prirode, integrirati fenomene pejzaža, grada, pejzažne arhitekture, reprezentacije pejzaža u likovnoj umjetnosti i fotografiji, te doživljaja pejzaža.

BIOGRAPHIES

BIOGRAFIJE

ANA SOPINA, M.Arch., is an assistant at the Department of Urban Planning, Spatial Planning and Landscape Architecture and PhD student at the Faculty of Architecture, University of Zagreb. Research interests are city-landscape relations, landscape heritage and identity.

Prof. **BOJANA BOJANIĆ OBAD ŠĆITAROCI**, PhD, M.Arch., is Head of the Department of Urban Planning, Spatial Planning and Landscape Architecture. Research interests are contemporary landscape architecture and heritage. [www.scitaroci.hr]

ANA SOPINA, dipl.ing.arh., asistentica je na Katedri za urbanizam, prostorno planiranje i pejzažnu arhitekturu te studentica doktorskog studija na Arhitektonskim fakultetu u Zagrebu. Istraživački interesi su usmjereni na odnose grada i pejzaža, naslijeđe pejzaža i identitet.

Prof. dr.sc. **BOJANA BOJANIĆ OBAD ŠĆITAROCI**, dipl.ing.arh., predstojnica je Katedre za urbanizam, prostorno planiranje i pejzažnu arhitekturu. Istraživački interesi su urbana emanacija, suvremena pejzažna arhitektura i naslijeđe. [www.scitaroci.hr]