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## **A kaleidoscope on ordinary landscapes.**

### **The perception of the landscape between complexity of meaning and operating reduction**

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UNIVERSITÀ DEGLI STUDI DI TRENTO

Dipartimento di Ingegneria Civile  
e Ambientale

2010

Doctoral thesis in **Environmental Engineering (specialization in Environmental Planning, Landscape Architecture and Sustainable Building) XXI cycle**

Faculty of Engineering, **University of Trento**

Academic year 2009/2010

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University of Trento

Trento, Italy

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## Abstract

This research has started from some issues affecting the debate in progress on policies for landscape and confronts itself with the actuality of a review of some paradigms of interpretation that could substantiate the practice of landscape transformation.

The main questions that will be addressed is what the ordinary contemporary landscape is, experimenting the perception as a tool at first of interpretation, therefore potentially operating, from the demands of the European Landscape Convention, according to which “Landscape means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors”

Assuming the landscape perception as a means of expression of the relationship between society and territory, this study develops and tests a methodology for its comprehension, through kaleidoscopic visions which interpret the variety of the situated looks.

By means of the methodology we aim to explore how a variety of people experience landscapes and – as a consequence - how they perceive them. The proposed approach refers to the landscape perception as a complex system in its multiple dimensions (physical/natural, symbolic/cultural, personal/ collective) that becomes significant as expression of a contemporary condition of living places. It begets a thinking material to understand values and themes, on which could be possible basing actions and policies for landscape.

The Kaleidoscope, which is here proposed as device to represent perceived landscapes, derives from the sense of this research. Actually, the explicit reference to ordinary landscapes implies the awareness that the contemporary landscape can not be understood through a tale made of synthetic and mimetic/typological representations, but is expressed predominantly in ordinary contexts, whose not consolidated images neither shared attributions of meanings exist.

The Kaleidoscope has set as a composition of diagrams and narratives, which are translated in looks type and themes for action, contributing to reify the problems the landscape poses as challenges to planning and the perception is offering to return.

The research is substantiated by a long experimental stage, when - through an experience of understanding the perceived landscape in a valley place in Trentino - the themes tackled in the theoretical-critical part pit themselves strength the realm of a contemporary landscapes and the specificity of the ordinary ones, which more than others claim the experimentation of interpretative and operational tools.

The experience has been set up as a cognitive practice, able to be consolidated and repeatable in the ordinary planning processes. It can therefore be understood as a paradigmatic experience of approach to contemporary landscape.

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# Introduction

## *Motivation, context and main themes*

This work is born from an interest in ordinary landscapes, or rather those sceneries of everyday life which host the territorial transformations and the policies which concern them.

The thesis aims to understand what the landscape is. It mainly conceives it as a way by which a society thinks out its living environment and represents it. The making of ordinary landscape becomes a subject of planners' actions and reflections, also in the light of certain questions opened up and encouraged by the European Landscape Convention.

One of the main questions consists in understanding ordinary landscapes through the perception of those landscapes, involving both an instrumental and a non-instrumental interpretation of perception as a *medium* which – in the plurality of perceived landscapes – can bring out and start a dialogue between different views.

Ten years after the signing of the European Landscape Convention (Florence, 2000), now that several intervention policies have been carried out, this thesis intends to discuss the terms in which landscape has been put at the centre of such policies, examining how it is effectively possible to understand it *as an area, as perceived by people*<sup>1</sup>, in order to contribute to the disciplinary and operating debate which concerns its transformations.

Actually, the topicality of a revision of some of the interpretive paradigms and transformation practices of landscape has been pointed out for some years, in the awareness that contemporary landscape is not understandable through a unifying narrative made of mimetic/typological renderings, but it is rather primarily expressed in ordinary contexts, which lack well-established models and shared value attributions.

Such a condition belongs both to the *en mouvence* dimension, structural for landscape itself, and to the approach chosen by this work, which, within the flood of definitions and theories marking this theme, chooses to understand landscape as the expression of the relationship between local societies and the places these societies are living in (among others: Turri 1998, Cosgrove 1984, Tress and Tress 2001, Debarbieux 2007, Backhaus et al 2008).

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<sup>1</sup> European Landscape Convention, chapter 1, art. 1, Florence, 2000.

Looking for a critical rendering of perceived landscapes, this thesis attempts to introduce a methodology based on a shared experience with local populations. This methodology aims at catching, discussing and synthesising perceived landscapes in a kaleidoscopic image, thus explicitly describing the “looks” on landscapes as everyday objects and ordinary transformation processes, which interpret local societies’ imagination and expectations.

Moreover, this experience acquires a very strong operative dimension because of the context in which the study has been carried out. It moves from the assumption that landscape represents the permanent background of everyday life. Thereby, finding its meaningful elements is fundamental to found suitable landscape policies and to build the consensus for real actions of development and safeguard.

From this perspective, this research aims to flesh out a model which is repeatable in ordinary planning processes. We also aim to take into account people’s visions and values concerning the representation of landscape, in order to back up shared transformations. By doing so, the work addresses the wider debate in the scientific community of planners, where landscape knowledge is ingrained into the exploration of the possibilities of working in it.

Interpreting landscape through situated – although often no longer rooted – looks, perception refers to a complex system in its multiple dimensions, made of physic/natural, symbolic/cultural, psychological/personal and intersubjective/collective elements, which become significant as the expression of a contemporary condition of living the places, the work lets values and themes emerge, to reflect on the transformations of landscape.

The argument is that, in the light of the awareness of post-modern planning instrumental uncertainties<sup>2</sup>, by making an operating reduction, it would be possible to let landscape perceptions establish their role as operational instruments, in a (re-)assessment which shows the potentiality.

The research has been substantiated by a long experimental part, during which, through an experience of understanding the perceived landscape in a valley in Trentino, the themes tackled in the theoretical-critical part have been compared with the realm of contemporary landscapes and with the specificity of the ordinary ones, which more than others have a claim on the experimentation of interpretive and operational tools.

The experience has been taking shape as a cognitive practice, which can be consolidated

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<sup>2</sup> We refer here to the awareness that the reflections on the problem of uncertainty – of the environment, of the values and of the actions (Friend and Jessop 1977) – put to the planning and in particular to the landscape planning, for which the definition (and so the operational possibilities) values and actions uncertainty plays a central role.

and repeated in ordinary planning processes. Through it, the perceived landscape acquisition and representation is tested, in order to interpret the relationship between local societies and places, as well as contingent issues, so as to explore the territorial transformations they can orient.

The experimental part – described by the way the proposed methodology, structured in order to inquire into the perceived landscapes, sets out the case study – should therefore be understood as a paradigmatic approach to contemporary landscape, whose validity consists of expressing its peculiarities.

This theme shows an interdisciplinary character, crossing those threads of research that, from Sociology, to Geography, to Urban Planning and Architecture, have been working on places, focussing less on their objective (cartographical) features than on the images revealed by those who live them.

Apparently, by simply introducing the theoretical framework as a (partial) geography of references, a very hybrid and extended disciplinary level has been outlined. This depends basically on the fact that planning issues interweave with landscape studies and are substantiated through representations integrating visual-perceptual approaches with several mapping techniques.

Perceptions can be understood as contingent expressions, which are the elements that escape the cartographical representation of territories, revealing landscape just by means of what escapes the map (Farinelli 2004).

### *The space of the research*

Landscape representations run the risk of becoming the manifesto of a gap between the eternal delay of a discipline working through territory's governance actions, often based on bound selected landscapes, and the continuous transformation of ordinary landscapes<sup>3</sup>.

So, the necessity of continually experimenting perceiving looks has emerged. These should include in the study of perception questions such as the contemporary dimension of the imagery concurring to determine perception, influenced by quickly evolving models. Actually, these are what grants an effective landscape sustainability, because the latter

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<sup>3</sup> With reference to the Italian tradition, there is in fact a body of law that from the Law of the 1939, to the "Galasso Law" of 1985, until the "Urban Code" (2004) has regulated the protection of the landscape with care and precision and that, although over time has innovated the aesthetic conceptions with a systematic and objective vision of the landscape goods to protect, bases landscape policies on selected landscapes, through value attributions which not only do not refer to the different and sometimes conflicting policies' levels, but are external to the specific values which are attributed to landscapes by the subjects and population who live there.

does not refer to a heteronymous image, but really belongs to local societies.

Starting from these considerations, a researching space emerges in terms of a study which, understanding the social perception of landscape through the construction of shared representations, proposes itself in a planning perspective to find in this kind of representations the significant elements to ground effective landscape policies.

The potentiality of the Kaleidoscope on ordinary landscape, proposed as a device to render perceived landscapes by means of the perceiving looks, is profoundly related to the possibility of gathering the landscape's elements in order to understand "what the landscape is for the people". It means also understanding "where people live" as a thinking act, expressing signs and defining societies in a territory. For a place is the image of those who live in it and therefore it is a representation of the local society as well as the driving force and the reference point for all types of planning. So, turning this possibility into reality is the first purpose of this research.

In order to tackle this aim, the research faces a multiplicity of themes. If, on one side, these themes reveal a complexity which is very hard to synthesize, on the other they become the necessary content that is needed to avoid losing in the gap between the perception of the real and its representation the various "pieces" of the perceived landscape.

Moreover, to conceive planning from a political perspective means to propose landscape perception – together with the transformation of territory, in which landscape plays a central role – as a tool to interpret societal identity constructively, particularly in contemporary societies, which are complex mixes of different cultural and ethical values. Landscape perception can represent the meeting of values and meanings attributed to landscape by the inhabitants – both the old and the new ones, the insiders and the outsiders – on the basis of the common experience of the same landscape, *hic et nunc*, from the perspective of different cultures.

In order to develop an appropriate methodology for representing perceived landscapes, it has been at first necessary to understand the elements contributing to the perception which, even if it unfolds as an individual act, is affected by a set of collective experiences.

Landscape has to be considered as a complex system in its multiple dimensions - composed both of physical and cultural elements - integrated and interrelated and deeply connected to an inner dimension (*innerscape*) referring to personal and collective imagery.

This approach, which represents the synthesis of the various dimensions expressed in a perceptive act, consists in a process which, starting from the visual act, allows us to

understand its different images as well as, ultimately, its shared image.

The implementation of this methodology has been based upon some reflections on the methodological review of experiences regarding the representation of place and landscape, based on non-objective elements, such as perceptions, value judgments, memories and imagination.

The process of representing the perceived landscape through diagrams, narratives, typologies of gaze and themes for actions, which aims at including those “shades of intervention” often excluded from the actions of mere safeguarding reserved to landscapes of value, builds the picture of the issues the landscape poses to planning. Perception – as it is represented in this thesis – is meant to summarise all these themes, so that they can be tackled by landscape policies managing it.

These are not only operational issues – or rather the necessarily unresolved issues regarding, for instance, the actual possibility of synthesising the perceived landscapes, the necessity of the right distance to understand and the inclusion of “another” knowing point of view, as well as the necessity to add this issue to the other planning expectations or to understand how to turn themes into projects – they rather regard the political dimension of acting in the landscape and – with the experimental contribution of this thesis – feed back to the debate that had stimulated it.

### *The case-study*

The experimental part of the research has been set up in the context of a valley in Trentino, during the town planning process in Roncigno<sup>4</sup>. Working in an ordinary planning process has been very interesting because the local community was as aware as to ask, through the planning requests, “that which they wanted to be as a community in a place”, just by expressing the perception of the landscape they were living in and of the landscape they wished for.

### *The structure of the thesis*

The thesis reports a research path which has continuously bounced between the theoretical study, the field work, and the experimentation of the tools that were being developed.

In the first part of the work, a literature overview is presented as a geography of references which designs the features of the theme’s interpretative keys: ordinary landscapes and the open questions raised by European landscape Convention. In this part, perception is

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<sup>4</sup> Nuova Variante al piano regolatore generale di Roncigno Terme planned by the DICA team coordinated by prof. Diamantini.

identified as a tool to conceptualise ordinary landscapes on account of their features.

The heart of the thesis is the definition of the methodology (part II) for the understanding of perceived landscapes, with the proposal of the notion of Kaleidoscope. It is structured on the basis to a methodological framework, fully described and articulated as an opportunity to a conceptual review of the interdisciplinary themes which converge in this thesis and substantiate its hypothesis, from the proposal of the interpretative paradigms for the perception of landscape to the process we aim to trigger (from visible to seen, towards kaleidoscopic images).

The last part of the work – which contains the whole experimental phase – has been conceived as a report of field activities, in order to define a repeatable procedure. Wider theoretical and methodological conclusions are drawn that go beyond the present case study.

The conclusions and the case study are significant both with reference to the peculiar condition of the real perceived landscape, which ends up being a narrative, and with reference to a broader impact on the disciplinary debate that the proposed methodology and the presented experimentation open, place, propose and present.

# Part 1

## 1. Around the Landscape: a guiding path among definitions

This study intends to deal with the ordinary landscape, showing in its title, in an almost programmatic way, the interest for a specification arising within the bulimia of attributes which are attached to landscape, depending on the disciplinary viewpoint from which it is meant to be analysed.

This kind of interest implies a position, which provides first of all a guidance while defining the nature of the object which is being reflected on.

Indeed carrying out an inevitably partisan restriction is necessary within the wide range of forms of knowledge which deal with landscape, so as to identify an outline for the studies in whose wake it is possible to contribute to the debate on its understanding and on the themes which substantiate its transformations.

Therefore, taking the lead from certain issues which involve the current debate on landscape policies (some examples are to be found in Clementi et al. 2002; Maciocco et al. 2008), this work intends first of all to tackle the up-to-datedness of a review of interpretive paradigms (Waldheim et al. 2006).

The main issue we intend to tackle is what contemporary ordinary landscape is, by experimenting perception first of all as an interpretive instrument, then as a potentially operational one, starting from the spurs of the European Landscape Convention, according to which it “*means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human*”<sup>1</sup>.

As will be later further explained, the definition of a landscape as ratified by the Convention was the starting point of a hermeneutic pathway involving contemporary landscape, for it casts the attention of landscape policies unequivocally onto ordinary landscape, i.e. a daily perceived territory, explicitly inviting to transpose into policies and actions an issue which up to then had mainly been of interest for a few geographical studies and

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<sup>1</sup> European Landscape Convention, Florence 2000, art.1 par. a.

some critical analyses. This research, instead, also takes its lead from the outline of a geography of reference points which allow to detect a foundation in those very studies, so as to reaffirm perception as an instrument to understand the landscape and to venture into a non banal interpretation<sup>2</sup>.

Therefore the interdisciplinary roots of the interest devoted to ordinary landscapes needs to be acknowledged (Meinig 1979, Lowenthal 1986, Lanzani 2003), while re-affirming at the same time the ontological dimension of landscape perception, as a *medium* which generates, and represents, a *cunning object* (Farinelli 1991), the landscape, which appears, reifies, takes shape while it is being represented, acquiring each time the features these representations may determine for the very way it is understood and represented.

The ordinary landscape emerges as a “new object” or, rather, as a renewed and re-affirmed object of a kind of knowledge which is necessarily *across a range of disciplines* (Waldheim 2006: 15), allowing to identify a certain something within a whole, within landscape (Kroll 1999), relieving from the burden of that *horror vacui* only such a meaning-charged topic may bring about, provided it remains generic.

Even if we agree that “*we label knowledge as an inevitable consequence of ordering the world*” (Withers 1996: 275), here we try to label landscape to identify a position in the various approaches to the landscape, affirming an interest towards ordinary manifestations of being, beyond any other disciplinary specification.

Ordinary manifestations of being can trace in landscape a sort of “permanent background” for daily life, with which reflections and projects, beyond the scale where they wish to intervene and beyond the more or less high (and more or less worthy) gradient of nature and artifice it presents, may hopefully find an original form of dialogue (Palermo 2008).

Actually, as Meinig reminded us “*Landscape is not identical with scenery (...) landscape is ubiquitous and more inclusive (...) we are ever involved in its creation*” (Meinig 1979: 5)

The plurality of meanings the same landscape concept has assumed, in relation to a plurality of the subjects who have looked at it with time, let us now understand the landscape in its polysemy (Gambino 2002). This polysemy regards the intersection of interpretations we have to carry out in order to understand it, from the ones with an

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<sup>2</sup> As Lanzani reminds, the risks for a banal interpretation of landscape perception and its far riskier consequences on landscape policies are many (Lanzani 2008: 115), especially if the planner means to be free of the responsibility of choices which are indeed to be substantiated with the worthy contribution of situated knowledge as expressed by local perceptions, but which also need to intersect other issues only a more distant, expert viewpoint is able to safeguard, by organising their concept together with the other involved parties in the project.

ecological, environmental, naturalist and geographical matrix, to other cultural, historical, anthropological interpretations.

Among these, we can identify a kind of interpretative studies track of reference in those which – even if from a different disciplinary point of view - focus on the ordinary landscape, as well as in the ones where ordinary human activities take place, rather than in an excellent context, marked by a selection and by existing shared and meaningful images.

As landscape is a context of ordinary human activities, these studies also focus on the link it establishes between society and territory (Cosgrove 1984, Debarbieux 2007), highlighting relational landscape features rather than its physical components.

This study has been derived from those, mostly by geographers, which – during the 1960s – have interpreted the landscape as a manifestation of local societies, in the terms in which it represents the uses of its territory by a community (Turri 1974), and in this sense it can express a peculiarity and a sense of belonging. Even if we need to update the concept of belonging (and the identity which is often associated to it) in front of the plurality of contemporary societies, these assumptions constitute a starting point for this research.

This view of the landscape as the outcome of human activities (again in Cosgrove, 1984; Debarbieux, 2007) proves to be, still today, a very effective interpretation to understand the relations between nature and society, from a perspective asserting the central role of those subjects and forces that live and rule within each territory.

Ordinary landscapes may furthermore be understood by making reference to the studies which suggest cultural interpretations of the idea of landscape, stating that the idea of landscape is always *culturally determined* (Jackson 1986), even when it does not express itself through exceptional landscapes, but it regards the whole territory, in its ordinary manifestations.

This statement makes landscape out of the whole inhabited territory (Seamon and Mugerauer 1985), readable as a system (Di Battista 2008) where populations, cultures and physical environments of which landscape is daily, ordinarily and normally an interpreter, interact.

The ordinary landscape is consequently understood on the one hand through the attitude of the ones living it, on the other hand also through the frame of mind of the ones working in it, beyond the specificity of thinking how to make landscape, interpreting it and planning its places. *An ordinary landscape is then a dimension of territory, a critical-planning measure with which it is possible to take action in the transforming reality* (Vittoria in

Durbiano and Robiglio 2003: 35). It is the territory Giancarlo De Carlo used to make reference to (1962, 2003). It is the ordinary material of the *Townscape* of Cullen (1971), consisting of all those elements which still today concur in creating the urban environment (buildings, trees, nature, water, traffic, billboards...). It is much more than this: *with landscape you find yourself somewhere else* (Sampieri 2008: 19) and the interpretation of the ordinary background of everyday life necessarily envisages all that somewhere else it can contain. It is *diffused landscape* (Durbiano and Robiglio 2003: 95-108).

As an expression of the individual or collective life within the territorial context where it occurs, ordinary landscape acquires therefore a status which widens the nature of its attributes, concerning the various practices of the usage of places, beyond the mere nature of the objects they involve, and which especially relationships determine.

Ordinary landscape may moreover be considered as the continuously moving work of a whole community, a post-modern space (Jameson 1989, Harvey 1990) where, more than anywhere else, that *en mouvance* condition (Berque 2006) is expressed, binding the contingency of local societies with a territory, for a given time and according to certain conditions.

After all, in 1991 Farinelli stated that “*just basing on its innate and calculated ambiguity, landscape remains the only image of the world which is liable to give us back something out of the opacity of the real – therefore the most human and faithful, though the least scientific of concepts. That is why no crisis (nor, least of all, death) of landscape can occur: because it was already just conceived to describe the crisis, the wavering, the shaking of the world.*” (Ib: 3)

Starting from this awareness it is therefore possible to move towards an understanding of some traits of this contingency in order to put before the planner’s rationality an indeed complex material, yet useful to substantiate fruitful reflections and potentially effective actions within landscape.

This guiding path amongst definitions can also find a further specification which focuses on the relational dimension of landscape as expression of the interaction between people and the territory they are living in, which in turn becomes an ontological factor for what perception can let be understood, as expression of the “*common presence of the Earth to men and of men to the Earth*” which, with by the words Besse uses to paraphrase Dardel, reaffirms with further intensity that landscape is thus essentially “*world rather than nature, human world, culture as encounter of human freedom and the place where it is unfolded*” (Besse 2000: 115).

Consequently landscape claims a transdisciplinary approach, containing more than one nature in the relational dimension of its ordinary manifestations: landscape as a spatial entity, as a mental entity, as a temporal dimension, as a nexus of nature and culture, as a complex system (Tress and Tress 2001).

The perceived landscape will then be understandable through its relational dimension, both in mainly analytical-formal terms, and as an expression of the hidden dimensions (Hall 1966) of natural and social phenomena, and, eventually, as a signification of particular modes to live the territory, in which the inclination to possibly welcome other modes may be read.

### **Landscape in its relational dimension**

Assuming landscape also as signification of ordinary ways to live the territory let us understand a relational dimension in the light of which one can express many thematic nodes which belong to the theoretical framework of this research.

*“We can say that landscape has a mediatory function between people and the natural environment”* (Backhaus et al 2008)

If we agree that landscape expresses the relationship between local societies and their physical environment, because of the nature of this relationships, it is extremely in continuous evolution.

With reference to the continuous process of the actions and meaning attributions which give it shape, the landscape is characterising as a palimpsest of a society in evolution.

The relational dimension is then a dimension which deeply belongs to the multiple nature of landscape and may become a useful interpretive tool for it. The possibility to understand it through the meanings this relationship generates - a sense of belonging, but also reject, reference, need, indifference - is necessarily measured with the issue of the construction of an imaginary which can undergo neither reductions nor flattening aimed at leading it back forcedly to consistent views.

The variables are many and depend on the possible declinations of this dimension.

*- The relational dimension as expression of simultaneity.*

The ways people live the landscape are influenced by a punctual and compressed spatial condition, where one lives the simultaneity of temporary experiences and memories and desires which affect its understanding (therefore perception, therefore knowledge) and

which belong as much to the ubiquity (Virilio 1984) as experienced by the subjects, as to diachronicity of the landscape itself. The time which went by in a given space determines the distinctive features of the landscape, the past and present events fix its actual image, that is to say they take shape in its physicalness. Landscape contains thus the temporality and the temporariness (Venturi Ferriolo 2009).

*- The relational dimension as a possibility to recover the anthropological dimension of landscape.*

The anthropological dimension is understood for the relationships which, by means of the practices of being in the territory (building, dwelling, thinking, and also working, moving...), determine the distinctive features of landscapes, build landscapes. If the relationship is first of all expressed on the functional level and through buildings, the landscape is at the same time a principle of sense for the ones who inhabit it and a possibility of understanding for the ones who observe it. The landscape lived by men expresses a sort of human work in progress and reveals - through the organisation of space - collective and individual practices. A human work in progress which fulfils the relationship substratum/support/contribution, starting from a material ground, which the society turns into a support for the contribution of the individuals who subsidise their experience in it (Lassus in Venturi Ferriolo 2009)

Somehow just in this anthropological dimension a fertile interpretation on landscape identity may be found: collectivities build identity on the basis of the relationships which, both as individuals and as a community, they create with the territory, directing its features, both with individual habits and with collective choices. Landscape can then symbolise the identities these directions show, but through the plurality of the elements which constitute the shared identity, the particular identity and the individual identity (Augè 2007).

These elements are connected with given spaces, be they tangible or imaginary, which become important, as territorial references which are tied to the spaces people live, to state differences, both between groups and within the same group.

In landscape we keep on finding a continuous tension – balancing between conflict and conciliation – between life and form, whole or unutterable unit and cultural synthesis, *between subjectivation of objectivity and objectivation of subjectivity* (Sassatelli on Simmel 2006: 9) which expresses the dynamics between social forms and vital contents (*Wechselwirkung*).

- *The relational dimension as communication.*

This dimension belongs to the understanding of landscape as a communication protocol between populations and cultures which co-habit in it (Lanzani 2008) showing the plural identities which are also determined by the forms assumed by the anthropological dimension, and not only that.

Landscape is always expressed, lived and transformed depending on principles of belonging and somehow it expresses them. *It is directly connected with the processes by which this belonging is perceived and built* (Stewart and Trathern 2003: 4). Behaviour depends on people and their environment interpretation.

As a consequence, this communication also contains a possibility for knowledge, because landscape in its status makes realise about the current values, attaching them a dimension.

## **2. Ordinary landscapes, the European Landscape Convention and open questions**

The ratification of the European Landscape Convention has brought certain questions concerning landscape study and policies under a new light.

The declinations of the issues introduced by the 18 articles of the Convention may be several, but right in the incipit, in paragraph A of article 1, that is to say in the definition of the object these studies and these policies should commit themselves with, we may find the first, foundational innovation.

*“Landscape means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors”*

The definition actually resumes deeply-rooted propositions – already in 1845, Alexander von Humboldt spoke of landscape as the totality of all aspects of a region, as perceived by man – yet, due to the instrument it represents itself, the implications of this definition for landscape governance may involve new inferences.

The ordinary landscape is officially put to the attention of the Countries which decided to share this *“new instrument devoted exclusively to the protection, management and*

*planning of all landscapes in Europe*”<sup>3</sup>.

Going beyond a basically monumentalistic conception of landscape, according to which in a given context up to then only those landscapes had been chosen – that is to say individual excellence landscape heritage – which were eligible for the provisions for safeguard and development, focus is now shifted towards the territory in all its manifestations, while identifying ordinary contexts legitimately as landscapes.

This identification will then have to derive from an acknowledgement by the subjects who live in the territory and who, in stating that acknowledgement, can let emerge features, issues and diffused values.

The Convention opposes the subjective dimension which up to then used to determine – in a dichotomic relationship with the ungraspable objectivity – the choice of what landscape was, to an individual dimension (the one of the perceptual act) which tends towards a collective dimension (due to the reference to populations in their collective individuality), while stating the perspective within which landscape should be problematised.

The consequences on landscape policies, so much for the individual countries as for communitarian ones,<sup>4</sup> not only invested conceptual, regulative and organisation instruments with which it can be operated, but they also influenced the slant of several empirical researches which developed different methodologies to give shape to landscape.

By inserting the ordinary in the reflections on landscape, the Convention indeed inserted the need to tackle something which escapes the grasp of an expert, learned view, because it is to be found in the subject, in the common subject.

The still in progress path of the experimentation of new modes for insertion of landscape policies into the ordinary is thus opened, in the wake of a wider reflection on certain open questions the Conventions lays anew before the debate on landscape management.

Through the perspective of this study, which intends to contribute, methodologically and through an experimentation, to the debate on the questions posed by ordinary landscape to the planning subjects, starting from the perceptions which the residents have of it, some of these questions will be problematised. They particularly involve the forms of participations the Convention has spurred, the synergies between the definition of the

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3 Excerpt from the European Landscape Convention Preamble.

4 We are here referring not only to the consequences in landscape national research programs, such the Italians ones on the European Convention and methodological innovations (results in Clementi 2002) but also in further international strategies such working to institute the “National Observatories for Landscapes” (with all the experimentations both in local and regional scale and an international network, e.g. pays.doc project, [www.paysmed.net](http://www.paysmed.net).) or ESPON (European Spatial Planning Observation Network) are.

ordinary and the multiplication of local values, and perception as an instrument to render ordinary landscapes.

### **Going beyond the refrain of participation**

The definition of landscape as the part of territory which is perceived by populations contains the sufficient and necessary general character for the active involvement of the local looks so as to give shape to individual landscapes, called upon to play a key-role, an initial and foundational one in the construction of the reference points to deal with landscape.

By spurring towards the interpretation of the imaginary and the expectations of the local societies, through initiatives to involve the populations, with the aim to understand what they perceive as landscape, the Convention spurs practices which can retrieve their reference points in the *interactive planning* tradition<sup>5</sup>, in the wake of which the search for shared meanings was declined through a continuous dialogue between expert learning and local aspirations, building a direct relationship with populations and places and triggering dynamic communication, cooperation and interaction processes.

In particular the experience of collaborative planning is where the plurality of the issue of perceptions and landscapes may find with the involvement of the residents the reasons of planning as a social process (Healey 1997) which consciously faces complex societies and their aspirations, spurring “*democratic pluralistic practices for the governance of our unequal, culturally different societies, crossed by conflicts*” (Ib: 113).

The problem presents itself indeed as a *complex problem*, due to the nature of the questions which define it: the complexity of reference populations; the complexity of the process, first of all in itself (as a perceptual process) and then as an interpretive and transposition process (of perceptions into representations, then representation, of landscape); the complexity of the object.

Before the ordinary was explicitly inserted, and legitimated by common looks, landscape could still be considered a niche, a somehow aristocratic object, understandable by means of a refined aesthetic evaluation or by means of its environmental value<sup>6</sup>. However, the fact of making reference to the look of the residents may risk to impose new and analogous

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<sup>5</sup> The roots of interactive experiences – as it is well-known – have reference to equity planning (Krumholtz, Forester 1990, Metzger, 1996), or to insurgent planning (Douglass 2000, Friedmann 2000) or to collaborative planning (Healey, 1997)

<sup>6</sup> We are here referring to the landscape culture promoted and popularised by organizations such as the FAI (Italian Environment Found, <http://www.fondoambiente.it>) or “Italia Nostra” association (<http://www.italianostra.org/>), for instance.

partialities in its understanding, if landscape is interpreted as a *tout court* translation of the residents' volitions (Lanzani 2008) in elements and themes, without integrating them into a wider logic of understanding, on the one hand of the complexity of the relationships between population and places, and on the other hand of the less local drives<sup>7</sup> which nonetheless contribute to mould landscapes.

The involvement of the residents should then go through the awareness of the rupture of the organic relationship between local societies and the territory: as already at the origin of the modern birth of landscape in the journey experience, that is to say of subjects who relate to a ground they do not own, within the structure of modern society the subjects keeps on being someone who is called upon watching something which does not belong to him/her, and about which – irrespective of its legal citizenship – he/she is at the same time an insider and an outsider, if we attempted to update the categories through which Denis Cosgrove (1984) read social realities in relation to landscape.

The involvement of the residents, furthermore, needs to be mediated necessarily by an exercise of distance, which is only possible from the point of view of whoever triggers interactive practices for the understanding of landscapes, in the awareness of the local visions and localistic limitations they may have.

The Convention wishes however that the involvement of populations in the definition of landscapes can also bring about the formation of a landscape awareness (see in particular art. 5c and art. 6), while spurring the active role of local societies and heightening to a political level an ethic principle of participative democracy to be exerted in the awareness of the contingent dimension of belonging and of the absolutely not contingent value of participation.

This question is inevitably connected with the understanding of ordinary landscape and of the kinds of interaction between the forms of knowledge it derives from. Indeed from those very processes indirect ways of awareness-making can derive, provided it is possible to contribute to bring about form and conscience towards to questions which are otherwise so usual that they may become neglected, in the natural indifference towards the things and landscapes one is accustomed to as a background of one's life.

But that cannot be all. All of the knowledge which is produced out of the interaction with local societies needs to find its measure in wider modes of interaction, in forms of territorial

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<sup>7</sup> These policies do not concern landscape alone, for example, but also the economic choices which have an environmental and social impact, the generation of networks which jeopardise expected reciprocities between people and places, actions which go beyond their territorial influence borders (Zanini 2000: 24-27 in particular).

consultation (Palermo et al 2002) which perform multi-level forms of governance, each one necessarily affecting the transformation of landscapes.

With the distinctive features of contemporary landscape the theme of the residents' involvement, after long experiences and revisions, acquires then the traits of a wider theme, an open and problematic one, concerning a more general public involvement (Buchecker et al. 2003), where new questions and a few structural certainties may be inserted.

First of all it is about the partiality and plurality of landscapes which derive from local looks (Lanzani 2003), then about the impossibility to reproduce participative practices and be willing to attach them an ecumenical value. Giancarlo De Carlo's words (2003) are still enlightening, reminding how participation is each time "*a concatenation of inventions*" and that its primary aim should be "*breaking the crust of alienation to penetrate the realities of specific situations at the deepest*" (Ib: 220) in the awareness that this alienation can be interrupted by generating meeting occasions between society and territory, sharing their mutual presence, so as to regain, as well as their protocols, which would tend to transpose it into a reproducible refrain, its sense, which is instead about the involvement in the processes of transformation of the territory (first of all the gnosiological ones).

The involvement also implies a mutual possibility. By taking part in giving shape to the landscape through the perceptions of the residents, understanding their concept, investigating on their production processes, the external look, the one of the researcher and of the planner, will be able to set up a participated process for the construction of choices, detecting its themes and problematic propositions to substantiate the formation of the choosing process, on the basis of which – at a later stage (Friend and Jessop 1977) – it will then take more conscious decisions.

### **The elusiveness of the value in the plurality of values**

*"Only a subjective reality exists (for people), that is to say universe as it is perceived by the individual (...). Not only the languages I speak and the way I think, but also what I see, taste, touch and smell is conditioned by the cultures I was raised with"* (Singer 2002: 110).

That is the culture landscape belongs to. Portrayed on the basis of the residents' perceptions, it becomes the way societies elaborate and represent their living environment, and themselves, in a plural process.

The European Convention connects the landscape with the local societies and the features of the former to the history of the latter, leading the question of value attribution to a collective kind of process for meaning attribution while widening the very meaning of value.

As a matter of fact, by widening meaning attribution to ordinary landscapes, at least from a conceptual point of view, it is possible to go beyond the identification of value landscape with excellence landscape.

Rather than through subjective values, the identification goes through a material tie which *“in the complex status of landscapes in contemporary societies could be identified in a “landscape-as-action”, beyond the modern conception made of simultaneous and complementary presence of landscape-as-labour and landscape-as-work”* (Debarbieux 2007). Being aware of this, the relationship between value and experience is very close, because it is determined by the incidence *“of what one has learned to do, love and see every day”* (Jedlowski 1989: 50).

The matter is a mutual one: people *“assign meanings to places and derive meaning in their lives from places”* (Davenport and Anderson 2005: 627). It concerns the possibility, for landscape policies, to determine values through the genesis of meeting occasions between populations and places, rather than through protection measures of a restrictive kind, which indeed drive the subjects away from certain landscapes, thus paradoxically decreeing – unless promotion seasons occur<sup>8</sup> – their exclusion from the collective acknowledgement.

As Giancarlo De Carlo reminded about the Urbino plan, *“due to missing occasions of contact between certain places, their perception and even the memory of their values is reduced”* (De Carlo 1966: 73).

The cultures of ordinary landscapes are necessarily plural cultures. And, paradoxically, in this plurality a distinctive beauty is identified.

And yet, these are recent propositions, although the problems belong to a wider consciousness. The risks of using analysis models linked to past territorial shapes, as references of landscape par excellence, in the name the landscape-perceptual valences the historical values guarantees them, enlivened the debate among planners already in the 1960s. They were looking for tools able to interpret the changes in progress in

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<sup>8</sup> The spreading of the concept of heritage which regards several landscapes, also Italian ones, is connected with promotion seasons and with interests in building heritage identities, which often exclusively ties to the promotion of some landscapes (Canan and Hennessy 1989)

cities and territories by means of *“the outcropping of a visual reality: a pluralism and contemporary of points of view, a simultaneous and complex perspective”*<sup>9</sup>.

Anyway the Italian tradition, not only the lawmaking, but also the cultural one, has often showed an attitude towards cataloguing, to selection, to the grouping by typology, if not by invariants, in the search and construction, often through at least distant if not even exogenous, views and rationalities, of which the values of landscape were, often generating – although not always consciously – a top down process where the differences and the nuances of landscapes had to adapt to the indefiniteness of values and not the other way round.

Any other proposition is recent and derives also from the topics which the Convention has made unavoidable. Nowadays we can therefore state that *“a landscape is beautiful if it is healthy, if it is rich in evocation capacity, if it is able to give a sense to the experience of the place by intercepting its latent identities and offering them to the perception of the involved populations. Therefore environmental sustainability, testimonial value, symbolic significance, portrayability and representativity are all dimensions which are to be taken into due account in the aesthetic evaluation of landscape, emancipating it from the obsolete categories of historicism and opening it to dialogue and pluralism of the signification processes which are deep-rooted in the context.”* (Clementi 2006:136)

The contemporary societies, characterised by a complexity of cultural and ethnic references, can then find in the very perception of landscape the possibility to decline in a constructive way their identity, in the terms by which it can represent the coexistence of the values and meanings attributed by the residents – the old ones, the new ones, the transiting ones – starting from the shared experience of the same landscape, *hic et nunc*, perceived through the viewpoint of different cultures.

A lot of contemporary research lines agree on the fact that, within any locale, there are expected to be several community identities felt by a collection of residents. John Bridger (1996) argues that conflicts concerning landscape change are often embedded within inconsistent visions of community identity, so – as a consequence - such an inconsistency has to be taken in account in the analysing them and working for landscape management.

The landscape remains however a complex object which, although it shows a tendential coincidence between features e values, does not lie outside of “election” processes which also ordinary contexts, if they are perceived, are bound to. However, as a designated

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9 from the round table at Lecce meeting, in *Urbanistica* n°32 1960.

receiver of forms of evaluation which now fall within the qualitative sphere of value as a framework for subjective excellence, the ordinary landscape opens again, with fresh propositions and renewed uncertainties, the dissertation about which these values are, on which the subjectivist paradigm moves as well (Lothian 1999).

The analysis of the relationships between landscape visual quality and landscape structural properties is an active area of a lot of environmental perception researches (Daniel 2001, de la Fuente de Val et al. 2006)

The plurality of values demands the inclusion of practices of understanding which are measured through the accustomation to the ordinary, experimenting the understanding of reality beyond reference patterns, which can remain distant from the realities of landscapes (Castiglioni and Ferrario 2007). *Indeed it may happen that whoever lives in a given territory cannot find the right references to give a name to the spurs, ending up not perceiving them nor understanding them* (Ib: 418).

Especially for the ordinary, starting from the distance between interpretive patterns, however disseminated through the mass media which tend to identify the disneyfication of landscape with the landscape itself or which connects the presence of landscape with a however exceptional somewhere else (this is the case of the Sunday trip landscape), and the reality of facts, the possibility to understand landscapes through value attributions runs the risk to exclude many contexts. Landscape could strike many observers as disjointed or muddled because they wanted landscape to be otherwise.

Actually, official representations, mapping, diffused scenarios to intercept specific qualities of places and of the life which is experienced in them contribute to feed mental images which are built on external values, which still crystallise the landscape in an anachronistic freeze frame, whereas the global reality sets itself in a non homogeneous landscape, in a contradictory space, characterised by differences (Sassen 1997) which in the detailed and local view of the inhabitants runs the risk not to be perceived, until making its traits get lost.

The fact of discarding, excluding from the discourse certain contexts which are excessively “normal” runs thus the risk of not “denouncing” their existence, similarly to the consequences of the discard which occurred because the landscape were not excellence ones.

The question of plural values recalls then again the dimension of the assumption of the choice and of the external synoptic look in order to understand in a transversal way the detailed plurality of values, not to let their richness get lost.

Starting from the look relationships and threads can be grasped, in an active process, from the house, from the infrastructure, from the garden, from the motorway, beyond conceptual biases about the value of things.

### **3. Perception as a tool to render ordinary landscapes**

Explicitly referring to perception as a way to render ordinary landscape, the European Convention has recovered a dense topic, with roots in planning reflection, as well as in some planning practices which it brings it back to, spurring its reinterpretation.

So this issue becomes the third open-ended question this research wishes to help understanding. To that aim, we suggest an interpretation, both in operational and instrumental terms, that starts by acknowledging its ontological complexity, i.e. the fact that perception – highly decisive for landscape representation – inherently belongs to landscape as an object, in that it determines its existence.

There is a conspicuous literature on experiences that have deemed it very important to take into account the different perceptions in order to understand the image of places and to apply it in an accountable way both in policies and projects.

Kevin Lynch (1960) was the forerunner of a generation of methodological experiments aimed at *comprehending the psychic image of places, so as to draw from them a set of urban design principles* (Ib: 37) through form adjectivisation, as well as by starting from a direct comparison between psychic images and the visual reality of cities.

Looking back at that experience fifty years later, some conceptual premises – as for instance readability or figurability – do not seem adequate anymore, in the sign stratification that characterises contemporary landscapes, for describing visual reality, nor can we take for granted that its parts can be recognised and arranged in a coherent system, or that its elements have a clear form. Nevertheless, that experience disruptively included in planning practices an “overturned” analytical look (Boeri 1998), whose relevance is still debated today.

The consciousness that the zenithal approach is absolutely inadequate for grasping the nature of the inhabited world, with its vitality and density of non-cartographical (Farinelli 2004, Cosgrove 2004), non-measurable (Lassus in Ferriolo 2009) and difficult to translate meanings, within a conventional sign system, has utterly legitimated the need to construct

knowledge in the field.

For landscape comprehension, this legitimation also carries the sense of a methodological trend. Starting from the exploration of the landscape's relational nature and from the need to begin with the complexity of people-landscape interaction (Buchecker 2003, Tress and Tress 2001, Zube et al 1982) for understanding landscape, we have here assumed that landscape is the medium through which this interaction can take place, or, in other terms, that this interaction is indeed expressed through landscape as the product of an elaboration by the subjects who perceive it, starting from the experience they have of it.

As a consequence, the comprehension of ordinary landscape is constructed in the field, by grasping perception as an act of landscape rendering on part of the same subjects who generate it, through the interaction with the territories they inhabit.

Also in this case, representation of perceived landscape takes its lead from a reinterpretation of some assumptions belonging to planning tradition in the light of the contemporary consciousness of its plurality and complexity.

By maintaining that landscape is always a temporary manifestation of a multiplicity, or better a series of representations varying each time according to the relevant points of view and negotiations (Palermo 2008), we actually acknowledge that the crisis of great narratives and the introduction of plurality into codes (Lyotard 1979) is also valid for landscape.

The public image Kevin Lynch (1960) referred to, as a common psychic picture shared by wide strata of the population, i.e. by those areas of consent we can expect to arise within the interaction among a single physical reality, a common culture and an identical physiological constitution (Ib: 29), will not be declinable but through a plural system of images.

Thus the kind of knowledge produced through perception comprehension still appears as a very valid instrument for landscape reading and for spurring possible modifications, even if we have to take into account that a deterministic relationship between these two moments cannot exist, and that in order for each project to be effective, it needs to be supported and intersected with a wider policy making process.

A more fertile interpretation of perception as an instrument for rendering ordinary landscapes can then refer to its potential as a narrative "*disclosing a theatre of legitimacy and effective actions*" (de Certeau 1990: 185).

Territorial studies identified long time ago the existence of a cyclic relationship between

the ways in which landscape is perceived and self-represented and the ways through which the forms of territory are built and modified (Turri 1998).

Choices and behaviours depend indeed on the meanings and values that are attributed through perceptions to landscape: *“rather than by reality, behaviours are influenced by the idea we have of it”* (Zerbi, 1993).

Referring to Urbino’s experience (1966), Giancarlo De Carlo revealed how *“the most significant places for citizens’ imagination are less deteriorated”* (Ib: 104), as though they were virtually invested with a “natural safeguard” of sorts.

Considering landscape as *“subject to the transformation patterns acting within society and, as a consequence, within space organization”*, Giancarlo De Carlo (Ib: 23-26) then proceeds to a continuous exercise in comparing between plan concepts and landscape perception. This exercise was described as *“proceeding in a critical-descriptive way, keeping in the background of hypotheses all the nuances of the picture from which they were extracted, so as not to miss anything of the unexplored question”, since “the reduction to a schematization principle, a necessary step for a model, would require a reduction of the numerous experiences that have been gathered (...)”*.

The importance of social landscape perception, that has received significant interpretations in many experiences, is also measured today in terms of effectiveness, i.e. of understanding a possible social sustainability for the proposed interventions (Daniel 2001).

If placed on a fitting scale, differing, that is, from the scale of large strategic choices conceived within a vast consultation logic regarding policies and multilevel options (Palermo et al. 2002), and rather corresponding to the intermediate scale where those strategies are filled with contents, the study of landscape perceptions can actually reveal emerging topics. The construction of landscape images organising locally perceived elements can effectively suggest different forms for new actions, also turning into an opportunity for verifying the actual effects of those strategies (in the praxis of landscape becoming carried out by those who inhabit the landscape).

As David Uzzell (1990) point out, understanding the significance of place can provide landscape planners with guidelines as to what a place needs to provide to make it a success.

It is in the light of the reality of ordinary contexts, charged with multiple subjective communities, where the project is not jointly shared, that perception can become an instrument for “keeping differen things together” (Lanzani 2003), and that it turns out

to be a manifestation<sup>10</sup> in the complex sense of a relationship between population and territory. The suggestion to turn it into an instrument does not therefore involve only the possibility of drawing from it a *status* or an image for the construction of consent, but also implies it being an occasion, a realm of potential confrontation among pluralities, which can be simultaneously aggregated in shareable targets and topics.

After all, perception can grasp the contemporaneity of landscape also as a frame of temporal occurrence (Venturi Ferriolo 2009) and belongs itself to planning, since it “makes” places in their multiple identity-making essence, given by the presence of each individual placing himself/herself and/or passing through, as well as perceiving, a place. Comprehension thus becomes itself “landscape making”, for, though not “trend-setting”, it is already interpretive, or, in other terms, it fosters a tension, a cultural dialogue, a possible evolution of those forms of *stasis*<sup>11</sup>.

Given these purposes, we will now proceed to define the theoretical framework in which the methodology for understanding perceived landscapes has been conceived, proposing a thematic reading of some interdisciplinary assumptions on which it is based.

There are numerous approaches to landscape perception – paradigms that have been defined through a reflection on a knowledge that has started to spread, among empirical researches and theoretical reflections, as early as forty years ago.

Among the latter, the most interesting assumptions take their lead from complex declinations of these paradigms, becoming unavoidable references for any further reflection.

While recognising the theoretical role of a tradition of perceptive studies that have focused on the acknowledgement of an aesthetic-visual quality of landscape (Bell 1999), we cannot avoid considering that this alleged quality is based on a-priori set parameters used for assessing the correspondence between a given landscape and an established model which is not only outdated with regard to contemporary aesthetics assumptions, but – in a specific landscape-related context – also reveals its inadequacy. The complexities of landscape management, in its ecosystemic nature, pose important challenges to a perception-based landscape aesthetic quality assessment, which is poorly suited to determining relationships with other qualities. Understanding landscapes is better addressed in a broader, explicit social-political discourse (Daniel 2001).

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10 Actually it can reveal, by means of the imaginary the perception pulls out, environmental needs, cultural values, productive activities, habits, contemporary services claims, new inhabitants, free and open spaces desires (...)

11 *Stasis* means being at that time in a that places as also a term to understand it (Venturi Ferriolo 2009)

Such a social-political discourse can be introduced by defining an approach to perception that starts from the correspondence between practised and perceived landscapes, so as to understand the perception of ordinary landscape also in itself, in the way it is experienced.

According to Mitchell (2002), who moved from an analogy with Lefebvre's triadic conceptual organisation based on the perceived, conceived and lived space, landscape is an element of a dialectical triad, a conceptual structure that may be activated from the several angles in which people interact with territories. Mitchell's triad provides for "space, place and landscape" and we have to take in account how the three terms are the faces of the same realm: territories we are living in.

*We have said that space is existential, we might just as well have said that existence is spatial.* (Merleau-Ponty 1962: 293)

A starting point lies with the concept of place. Since the early 1970s, research has conceptualised places as holistic human-environment relationships that include emotional functioning and subjective impulses.

Given this hypothesis, we therefore assume a sort of synonymy among the expressions that regard the experience of places, even in the light of the disappearance of a strict border between landscape-related interpretive categories. After all, by measuring with ordinary landscapes starting from the way they are perceived, we define a sphere (which is also semantic) where differences between terms as "place" and "territory" tend to disappear and these rather familiar words all denote a common experience (Tuan 1977).

When David Canter (1977) suggested that an individual's perception of place has three constituents: the physical components; the activities that occur there; and the individual's thoughts, meanings and understandings, we can read this assumption today and consider the three constituents' contemporary presence also for landscape perception.

So, if we agree that "*perceived space roughly corresponds to what de Certeau calls spatial practices*", the daily activities and performances "secrete" a society space (Mitchell 2002: IX) and we have to start from their investigation in order to understand perceived landscapes.

Perceived landscape – to continue drawing the basis of our approach from Mitchell's argument – will have the conceived landscape (the consciously constructed) and the lived one, mediated through images and symbols, as a complementary feature.

Every perceived landscape will thus originate from the experience that a subject has of

it, and will necessarily include an immaterial scale concerning the meaning and the value this subject will attribute to it.

The multidimensional topic scale implies therefore a reference to some studies (Zube et al. 1982) that, according to the landscape perception-interaction process, have moved from the organisation of various approaches (the expert, the psychophysical, the cognitive, the experiential paradigm, ib: 8) to a single system of landscape perception (ib: 23).

A final question regards the consciousness of the relativistic dimension of perception.

Writing about perceptive activity, Marshall Singer (2002) says: *“Whether an objective reality exists or not beyond its perception by an individual, is not relevant here. In terms of human behaviour, there exists (for people) just a subjective reality, namely the universe as it is perceived by an individual (...) Not only the languages I speak and how I speak, but also what I see, feel, taste, touch and smell is conditioned by the cultures in which I have grown up”* (Ib: 15)

We essentially see only what our own culture, experience, subjectivity and emotionality leads us to see, and the visual function is not a mere passive and receptive function of the eye, but rather a substantially active and constructive psychic function.

Gibson (1979) had already defined an ecological approach to visual perception, according to which the environment does not exist in itself, but is defined in the relationship between the observing subject and the observed reality. Thus, images always result from a negotiated relationship with reality, depending on the relation we have with it.

The pattern of landscape perception depends on the multiplicity of this relation and of the involved points of view. However, we should acknowledge a fundamental difference between the functions of the actor, a subject “within” landscape, and of the spectator, a subject “outside” the context he/she is suggested to perceive. In contemporary societies, this difference is not very noticeable, especially if we reflect upon the concept of belonging, which is not directly connected with the notion of residence if landscape existence borders are wider.

Apart from this condition of contemporary subjects, though, with perception subjects are invited to “become spectators”. *“Becoming a spectator implies an estrangement, even if a temporary one, towards action, an estrangement which is not less necessary and vital than action, because only in this way the nodes of living come to emerge”* (Turri 2006: 15). So estrangement represents the mechanism that must be activated in order for a subject to “see” the landscape.

Perception activates senses as a source of knowledge and acknowledgement (Merleau Ponty 1945), as a subjective consciousness of being a part of the place where we find ourselves, where we realise our own identity and recognise its features in the ways we relate to the space we inhabit.

According to the suggested methodological hypothesis, perception aims at going through different scales, for it highlights patterns of detailing and relations between territories.

## Part II

### 4. A procedure to represent the perceived landscape

According to the role and to its operative adaption outlined in the previous chapters, we will here set up the experimental part of this research, in order to define a procedure to pick, decode and bring back the perceived landscapes.

A perception-based approach to landscape transformation could be understood as a possibility for experimenting a starting point to grasp an *en mouvance* theme (Berque et al. 2006). So, if on one side it aims at offering a contribution to the debate on contemporary landscapes, it underlines its collocation in the circle of planning and project activities, whose landscape description aims are always transcend simple collecting and cataloguing purposes.

Actually, with the reaffirmation of the planner's description value, which concerns its capacity of prefiguring and bordering objects, expectations and ranges of actions, each description acknowledges the implicit project (Dematteis 1995) basing on which the planning thinking should work.

It is not purely a problem of representation, but it is essentially a problem of representation! It is a problem of representation primarily as a course of progressive reconstruction of meaning and significance.

In planning tradition, the prevalence of planimetric modalities was coherent with the spreading of the zoning practice. The areal view related to the latter has been the basic representation strategy of that kind of plan (Gabellini 1996): it put the realm's complexity and polymorphisms into a homogeneous composition based on the quantitative and functional features of places, under a look perceiving the objects in an overall view. This look is referable to a down on and far perception of objects, through which objects are worth in themselves and not in their relationships.

A kind of representation very far from the latter, which, quoting Tim Ingold's dissertation (2005), we might call "mapping across", marks out distances and relationships between things.

Ingold wrote: "*Reading across the page rather than along its lines, he (the map's lines*

*writer, ndr) joins up the components distributed on its surface through a hierarchy of levels of integration” (Ib: 8)*

Towards contemporary landscape planning questions, which traditional zoning practices turn out incapable of handling by means of actions such as as safeguarding, developing, protecting, waiting, encouraging<sup>1</sup> landscape in its complexity and diversity (Clément in Roger 2001), this “looking across” becomes even more necessary. A looking across which examines and interprets the relationships among elements and implies a wish to shift one’s point of view, in order to blow up the landscape, starting from people’s perceptions themselves.

The first problems of the procedure adopted to look across and represent the perceived landscape have been raised by some issues highlighted by a review of the literature and by methods concerning the representation of places and landscapes<sup>2</sup>.

In compliance with the perspective of planning disciplines that constitute my main reference field, allowing for the need to provide the expected landscape representations with a necessary operational outcome, two approaches have been basically identified as a reference.

They differ mainly because of the different kind of landscape representations they allow for.

On the one hand, there are those experiences and studies which put the landscape on maps basing on digital geographic premises, where non-cartographic information can fit in, with a contaminating effect.

While these experiences, carried out in several different contexts, have on one hand produced the construction of “manifesto-maps” of the looks on places, holding various forms of citizenships, from active citizenship to spontaneous observatories, on the other hand, they have accompanied some interactive planning processes testing methods of participatory and shared maps production. Finally, they have spurred the development

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1 Here we are referring to some of Clément’s suggestions to interpret the concept of *Planetary Garden*. He proposed to look out on diversity as a guarantee for the future of humanity. So, on account of the more inclusive feature of the *Planetary Garden* concept, holding landscape too (in Roger 2001: 87), we could agree to extract some insights and extend them to this reasoning. A non-homogenising look as that which derives from perceptions can be understood both as a factor letting us understand the diversity of landscape, and as a factor concurring to it.

2 We have analyzed several cases, both empirical and methodological, which have measured themselves with the representation of places based on non-objective elements, such as perceptions, value judgments, memories or imagery. This reconnaissance has been carried out with a necessarily interdisciplinary slant, because of the nature of the main themes (landscapes, perception and representation) which are common, even if with different objectives, to different studies.

of specific software to organize non-physical territorial information, not necessarily in a planning process, and put it into two/three-dimensional representations.

Nevertheless, a field of research exists that has been interested in the perception of places, with an explicit reference to landscape.

As we have argued in the first part of this dissertation, considering it appears particularly relevant because of the scale of this reflection and the assumption of focussing on the landscape in its relational dimensions.

Actually, as Richard Muir (1999) underlines citing David Lowenthal: *“The distinction between landscapes and places is blurred at the local scale by similarity among places and specificity within landscape types. (...) Nonetheless the distinction between the generic and the specific figures constantly in our awareness of environment”* (Ib: 272).

In 1978, David Lowenthal referred to the categories of “generic” and “specific” in order to distinguish between landscapes and places, letting us introduce his dissertation into the context of the researches many other authors were carrying out in those years with the aim of defining the characteristics needed to identify spaces, places and landscapes<sup>3</sup> moving from people’s spatial experiences (Lefebvre 1971; de Certeau 1984).

As we have analyzed in the first part, they had contributed to outline the branch of reference in which we can identify the role of perception in defining landscape.

Here we are again referring to them because of their relevance in discussing perceived landscapes as the object of inquiries into the gazes of local societies.

Actually, at this scale of reference that is basically a non-dimensional scale – the relative conceptual scale of relationships between people and the territory they are living in –, landscape is acknowledged thanks not only to its ecological features and its awareness as a complex system. It happens even because – for instance - the perception of the role of landscape environmental patterns itself often takes place after one’s personal experience of the places which hold the material external effects of these patterns.

The material elements composing the perceived landscape are just a medium to fully understand the deeper significance of landscape: every object (both landscape and artefact) is perceived because of its attitudes, values and images making it evocative, distinctive or reflective of some experiences, because of the existence of a close bond between space

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<sup>3</sup> See the preface to the Second Edition of *Landscape and Power* by Mitchell (2002), concerning “space, place and landscape”. He moved from the reconnaissance of the indeterminacy in specifying what “looking at the landscape” exactly means if the exploration of its relationship with space and place is excluded.

and the experience of it (Thwaites 2001).

Rather than aiming at exploring landscape and the image people are more or less consciously giving to it, this research has been carried out with a view to the exploration of the daily experience of places composing people's own landscapes.

With such a view, one of the aims of these experiences – which it is helpful to define as a specific niche of investigation - is understanding what these landscapes are made of, starting from the identification of the interpretative categories by which people speak of the experienced landscape without explicitly naming it.

This initial assumption, that lets the landscape emerge from the inquiries in an inductive way, turns out to be really essential in order to identify what kind of places people are experiencing and, as a consequence, what landscapes they are perceiving and in which terms they are considering the value (or non-value) of the landscape experienced, as well as what shared features could there be.

It is actually assumed that naming things is already an act that expresses the vision of subjects on those same things.

Most of the reviewed studies - developed among the multidisciplinary researches of anthropologists, sociologists, cognitive scientists, architects and planners – have produced a return of the perceived landscape primarily in form of “tales”. The tale is a report which gives back the cognitive process, through documents, also graphical ones, testifying the different phases, without passing necessarily through a graphical elaboration.

Concerning this, it is interesting to resume the cataloguing made in 1993 by Barbara Tversky, who defines three categories for the representation of mental images of living environments: cognitive maps, cognitive collages and spatial mental models.

In an instrumental re-reading, these categories can be traced back to a sequence which, starting with mental space exploration, comes to produce a cognitive type map through a process of subsequent complexity reduction that – from the collage to the model, up to the map – produces those images synthesizing the values and not-values attribution system, deduced from the survey on perception.

Actually, if on one hand maps contain the knowledge and the perception people have of places, organized consistently according to the (relevant) information-selecting criteria, an environmental mental image is above all brought about by a miscellaneous sort of information. So, it often happens that its comprehension gives us back space rather as a collage, even if with all the contradictions that come to the light while exploring a

complex act as may be the perception of such a complex object as landscape is.

It stands to reason how – as a consequence – the cognitive map alone is not enough to contain all the elements sharing in the mental representation of the places and landscape of living. In the perspective of this research, it finds more reciprocity in cognitive collages.

In one way, those are results less consistent in themselves – for instance as regards the ordered return of attributes such as position and measure, both absolute and relative - but surely more as regards the recording of memories and value judgments contributing to perception, as contents less referable to a map structure.

If we furthermore remark the landscape's features, especially its being an *in fieri* object, as an enormously dynamic mechanism, in order to gather its perception we have to incorporate variable patterns of movement, dwelling, habits, experiences, imaginaries. This calls for a new form of mapping that represents landscape as a temporal system (Ingold 1993) characterized by both transitory and enduring “spatial events” (Sant 2004), instead of some base maps referencing the purely static landscape.

This is no doubt an open theme.

That concerns that “look's theme” by Tzvetad Todorov which Stefano Boeri (2003) cited, going really further on the ways of looking.

With the shifting of the proposed point of view toward the perceiving people's looks, we choose the multiplicity as a reading key for a complex view, assuming we handle what “*inhabits the deepest reasons of individual thought, were paradigms of subjectivity nest*” (Ib: 428). This implies the risk of contributing to the same “epistemological shock” to which images and surveys multiplications are exposing us.

In the multiplicity of subjects (perceiving) and landscape's features (perceived), we will then attempt to identify an instrument of representation, expressing a “plural and even more side visual thinking” which, in the case of the proposed procedure, includes a plurality of looks, not only by those who are “looking at”, but also by those who are “looking from”.

Such a multiplicity of looks finds its way of being represented in an eclectic approach (Boeri 1998).

Wondering what form to give to these representations, in the premise of this procedure, even before listing its principal aims, it has been deemed very important to remark that the question is definitely connected to planning themes.

By finding the ways to represent this evolving landscape, it will come to be seen as a space that is (and can be) modified both by material and invisible topographies<sup>4</sup>.

Actually, this reflection on the representation medium is, as it were, a consequence, but it actually appears as the first question and then becomes the cross-answer of the whole procedure.

Understanding landscape, starting from individual perceptions, primarily means questioning how it is possible to recognize and comprehend the common features beginning from the various.

Turning back to the “look’s themes” even if they are acts on which an individual relationship with the world is based “*when they are shared, when they become culture, tradition, customs, the ways of looking are a basic denominator in social relationships:*<sup>5</sup> *they represent a community’s stable convention, just because they were born from a shared individual thought and guide the themes of the discourse, fixing its codes*” (Boeri 2003: 28)

So, the theme of perceived landscape is also a cultural theme and decoding perceived landscapes means establishing a dialogue among the cultures which live in a given territory, expressing themselves through landscape.

After all, the whole culture assumes the materiality of the elements making landscape.

The question, in other words, could also become: how do we grasp these cultures?

This is a question of grasping something made of values, rules, languages, symbols, behaviours, artefacts which has a deep cognitive, regulating and manipulating function.

Looking across means remaking its centrality as a way of reading, also because we thus orient and act in the contemporary, ordinary “landscape jam” (Stilgoe 2005)

Essentially, the proposed procedure highlights some possible themes that need to be pointed out and encloses tales and hybrid forms of representation, whose adherence to the planning processes has to be verified with regard to its ability to keep the legitimacy of tools up-to-date.

This happens, first of all, by agreeing with the perception at work while planning, under the

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4 Here we assume the both material and invisible topographies operating in the logic of the Corboz palimpsest (Corboz 1985)

5 We moved for this consideration and extended it to use looks as denominator also in understanding perceived landscape, because of the relational dimension we have assumed as central in the theoretical framework in the previous part and the territoriality of social relationships which determines landscapes.

operating adaption asserted, as the most suitable instrument to understand the contingent feature of the territory and to share it in a still current debate.

It also means including tools that enable the creation of representations generated by an expanded vocabulary of metadata, using a variety of not only cartographic techniques that serves to emphasize the perceived landscape multidimensionality, and puts us in a crisis of expressions.<sup>6</sup>

So, coming full circle to the two approaches mentioned above, they both seem very important to consider within the experimental procedure we are introducing.

This, especially with the principal aim of verifying what landscape is for people, besides exploring what this can spur within the planning process.

For several reasons.

For sure, the approaches which do not establish cognitive categories in an aprioristic way are really suitable for the ontologically experimental dimension of the theme itself.

That is, we consider the theme ontologically experimental because by speaking about the perception of such a complex thing as landscape - of which the interviewed has not a direct and explicit knowledge and, in many ways, researchers themselves only have a partial vision –, we lay the organization of a cognitive process not immediately definable in all its steps.

It is rather a question of going on with progressively in-depth phases – defined in chain and not beforehand – which help gather the necessary data to understand the shared perception.

On the other hand, even considering the necessity of the perceiving look switching we upheld above, the production of documents – also consisting of results representing the perceived landscape in a two-/three-dimensional way, in a synoptic vision properly worked out (beyond photography and paper) – makes itself indispensable if we mean to introduce the procedure as repeatable in planning processes. On the other hand, the synthetic vision of places through appropriate panels and graphic elaborations is the most suitable instrument to understand a territory in transformation for us to act in.

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<sup>6</sup> For instance, we could undoubtedly notice how a documentary as *London Orbital* (Sinclair and Petit 2002) is able to express people perception of the London landscape in the following day to M25 highway building, more than some classical descriptions made of words and cartographies overlapped sometimes do.

In front of these kind of evaluations we assume the word “crisis” for the sense its Greek root gives: growth (from *crinomai*). That let us develop a way of acting and transforming landscape also through a understanding/representing tools revision.

Quoting Ingold (2005): *“drawing a line on a sketch map is much like telling a story. Indeed the two commonly proceed in tandem as complementary strands of one and the same performance. Thus the storyline goes along, as does the line on the map”* (ib:50)

So, in order not to miss this whole treasure of stories that let us sketch the perceived landscape, we suggest an experimentation considering both approaches, in sequence.

### **Aims and key concepts**

In order to understand the perceived landscapes, the proposed procedure provides useful tools for them to come to the fore of planners' attention.

It has been developed in order to be able to work on the evolution of the identification processes and to identify diversities, in order to determine shared landscape images, expressing a landscape's global sense (Dematteis 1999) also intended as a project of horizontal communication between society, culture and territory.

As a tool, basically the procedure aims are:

- putting the individual perceptions into a synoptic vision, that is picking the essence and the transversal dimensions of them;
- making a perceived landscape representation, as a result of elements and meaning attribution;
- attaining a definition of the landscape itself, as a consequence of the process of identification between the realm and the realm idea which is determined by perception.

Moreover, these same aims enable us to understand a wider and more complex sense of landscape (Castelnuovi 2002), meant as a system of awarded significances, or rather of those needs, expectations and motives manifesting each culture.

Shifting our look in the angle of local societies, landscape representations will be based on modalities alternative to the ones referring exclusively to physical features - such as memories, social patterns and more –, thus turning into material for planners.

As we have already underlined when proposing an operational adaption, reassembling the imaginary is a question directly connected to the modalities of place transformation, in which the return of imaginary itself can really become an element of reference for aware planning issue.

In substance, beyond the tool, there are further deeper questions this research wishes to contribute to.

How does landscape perception let the features of contemporary landscape emerge?

Overcoming every mimetic attitude, how can this “looking across” the perceived landscape let us manage landscape difference?

And, what effectiveness can this understanding of perceived landscapes have for planning issues?

The procedure will start from the reality of places together with the instantaneous phenomena and relations existing within them. Through one’s way of living, history and experiences, each person has his/her own perception of it, producing individual landscapes.

Our aim is therefore to outline a path repeatable in ordinary planning processes, able to guarantee the takeover and the representation of landscape pictures, which can interpret common visions and values from these individual landscapes, offering furthermore a trace to interpret them as a contemporary planning theme.

The whole procedure will be accurately described in the following paragraphs, after the definition of our methodological framework, composed by the conceptual keys we wish to provide as conceptual keys to understand the perceived landscape will be composing of reference. Moving from the assumption that the perceived landscape is the outcome of experienced landscape, these conceptual keys will concern two principal questions.

On one hand, the question of the “things” determining this experienced landscape . Actually, perceived landscape as will be formulated here, represents the outcome of an exploration starting from the identification of the experiences relevant to make an abstract image of people’s relationship with the territory explicit and interpret them spatially.

So the “things” are made of actions, memories and desires and let us here affirm that the perceived landscape can be viewed as consisting of three kinds of layers: the daily one, the representative one and the innerscape<sup>7</sup>.

The three layer are here proposed as the conceptualization of landscape experience under

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<sup>7</sup> Please, see further paragraphs for its deep description.

the whole<sup>8</sup> theoretical-methodological this thesis' framework of reference.

On the other hand, this conceptualization regards the process leading from view to image, by means of which the procedure will pick and translate looks, in order to deduce the attributions of significance to the perceived landscape and interpret them spatially, exploring the relationship between the morphology and the experience of the environment.

We will set up the procedure as a tool and a methodology<sup>9</sup> to turn information regarding the perceived landscape into a knowledge of the perceived landscape and to make it useful for planning processes.

In synthesis, combining an analytic as well as a synthetic approach, the researcher's actions will be articulated in the following steps to generate three kinds of outputs, both methodological (tool, kaleidoscope) and conceptual (kaleidoscope, concept), as you can see in fig. II.1:

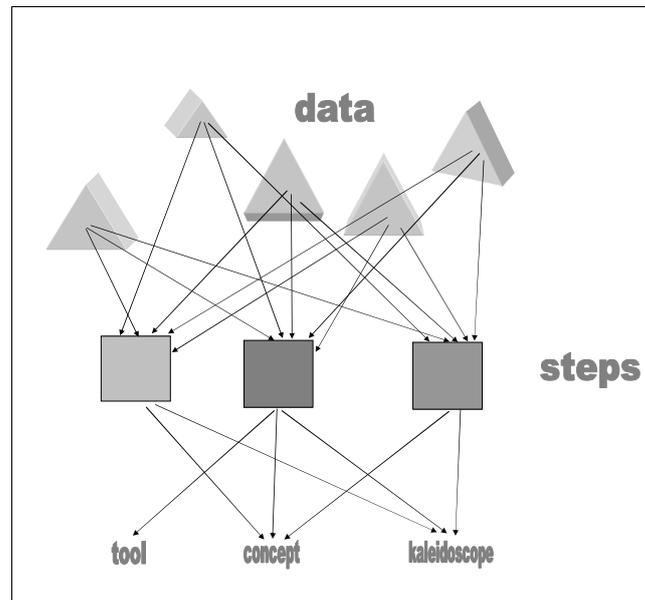
- step 0\_exploring
- step 1\_collecting: words and perceiving ways record
- step 2\_timing: mixing and pinpointing

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<sup>8</sup> The whole regards both the theoretical framework of reference as the framework of the rule of the dissertation into the general debate on the perceived landscape, as I argued in the first chapters, and the methodological framework of reference as the concepts and the theories chosen to define the procedure (see further paragraphs).

<sup>9</sup> For a rateable application on this methodology and for further notes on its genesis, it is postponed to next part.

**Fig. II.1** *Conceptual scheme of the proposed methodology, to turn information (data) into knowledge (the three outputs)*



### **Methodological notes**

From a methodological point of view, we will make reference to an inquiry which will mainly resort to a qualitative explorative and analytical mode. Quantitative data, coming from secondary sources, could possibly be used in order to validate some hypotheses and locate the results in a broader context, but a qualitative approach is definitely the most suitable, because of the nature of the aims, involving material but also cultural factors in the understanding of perceived landscapes.

However, according to the approaches which verified the validity of a rigorous flexibility taking into consideration, especially for some researches which concern the issues of urban transformation in an anthropological perspective (San Roman 2005), this research envisages the possibility to intersect data which are gathered both with qualitative and quantitative methods, indeed for the need to establish relationships and understand the regularity and the variations in the elements defining the perceived landscapes and which deal both with presences and dynamics, just as the urban planning tradition keeps on exploring in practice and through a continuous revision of its own reading instruments.

In detail, because of the distinctive features of the context where we have tested this procedure, during a planning process, which supposes the personal interaction between the researcher and the people whose perceptions have been investigated, we worked in

a condition of continuous participating observation<sup>10</sup> (Spradley 1980), during which it was possible to set up a circular relationship between the ways these questions were analysed and the very way to analyse them, as inevitably influenced by the outcomes of the previous inquiries.

Essentially this was about following a cyclical pattern, in which operationalisation is not a single act, but it is continuous until the end of the research, consistently with an ethnographic approach which belongs transversally to the whole research, not only for the methodological choices, but also for the specificity of the issue.

This process brought about the constant definition and re-processing of a series of outline questions for the inquiry, first assumed on the basis of conceptual hypotheses, then defined and applied as instrument during the administration of preliminary interviews, then verified at the same time during the onsite research, both due to the typology of data they enabled to gather and analyse, and due to the possibility of addressing and substantiating the construction of a questionnaire.

The questionnaire has to be considered one of the methodological outputs of the proposed procedure. It is structured taking shape indeed as a research practice allowing to reinforce a cognitive practice which is repeatable in other processes of ordinary planning as well.

## **The landscape as synthesis: daily landscape, representative landscape and innerscape**

Starting from the aims of this proposal, after describing the theoretical framework within which it is operating, it is deemed necessary to investigate thoroughly the conceptual hypotheses its definition is based upon.

Such hypotheses arise from the critical review of the relevant literature and from an empirical stage of observation of some dynamics in the case study (step 0: exploring) which first enabled to set up, then to validate a conceptual pattern in order to identify the matters of interest for the inquiry.

The stage of preliminary interviews, as conceptually set up in this paragraph and then

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<sup>10</sup> In the introduction we clarified the value of the case study as a stage for an unceasing path back and forth: humus and starting point to structure the method, whenever the theoretical hypotheses were also spurred by its observation, and “back” to the same case study to test it.

defined in detail as an instrument in the next paragraph, belongs to the “step 1\_collecting stage: words and perceiving ways record”, in its most complete articulation, also including the possibility of extending the approach, translating the issues to be inquired into a questionnaire which allows the processing of a larger quantity of data.

The outline to carry out the preliminary interview, both in the first stage where it is configured as a semi-structured interview and in the “in situ” stage, where it is rather an open-end interview, is based on some propositions and on the definition of three interpretive paradigms to explore the perceived landscape.<sup>11</sup>

First of all, accepting a close bond of association between space and the experience of it (Zube et al. 1982, Thwaites 2001) we can also make reference to place theories suggesting that an individual’s perception of place has three constituents: beyond the physical components and the individual’s thoughts, meanings and understandings, there are the activities occurring there (Canter 1977).

The specification of the perceived landscape as place where activities are performed, that is to say as practiced place, finds a match also in some propositions of the *Phenomenology of Perception* (Merleau-Ponty 1962)

*“We have said that space is existential; we might just as well have said that existence is spatial”* (ib: 293)

A practiced place is in other terms the context where a spatial existence occurs. Places, landscapes are perceived through actions which belong to the *being in places*. Indeed in places the experience of human-landscape interaction occurs, which is the preliminary condition for the perception of landscape, according to the experiential landscape perception paradigm as identified by Zube et al (1982).

Existence, which is performed through staying, is one of the preliminary conditions for perception because it is a prerequisite to the human-landscape interaction experience.

If, on the one hand, landscape perception does not exist without experience, it is then about recognising in which experiences the possibility to perceive landscapes can be traced back, starting from a reflection which extends the multidimensional nature of the issue – which belongs, as we have seen, both to landscape and to perception - to experience as well. Indeed experience, yet in its generic character, is suitable for several specifications and includes at least the personal one (belonging to daily experiences), the collective

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<sup>11</sup> Inductively reaffirm how in this case the exploration stage was born out of a continuous experimenting of the part as “purged” of contingencies and reposable, but without that absolutely useless, because not proved.

one (also mediated by the constraint to look at oneself as spurred by this inquiry) (Muir 1999) and finally the elaborate and reflected one (timeless experience which contains *the summa* of the lived landscape experiences, between memory and sublimation<sup>12</sup>).

In our hypothesis, each experience may be matched by one type of landscape, which is perceived just for the features which connote their type of experience: practice, stereotype, memory and desire.

Each theme allows the definition of a sort of archetypal landscape, which may be defined as interpretive paradigm to split the perceived landscape into three layers. The three layers of the perceived landscape, which match the three landscapes, allow then to recognise its distinctive elements, which prove understandable by means of the very parallel exploration they permit.

The ordinary landscape is then perceived as a function of the experience which is carried out in these three layers: the *daily landscape*, the *representative landscape* and the *innerscape*.

For each one of them a specific interview outline is provided.

The mechanisms set for understanding the daily landscape move from the description of the ordinary places where people live, up to watching them together, taking photos and commenting on them.

For the representative one, we will move from an exploration of the stereotypical images of the places (the ones composing a sort of “picture postcard”) to explore the reasons of the choices expressed, through the collective or individual, historical or contemporary experiences.

Then, the exploration of the *innerscape* starts with understanding the desired and gratifying places, by evoking the places which aroused particular sensations, through a memory, or, rather, an image, in order to understand if there are real landscapes in which it is possible to find analogous characteristics or lack of them, in a planning perspective.

In the stage of the semi-structured preliminary interview the categories and terms used to identify and describe the three landscapes will be explored, by means of a conversation

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<sup>12</sup> According with Muir (1999) the sense of place is being produced mainly by two situations: either towards places having their own intrinsic personalities, visually striking or with a powerful image, or towards places identified by the emotional attachments developed by individuals and communities. Beyond these two private and public dimensions is the interior one, including experiences in their more complex dynamic of belonging to all the lived and/or seen and/or explored places, affecting the perception of the places we live in a given moment.

which encourages some description mechanisms, yet without conditioning its expression with a terminology which could somehow seem extraneous as against the common experience, but through the interpretation of a speech where landscape is not the explicit object.

In the *in situ* stage we will then try to attach them a physical dimension, due to the actions which have allowed their experience and which, if retraced, enable to perceive them as perceived landscapes<sup>13</sup>.

For each of the three landscapes a specific section of the conversation is devoted to, the three key issues of preliminary exploration will be dealt with: language, places and sense.

In general terms, starting from perception we intend to explore “what they are”, which mechanisms enhance them, or which perceptual mechanisms give them shape and finally how they can be recognised.

Since these three landscapes were constructed as devices to understand the holistic nature of landscape, they affirm their validity as interpretive paradigms also for more complex questions the looking across will be able to detect.

For example, at the limits of a possible intertwined reading, it will be possible to explore “what we see and how we see it” and to investigate on the relationships this vision has with the image of a stereotyped landscape and “postcard-like” - tied to an abstraction rather than to the memory of an era - or with a desired landscape, that is to say which gratifies, because in it the idea of a territorial condition interpreting at its best “the place where one would like to live” may be projected.

In order to understand more fully the nature of the three landscapes, in the following paragraphs we will devote to each of them a short in-depth analysis, exploring some of their features which are relevant in this conceptual pattern, to be substantiated with the researches they will be able to support.

## **The daily landscape**

The daily landscape is conceived as a specification of the ordinary landscape.

According to the hypothesis that landscape perception moves from landscape experience,

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<sup>13</sup> That is to say seen landscapes, where we will start from to understand the image, as carefully specified in the following paragraphs.

the perception of daily landscape takes, more than the other layers, the shape of an active process, because on the observer's side a lot of factors influence or account for the outcome of landscape impression - formation process (Craik 1986: 49). These factors, involving cultural, social and personal experiences, mainly belong to the corporeal and sensory dimension of the multidimensionality of landscape (Backhaus et al 2007), which accomplishes the subjective experience of the daily landscapes while containing the other dimensions and overlapping one another at the same time.

Michel de Certeau, in providing a philosophical structure to a science of ordinary life, suggests a pathway consisting in leading scientific practices and languages back to their originary place, to everyday life, so as to grasp the "remains" which stay outside scientific insularities (de Certeau 1990: 33) by exploring the common language of practices.

While studying the daily landscape the question may be set in different terms because it would deal with starting from those "remains", which are a matter of fact and belong to the practices of landscape, in order to deduce the elements to be related according to a scientific rationality allowing to read individual perceptions so as to compose the *Kaleidoscope* of perceived landscapes.

It is however a matter of setting up a process which, particularly in this landscape<sup>14</sup>, appears to be rather a tension, due to "*the irreducible distance between the unutterability of sense and meaning determinations, because landscape, even before being image and representation, rather than interpretation and design (...) is often, in our everyday experience, a "starting point for the exploration of the world"*" (Lanzani 2002: 262)

Since the experience of landscape, and, more generally, of the life of places, is such that it is not possible to separate, but with an *a posteriori* abstraction process, the understanding of the environment where we live from the dwelling itself, the daily landscape will be understood starting from the description of the places through the practices with which they are experienced, which implies – beyond the collection of its elements - the understanding of everyday attitudes and trajectories.

In this research the description of the daily landscape as interpretive paradigm acquires the distinctive feature of dwelling in a broader sense.

*"Dwelling involves the process by which a place in which we exist becomes a personal world and home"* (Seamon and Mugerauer 1985: 8)

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<sup>14</sup> The daily landscape is the interpretive paradigm which, more than the others, derives from the reality of the experience of landscape and which is therefore less subject to reductions and abstractions depending on the primarily intellectual definition of the other two, as we will see by comparing this paragraph with the following ones.

This is a perspective which a few years later Eric Hirsch and, before him, Tim Ingold, proposed in a conscious way not to neglect everyday social life's practice.

They proposed alternative reactions based on an anthropological understanding of landscape experience (Hirsch 1995), or on a *dwelling perspective*, according to which "*landscape is constituted as an enduring record of the lives and works of the past generations who have dwelt within it, and in so doing have left there something for themselves*" (Ingold 1993: 152).

Besides, daily landscape – already an object of the studies dealing with the territory in all its manifestations, including the ordinary ones (Jackson 1986) - is always revealed as a culturally determined expression of the life of local societies, and is therefore an implicit consequence of living.

In the proposed procedure it is however a matter of spurring the clarification of that everyday life consisting of ordinary activities which inform places while they are being made, and express landscape because they give shape to the knowledge of places and endow them with sense (Sonda 2009).

The subjective images of landscape are structured in mental maps (Lynch 1965) through which each one can interiorise and transpose in spatial terms one's daily experience of space.

If we assume that the landscape represents the "permanent background" of everyday life, it appears that the proposition "everything is landscape" (Kroll 1999) is valid, but it is also important to go into deep in this concept and identify and qualify – as if it were under a magnifying lense - the everyday dimension of landscape.

Attention should be paid to the territories which are crossed as backgrounds, sometimes irrespective of the flows of people daily moving through them, as they may be observed from a train or a plane window (Lanzani 2003). This dimension mainly includes settled territories, an arena for the life of local societies (Turri 1998) and at the same time a mirror for theories and visions of the world which enlivened their culture.

*"Culture is a finite section of infinity which is free of the sense of the becoming of the world to which sense and meaning are attached from men's point of view"* (Weber 1922: 96)

The exploration of the daily landscape aims at understanding the level of awareness about the "permanent background" of one's activities, assessing, at the same time, the level of consideration of the contemporary landscape, though not in its excellent forms, often

made of normality and ugly things. This is in order to verify – by means of the cognitive categories used to describe it – which is the territorial the references imaginary of the to describe landscape and also to identify the expectations which emerge from practicing the landscape and which are likely to guide its transformations.

## **The representative landscape**

The representative landscape is inserted to understand the elements which express the features of a landscape and which may be used to present it to someone who has never been there.

It is as if the subjects involved in the inquiry were asked to describe their landscape in a sort of postcard.

It includes all the factors which concur to the composition of a collective subjectivity (Castelnuovi 2002) which is partially determined by physical and distinctive features of the landscape itself and partially springs up from the identification and from the subjective choice of the features which best express the local culture.

Assuming that – consistently with the theoretical-critical hypotheses of this research - perception can be a means to decline, according to a principle of variation (Boeri and Lavarra 2002), the individualities of the landscape as expressed by the looks which perceive it, the representative landscape is however the one which, more than the others, can present, yet in the composition of individualities, the sometimes standard and definitely standardising features of an alleged local identity.

The identity which is expressed by the representative landscape will be certainly understood as an alleged and transient identity, and rendered through a kaleidoscopic composition which precisely intends to render its complexity, which is also proper to contemporary societies and landscapes. It is however fundamental to recognise how it influences the definition of the representative landscape as an interpretive paradigm, by letting certain issues emerge. The identity matter accompanies researches and policies (as well as collective and cultural stances) and directs development and safeguard actions which, also recently, have carried out a selection of places, stating their future in the very moment when one decided or not to consider them a landscape, by choosing accordingly whether and how they should be safeguarded.

The choice of the places and characters which have been singled out as identity resources, especially in terms of social and symbolic resources which express at best the representative

value of a landscape, that is to say reference places for collective identification processes, can occur, depending on the declinations of the various studies, in an exogenous or endogenous way as regards the visions of the installed communities.

In this research, inquiring into the representative landscape means above all assessing whether the resources as identified by exogenous rationalities coincide with the reference points of the situated gazes. But that is not all. It will especially mean discussing about the representative value of a landscape, and about whether it belongs to its historical permanences or it is updated by contemporary experience and by the presence of the actual generations.

Contemporary societies, characterised by a complexity of cultural and ethnic reference points, may find in the expression of landscape the possibility to decline their identity in a constructive way (Remotti 1996, Decandia 2000). It can represent the manifold richness in values and meanings attached by the various inhabitants – who are at the same time old and new settlers, insiders and outsiders - starting from the shared experience of the same landscape as perceived through the perspective of different cultures, while the influence of images and visions to describe it draws on a sufficiently consolidated repertoire, which is often built in a programmatic way and may emerge from reading the representative landscape.

Understanding the representative landscape means then also understanding the mechanism by which the communities establish their identity and the image by which they present themselves, in the awareness that these images often sprang up from a process which was promoted by local societies to determine the *hypostatised shape* (Lanzani 2002: 269) of their traditional landscape, due to economic reasons or to political reasons (Diamantini 2000)

The local distinctive features and the ideological value-making of the community dimension are indeed a resource which may be spent on the political level both as an answer to the request for symbolic forms substantiating the collective desire for identity, and as a drive to spread the sense and practices of safeguard and development towards the environment which houses them.

*“Place” is a geographic notion, a collocation for politicians; when we speak of “community”, instead, we evoke the social and personal dimension of the “place”. A place becomes a community when people use the “we” pronoun. (...) Rousseau was the first modern author who understood to which extent the mechanisms of politics are founded on these rites of everyday life and to what extent politicians depend on the sharing of the “we” (Sennet 1999: 102)*

The consequences of this construction on the perception of landscape can be understood through the representative landscape: a population transposes into shared symbols and values the concrete and everyday practices which elect certain places for the representation of their landscape.

This election is deeply influenced by a series of conceptual patterns which draw on the symbols and modalities through which one's stories are looked at within the History of places, composing the postcard through which the local society tells about itself in the landscape.

In other words the representative landscape is a landscape of symbolic places which contribute to the processes of identification, recognising and belonging.

The exploration of the imaginary and of landscape memories can then work as guiding element for the individual and collective action and is a fundamental reference point to understand them, since the genesis of the multiplicity of representative landscapes is recognised as being determined just by the intersection of the personal experience with the collective and stereotyped images of the landscape.

This intersection brings about a socially meaningful dimension of representative landscapes, which is revealed in all its power (Mitchell 2002, Dorrian and Rose 2003) and is useful not only to orientate actions in the landscape, but also for the understanding of the spurs which determine its transformations.

If we analyse, for example, the many campaigns to preserve certain landscapes which are deemed representative, we can verify that there landscape becomes much more than an image which historically fixes a place in time, but it turns into a socially meaningful dimension which activates and organises the present action, the talking and social relationships. Though in the awareness of existing limits, of misunderstandings and of the renouncements they generate due to exclusion, it is apparent that the operations for the protection of the heritage - which somehow support and are supported by those hypostaticised forms of landscape we have already mentioned - have meaningful influences first on the construction of the representative landscape, then on landscape policies.

Therefore, identifying the features of the representative landscape is useful not only to gain the measure of its relativity, but also to overcome in operational terms the limits of nostalgia and of the "preservation in a display cabinet" and to decline this image in the future tense.

Yet, the sedimentation of the elements of the representative landscape in memory also occurs through the dissemination of icons and symbols which belong to the personal

dimension.

Indeed there are many landscape circulating icons, the portable graphic landscape representations - the *travelling landscape objects* as Veronica della Dora (2009) called it - contributing physically to make stereotyped images.

Between myth and construction of the myth is certainly a circular relationship. The *sanctuaries of landscape* (Venturi Ferriolo 2009: 220) are “unique places” which contain an absolute meaning for whoever is invited to describe a representative landscape, sometimes just for a personal experience which recalls events (such as memories) which make them unique.

One of the main themes to understand a representative landscape as an interpretive paradigm intending to detect some contents which are shared by the various perceptions of a landscape is the distance of the look.

While we share the general affirmation that a different look is needed to recognise a landscape, because the communities which inhabit it understand it only when they compare it with other things, that is to say when they have to let it emerge to present it to others and therefore define it through differentiating it from other, in the memory and practice of individuals (Castelnuovi 2002), in the proposed procedure the subjects are forced to look at themselves in order to shift “*from presentation to representation*” (Raffestin 2005: 10).

By spurring the situated point of view to estrangement (Rose 2003) it is then possible to force to a “different” look which does not necessarily contemplate a physically different point of view, but which depends on a series of conceptual patterns which make, indeed, the subject shift “from presentation to representation”

These patterns compose those “*modèles paysagers which are formal reference points and nourish a culture which is sensitive to the territory, and thanks to them it is possible to read a space and qualify it as a landscape*” (Cadiou and Luginbuhl 1995, in Castiglioni and Ferrario 2007: 417)

The representative landscape – in the synoptic elaboration proposed by the *Kaleidoscope* – will then emerge as the way by which a community selects the places where it lives, in the memory and through the experience, to present them to others. In this sense, the centrality of the subjective component over the symbolic aspects is recognised.

The process of reinterpretation is defined through the comparison between the conceptual patterns with which the subjects look at their landscape and the ones which spring up

from the consolidation of the stereotypes of a certain landscape.

The stereotypes the perception of representative landscape draws on will then be understood in an indirect way, as mediated by the experience of the individual and by the selection of which landscape one wants to be represented by.

Indeed we intend to compare the *territory of the self* (Goffmann 1959), that is to say the image of the landscape which has subsided in the personal practice, which generates projections of the self in places, with the patterns vision, interpretation and landscape perception draw on while constructing the representative landscape.

This choice tends to overlook, in the practice of the procedure, the explicit reference to patterns and stereotypes which would hint at compositions of representative landscapes which are a little distant if compared to the reality one has experienced and which – as has been often underlined – is the starting point of this inquiry, but which opts for certain places due to the cultural specificities which are expressed by the looks and which make them cherished or particularly meaningful.

## **Innerscape**

The third landscape is what we define here as *innerscape*.

Its exploration envisages an inner landscape, whose forms concur to the composition of an idealtype which is determined by the (not only physical) experience of the landscape people keep in their memory and which have been subsiding in a selective way the features of a sort of desired landscape.

In order to understand in which terms the category of desire is applied to landscape and what information it can contain, as well as the topics (also planning ones) it can reveal, it is necessary to state beforehand what concurs to the construction of the *innerscape* as interpretive device. According to the proposed hypothesis the *innerscape*, rather than as an object, especially emerges through the exploration of an attitude, an inclination, a taste or an aspiration by which the subjects express the features of a place where they can live the wished condition of “well being”.

In other terms, it may be thought as a “gratifying” landscape, where it is possible to materialise the most suitable space framework to make the desire of fulfilling one’s needs come true, be they spiritual or material, and due to this it is charged with a specific meaning attribution.

The desire dimension as one of the forms in which landscape appears has already been taken into consideration in some studies as a peculiar trait – yet with all the deformations it can produce - of the rendering of the perceived landscape (Raffestin 2005).

In this proposal, the *innerscape* is inserted in order to understand in a specific way – beyond the physicalness of the experienced places – *landscape as “world view”* (ib: 107). Its exploration is about the way the territory is inhabited and transformed (through desires and the works to fulfil them) by memory and imagination, in order to verify how, at least on the landscape and territorial level, aspirations and material productions may be made to coincide, as a response to a complex demand for landscape, which is formulated not only on the material level, but also on the economic, social, cultural and psychological level (ib: 130)

The emotional component, expressing the sensations of enjoyment and/or suffering connected with certain landscapes, is certainly crucial in its definition. The emotional component expresses indeed the tension towards an ideal condition and contains both the dream as a comforting aspiration - which is reflected, for example, in a more meditative landscape, where desire comes true - and the contrast with the reality of daily landscape, which, as a counterpoint, one is forced to look at.

The reference culture where we can recognise the first features of this *desired landscape* is the one within which, in the 16th century, the landscape of Utopia was born.

*“A landscape of reason, of imagination or of desire, Utopia was defined as a radical upsetting of daily reality, and it thus became its faithful mirror. It is then not unreal, but it casts itself somehow as another side of reality, as a solid alternative which is guaranteed by the very environment where the new society is developed”* (Vitta 2005: 144)

In that context, the deeply material dimension of thought, as inherited by a medieval *weltanschauung*, imposed that it had to portray not only abstract ideals, but rather be a reference point in order to build, if not a perfect world, at least “the best of all possible worlds”.

A sort of container which found a shape in precise space patterns, founded on the incipient geometrical-mathematical rationality of which a few years later Galileo Galilei became a bearer.

Beyond the specific configuration this landscape has acquired in setting up the imaginary on places, which needs to be evaluated and understood in its own historical contingency, the landscape of Utopia can turn out to be a very useful reference to understand the way it was imagined and to understand the mechanisms through which the aspiration for the

fulfilment of one's desires was revealed by means of an ideal landscape framework to be implemented or safeguarded, which may also be traced in the contemporary description of the *innerscape*.

The reflection on the desired landscape to be investigated as an attribute of the *innerscape* within a research such as this one – which starts from real places to understand how they are perceived and goes back to them to construct them in a shared manner – rather than in terms of utopia, should be declined in terms of a Foucault's heterotopias (1966). Heterotypical landscapes, which exist with the presence of the body and of the thought which produce them, and take shape through the very act of thinking of a place where they may be implemented. Michel Foucault himself recognised in the garden the most ancient example of heterotopia, thus confirming how in that landscape the whole world fulfils its symbolic perfection.

The *innerscape* becomes then a key-issue, beyond its real existence, to complete the understanding of the perceived landscape through a selection of the features which make it or would make it particularly positive, and which are important to give them – if they exist in the context of study – a physical shape.

In the proposed procedure, these features will emerge by means of a process of progressive materialisation, which, from the evocation of the *innerscape* (memory of lived or seen places) can abstract its salient features and, analogously, search for them (and find them, if any) in daily experienced places.

The past we remember or reconstruct is always shaped by the bias of the present (Lowenthal 1975) and certainly it is possible to detect there the perspective of the bias of the present towards the future.

By inserting the search for sensations which are analogous to those of the landscapes mentioned during the first part of inquiry on the *innerscape* (around a table), physically going to the places which can trigger them, the participants are asked to live a sort of territorial *déjà-vu* in whose clarification the positive immaterial features of a landscape can emerge, which are useful to substantiate both the processing of looks in the Kaleidoscope and the themes for action they suggest.

For its first of all cognitive existence, the *innerscape* may be imagined as a container of *leitmotifs*, a sort of container of the History of Landscape, where all the themes it has been charged with by the people who perceived it emerge in the imaginary each one draws on to express it.

It is a container where each one, in the moment when he/she is invited to describe it, projects

the features of the place where he/she would like to be. Both as the ideal alternative to where one lives daily, and as a way to recognise - spurred by the description – the features of the landscapes one has experienced, whose memory composes a gratifying landscape to be safeguarded or re-proposed because of its features.

It is the container for some ancestral concepts which become actual when one is spurred to express them, a container of formal values such as the beauty or the memory and the stories in progress as declined in a more abstract (and therefore somehow more universal) way about how they would like to decline them while describing the daily or the representative landscape.

In the dimension of the *innerscape* it is definitely possible to recognise the aspiration to a perfection of which beauty is the central part.

The beauty <sup>15</sup> of such a landscape expresses a subjective value, much more than it could seem at first, because although it refers to canons and images which are consolidated and shared, and are likely to contribute to constructing a pattern which overlaps with a “beautiful” landscape, this beauty of landscape is considered not only as an aesthetic quality which is a product of the mind, but as lying in the eyes of the beholder rather than in the object (Lothian 1999).

When, at the end of the 18th century, with the spreading of illustrations, especially of journeys, the landscape vision started to reveal exceptional places rather than report about the itinerary stages, it also stated their beauty whenever they were considered worth being portrayed and indeed set up the category of picturesque. The picturesque, the beautiful and the sublime were the experiences around which landscape perception was structured from that moment on.

The sublime was definitely the most subjective one, as experience of places which, in their landscape image, contained the metaphor of the tangle of passions in which – in the contemplation and in their representation – the human soul was and still is struggling. The sublime, arousing in whoever perceives the landscape emotions and feelings, indeed reveals itself in the subject who expresses it, thus becoming an element of the personal perceptual experience.

A landscape where the subjects are so included in the vision they perceive that they are key-element, essential for the vision itself, somehow a *conditio sine qua non*, so

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<sup>15</sup> According to the subjectivist paradigm of Lothian (1999), understanding the beauty expressed by the innerscape aims at an improved understanding of human responses to landscapes as a means of identifying the key factors which contribute to their quality.

much that with their very, perceiving, presence they attach character and existence to the landscape itself.

Under a contemporary perspective, without the wish to re-propose in a heteronomous way patterns and typologies which were informed by the 18th century culture, nor landscape clichés connected with the figurative dimension of the picturesque or of the sublime, it is interesting to understand which are the values whose presence/absence connotes the *innerscape*, also with the purpose of understanding to what extent the desire of “well-being” and its fulfilment are brought about by the beauty of landscapes.

In this kind of landscape the memory dimension acquires a key-role, especially if the desired and gratifying condition of “well-being” is connected with the places one has been to.

*“People remember particular places through images of how these used to look or of how they used to feel in them (...) what they remember or create in this case are landscapes they feel tied to; and these landscape can travel together with people, providing them with a sense of “home” even when they are not “at home”* (Stewart and Strathern 2003: 5)

When the experience of the romantic traveller turned into that of the modern tourist and thus of the contemporary traveller, the experience of landscape which was object of the journey - and as such a place of desire *par excellence* - underwent deep transformations, especially in the construction of the imaginary we are making reference to while reproducing and searching the feeling of gratification certain places may generate.

The landscape with tourist, which, in the case of the Alps landscape overlapped indeed with the birth of the landscape itself, for example, object of that “invention of the Alps” as prepared to substantiate the tourist itineraries of the 19th century, is the first sight which was built *ad hoc* to reproduce a promotional image of itself, which, through a pseudo-event (Vitta 2005) was the source of the feelings of gratification one looks for in landscape.

When, then, in daily life the “third window” was inserted, that of the interface (Virilio 1984) of the TV screen or of the computer, the perception of space and of self in the space changed totally, through the possibility to implement “an optoelectronic ubiquity” which affects deeply the definition of the desired landscape, up to threatening to cancel some of its material presence features.

The contemporary desired landscape is definitely contaminated by external patterns, which are manifold and often are not directly experienced, but through cinematographic, photographic experiences and virtual journeys, enjoyed ever more regularly through the

window which is our first window towards the world, the one of our PC desktop.

The desired landscape can thus coincide or not with an existing place, which is really gratifying, and it can often express, on the other hand, a continuous tension and aspiration.

The inquiry in progress, which aims to reveal the material or immaterial nature of such a landscape in the experience of the participants, however supplies very useful information, to be transposed into a planning interpretation.

Indeed, if it exists and finds its shape, for example as a “sunday” landscape, a landscape of diversion, to be contemplated (Krinke 2005), it is outlined as a system of places where the functional safeguarding actions to preserve and enhance it can be envisaged. If, on the contrary, it is expressed through desire, through the description of places where “one would feel better”, we can detect there the motives of value attributions, where the transformation of daily experienced places can be founded on.

### **From the visible to the seen, towards the image**

The understanding of perceived landscapes which is meant to be achieved by means of this procedure deals – as it has already been stated - with their representation as an interpretation of the relationship between local societies and the environment they inhabit, a representation enabling visions and values, as well as contingent issues, to emerge, in order to explore the modes of transformation of the territory they can lead to.

The process to be set up is basically a process of understanding of the landscape starting from visible signs (*visible*), in order to infer understandable visions (*seen*) and therefore making the hypertext of relationships (*image*) clear, proclaiming perception as an instrument to render it<sup>16</sup>.

Therefore, starting from the experience of landscape, which belongs to situated gazes and is shared also by the ones which are less rooted, reference is made to perceptions

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16 Moving from the awareness that the conceptualisation of the landscape as a text or gaze has been increasingly problematised, we are here referring to hypertext as possibility of including the culture the landscape is the expressive material of (Sauer, 1925) according to the landscape as a “look’s theme” under the aforementioned premise.

as a complex system in its manifold dimensions<sup>17</sup> (Backhaus and Stremlo 2007), whose understanding becomes meaningful as a synthetic expression of the contemporary condition of living the places.

Looking for *visible*, *seen* and *image* are in a sense the key actions to explore in order to understand the perceived landscape. In their progress they represent one of the central questions of the whole research, through: the passage from the more individual dimensions of the perception to the shared synthesis. It is a sequence aiming at retracing and analysing a process that is to a certain extent a natural/usual one, which, starting from the visual act, is able to single out the image (*visible*) of landscape and on the other hand it produces it, by processing it (*image* produced by means of the *seen*), in order to understand landscape beyond its merely visual perception and grasping the weaves and processes which shaped places and attach value to them.

The survey on the landscape belonging to this experience was carried out through the construction of the landscapes three interpretative paradigms, which have already been described in the previous paragraph, but to understand the passage from the *visible*, to the *seen*, to the *image* we have worked by means of the material production of images (picture and/or photographs) by the subjects which are involved in the process.

Such images trigger a sort of genetic process of landscape because by means of them it is possible to define the landscape itself as a consequence of the identification process between reality and idea of reality which is determined by perception (Sartre 1940, Merleau-Ponty 1945).

In the light of all these premises, it is apparent that this research does not limit the perception of the landscape to one visual and aesthetic interpretation<sup>18</sup> (Besse 2000).

The roots and foundations of this distinctive feature of the perception of landscape, as a perception which is not only a visual one, can be found in many reflections. Georg Simmel, in particular, in *The Philosophy of Landscape*, recognises and defines the human act of formation of landscape. “*I think the spiritual act by which men create a circle of phenomena in the “landscape” category is as follows: a vision which is accomplished in itself, which is felt as a self-sufficient unit, yet intertwined with something infinitely wider,*

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17 As we have already remarked, the landscape is here considered as a complex system in its multi-dimensions, made of physical/natural, symbolic/cultural, physiological/personal and intersubjective/collective elements integrated and interrelated and deeply connected with an interior dimension (innerscape) referred to the personal experience and imaginary.

18 According to Besse, the question of landscape needs to be posed within a general anthropological interrogation where “it is not about rejecting the aesthetic approach, but about analysing its content, its reasons” (Besse 2000: 77)

*fluctuating (...), proper to a deeper layer. (...) landscape is continuously spiritualised by the obscure awareness of this infinite connection” (ib: 55)*

Simmel’s words date back in 1913, but it is possible to find in them one of the first affirmations that the landscape formation passes through a spiritualisation<sup>19</sup> of the material nature which characterises it, a somehow “generic” nature<sup>20</sup> which “*it is transformed into the individuality of “landscape” by the look of men, sorting out and configuring as distinct units what they had previously divided*” (ib: 55)

The most meaningful lesson one can get from these propositions as regards the procedure which is being described is the construction of landscape by means of the human processing of “*fragments of nature*” which have been identified by means of the visual act.

It is possible to consider that we see what our culture, experience, subjectivity or emotionality push us to see and the visual function is not a merely ocular, passive and receptive one, but it is a mental function which is basically active. A constructive<sup>21</sup> function by means of which, indeed, we see (i.e. we make *seen*) the *visible*.

Understanding the perceived landscapes, in the viewpoint proposed for this research, which aims at exploring “What is the landscape (where I live)?” as a reflected act, is in other terms a maieutic operation by means of which it is possible to “accompany” the subjects while they are building the representations which are generated through the own sense and mind process of the individual, which is initiated in relation to the perceived object, and which envisages a thought, a reflection, an “active perceiving” (Arnheim 1969).

Rudolf Arnheim, while analysing the physical dimension of the vision process, i.e. the physiology of the cognitive process, makes reference to intelligence of the perception, underlining how the visual perception is not a passive recording of stimulus material, but an active concern of the mind (Arnheim 1974).

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19 Here we use again the term with which, literally, Simmel describes the act by which men form the landscape, which does not concern the idealisation of nature, but the eminently human spiritual activity, therefore belonging to the being who has the (intellectual) faculty of separating and connecting, “and who evaluates, and who could make landscape out of nature” (Sassatelli 2006: 14). This term finds the possibility to be declined also in the contemporary perspective of this research for the sense of the Simmelian reflection which concerns and includes, with no dichotomic reductions, the complex relationship between human beings and the world.

20 The term is our paraphrase to define an attribute of the nature which, according to Simmel, “ignores individuality” is “undivided” and which men divide and make somehow “something” with their look.

21 The proposed approach as regards perception is constructive in the terms by which it concurs to the definition of landscape, within a series of conceptual issues and patterns with which this approach has revealed its affinities - according to what has already been specified in the first part of this dissertation – and which problematise the definition itself.

It becomes thus important to understand this active concern of the mind, by means of a physical exploration of places, identifying the system of signs which define them, in order to understand which signs determine the condition of landscape and through which the relationship man/place is expressed.

The centrality of a reflection on the way landscape is received, considered and basically perceived, in such a way as to go beyond the mere visual dimension of the relevant features, is an issue which involves reflections and experimentations aiming at understanding and evaluating the “landscape visibility” (Ervin and Steinitz 2003).

Beyond the fact that a variety of analytic and evaluation systems have been developed to attempt to interpret visual qualities, based both on intrinsic and physical landscape features, or on its visual compositional (Smardon 1986), or other kind of immaterial characteristics<sup>22</sup> (Zube et al. 1982), in order to understand “what and how is seen”, looking for a kind of measurements of its visibility, in their critical essay *Landscape visibility computation: necessary, but not sufficient* (2003), Stephen Ervin and Carl Steinitz remark that, even if the main contexts where the visibility analyses are instigated are the ones of common planning, design, and public policy, the visibility is a necessary prerequisite, but insufficient in itself for acting in these contexts.

The main reason is that what we see among what is visible may also depend on purposes, expectations, preconceptions and stereotypes: the perception (of the landscape) has to do as much with the perceiver, as with the landscape itself (Gibson 1979)

As a consequence, the questions of selection and interpretation of all the visible, concerned with the sense of the perceived landscapes, are complex to quantify or simplify, but become the heart of the matter not only for this procedure but for the (landscape) planners and designers’ disciplinary and professional mission. Indeed these questions are set in identifying the active role of the involved researchers interpreting and decision making responsibility.

In this sense, in order to bridge the gap between all the *visible* (what is literally “before one’s eyes”) and what is instead understood and expressed on the basis of a subject’s choice, reference is made to the *seen*. This *seen* takes shape as a selective depiction, by means of a meaning-attribution.

Meaning-attribution acts are as filters in perception: they determine what is seen and how. Actually, the world is perceived as meaningful by a person, whereby meaning is

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<sup>22</sup> In the dissertation indicated as reference, for instance, they referred to characteristics related to enclosure, mystery, legibility, and diversity such landscapes have (Zube et al. 1982).

conferred to object, situation and happening, which determine the experienced landscape this research makes reference to.

The issue of meaning attribution can also make reference to the sense of place attachment, because the dimension of place attachment refers to its individually or collectively determined meanings (Scannell and Gifford 2009)

If on the one hand the look leads to knowledge<sup>23</sup> and therefore to judgement (Venturi Ferriolo 2009), that is to say to meaning attribution, the way by which this passage occurs in a structured way and in the operative perspective which is hypothesised in this research is one of the key issues of the proposed method, which may be read in other terms as an exertion of critical vision.

However, in order to express the understanding of the *visible* through making the *seen* explicit it is necessary to introduce the topic of a deep and mutual interaction between things, language and culture. This is a key-topic, not only for the cultural dimension<sup>24</sup> of the research, but also for its implications on the perception of landscape as an ontological factor of the landscape itself. Indeed each culture makes use of language categories and symbol associations to organise and express the continuum of what it sees (Geertz 1987), thus making it become a landscape<sup>25</sup> “*because what we embrace with a look or within our temporary horizon is not a landscape yet, but material for it*” (Simmel, 1913: 57)

Language acquires a key-role for the passage from the *visible* to the *seen*, as a key-*medium* for the transmission and the sharing of the visual experience through which it is possible to acquire a knowledge of the perceived landscapes<sup>26</sup>.

Claude Raffestin (2005), while exploring landscape as a mental image, as an expression of “the way one sees the world” (ib: 45-111), and its differences as regards the territory, suggests a reasoning which substantiates and confirms – especially for some possible

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23 We can find some analogies in the correspondences perception [scanning] and seeing [understanding]. Venturi Ferriolo reminds us that “*sight and knowledge are synonyms: the Greek verb eidenai, to observe, means at the same time to know, like the Latin videre*” (Venturi Ferriolo 2009: 52-53). The question needs however to be specified and just the possibility of this specification is where the feasibility of the proposed procedure is based on. “*I perceive always more and differently than what I see*” (Sartre 1940: 179)

24 As regards the cultural dimension of this issue see also the previous paragraph.

25 The issue of the relationship between perception and cognition can be investigated thoroughly on the basis of various references. The example of Arnheim’s perception of colour is sufficiently concrete and it is useful to depict the deep interaction between perception, language and culture. The identification of colours is determined not only by the activity of rods and cones in the centre of the retina, in fact each culture makes use of language categories and symbolic associations in order to organise functionally the chromatic continuum in a limited number of discrete units.

26 Indeed, if the demo-ethno-anthropological dimension of landscapes is the dimension which is first of all accessible to the look (Venturi Ferriolo 2009), this visible dimension can also be expressed through a discourse, as we will explore through the photographic talks.

analogies between the materialities of the territory and the *visible* - the proposed process for understanding the landscape through the passage *visible* > *seen* > *image*, underlining that “*as opposed to the territory, the landscape does not “give shade” because it is not material, it is the fruit of the world of sensations and of logos*” (ib: 56)

In order to perform the passage from the *visible* to the *seen*, as a fundamental part of the suggested procedure, *photowalks* were introduced.

*Photowalks* deal with an *in situ* stage<sup>27</sup> during which it is possible to go, with each involved subject, to the places the subject has talked about during the preliminary interview, and to the points from which landscape can be best perceived. By including a pathway, *photowalks* enable the researcher to physically cross the landscape along the itineraries which are the usual ones for who inhabits it, thus understanding the sense and reason of the choice<sup>28</sup>. This understanding is achieved physically, first through the materialisation of the looks (each subject will take pictures of their landscapes), then understanding the *seen* starting from the photographed *visible*.

The visibility as arena acquires a landscape function (Turri 2006, Venturi Ferriolo 2009) whenever it is possible to interrelate the various elements which have been grasped by the look.

The *seen* consists then of the elements and of the relationships which are meaningful to each subject and which become understandable throughout the talk on the pictures which are being collected<sup>29</sup>.

The tales decline in a transmittable way what is perceivable<sup>30</sup>, thus becoming one of the possible connection forms<sup>31</sup>.

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27 *Photowalks* are structured along a trace of possible actions, as organised on the basis of the open-ended preliminary interview. Within them the walk also becomes an occasion to share the experience of landscape and to include in the data collection all the relationships which are liable to be spurred by such experience. The case study, both by means of the description of the outcomes and in the research report, is an example of the exploratory possibilities of *photowalks*.

28 Hereby we are making reference to the “on-site itinerant method, with sketchbook and camera”, to the method of “watching while walking through” as suggested by Geddes for a complex and deep cognitive approach. This approach becomes a condition for learning through the space.

29 In other words, in order to implement a transmission of the visible, the talking will also allow the images the landscape consists of to be understandable by means of the signs which are recognisable in it. Such signs turn thus into devices. Some of them, for example, which regard in particular the perception of the representative landscape, have a iconeme nature (Turri 1979): primary unit of perception, the iconeme is a sign which acquires a semiological character because it is structural for a wider discourse, dealing with culture, stereotypes and other association mechanisms we reveal by means of the talking.

30 Tales: as space pathways, narrative structures have the function of spatial syntax.

31 Speech is in itself indeed an orderer (see etymology *logos*, *legein*: *legare*)

Each tale is an experience of space (De Certeau 1990: 174) and in this way they organise the process of formation and clarification of the perceived landscape.

The power of the order of the talk (Foucault 1970) emerges in this case not so much for what is excluded from the discussion, as for what is expressed and determines what is (or is not) landscape.

The talk enables to share that knowledge effort the subjects involved in the *photowalks* are invited to perform.

*“The visible tells something, a story, it is the manifestation of a reality whose it is, so as to say, the surface. The landscape is a sign, or a set of signs, which is then necessary to learn to decipher, in an interpreting effort which is a knowledge effort, and as such goes beyond the mere enjoyment, the mere emotion”* (Besse 2000: 78)

Making reference to a photo campaign, yet with all the distinctive features which characterise it in this proposal<sup>32</sup>, in order to understand the perceived landscape, means drawing on what may already be considered as a traditional instrument for the disciplines dealing with the transformation of territory.

Ever since the end of the Eighties, the photo campaigns had an instrumental centrality in the description of our territory, including the photographic eye in order to give back to the discipline what can escape from its repertoire<sup>33</sup> sometimes also with somehow taxonomic intents<sup>34</sup>.

But, as opposed to major auteur photo-campaigns, although they share the intent to understand “the things which escape geographic maps” (Farinelli 1991) in this proposal the role of photography is characterised by the close distance between the photographed object and the photographing subject: the shot is not taken from an outside look, and it has not such a right distance which allows the clearness of analytical reasoning and of choice. Indeed that is why *photowalks* provide for a preliminary investigation for the understanding of the *seen* only after the shot is taken, by means of the talk about

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32 See photowalks in the next paragraphs

33 The action of the photographic eye enriches, and contaminates, the type of instruments used for the investigation of complex realities such as landscapes. The oblique vision as implemented by photography has always been considered a fertile displacement of the point of view. For example, in an exhibition at the Milan Triennale a few years ago, “Effetti collaterali: contaminazioni metamorfiche nelle visioni della metropoli contemporanea” (2002), Olivo Barbieri, Francesco Jodice and Armin Linke’s images were able to interpret certain distinctive features of cities composing an urban landscape which was then transforming and incomprehensible in many respects.

34 Suffice it to think of Boeri, Lanzani and Marini’s classification of Milan landscapes in a transforming territory (1993)

photographs, which is determined by the visible and spurred by the researcher.

In the way it is meant during *photowalks*, photography implies experiencing places and has physical frequentation as a prerequisite<sup>35</sup>. Furthermore, through them the corporeal dimension of knowledge is resumed, of that living connection (Merleau-Ponty 1945) between the subject and the world, the fruit of plunging in the environment, it is one of the premises for the development of a relationship of “empathic understanding” (Gargani in Decandia 2000) also for the researcher taking part in photowalks.

The joint actions of shot, walk and talk allow somehow a conceptual blow-up which – by including, in telling about spaces, the experienced of the ones who live them - brings about the passage from the *visible* to the *seen*, so as to build those references which can attach a certain stature to the images<sup>36</sup> of the perceived landscapes.

Basically a progressive photo-elicitation (Harper 2009) act is carried out. Photo-elicitation has been already employed in various contexts (Chenoweth 1984, Botterill and Crompton 1987, Taylor et al. 1995, Markwell, 1997) and provides a straightforward way for residents to discuss their perceptions and interpreted meanings of specific land features (Harper 1986, Sell and Zube 1986, Phillip 1993). Marcus Banks (2001) suggests that “photo-elicitation” can help to understand the meanings assigned to places and events.

Here, within the planning contest looking for techniques which allow people to articulate their perceptions, meanings, and values for landscapes, the photo-elicitation gained through photowalks can be considered an appropriate method for the very distinctive character of the walks.

Through the photographic passage – making the subjects take photos and thus forcing them to framing - some phenomena are subtracted to their natural anonymity “*by means of an eminently subjective act*” (Sassatelli 2006: 15) and first moment of landscape perception. Then, as already detailed, a specification is carried out by means of sense attribution, enabling things to become landscape under the human look, through an inherent feature of the perceived object, which needs subjective perception to be activated, and which Simmel (1913) had recognised and identified as *Stimmung* (ib: 64). This feature is activated when a subjectivity performs its activity in it, that is to say it springs up at the same time as the experience itself: photowalks concur then to such activation by physically taking

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35 If Barthes wrote that a Photographer’s clairvoyance is not much in “seeing” as much in being there (Barthes 1980: 49), this clairvoyance is possible because you are there, photographing that specific landscape because you are experienced with it. In this being there, although its awareness will only be reached through the talking, the prerequisite for the perception of ordinary landscape is fulfilled, as argued by this thesis, that is to say experience, as it has often been underlined in the theoretical framework of this research.

36 See in the next paragraph the modes to render the image.

part in that experience.

This experience is a sensing act which is indispensable also to the planner in order to understand landscape in its complexity and as a whole<sup>37</sup>.

Even though photowalks set up a structured process, the interviewed are asked to <sup>38</sup> physically go through the landscape they experience daily, leading them, by means of a discussion outline, “*to continuously discover unexpected relationships*” of everyday life, of what they perceive in normality, “*disclosing their existence through a value attribution act*” <sup>39</sup> (Careri 2002: 135).

“*The invitation to look at a view is thus a suggestion to look at nothing – or more precisely, to look at looking itself – to engage in a kind of conscious apperception of space as it unfolds itself in a particular place*” (Mitchell 2002: VIII)

At the end of *photowalks* a collection of individual *seens* will be reached, interpreting the *visible* they expressed.

It is a multi-faceted and varying material, deriving from testing both visual and tactile scales, from consulting memories, places, tales, History and stories, and it acquires each time the individual interpreting person’s viewpoints and forms.

Starting from this, we will then carry out the image construction, meant as a collective image<sup>40</sup> which contains values and disvalues and the projection of desires that houses in the landscape “what we could be” as a community in a territory, by the way the landscape is perceived and told.

The procedure involves a practical issue, which reveals the inadequacy of the strained interpretation (indeed in terms of misunderstanding) which any too forced attempt towards a standardising as opposed to a problematising synthesis may encompass.

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37 Knowledge is implemented in two possible forms: theory (addressing the universal, set, observation, contemplation, show) and aisthesis (addressing the particular, perceived through the senses).

38 With reference to the tradition in the role of walking in determining landscape see De Cartau (1984) Mitchell (2002) Careri (2002).

39 This is an attempt which can work just where ordinary landscapes are, which by means of the proposed procedure cannot much be “filled with values”, like in the surrealist path as mentioned by Careri - from which, still, we started from - , as rather, by means of a somehow maieutic procedure, discovered of being “of value” because they were allowed to emerge while strolling about in the unconscious (landscape) city (Careri 2002: 136).

40 Image has so far been meant as a neutral term, but, as we will see later on, indeed a Kaleidoscope of looks, whose intertwined composition generates visions, will determine its feature. Image may be declined in many ways, but certainly not as a single, reductive image, standardising diversities. For this topic, see also the next paragraph.

It is a matter of recognising and understanding the landscape – grasping the manifold as a tale which gathers various issues (objects, habits, relationships) - starting from individual perceptions.

Besides, the multiple spatial contemporaneousness which characterises each landscape is also perceived through the set of relationships which occur in it, often at the same time and sometimes even as immaterial relationships. These spatial relationships – understood and collected through the *seen* - can moreover contain present roots and motivations, and can also hint at the ones which will probably substantiate future landscapes, because indeed the understanding of the things which give value to a landscape today is where it is possible to sense what will have a value later.

*“The territorial transformations which leave physical traces on the territory and are liable to be read through them are (...) predisposed by transformations in the imaginary of the populations taking part in them”* (Ferrario 2009: 113)

Though in an awareness of the partial character of values, which are attached by the ones who live a landscape in a given time and through a vision which is reduced to their own experience, it is necessary to recognise the questions they pose to the landscape as an object being transformed by plans and projects.

Indeed in predisposing a planning concept which considers landscape as perceived in its complexity, also with the summation of environment contradictions and irrationalities<sup>41</sup> it may contain, it is possible to recognise the dividing line between possibility of renouncement and actual sustainability, here stated as actual possibility for a territory to be seen, lived, understood and actually safeguarded and sustained as landscape, and choose what should be devoted to it.

Starting from the looks <sup>42</sup> it is possible to grasp relationships and threads<sup>43</sup>, in an active process. It will then be a matter of handling the polyphony of looks, by means of *“an order on the basis of which elements are divided into co-existence relationships”* (de Certeau 1984: 52)

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41 Perception is an instrument which, in expressing the imaginary of places and preferences and desires as well, allows the contradictions of a theme to emerge, i.e. the landscape theme, which is definitely heteronomous in comparison to the one of environment and as such it reveals – just in the actions and in the reasons which will emerge from this research – a fallibility of the exclusively environmental-based thinking of the safeguard of the territory. Moreover, see the outcomes of landscape understanding starting from perceptions, the conclusive remarks and the types which have represented them.

42 Looks as acts of seeing and then elaborating images.

43 Just among the objects of the contemporary daily landscape (ranging from houses to infrastructures, gardens and motorways).

While tracing the geography of the reference literature, we've remarked that the ordinary landscape, as understood through the proposed methodology, contains the representations of local societies, "*in terms of expression of the populations co-inhabiting them*" (Lanzani 2008: 115).

The passage to the *image* will then mean exploring what the *seen* contains and how it is possible to read and express – *hic et nunc* - this perceived landscape, trying to contain not just what it "is" or "means", but also what "works" as a cultural practice (Mitchell 2002: 2) according to the perspective of this research as material which is useful to allow the interpretations of the territory as they are contained in the planning actions to intercept the collective perception which expresses itself in the images of the perceived landscapes.

By means of the construction of the *image* we intend to render them through the looks of the population, by building a tale which is not *a priori* a homogeneous one, but it is made up of criticalities and potential synergies to be offered as a material which is prone to planning reflection and action.

## **Making the image: the Kaleidoscope**

Through processing the *image* we intend to render the perceived landscape in a critical way.

This operation takes the shape both of a process of reading acquiring an ontological value for the individual landscape which will be studied, and as an exercise to problematise the role of perception in the proposed operational reduction and to verify how it is possible to materially implement images which can compose frameworks of sense (Pizzo 2007) and highlight themes, capable to generate actions and "projects for the landscape" (Lanzani 2008).

This tension moves, however, from some paradoxes about landscape and its understanding through perception, as emerging from the interdisciplinary debate where this research intends to be involved.

First of all it is about the paradox of defining the landscape as a planning object in the strict sense. The sharpness revealed by the landscape while it defines itself through a word which intentionally designates the thing and at the same time the image of the thing – image which, at the same time, is not the reality of the thing (Sartre 1940) - lets emerge, as

a counterattraction, the naivety and somehow the contradictions of the attempts to render it in a thorough way and with exclusively object features. This oxymoron is inevitably contained in the aspiration of researches which – though aware of the *en mouvance* condition (Berque et al 2006) where the essence of landscape dwells (Farinelli 1991) - are not able to abandon that “certainty of representing”, which longs for a stable rendering of the mutable, without “permitting the movement to be movement” (Heidegger 1968).

If, in particular, it is true that landscape is not territory and belongs to the “not cartographable” (Farinelli 2004), its understanding contains *in nuce* the impossibility to pre-figure a direct orientation of transformations and to implement a reading in a planning interpretation, at least due to the fact that any form of mapping does not render it *in toto*. The rendering proposed here is aimed at tracing its elements, by starting from the further multiplicity of the looks which perceive it, and at defining its features so as to substantiate landscape policies and provide a conscious planner with new insights.

The topic – which has already been introduced in the premise to the proposed methodology – is here reasserted because the awareness of such paradoxes has deeply influenced the elaboration and the proposal of a way by which the image of the perceived landscape can be rendered starting from the seen.

This passage is about what Claude Raffestin (2005) defines as *artialisation in intellectu*, after the passage from *artialisation in situ* (Roger 1997), making reference to the material world, to the worlds of the sensible and of the logos which contribute to invent and enable landscape (*artialisation in visu*). “*The artialisation in intellectu regards description systems by rendering the seen, through patterns, images and other representations, and considering the relationships and the other aspects of phenomena*” (Raffestin 2005: 19).

Perception can run the risk to become an instrument for a banal rendering of landscape, if one tries to standardise the multiplicities it reveals in an impossible mimesis. Then, starting from the richness in materials which, instead, it concurs to collect, from the situated gazes which reveal them, sharing the experience of landscape which belongs as much to the most rooted ones as to the “new” ones, we propose a device which enables transversal and thematic readings: the Kaleidoscope.

The Kaleidoscope is a device which can transpose – consistently with the instrumental richness the *artialisation in intellectu* will experiment – the perceived landscape in various shapes, but which acquires a procedural, repeatable specificity, due to the rendering mechanism it activates.

Indeed, starting from the combination of the elements which connote the three layers (*daily landscape, representative landscape and innerscape*) we will carry out a “combination of visions” which synthesises the perceived landscapes by typology of looks.

The reading of the three landscapes will be indeed intertwined in order to render a narration in a form of *entrelacement* which does not dissipate the multiplicity of images of perceived landscapes through forced classifications.

Through the Kaleidoscope we intend to propose a visualisation which can clarify recurring dynamics, in order to verify – if they exist, in the multiplicity of perceptions - common meanings, beyond the physical elements.

This rendering derives from an interpretation of the data gathered during the preliminary interview, carried out according to a rhizomatic logic, through the search for the cultural, multiple and not hierarchical connections the perceived landscape can activate. As if the material datum were itself the externality of deeper connections, they themselves substantiate the analogy with the well-known figure turned by Gilles Deleuze and Felix Guattari into metaphor (1980).

Through the Kaleidoscope we will then attempt to compose the looks - *medium* of the perceived landscapes - in their plurality, as manifestations of a daily mode to live the territory, which reveals itself in all its discontinuities and ruptures, and which therefore becomes a fertile material, at hand for whoever operates in the landscape, “*to spur an inter-generational, inter-territorial responsibility*” (Lanzani 2008: 115) and also an interdisciplinary one in operating in/on/with the landscape.

The subject of the plurality of the situated gazes the Kaleidoscope intends to render is then to be understood as a way to try and understand them – at least through clarifying them – by exploring the perspective of action deriving from them.

Beyond maps and narrations, conceived as thematic and specific containers of the material collected during the interviews, the Kaleidoscope intends to render the landscape by typology of looks and by topics for action.

This rendering attempts indeed to express that “fragmented and sometimes chaotic” image of so many urban landscapes, which very likely expresses the uncertain co-existence of a plurality of partial, still little understood, orders, whose dynamics and interdependencies arouse unparalleled problems regarding regulation and planning (Lanzani 2003).

For each of the three landscapes, the preliminary interview allow the collection of a series of heterogeneous data: physical elements; conformations which are understood

through their orographic or technical requirements, or for the social-spatial organisation which produced them; urban values (useful for projects); social values (which give sense to certain places); environmental values (if any); reference cultures; usage practices; imaginaries.

These data materialise in recurring perspectives and collections of places, which territorialise, giving shape to them, the non-materiality of the collected data, through forms of cognitive collages which are indispensable to understand the perceived landscapes.

The critical visualisation of these data can occur by means of different kind of software which determines possibilities for clustering and which support inventive analyses (Venturi Ferriolo 2009), as chosen by the researcher according to the opportunity for usage in the individual case study.

Generally speaking, virtually all of this software interprets the possibility to transpose the information into diagram-like writings. This is a transposition which draws on the potentials of mapping, as already experimented in several complex readings (Sepe 2005) of the landscape (Moore-Colyer and Scott 2005) and which let emerge their importance beyond the artefact, as a visualisation mode which implies a relationship with actions (Möntmann 2004), in a not necessarily cartographic form.

Maps as dynamic artefacts, which interpret data spatially, exploring the relationship between morphology and the experience of the places. Moreover, the map, as diagram-like writing, goes beyond the mere representation of systems, allowing to identify the key-issues to be able to act consciously within the system itself.

Starting from these data, in order to draft the typologies of looks in the Kaleidoscope, we then resort to that looking across – also by literally crossing the three layers – which is required to turn information into knowledge (and action).

The looking across identifies indeed a methodological possibility, to be experimented in the individual case studies, to construct a *Kaleidoscope* which renders the perceived landscape through typologies of looks.

Through this typologies in schedules, to be read as if they were ideal types of looks, recurring behaviours, like the *topoi* of classical narrations, the *Kaleidoscope* provides then a narration which – indeed because it faces “*the de-measurable of the demo-ethno-anthropological dimension of landscape*” (Venturi Ferriolo 2006: 90) – may be reiterated in an analogous way in other contexts, where “the characters” are just different.

The criteria to implement it start from the recognition of the meaningful recurrences in

the individual ordinary experiences of landscape, understood as interactions with daily landscapes, representative landscapes and innerscape, in a synoptic vision, where the threads (and not just the summa of objects) are grasped through a constant attention to relationships.

The underlying object is therefore to identify common denominators in the ways in which landscapes are perceived, in order to create references for the understanding of the meaning of the places which make landscape, through the practices and the sense attributions which are applied in the ordinary landscapes.

Yet, the search for common denominators should not be mixed up with a standardisation of data. The denominators which intertwine with the looking across are the more meaningful the more they are multiple and the more they allow for nuances. Rather than the individual parts, the individual perceptions reveal the differences in the set, which strengthen the understanding of landscape.

The typologies of looks will then be presented in analytical tables where each type will be matched by a leitmotiv, as a recurring theme in the narrations and descriptions.

The *Kaleidoscope*, as well as identifying themes and leitmotivs, out of the researcher's experience, who has been perfecting her expert point of view during the whole process, on the basis of which the perceived landscape will be read, will suggest a leitmotiv interpretation. This will substantiate the definition of an imaginary within which possibilities for action can be explored (some emerging planning themes)

But that is not all. Each look may contain themes for action. With the Kaleidoscope the attention towards the ordinary landscape is aroused, which may be transposed into actions, not only in terms of protection and conservation, regarding both landscape jellies and landscape jams, to use the eloquent metaphor by which John R. Stilgoe (2005) indicated the most ordinary situations, mixed up and overlapping, where landscape constituents run together jam-like (ib: 218-219)

The themes for actions – in the operational scale where they are set – can then become the occasion for a critical review of the actions as envisaged by the superordinate planning instruments, where the blow-up of looks can reveal the distance of the real landscape which is lived and felt as a value or not from generic qualifications, such as “invariants” to expertly identify and define landscapes in moving policies on them.

These actions spring up indeed from reading the relationships which bind each look to the territory and do not depend on exclusively external evaluations. Due to this they prove as strategies which may be urged for intervention since they are realistic and sustainable

because they include the possibility to be taken up and pursued by local societies (Dematteis 2000).

These actions, if they are adequately measured with planning logics which depend not only on the inhabitants' orientations, can then substantiate projects in their meaning as desires, expressed through reclaiming acts, opinions, trends and choices the perceived landscape (particularly the innerscape) may reveal.

In this final passage, rendering the image of the landscape as it is perceived through the Kaleidoscope, the ethnographic dimension characterising the whole preliminary interview stage, the researcher's/planner's involvement and the level of interaction one can set up with the involved subjects, acquire a fundamental role.

These distinctive features state once again the contingency of the perceived *images* and the specificities of the inquiry as carried out starting from the proposed methodology, which takes then increasingly the shape of an outline – an indication for a method – which may generate further readings from the example of the case study where it was experimented.

## 5. The tools

### The preliminary interviews (talks and photowalks)

The preliminary interview is the main instrument of the proposed methodology. It concerns directly step 1 of the research (collecting: record of words and perceiving ways) but, beyond the data it allows to collect, for the type of relationships it sets up between researcher and participants, it is the fundamental prerequisite so as to succeed in step 2 (timing: mixing and pinpointing) and be able to understand the connections between the gathered data, in order to reach the conceptual and operational aims: the concepts and the *Kaleidoscope*.

The preliminary interview is composed by three sub-interviews concerning, respectively, the daily landscape, the representative landscape and the innerscape. Each of them consists of two moments: a stage during which the researcher interviews the participants “around a table” by making use of a semi-structured interview, and an “in situ” stage, consisting of a photowalk accompanied by an open-end interview.

In order to understand the reasons of this division it is convenient to reaffirm the specific aims of the interview and to specify that - on the basis of the methodological framework as outlined in the previous paragraphs - we intend to understand the perceived landscape through the participants’ experiences, without pre-defining the expression systems.

Through the interview we propose an investigation of how places are perceived in the imaginary of the local society, “without naming” them as landscapes, in order to understand which are the interpretive categories which can be then used to reconstruct the landscape, so as to understand in a direct, not preconceived and problematised way “which is the part of territory as it is perceived by populations”.

Participants will be not explicitly asked to discuss their “landscape”: this is an academic concept that would have stifled the flow of discussion. By asking them to discuss the significance of their places, contexts for identifying their notions of landscape, as expression of themselves, or identities will emerge in the conversations and will be further developed through the analysis.

The aims of the interview are:

- identification of the places which compose the daily and representative landscape and

the innerscape of each participant;

- identification of the physical elements and of the cognitive elements which qualify each landscape;

- collection of photographic images which reify elements;

- understanding the attribution mechanisms which brought about the selection of those places and those elements;

- acquiring the awareness to turn the information around the perceived landscape into the knowledge of the perceived landscape and make it useful for the planning processes.

The last aim, which does not concern the interviews directly, belongs to last passages of this research process (the *Kaleidoscope* and its discussion). However, in the continuous involvement of the researcher in talks and *photowalks* it finds again the possibility of gradually being reached. It is indeed about understanding which are the possible relationships between the elements and according to which criteria the gathered information (image-located data) <sup>1</sup> can be turned into themes, starting from the analysis of the object elements composing the landscape and of the modes with which recurring adjectives, values, argumentations are expressed.

#### *Identifying the topics of talks: preliminary remarks*

As follows is a (non-hierarchical) list of some of the propositions arising from the investigation of the proposed literature, about the themes of perception and of landscape, which led to the definition of the questions for the preliminary interview.

Again according to the experiential landscape perception paradigm, experienced space, in its broadest meaning as interpreted by the three landscapes, is the one to refer to in order to recognise the most immediate relationship with places and landscapes.

In our mind the use of space often re-defines the image of what surrounds us and influences the nature of value attributions which we attach to it.

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<sup>1</sup> Beyond the verbal expressions about the three landscapes, the data are also collected by other techniques: it created a system of image-located to be able to then draw complex images through appropriate software. Compared to the techniques of collecting information by images, techniques to return data based on drawn maps were selected and included in the interview, beyond photowalks.

The elements which compose landscapes object and meanings attributions should be identified so as to be spatially placed on a map.

The spatial location will serve the identification of perceptual relations between the respondent and the landscape and the possible opportunities that generate them: from the experienced landscape experiment, the limits of which are related to the space of everyday actions, to that as shight, which can range in large territorial size, to that is perceived as their own, through an act of projection of memory and desires which may also cover places far away.

The expression of judgements about distance, safety, beauty, for example, is influenced by the habit we have to go to some place or another. This happens irrespective of the fact that we are aware or not of the actual distance or proximity between things, or of the fact that some places which are more familiar for us may seem safer than others.

These are subjective matters, which are also due to past experiences, motivations, habits.

While facing the socially mediated character of the concept of landscape, *as place to which meanings are attached*, it is necessary to insert in the research some propositions of semiotics and cognitive sciences, with the intent to verify the level of awareness of the interviewed people when they describe the perceived landscape. As already stated in the description of the passage from the visible to the seen, language becomes a key-issue whenever meaning attributions occur by means of a linguistic code, through which it is then possible to compare them.

With reference to the continuous process of actions and meaning attributions, the landscape is characterised as (*in fieri*) palimpsest of a developing society which expresses some meanings (element selection, absolute and relative values, acknowledgement of belonging and differences, gaps and continuity) concerning its relationship with places, by means of certain signs. The landscape as understood through perceptions lets emerge these meanings in their multiplicity, confirming the polysemous character of landscape as signification phenomenon (Socco 1998).

Again with reference to the perceived landscape, it can also be meant as what stands before the observers' eyes, taming and organising the world according to their own categories. Since we chose to investigate it by means of open ended interview techniques (semistructured and open ended) and once we have considered the interactive dimension of the ethnographic approach towards landscape which belongs to this research (Voisenat 2005), the categories will be understandable through the way the participants will describe – by telling them - the landscapes they perceive.

The investigation of the terms by which the interlocutors express themselves is one of the main aims of this inquiry stage. Indeed starting from language<sup>2</sup>, it will be possible to reconstruct a code which is shared by the expressions of the mental images of perceived landscape, so as to select, beginning from the used words, what concurs to the determination of transversal meaning attributions.

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<sup>2</sup> According with Barthes (1964), just by the language it is possible understanding and identifying the meaning of the different significance forms we meet in the social and cultural (and physical) context.

## Centrality of the vision beyond the visible: the photowalks

As has already been discussed, although the perceptual approach cannot reduce landscape to a merely aesthetic and visual interpretation, its perception occurs *in primis* through a visual act, starting from which it is possible to spur a series of deeper perceptions in order to understand their *seen* and *image*. Photowalks are the instrument which physically enables this spur and thus this understanding. In the outline of interviews as reported at the end of this paragraph, it is possible to consider that the photowalk connotes the whole “in situ” stage.

This stage takes part in the implementation of the aims of the preliminary interview, further specifying and qualifying the data gathered in the semistructured interview.

To simulate and thus understand which mechanisms bring about the perception of certain landscapes, through photowalks - beyond the implementation of the hermeneutical path from the visible to the image - the most meaningful perspectives of places will be identified, as well as the points of view according to which they are possible.

The series of “in situ” questions has different specific purposes: collecting points of view which are useful to perceive landscape; sharing the vision (*visible*) which, through a later revision can render its *image*; identifying the disposition of the most meaningful elements which compose the chosen landscape; exploring the cognitive categories through which the territory is perceived as landscape and their matching with physical places; comparison between the reality of vision and the memory of landscape as emerged from the stage “around a table” of the interview.

During *photowalks* we basically attempt to grasp the order of the elements in the landscape. They stand for a path which guides through infinite possibilities for the visibility of a landscape, allowing its culture to emerge, as identities and values which are grasped through their formal expression, in the thingification of landscape (Farinelli 1991).

Through them it is moreover possible to grasp one more topic, seemingly a “minor” one, concerning the understanding of the whole of the everyday life behaviours, facts and gestures which transform, furrow and mark the landscape, and which will provide useful material for the management of this research aim in all their sense, that means sharing perceived landscapes by narrations, diagrams, concepts, as far as the Kaleidoscope and review and proposal of the actions for landscape planning it catalyzes.

During *photowalks*, each participant will have a camera at disposal and will be asked to go and take a picture of the most meaningful places out of the three landscapes on which he/she has been interviewed, accompanied by the researcher.

By means of the material construction and of the collection of framings, it is possible to physically recognise the chosen point of view of the involved persons and to give centrality back to the usage and symbolic meanings of landscape. The construction of the framing works indeed just like a sketch of a window which generates landscape from a first indifferent horizon. The discussion as outlined by the open ended interview allows to go into deep in its sense.

The inquiry thus adopts a method which is able to depict the inhabitants' landscape images by means of the language of the common sense, highlighting the relationships which constitute places; it is at the same time a discovery of landscape through the ones who live in it, indeed by the means of a conscious construction of the "window" to see it.

The methodological validity of this research moment has already been described while outlining the role of photo-elicitation in the expression of the seen and it is also supported by the outcomes of other empirical studies which involved landscape perception (Stewart et al. 2004).

### **Ante scriptum: marginal notes to the interview construction**

The outline of the preliminary interview is the outcome of a continuous measuring of the topics explored while defining the theoretical framework, with the actual context where the methodology was not only applied, but also verified, improved and validated.

During step O, the "exploring stage" – as will be described more in detail in the chapter devoted to the case-study – was a long moment to approach the matter. In particular, the "degree of awareness" as regards the matter was tested, both during the manifold meetings with the residents which accompanied the drafting of the New Town-Planning Variance of Roncegno Terme (TN), and during a few "trial" walks with some residents who volunteered to show us "the landscape", and also by means of trial interviews<sup>3</sup>).

Theoretical-disciplinary matters, on the verge of academic self-referentiality, found a fresh interpretation already in the months right before the empirical research.

An aspect of this issue also emerged while drafting the questions: in the friction of codes between expert and local know-how, the institutional and the scientific language had

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<sup>3</sup> One with a subject who was extraneous to the context of the case-study so as to verify the appropriateness of words and their ability to be "universal" and useful to reiterate the procedure; two with two subjects belonging to the study context – one had taken part in the meetings for the zoning and was then at least familiar with the topic, and one we had never met before – so as to test the ability of questions to be understood and their likelihood to spur answers which could be full and comprehensive for the aims of the research.

necessarily to give way to jargon and local expressions<sup>4</sup>.

During those meetings the word “landscape” was seldom used, whereas the concept was expressed through aspirations for transformation of the territory as “what Roncegno wants to become when it grows up”<sup>5</sup>.

The perception of self as a community through landscape emerged in its absolute lack of uniformity in the individual interests for places and it was crucial not only for the issues of the interview, but also for the terms which were chosen to talk about them. Actually, instead of talking of “sense of belonging” or “identity” the participants showed this belonging for the places where they simply “felt good”, often beyond collective reasons, but relating to the territorial distribution of goods and services.

The sense of belonging resulted then as a function with a variable of the behaviour type, adding to the already involved cognitive and emotional ones.

Since the problem about the understanding of the perceived landscape was posed through the understanding of objects, cognitive categories and meanings, for each of the three landscapes the topics of the interviews were then declined according to places, language and sense.

**Tab II.1-II.2-II.3 (next pages)** *Text of the preliminary interviews in the three sessions: daily lanscape, representative lanscape and innerscape.*

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4 We formulated the interview, after a long stage of words validation (e.g it is more widespread using “posti” instead “luoghi” talking about common places). Obviously, a lot of the shades of meaning are not able to be distinguished in the English translation of a field work carried out in Italian.

5 We are here reporting an recurring expression in the town-planning meetings. These observations – especially the ones concerning the stage 0 as we will see in the next paragraph - are a results of the numerous conversations with the work group coordinated by prof. Diamantini at margin of the meetings with the local population.

SESSION 1  
DAILY LANDSCAPE

TOPIC	QUESTION	WHERE	WHY
places	<i>1) Which are the sites you mostly go to during your usual activities?</i>	at a table	To define a list of places composing the daily landscape. Among them are not only outdoor spaces, but also indoor spaces, such as one's home. That is why in the lexicon of the question we used the word "sites" rather than place, which implies a certain generic character.

TOPIC	QUESTION	WHERE	WHY
sense	<i>2) Could you please indicate for each of them why you go there and what activities you carry out there?</i>	at a table	To understand the reasons for the usage of landscape where one lives and to grasp - if any - the differences between places.

TOPIC	QUESTION	WHERE	WHY
places	<i>3) What do you see from these places you usually go to?</i>	at a table	To gain a list of perspectives and sights characterising the daily landscape (the word sight is not used in the question because it relates too much to a landscape lexicon which might influence the expression of the inhabitant's look).

TOPIC	QUESTION	WHERE	WHY
sense	<i>4) How do you get there?</i>	at a table	To associate to the place list a dominant mode of perception, allowing to identify whether it relates to a movement and to define the quality of this movement (fast, slow, by car, on foot)

TOPIC	QUESTION	WHERE	WHY
places	<i>5) What are your usual routes?</i>	at a table	To gain a series of meaningful itineraries, linking them to the places which compose the daily landscape. In the discussion, attention will be devoted to a deep understanding of the quality of the distance covered, of time and of the accustomation to the daily landscape and therefore - if any - the indifference to the context

TOPIC	QUESTION	WHERE	WHY
places	<i>6) What do you see while you are doing these journeys?</i>	at a table	To gain a list of perspectives and sights characterising the daily routes.

TOPIC	QUESTION	WHERE	WHY
sense	<i>7) Do you linger to look at these places or do you look at them with indifference?</i>	at a table	To understand the degree of awareness and of attention devoted to the places one regularly goes to and towards the landscape as “background” of the daily life.

TOPIC	QUESTION	WHERE	WHY
places	<i>8) Could you describe one you know and remember better?</i>	at a table	To identify the main elements in the daily landscape, selecting the information which composes its memory. A precise physical description is expected, which, after the answer to the following question, can find a match on a map, where they will be indicated.

TOPIC	QUESTION	WHERE	WHY
language	<i>9) Could you express your judgement on these places using adjectives?</i>	at a table	To gain a list of attributes as regards the daily frequented places and a first investigation on the categories according to which such places are judged by the inhabitants

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TOPIC	ACTION	WHERE	WHY
	<i>Can you name the objects which compose these places, and which you have just listed, on this map?</i>		To identify a first match between the recalled objects and their real position. To interpret the elements of the daily landscape as image-located data. Note: the most suitable paper format for this purpose is an orthophoto because it allows to overcome the possible ignorance of the interviewed people as regards cartographic symbols and enables them to select in a more immediate way the things they remember.

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TOPIC	QUESTION	WHERE	WHY
sense	<i>10) Do you think the image of these places is still the same or it changes over time, for example in the various hours of the day or with the seasons? What changes, in particular? Do you think the change of image can also influence the judgements of value you have just expressed?</i>	at a table	To define the terms in which the individual perception changes and multiplies itself. To identify the elements which contribute to the change (lights, shadows, colours, snow, sun, winter, summer, presence/absence of activities)

TOPIC	QUESTION	WHERE	WHY
sense	<i>11) If you were not forced to go to these places and to do the journeys you have described, do you think you would go there anyway? If yes/no, why?</i>	at a table	To understand the degree of belonging as regards the places of the daily landscape.

TOPIC	ACTION	WHERE	WHY
	<i>Is it possible to go there? If yes, shall we go there?</i>		To share the experience of the vision of landscape and to verify which elements it adds to the descriptions given so far.

TOPIC	QUESTION	WHERE	WHY
places	<i>12) Can you describe what you see?</i>	"in situ"	To compare the direct vision with the described mental image

TOPIC	QUESTION	WHERE	WHY
places	<i>13) Which elements strike you (people, things, colours, etc...)?</i>	"in situ"	To complete the description of the image and to relate the elements, if possible according to a hierarchy of vision.

TOPIC	ACTION	WHERE	WHY
	<i>Would you like to take a picture of this place? After the picture has been taken: do you think the framing describes thoroughly this place, why?</i>		

TOPIC	QUESTION	WHERE	WHY
sense	<i>14) Are there things which disturb you in this vision? Which ones?</i>	"in situ"	To explore the reactions the vision generates as well as the sensory dimension of perception.

TOPIC	QUESTION	WHERE	WHY
sense	<i>15) Do you think this nuisance is due to the element in itself or by looking at this place from another point of view this unpleasant sensation would disappear or at least be mitigated?</i>	"in situ"	To explore the reaction generated by vision and understand how much the awareness of the negative attribute is connected with the existence of a single element or only with what we see.

TOPIC	QUESTION	WHERE	WHY
sense	<i>16) Are there things whose vision is indifferent to you or which do not connote particularly the places we see in this moment? Which ones?</i>	"in situ"	To explore the reaction to vision and continue the investigation of the categories according to which places are judged, with reference to the individual elements composing them.

TOPIC	QUESTION	WHERE	WHY
sense	<i>17) Are there elements whose presence arouses a positive feeling in you when you watch them?</i>	"in situ"	To explore the reactions the vision generates as well as the sensory dimension of perception.

TOPIC	QUESTION	WHERE	WHY
sense	<i>18) Can you describe this sensation and what it arouses in you (whether it depends, for example, on the element in itself or whether it is connected with a recollection and with the memory of the place...)?</i>	"in situ"	To explore the relationship between the reaction generated by vision and the perceptual framework and to which extent the sensory dimension is connected with the existence of the element or with other things.

1 Here it is better to put directly the name of the town/place/landscape of reference.

SESSION 2  
THE REPRESENTATIVE LANDSCAPE

TOPIC	QUESTION	WHERE	WHY
sense	<i>1) If you had to portray of your town<sup>1</sup> and describe it for its most characteristic elements, how would you do it?</i>	at a table	To identify how the people would present their town through its distinctive and meaningful features.

TOPIC	ACTION	WHERE	WHY
	<i>Would you describe what you have said in a drawing on this paper, through the most meaningful elements?</i>		To identify the main elements and their relationships in a mental map, obtaining a drawn description relating to the physical components as image-located data.

TOPIC	QUESTION	WHERE	WHY
places	<i>2) Is there a special image, a vision, a point of view, which you would use to present your town<sup>2</sup> in its most characteristic features?</i>	at a table	Exploration of imagination and icons according to which the people self-represent and present themselves.

TOPIC	QUESTION	WHERE	WHY
places	<i>3) Do you think there are places which, more than others, render the characteristics of your town<sup>3</sup>? Could you please indicate which these places are?</i>	at a table	To gain a list of representative places

TOPIC	QUESTION	WHERE	WHY
places	<i>4) Could you describe them by means of the elements which compose them?</i>	at a table	To identify the main elements in the representative landscape, selecting the information which composes its memory. A precise physical description is expected, which, after the answer to the following question, can find a match on a map, where they will be indicated.

TOPIC	QUESTION	WHERE	WHY
language	<i>5) Can you attach to these places an adjective which can summarise your judgement?</i>	at a table	To detect the categories by which the value attributions are expressed.

TOPIC	QUESTION	WHERE	WHY
sense	<i>6) Why do you consider these places representative?</i>	at a table	To investigate the reasons of the representative character.

TOPIC	QUESTION	WHERE	WHY
sense	<i>7) Do you think your opinion is personal or other people would agree to it?</i>	at a table	To investigate whether the perception of the representative character is a personal issue rather than an interpretation of the social perception as regards the places which are considered "special".

TOPIC	QUESTION	WHERE	WHY
places	<i>8) Which are the observation points which are most suitable to see these places, that is to say from which it is possible to grasp all the above mentioned representative features?</i>	at a table	To gain a list of perspectives from which it is possible to look at the landscape which best represents the town.

TOPIC	ACTION	WHERE	WHY
	<i>Is it possible to go there? If yes, shall we go there?</i>		To share the experience of the vision of landscape and to verify which elements it adds to the descriptions given so far.

TOPIC	QUESTION	WHERE	WHY
places	<i>9) Can you describe what you see?</i>	"in situ"	To compare the direct vision with the described mental image.

TOPIC	QUESTION	WHERE	WHY
sense	<i>10) Which are the most representative elements according to you? Why?</i>	"in situ"	To complete the description of the image, deduce the most meaningful elements and relate them, if possible according to a hierarchy of vision.

TOPIC	QUESTION	WHERE	WHY
sense	<i>11) Do you think these elements are well recognisable in what we see in this moment?</i>	"in situ"	To verify the relationships between the identified visual benchmarks and the landscape

TOPIC	ACTION	WHERE	WHY
	<i>Would you like to take a picture of this place? After the picture has been taken: do you think the framing describes thoroughly this place and allows to grasp the representative elements we are talking about, and why?</i>		

TOPIC	QUESTION	WHERE	WHY
sense	<i>12) Do you think these elements have a shared and recognisable representative value?</i>	"in situ"	To verify the collective dimension of the perception of the representative landscape

TOPIC	QUESTION	WHERE	WHY
sense	<i>13) Why?</i>	"in situ"	To explore the physical and conceptual dimension of the elements which are representative for the landscape

TOPIC	QUESTION	WHERE	WHY
place	<i>14) Which one is the element where it is possible to grasp the representative value of the vision at its most?</i>	"in situ"	To hierarchize the elements of landscape on the basis of their representative value.

TOPIC	QUESTION	WHERE	WHY
sense	<i>15) Do you think the value you recognise is brought about by the meaningful role these places have acquired for your experience or for the history of your town?</i>	"in situ"	To explore the symbolic dimension, both personal and cultural/collective of vision.

2 Here it is better to put directly the name of the town/place/landscape of reference.

SESSION 3  
INNERSCAPE

TOPIC	QUESTION	WHERE	WHY
places	<i>1) Are there places or sights which aroused in you a sensation of particular beauty or emotion you still keep in your memory?</i>	at a table	To collect the typology of desire landscapes

TOPIC	QUESTION	WHERE	WHY
language	<i>2) Would you please describe them?</i>	at a table	

TOPIC	QUESTION	WHERE	WHY
places	<i>3) Where did you see these sights? Did you see them personally or did you find them in a movie, in a magazine, in a tale?</i>	at a table	To verify that the desire landscape and the experienced one match and to investigate about the nature of this experience

TOPIC	ACTION	WHERE	WHY
	<i>(if they are sights which were seen in an image: magazine, book, playbill, postcard...) Is it possible to see this image?</i>		To share the experience of the vision of landscape and to verify which elements it adds to the descriptions given so far.

TOPIC	QUESTION	WHERE	WHY
language	<i>4) Which features make the sights you have previously described particularly beautiful and/or moving?</i>	at a table	<i>To carry out an investigation, a listing of the features which connote the relationship between the place and the sensations it arouses.</i>

TOPIC	QUESTION	WHERE	WHY
sense	<i>(If reference is made to real places) 5) When did you use to go to places like these ones? Would you go back there regularly?</i>	at a table	To verify the desire to repeat the status of experiencing such conditions of exceptional nature and the features of the desired landscapes

TOPIC	QUESTION	WHERE	WHY
sense	<i>6) Would you like to live in a place like that or the fact of having seen it once or of knowing that it exists, for example by watching its image, is enough for you?</i>	at a table	To verify whether the exceptional nature and the features of the desired landscapes are compatible with the conditions of the daily experience or they are liked just for their being utopian

TOPIC	QUESTION	WHERE	WHY
places	<i>7) Do you think it is possible to detect here in the neighbourhood places which are likely to arouse analogous sensations?</i>	at a table	

TOPIC	ACTION	WHERE	WHY
	<i>Can you indicate, if any, where they are on this map?</i>		To identify whether a landscape which is comparable to the desired/ gratifying one exists and is physically reachable and enjoyable Note: the paper format should have such a scale as to also include places which are sufficiently far from the town borders, i.e. reachable for a Sunday trip.

TOPIC	QUESTION	WHERE	WHY
sense	<i>8) What makes the places you indicated as much beautiful and moving?</i>	at a table	To materialise and recognise the distinctive features of a real and reachable desired landscape.

TOPIC	QUESTION	WHERE	WHY
sense	<i>9) Do you think the places you usually experience can arouse the same sensations as those places? Why?</i>	at a table	To materialise and recognise the distinctive features of a desired landscape in its daily dimension.

TOPIC	ACTION	WHERE	WHY
	<i>Is it possible to go there? If yes, shall we go there?</i>		To share the experience of the vision of landscape and to verify which elements it adds to the descriptions given so far.

TOPIC	QUESTION	WHERE	WHY
places	<i>10) Can you describe what you see?</i>	"in situ"	To compose and render the vision.

TOPIC	QUESTION	WHERE	WHY
sense	<i>11) What arouses a particular sensation in you?</i>	"in situ"	To explore the reactions the vision generates and the sensory dimension of perception relating to the elements of landscape.

TOPIC	ACTION	WHERE	WHY
	<i>Would you like to take a picture of this place? After the picture has been taken: do you think the framing describes thoroughly this place in its arousing the sensations we are talking about, and why?</i>		

TOPIC	QUESTION	WHERE	WHY
places	<i>12) Which are the most meaningful elements according to you, that is to say the ones with the most value, in what we see in this moment?</i>	"in situ"	To identify the elements which materialise the positive features of the desired landscape

<b>TOPIC</b>	<b>QUESTION</b>	<b>WHERE</b>	<b>WHY</b>
language	<i>13) Could you attach to each of these elements an adjective which can express the nature of this value of theirs?</i>	"in situ"	To explore the categories according to which judgements of value are attached in the desired landscape (such as aesthetic, meditative, contemplative ones)

<b>TOPIC</b>	<b>QUESTION</b>	<b>WHERE</b>	<b>WHY</b>
sense	<i>14) Do you think the perception of being in front of a moving place exclusively depends on its physical qualities or is it connected with the memory of some experience?</i>	"in situ"	To explore the reasons of emotion

<b>TOPIC</b>	<b>QUESTION</b>	<b>WHERE</b>	<b>WHY</b>
sense	<i>15) Do you think your perception is also shared by other people?</i>	"in situ"	To investigate both the personal and cultural/collective dimension of the perception of emotion

3 Here it is better to put directly the name of the town/place/landscape of reference.

## The questionnaire as methodological output

As illustrated in fig. II.1 the preliminary interview and its steps of carrying out, beyond their aims regarding specifically the perceived landscape – both in terms of features and in terms of critical interpretation by means of the Kaleidoscope – has provided a methodological output.

Actually, the methodological output concerns a possibility of implementation of the tool, in order to broaden the approach in more expansive contexts, working with a larger number of respondents to have a significant reference group.

In practice, after step 1 a double output has been simultaneously carried out in the experimental stage.

We will here describe the methodological output, in its structure and results, in order to complete the tools description.

In a sense, the interviews – which *per se* constitute a concluded procedure to understand perceived landscapes – have also to be considered preliminary to the wording of a questionnaire which could broaden the approach by gathering and processing more data.

Given the object of this research and the field-near nature of these local studies, the questionnaire has been made/created in the perspective of a flexible survey (Letenyei 2007) and it has taken shape as a research practice able to consolidate a knowing practice that can be reiterated also in other planning and researching processes.

Moving from the richness of the information the flexible talks had permitted to collect, and given the necessity to understand landscape by how people speak of it, we were looking for a way of asking questions not only in a locally appropriate way, but also in a not too much fixed sequence.

The questionnaire was structured, after the stage “collecting: record of words and perceiving ways”, in collaboration with a Hungarian research group<sup>1</sup> which has developed the Mental Map Editor (MME) software (Letenyei and Borbély 2005) for editing and filling flexible questionnaires and processing results visualizing landscape relationships on a map.

The choice of working with this kind of tool has rested with two kinds of motivations.

The first moves from the possibility the tool offers to visualize and read perceived

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<sup>1</sup> The group is coordinated by László Letenyei, at Corvinus University of Budapest.

landscape as a mental map, by the way in which people perceive and describe it as an association of elements on a territorial cartography as a basis.

According to our hypothesis of founding the beginning of the perceiving act in the experience of landscape, we have constructed a map of places composing the ordinary landscape we are aware of, made of usual journeys, edge sights, elements, all connected by the way we live and recognize them.

As we have already affirmed, perceived landscapes are an essential cognitive product: in our minds the landscape experience often re-defines its actual image, also by means of the attribution of meaning which lets us represent and communicate it.

If we agree that *“a mental map is the product of a series of psychological processes that register, code, store, then call to mind and decode all information on our everyday spatial environment”* (Downs and Stea 1973:15), building a mental map is a continuous process which regards our perception of ordinary landscapes.

Perception is a highly organized process of detective work. So the perceived places can produce mental maps.

For our purpose of processing perceived landscapes features, we are here interpreting a concept which has a strong theoretical framework of reference (Lynch 1960, Milgram and Jodelet 1976), in order to support a way of reading the single elements perceived and their position in a whole, moving where possible from mental maps so as to study components and relationships.

We used the mental map interpretation as a way to deeply explore relationships and connections in the landscape, conceiving maps - as in the whole research<sup>2</sup> - as a model of visualization able to interpret the relevant dynamics.

We have chosen to work with MME also due to its potentiality of being appropriate for our topic: it provides for a first data organization in matrices which can be used directly for relational type analysis, but can be exported for a more complex readings, without losing data richness in forced reductions.

The software algorithm is a combination of free recall and standard approximations. The MME survey is divided in two parts. In the first stage people are asked questions they can answer in any way, and this is the free call aspect which – according to our premises - is very useful not to pre-define the cognitive categories for perceived landscape.

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<sup>2</sup> See also stage 2 in the next part.

Anyway, every entry is stored by the computer, and the questionnaire offers each of them in a scroll window during another use of the questionnaire. In a similar situation, with the repetition of the previous helping information, the number of variations can be decreased, and the flexible questionnaire can converge toward the standard<sup>3</sup>.

The computer assisted personal interview (CAPI) questionnaires may collect supplementary information because they record all information as well, like the explanations of the interviewer or the comments of the respondent. The software stores also auxiliary information, that – even if it is not processed directly in matrices - can be drawn into/included in the analysis.

This possibility lets researchers understand the sense of the cited elements and the consequences are very useful for our methodology. Actually, in a broader application, photowalks are not included so that, on the basis of the deeper understanding of the *visible>seen* passage<sup>4</sup>, it will be possible to make associations between the auxiliary words and senses stored by the MME.

However, in the proposed methodology the preliminary interview stage is always fundamental, not only for interpreting data, but also to make questionnaires.

We worded a questionnaire for each of the three landscapes assumed as interpretative paradigms, according to the hypothesis of daily landscape, representative landscape and innerscape as interconnected layers composing the perceived landscape.

Each questionnaire has been worked out by means of the schedules<sup>5</sup> synthesizing the information collected through the preliminary answers, which makes it possible to single out the recurrent phrases, elements and sense on which basis we can read the themes and arrange them into a first set of clusters.

The mental space generator (the first question, from which the following ones ensue) has assumed different significances in the three questionnaires, depending on the paradigms we are exploring. For the *daily landscape* the questionnaire moves from one's own house, the *representative* one will be indicated by participants and as for the innerscape, the mental space generator will be interrogated after “other analytical data” in order to identify Roncegno's significant places by analogy with the *innerscape* (you can see the questionnaire in figure II.4)

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3 The notes regarding the software functioning have been written during the period spent as a visiting Phd student at the Corvinus University in Budapest, to applicate it in our case. For the usage of MME, see [http://www.mentalmap.org/en/main.htm#\\_ftnref23](http://www.mentalmap.org/en/main.htm#_ftnref23).

4 See previous paragraph.

5 See the next paragraph, in particular the step “collecting: words and perceiving ways record“.

**Fig. II.2** *Questionnaire generated by MME (# precedes the previous question number of reference, \$ precedes the previous question number in parenthesis of reference) session: daily landscape.*

file:///C:/Programmi/Mental%20Map/DATA/EXPORT/Roncegno\_

## **daily landscape**

**Editor:** cristina  
**Date of creation:** 05/01/2010

### **Studied settlement**

**Type of:** City  
**Name of:** Roncegno  
**Name of mental space:** daily l.

Note: In the paranthesis there is the real question number - generated by the software!

### **Mental space**

1(1). Where do you live?

### **Axes**

2(2). Which are the sites you mostly go to during your usual activities from \$1?

### **Routes and nodes**

3(3). What are your usual routes #2?

### **Landmarks**

4(6). What do you see while you are doing these journeys #2?

5(16). What do you see from the places \$2 you usually go to? What strikes you more?

6(17). There are any other elements (people, things, colours, etc...) striking you in \$2?

### **Boundaries**

7(7). Where would you draw the boundaries of daily l.\$2?

### **Other analytical data**

8(8). Could you express your judgement on \$6 using adjectives?

9(9). If you were not forced to go to these places and to do the journeys you have described, do you think you would go there anyway? If yes/no, why?

10(10). Do you linger to look at these places or do you look at them with indifference?

11(18). Do you think the image of these places is still the same or it changes over time, for example in the various hours of the day or with the seasons?

1. What changes, in particular?

12(19). Do you think the change of image can also influence the judgements of value you have just expressed?

### **Respondent data**

13(11). Gender

Potential answers: Female, Male

14(12). How old are you?

15(13). In which part of Roncegno do you live?

Potential answers: Larganzoni, Marter, Montagna, Roncegno

16(14). How long?

### **Interviewer data**

17(15). Where did you live before?

### **Questions on map identification:**

Please indicate 1 points on the monitor that are definitely situated in daily l. #1 in your opinion!

**Fig. II.3** Questionnaire generated by MME (# precedes the previous question number of reference, \$ precedes the previous question number in parenthesis of reference) session: representative landscape.

file:///C:/Programmi/Mental%20Map/DATA/EXPORT/Ronceg

### **representative landscape**

**Editor:** cristina

**Date of creation:** 11/10/2009

#### **Studied settlement**

**Type of:** City

**Name of:** Roncegno

**Name of mental space:** representative lands

Note: In the parenthesis there is the real question number - generated by the software!

#### **Mental space**

1(1). There are a particular image, a sight or a point of view you'd use to present Roncegno through its more typical elements?

#### **Axes**

2(2). Which is the lookout post more suited to see \$1, where is possible to catch better the representativeness' features you told?

#### **Routes and nodes**

3(3). Could you indicate in a map the look's course #2?

4(4). Could you describe \$1 by the elements composing it?

#### **Landmarks**

5(6). Which is the element where it is possible to catch most the representative values of \$1?

#### **Boundaries**

6(7). Where would you draw the boundaries of the representative looks including \$1?

#### **Other analytical data**

7(8). Could you attribute to \$6 a value's opinion?

8(9). Why have you considered \$6 representative?

9(10). Do you think that the representativeness value you've caught is determined by the significant rule that \$1 has assumed for your own experience?

#### **Respondent data**

10(11). Gender

Potential answers: Female, Male

11(12). How old are you?

12(13). In which part of Roncegno do you live?

Potential answers: Larganzoni, Marter, Montagna, Roncegno

13(14). How long?

#### **Interviewer data**

14(15). Where did you live before?

#### **Questions on map identification:**

Please indicate 1 points on the monitor that are definitely situated in representative lands #1 in your opinion!

**Fig. II.4** Questionnaire generated by MME (# precedes the previous question number of reference, \$ precedes the previous question number in parenthesis of reference) session: innerscape. The first group of questions to ask is “Other analytical data”, then “Mental space” and so on.

file:///C:/Programmi/Mental%20Map/DATA/EXPORT/Roncegno

### **Innerscape Roncegno**

**Editor:** Cristina Mattiucci

**Date of creation:** 03/06/2009

#### **Studied settlement**

**Type of:** Region

**Name of:** Roncegno

**Name of mental space:** landscape

Note: In the parenthesis there is the real question number - generated by the software!

#### **Mental space**

1(1). Where, for instance?

#### **Landmarks**

2(6). What makes #1 so beautiful and moving?

3(27). Which is the more significant element (or of more value) of #1?

4(28). Could you confer an adjective on #27 making explicit the kind of its value?

5(29). Do you think your opinion is shared by others?

6(30). What is the point of view to see better #1?

#### **Other analytical data**

7(8). There are places or sights that have provoked you a sensation of a special beauty or emotion and is imprinted in your memory?

8(9). Where have you seen them?

1. Have you seen them personally or have you found them in a film, a magazine, a tale?

9(33). Which are the features making them so specially beautiful and/or moving?

10(34). Would you like living in such places or is enough to have seen them once and/or simply know that exist? For instance, looking again the picture...

11(36). Do you think it could be possible to find here, on the outskirts, places able to stir up analogous sensations?

#### **Respondent data**

12(11). Gender

Potential answers: Female, Male

13(12). Age

14(13). In which part of Roncegno do you live?

Potential answers: Larganzoni, Marter, Montagna, Roncegno

15(14). How long?

16(22). Where did you live before?

#### **Questions on map identification:**

Please indicate 1 points on the monitor that are definitely situated in landscape #1 in your opinion!

The original purpose of the software was to develop a survey for mental maps, focusing on the elements singled out by Kevin Lynch (1960). In our case, for perceived landscapes, these elements have been re-interpreted.

Each boundary identifies an area that is not a physical one, but represents the perceptive open borders of mental landscape visions.

Landmarks let us collect the *seen* elements, not necessarily places, which strike in the described images because they are highly significant when recognised as icons, often associated with a value judgment and a meaning attribution, in order to place them.

Landmarks compose a kind of collection of objects to understand and reproduce the perceived landscape, assuming landscape as a mental construction (Dematteis 1999).

The paths and the “looks path” are an everyday journey in the daily and in the representative landscape – i.e. the perceptive axes which might otherwise be covered by photowalks – respectively, and it is pointless to indicate them in the innerscape.

Some data were put on a map, which has displayed the most common visual courses and reference areas, thus helping elements clustering. The used software also lets us merge the terms at a later stage, on the basis of the recurrences found in the “mixing and pinpointing” stage and in the preliminary interview in general (see fig.II.5). Even if we do not attempt to produce a finite “typology” of categories and places/elements for each landscape, these clusters let us make found our discussion on a steadier ground.

In comparison with the kind of information gathered during the preliminary interviews, the data listed by MME do not claim to be exhaustive and to include all the features of the perceived landscapes; they should rather be approached as elements of the empiric categories deriving from the previous qualitative stages, which were helpful in arranging and organising all the information gathered through/during the exploration. This information could provide the researcher with a grid to understand the perception process and the perceived landscapes.

After all, the genesis of the questionnaire depends on the previous surveys. We have pursued a personal interaction between the researcher and the participants in a continuous circular approach (Spradley 1980), conceiving case studies as a possibility to make and test the proposed methodology at the same time, also by means of our ethnographic approach.

The wording of questionnaires has been carried out through a subsequent adaptation of the investigated themes (and variables), so as to attain a synthesis of the wider interview’s

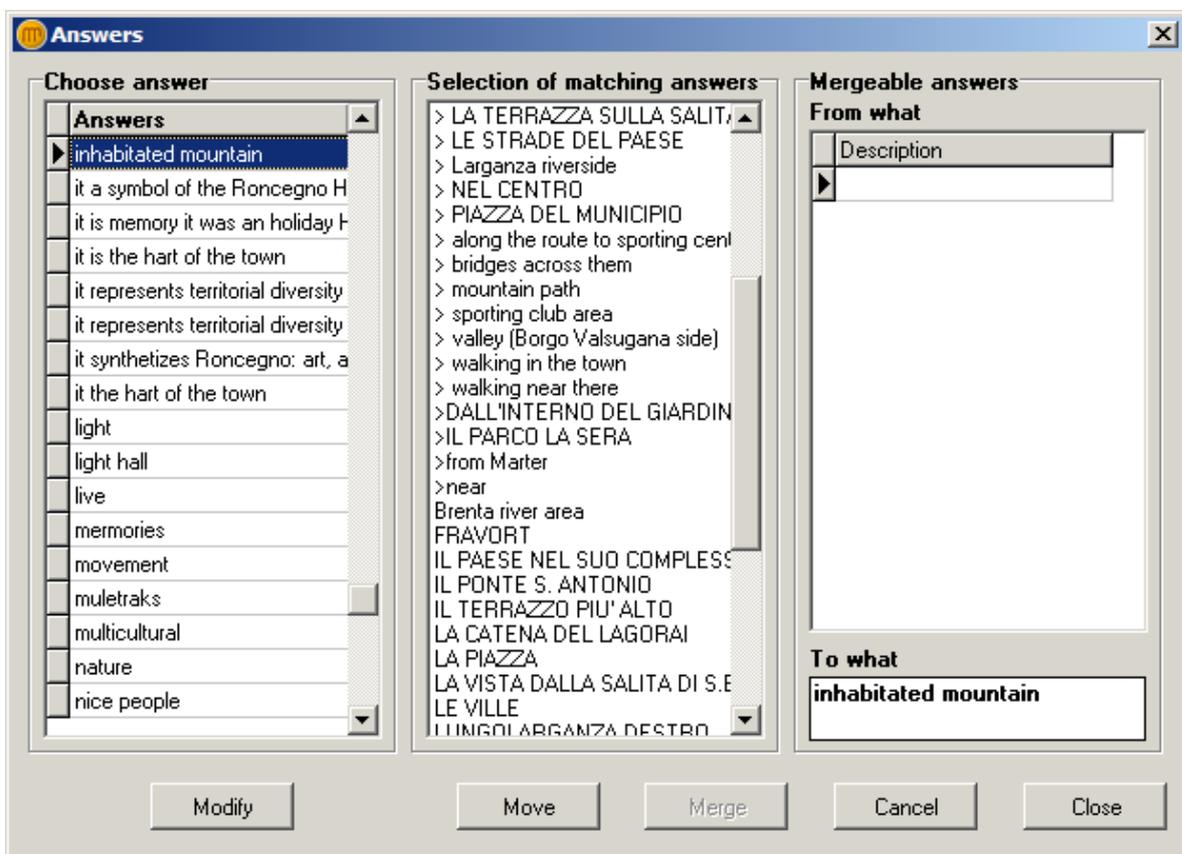
**Fig. II.5** A merging stage.

*Moving from the preliminary interview, the meaning of “inhabited mountain” – for instance - including a lot of expressions linked to settlements disposition, or chestnuts is the reference to a cultivation system at the bases of the mountain, rather than the trees itself.*

*This stage is at first a stage of merging languages.*

*This has brought the inevitable reductions, on the basis of the tales, or those notes and narratives that was carefully recorded during the interviews and were essential for the readings in progress. They have to be considered preliminary and structural material for any other analogous procedure.*

*Besides, in the case study, language was a discriminating question for understanding the perceived landscape, as expression of local culture (Geertz 1987). The step of semantic reduction has gone through a stage of terms' interpretation, from the inclusion of common language (in capital letter) to the translation of the words in general concepts, which could be generally comprehensible and useful for the scientific application of the results' discussion.*



talks, while trying to avoid a restructuring of the problem.

The previous stages have confirmed their own centrality. The talks have made it possible to understand the tones of sentences, even examining their meanings and, therefore, the positivity or negativity certain landscapes can contain or not.

The researcher maintains a fundamental role as the interpreter of MME-processed data, and as a “partisan” planner (Crosta 1973) also in perceiving landscape.

As we will see, in the next part we tested how the MME processes the data recorded in the field and the questionnaire evolves as a field-adaptive questionnaire (Letnyei and Daniel Nagy 2007). The case application will also cast some light on the kind of interaction existing between the production of methodological and conceptual outputs.

As we have already repeated, during the experimental stage the case-study has been conceived as a workshop, in which the proposed methodology to understand perceived landscapes could be not only experimented, but also developed, so as to determine – with the awareness of correspondences and differences in using it in other similar researches – a cognitive practice that could be consolidated and reiterated in ordinary planning processes.

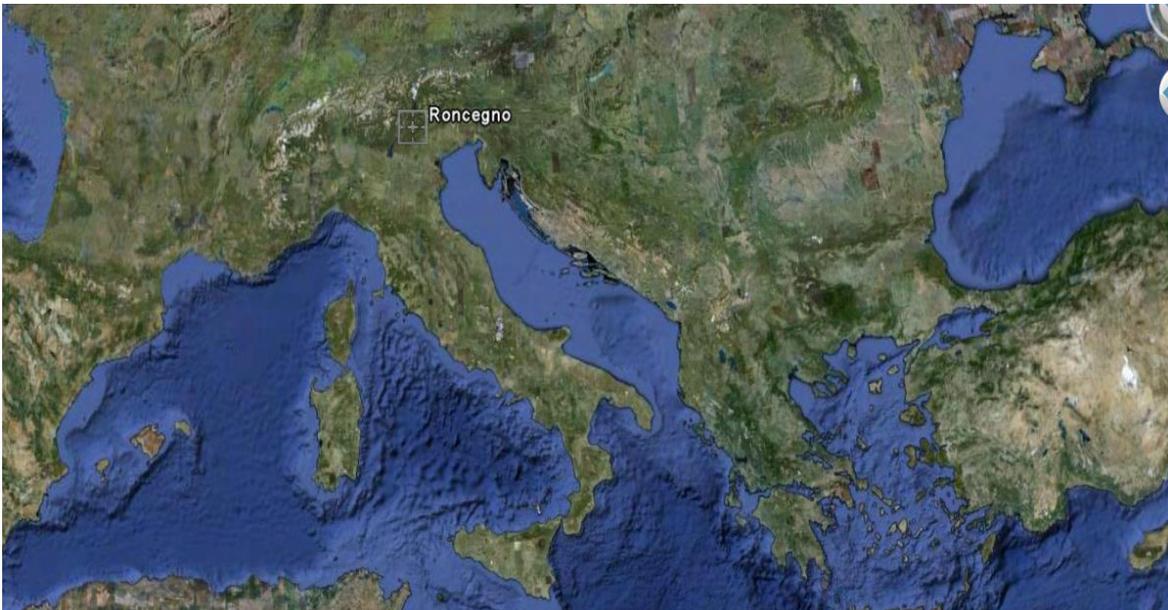
## Part III

### 6. Case study. The experimentation in an alpine contest.

The town where the methodology has been conceived, proved and then experimented<sup>1</sup> is Roncegno Terme, in the Provincia of Trento, in the northeastern part of Italy.

The study area lies in the Valsugana Valley, the valley which extends to eastern direction towards Veneto Region, starting from Trento.

**Fig. III.1** *Roncegno. Localisation in Valsugana Valley.*



Roncegno is a middle mountain town and its classified – among the Municipalities of the Province of Trento - as an hill town, with an elevation on sea level between 393 m and 2383 m.

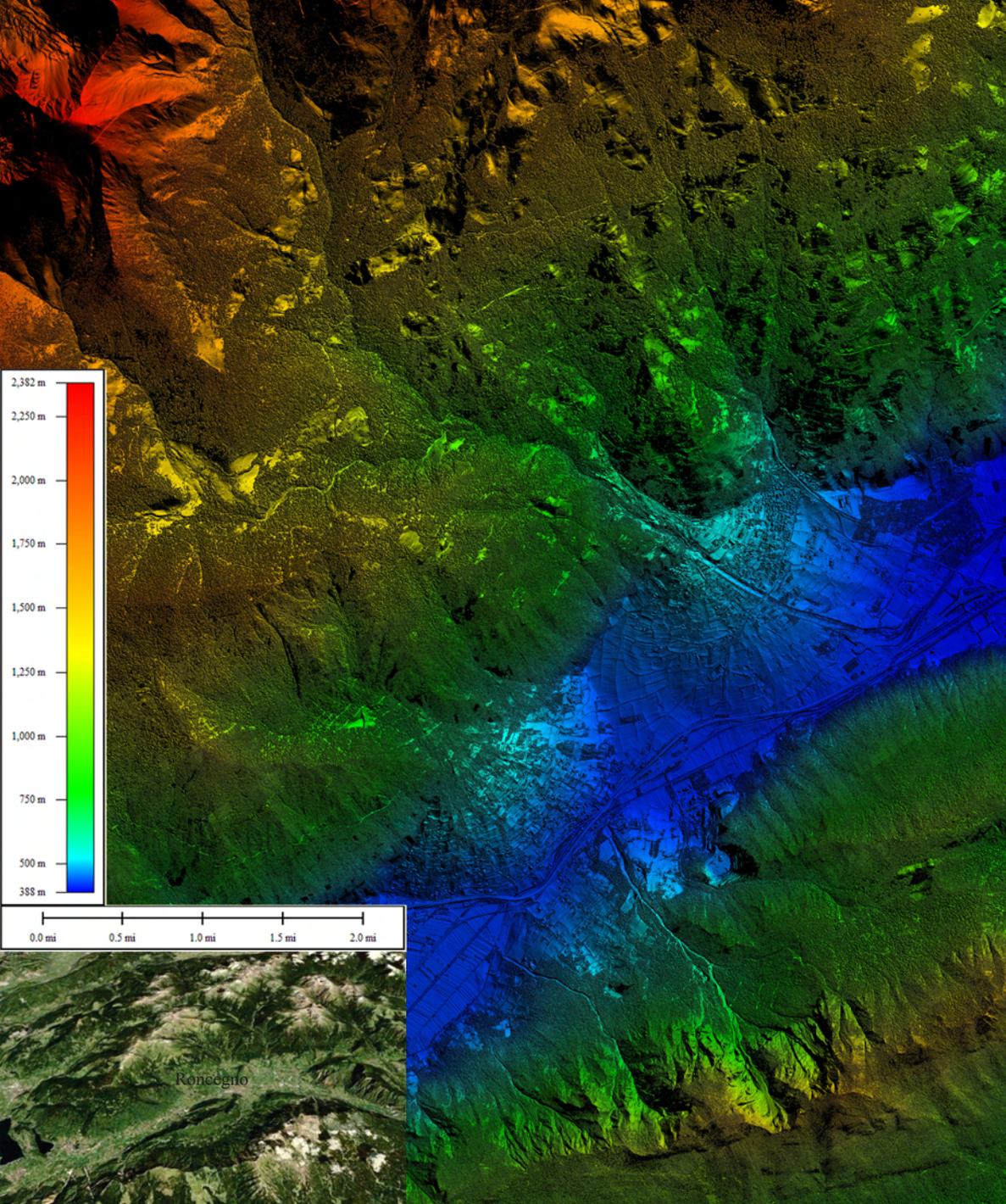
It became an autonomous hamlet in 1887, as a consequence of the importance its Spa had taken within the territory.

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<sup>1</sup> As we have specified, this research came from some theoretical reflections, but it have always had a territorial reality as reference where evaluate the issues and the proposal methodology.

So, the case study was at the same time both a field where test the methodology effectiveness - also in terms of stages' actual practical management - as well as the possibility of interaction between the expert and local languages and knowledge it provided, and a field where test the whole methodology in order to discuss its complete output.

Fig. III.1 Roncegno terrain elevation.



The population is distributed in three major areas (Roncegno, Marter and Montagna) which have a very different terrain, where three particular modalities of settlement are recognizable.

Their different conditions, together with the prevailing economic activities and mobility that took place there, has brought about different ways of living territories and relating with places, which, as we will see, have many implications in the perception of the landscape.

Roncegno centre is an hill historical center, whit a potential tourist attraction dues to the presence of the spa.

A potential which, as evidenced by the presence of many accommodation facilities and by the promotional material published<sup>2</sup>, had a moment of climax in the 50 and 60 of the Twentieth Century and made Roncegno one of the “modern” town within the Valsugana. Actually, especially during the spa seasons, the relevant foreigners’ presence has influenced the local customs, both culturally and economically.

Mountain area is characterized by the presence of Masi<sup>3</sup>, where the foreign miners settled arriving here at the beginning of the Eighteenth Century and becoming in time a community of mountain farmers. The Masi are the small groups of neighbourhood scattered on the mountain<sup>4</sup>, connected by a network of traditional cross-cutting paths and relationships, which in the last 20 years have been put in direct contact with the town centre, as a consequence of the construction of a network of connecting principal asphalt roads.

The settlements of Marter are distributed along the radial lines of the alluvial cone<sup>5</sup>, on both the sides of the Valsugana valley highway, with a variety of settlement shapes that mark the differences between the traditional parishes and the latest buildings in the highest areas.

With reference to Roncegno, some specific studies on the local population exist, which, although conducted in the fields of sociology and anthropology, have made evident the close relationships between the uses of their own territory by the communities and their place meanings attributions (Scaglia 1988, Grosselli and Cavagna 2002) and have

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2 The collection of postcards and posters can be considered a kind of unintentional urban tale. They display unconscious aspiration to “wanting to be” underlying the way of a local community self-representing.

3 Traditional farmsteads.

4 A study of Roncegno Masi has been edited by Alessandro Franceschini in “Nuova Variante al Piano Regolatore Generale del Comune di Roncegno Terme. Linee di indirizzo” (Diamantini et al. 2009).

5 The so-called “conoide” in the local usage.

confirmed - as already noted in the literature cited in the first part of this study - the landscape as a manifestation of local societies, in the terms in which it just represents these relationships, even more peculiar in the mountain contexts.<sup>6</sup>

In particular, the work coordinated by Scaglia (1988), has investigated the implications of this relationships on the territorial development. Actually, the town was the subject of a research for a “Development Plan” which – during the Eighties - identified the lines of a socio-economic development to accompany the urban one, based on a study of the resident community.

The features derived from these studies allows to put the peculiarities of Roncegno - both social and of the settlement - within the discussion of a broader theme about the middle mountain landscapes.

The experimentation we present, has been carried out during a period when Roncegno was subject of a comprehensive planning process for the New Town Planning, by a working group of the Civil and Environmental Engineering Department of the University of Trento<sup>7</sup>.

The field work has been designed as a reflection integrated to planning process, which also deals with the directives for the landscape coming from newly approved Provincial Urban Plan<sup>8</sup> (PUP 2008), aiming to interpret and give them sense. In particular, with reference to indications for the “Landscape Charter” and its cultural contents, we have worked on a more minute scale and so we have experienced how is possible to fill with content guidelines established at the provincial level.

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<sup>6</sup> See for instance the famed research by Cole and Wolf (1993) on the deep relationship society-territory in such mountain contexts.

<sup>7</sup> “Nuova Variante al piano regolatore generale di Roncegno Terme” planned by the DICA team coordinated by prof. Diamantini.

<sup>8</sup> The PUP is online here: [http://www.urbanistica.provincia.tn.it/pianificazione/piano\\_urbanistico\\_provinciale/normativa\\_pup2008/pagina121.html](http://www.urbanistica.provincia.tn.it/pianificazione/piano_urbanistico_provinciale/normativa_pup2008/pagina121.html).

**Fig. III.2 Roncegno. Orthophoto.**



## **7. The experimental stage.**

### **Data recording and processing: a repeatable procedure**

As follows are the descriptions of the steps of the field research.

Empirical research on the field has been articulated in three main steps. The report of the experimental stage, as has already been partially described for its methodological input in the previous chapter, deals with the specific features of the case study and includes all the observations which were recorded during the months of fieldwork and data processing. Each step provides a basis for the following ones and, retroactively, has helped to review and reformulate the previous ones.

Even though the results, particularly with reference to the final step, will also be described in the following paragraphs, we consider that all the data and elaborations may supply useful material to describe a cognitive practice which is repeatable in other processes of ordinary planning.

#### *- step 0 \_exploring*

We should first of all state that, in the absolute sense, the whole of the process of construction of the theoretical-critical reference framework for this research was also an integral part of this stage.

The possibility to work from the outset in a real planning context was indeed for many reasons the main spur which led to discuss about what landscape is for a small community of a valley municipality of the Trentino region, trying to grasp from those discussions an aspiration for the transformation of its own territory.

As was analysed in the description of the context in the previous paragraph, the Municipality of Roncegno Terme may indeed stand for one of those ordinary contexts which the European Landscape Convention brought back to the attention of landscape policies; therefore it seemed extremely convenient to explore which part of the territory was perceived as landscape, in order to measure, with a practice of expressions and behaviours, also many of the theoretical references which were studied during the period of theoretical revision when the problem and its hypotheses were posed.

The possibility to take part in the many thematic meetings (about two in a month for a

period which last 12 months on the whole) planned by the working group which in the meantime was working at the “New Town Planning” of the Municipality of Roncegno Terme ” both with the members of a selected Commission and with the citizens, allowed to perform discards and re-readings of methodologies for analysis and disciplinary orientations on the subject, while measuring – yet in the specific features of the case - the effectiveness of theoretical constructions and the effective presence in the common “feeling” of landscape rhetoric as a common heritage.

Those meetings never had the perceived landscape as explicit theme, yet they involved other matters which, ranging from social relations, to the architectural heritage, to the farmsteads and the environmental protection, to the directives – also regarding landscape – of the superordinate instruments, to the hypotheses about settlements, concur indeed to set up the experienced landscape which proposes itself as a perceived landscape, that is why it was particularly interesting to verify how the subjects expressed themselves to designate territorial values and clarify orientations for transformation.

Except for once, the word “landscape” was never uttered by the participants to express a sense of belonging to the places, which is rather much more connected with descriptions of practices of common living, working conditions, habits and inter-community boundaries (both between old and new residents and between residents of different areas).

Partially verifying what had already emerged out of the preliminary studies, the particular orography of Roncegno and its history determined, as a matter of fact, within its residents, communities which are bound by their lifestyles and which are identified by their settling response, necessary analogous to certain physical distinctive characters of the territory.

In this sense we can identify very clearly the built-up areas of Marter and of Montagna for the way in both cases the buildings have related to the level lines, with the farmsteads in parallel, along the line of maximum gradient on the *conoide*. Roncegno, instead, shows the features of a centre which is more tied to the tourist activities which the presence of thermal waters and the Villa Raphael spa facilities installed there and which are to date, yet in a different way, a distinctive feature of the residents of the centre, who are somehow more cosmopolitan than the others, because they are accustomed to a stronger presence of non-locals.

If we extend this reasoning also to the areas which have been recently built, such as the high part of Marter or Larganzoni, we also find a consistency in the dwelling as shared by the ones who live there, which determines ever new mini-internal communities. These are defined not only for the fact that they are inhabited by people who have moved there more recently, but also by the conformation of the settlements, which match property needs and

the housing demand of the ones who choose today to live in a middle mountain valley, which, ranging from the younger generations up to the ones who move by buying a new house, show specific needs, different from traditional living (privacy, distance from the next neighbour and connection speed with the near centres).

But that is not all. These are places which compose the family routine, where daily errands are run or working activities are carried out, not always within the municipality where one lives, which bring about a differently “intense” presence on the local territory and deeply influence its description.

The aesthetic and visual qualities to be possibly safeguarded and the memory of places, which are important from a landscape point of view in relation to town planning and environmental disciplines - such as biotopes, valuable farmlands or the memory of the 19th century Austrian vineyards, which used to be typical in this area, and so on - did not arise explicitly from the discussions.

The exploring stage, connected with the preliminary studies and with the exploratory on-the-spot investigations, carried out to understand the physicalness of the places and to be then discussed with the participants in the subsequent stages, and therefore to have “an idea of what one is going to talk about”<sup>1</sup>, was a valuable occasion to enter the place and attempt a first discovery of its tangible and immaterial contents, urging the reject of preconceived definitions of landscape, so as to be able to understand them later.

The exploring never took the shape of a mere observation. In the wake of the ethnographic dimension this kind of research has proved, yet steeped in a perspective of action which is typical of a planner, we implemented indeed a participation mode which, as James P. Spradley (1980) “*allows you to experience activities directly, to get the feel of what events are like and to record your own perceptions*”(ib: 51).

The deep relationship with the context and the drawing up of a situated overview have nonetheless brought about the construction of an overall idea of the context. This is however a reversible, instrumental idea - as a working hypothesis to be assessed during the process - but which is useful to define the conceptual hypotheses and the instruments the exploration of landscape perception can be based on.

This stage, for example, was very important in order to reinforce the choice of an approach

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<sup>1</sup> Some pre-surveys has been carried out with some inhabitants. We have made reference to in the paragraph “Ante scriptum: marginal notes to the interview construction” as “trial walks”. These, beyond their contribution to define the lexicon of the interviews, let research come to know of a first placed and not structured look, which gave form and references to the places where then participants will be make reference talking, taking inevitable for granted that the researcher knows well them too.

to landscape perception as based on the experiential paradigm (Zube et al. 1982) rather than on exclusively visual relationships which belong to other approaches to perception, such as the Gestalt one.

Exploring as a “measure with reality” was also fundamental to perform a critical reading of the experiences of representation of the local heritage which in the meantime are being reviewed<sup>2</sup>, as instrumental background of reference.

The meetings with the residents and with the place which occurred during step 0 provided a first rendering of the complexity of the topic, thus becoming indeed real data, allowing to deduce which elements concur to landscape perception and to prepare the inquiry stage with the preliminary interviews to identify them appropriately.

Step 0 allowed to create the shape of the reference group as well.

It consisted of 40 respondents, randomly selected within the administrative boundaries, covering the whole built-up area on the basis of demographic density related to the 3 areas Roncegno, Montagna, Marter.

The reference group had moreover been defined by involving it, at a higher percentage than the participants who actually answered and in a proportional way as regards the present demographic make-up, both in the presence of older residents and of newer ones.

As we can infer from the social analysis carried out during the planning processes<sup>3</sup>, beyond the specificity of the migration flows in terms of origins and of returns, according to the data provided for 2007, the new residents make up for 49.2% of the population (1344 over 2732).

This is a very influential datum for the object of this research. Among old and new residents weak social ties were recorded (Dimantini et al. 2008: 23-27), also depending on a different presence on the territory, on a different visibility, on the inexistent occasions and places for actually meeting, which depend and bring about a different relationship with places, as after all other studies about place attachment proved, as well (Hernández et al. 2007).

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2 With particular reference to the Italian ones, is here referred to the work of the Territorialista School and various experiments, converged - among others - in the book *La rappresentazione identitaria del Territorio* (Magnaghi ed. 2005), but not all. Heritage, local cultures, sense of places, are the focus of several experiences designed to capture the shared representation of the sites (for instance, with reference to English school see Thwaites and Simkins 2007) which are not always included in planning processes (a open reconnaissance in Mattiucci 2008) and propose a critical reading of contemporary concept of local cultures (Boeri 1998).

3 The theme “A society in transformation” was edited in particular by Rose Marie Callà, sociologist. Data and report analysis constituted also an occasion for an interdisciplinary reading of the reality of Roncegno.

Obviously, participants are not representative of the full spectrum of local citizenry.

Representativeness is a complex issue (Denzin 1994). In this study, we try to choose them because of their ability to represent significant perceived connections between themselves, their community, and their landscapes, on the basis of their house location and of how many times they are living in Roncegno.

*- step 1\_ collecting: record of words and perceiving ways*

Step 1 is about the long stage of the preliminary interview, during which a great number of heterogeneous data could be collected.

The procedure was a profitable moment to assess the conceptual hypotheses at the basis of the methodology and the type of interaction it can urge between researcher, participants and landscape, according to what has already been described in the previous chapter.

Each interview, in its complete articulation, including both the “at a table” and the “in situ” stages, last about one hour. Along the succession of interviews, the expert point of view on the matter - the one of researchers and planners - gradually reinforced itself, redefining the overall idea of the context as it had taken shape in step 0, through a process both of observation from the outside (the researcher’s point of view always remains external) and of reflection and processing from the inside (because of the ethnographic dimension of the approach).

It was a long time span, during which the interview often took the features of a conversation, carried out on the outline of the questions and modified depending on the readiness of the participants to tell about themselves through the landscape which at the same time they were contributing to draft.

Not rarely the invitation to “look at” drove actions, reflections and looks, so that it was as if they happened for the first time for the participants themselves.

The way they answered, which was just relevant as regards the topics posed in the questions, confirmed the validity of the chosen vocabulary. Moreover, the speech in response to it often already included information which would have been urged in the following questions, thus confirming some conceptual hypotheses at the very base of the proposed methodology and the fact that the process of induced elaboration of the perceived landscape can actually undergo the stages modulated by the interview.

This was especially the case for the *innerscape* section, during which the description of

the *innerscape* often occurred by immediately clarifying the analogy or the difference with neighbouring places, the possible affinities, the fact of “*being on the same chords*”<sup>4</sup> and allowing to deduce, in an articulate way, the information of the following section of questions. Many participants who made reference to places which are distant from Roncegno, and which they encountered on working or travelling occasions (Kostenberger in Germany, South-Western France or Sillustani in Peru, just to mention a few) immediately measured those places with the ones of their daily life, consequently declaring their consciousness about the choice of their dwelling place, also due to its landscape, “*after measuring the world with Roncegno*”<sup>5</sup>.

The constant reference to digital media where the landscapes are recorded, such as photos, mobiles, pc-desktops, both as a support to the memory of the landscape, and as an occasion to get to know other landscapes, and even also as an elaboration of their point of view to understand the landscape (“*the most representative view of Roncegno is from Google Earth*”<sup>6</sup>), shows the need to update certain paradigms for the expression and understanding of the relationship between territory and society<sup>7</sup>, since physical relationship or proximity are no longer a necessary prerequisite for belonging.

As Veronica della Dora reminded us: *in 1988, when powerpoint had yet to come, Denis Cosgrove and Stephen Daniels were already comparing landscape to ‘a flickering text displayed on the word-processor’s screen, whose meaning can be created, extended, altered, elaborated and, finally, obliterated by the merest touch of a button’* (Cosgrove and Daniels 1988: 8, in della Dora 2009: 338).

Furthermore, it brought about a collection of unexpected materials. Many participants chose to remove some of their photos from their memory card because they had been shot in other seasons or in night conditions or in more distant places and therefore in conditions which were impossible to repeat during photowalks, even though they were more meaningful to express the landscape they were talking about.

The fact that the residents included or left out from their speech some places or others, depending on their area of residency, confirmed the validity of the criteria for the choice of the reference group. The ones who are more rooted in areas which subsidised a dwelling peculiarity, and around which they form a community, tend not to see the rest, or to consider it banal.

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4 Literal quotation from a participant.

5 Literal quotation from a participant.

6 Literal quotation from a participant.

7 Otherwise, in order to understand which one was a cherished landscape, or materialised innerscape, one could have asked: “What do you have on your desktop?”

A Marter's resident, for example, says:

*“Roncegno is neither a village nor a town. It is as if the houses had adapted to the territory, it is nice to live here because there is space between the houses. It is as if the houses had adapted to the territory and not the other way round and you can grasp that by looking at it, through the difference with normality. You can understand this difference from being “in front” (from the Valle Sella, editor’s note), from which you can grasp the contrast between what is interesting and what is common. You can see the typical conformation of the relationship house-territory, which you understand from the orography, like in Marter or on the Masi. It is not like in the centre of Roncegno, which is, in itself, normal.”*<sup>8</sup>

From such a specific identification, defined by a sharp alterity, however, there are no deriving behaviours showing particular care towards the landscape, of which for example one may want to preserve the traditional distinctive features. What would be part of the so-called identity heritage (...) arises as a memory of the small divisions within the administration, rather than as an element of the society which is instead characterised by multiple presences and relationships with the landscape. The same resident – for example – had usage practices of the territory which outlined a wider reference landscape if compared to his area of residency, with working activities in the industrial area of the village, connected with the rest of the world by means of the near-by clearway and by telematic networks, and a traditional one-family-house in the lower part of the Marter's alluvial cone, *“from which it is possible to move for the errands and where it is possible to receive comfortably and directly home the merchandise one orders via internet (sic)”*<sup>9</sup>.

Only a more external look, the one of a new inhabitant or of the ones who live “at the border” between the three main communities – such as the residents of via Ciocca or of the newly built areas – can express a more complex view of the village, which is certainly mediated by stereotypes, but however less influenced by biases and memories which bind instead to other places.

The park of the Roncegno spa is mainly mentioned as a distinctive feature by participants who have foreign origin or by the new residents. It is clear that – when urged on a matter they have probably never thought about before, because they had other reference

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8 Literal quotation from a participant. On the same subject, a resident of Roncegno *“You don’t see Marter, actually you see very little of it from Roncegno as well, also from the Larganzoni, of Marter you can see the first small road, here, the quarry and the industrial area”*. At a few kilometres’ distance and within the borders of the same municipality, orography and behaviours bring about the existence of landscape through perceiving it, admitting it, or not. A first selection of the results of this research, with reference to the relationship between vision and perception of the landscape, with an in-depth analysis of the perceptual devices, was presented during the seminar “Interstices: Carving (and Painting) urban environments”, Lisbon, 9-11 July 2009 (Mattiucci 2009)

9 Literal quotation from a participant.

landscapes – they inevitably tend to express the refrain of a postcard, rather than quoting elements which are unique for their experience of the places they like and are proud to share while introducing the town to a foreigner, as many of the old residents did when they mentioned tracks which are hidden to the ordinary paths or otherwise new sights.

In this step, during the first interviewing stage, it was indeed possible to substantiate the seen which is fundamental to build the Kaleidoscope, and had a central role in building those situated narratives (Daitch et al. 1996) which subsidised on the images.

During the recording step through words and perceiving ways, for example, many things could be understood about the sense of a contemporary landscape of middle mountain, which can in turn provide a useful reference for the understanding of landscape through perception.

The definition of a landscape as mental geography (Dematteis 1999) draws on a multiple and contradictory imaginary, which is partially animated by contemporary experiences, phenomena and needs, and partially founded on the defence of certain stereotypes which the residents themselves can not live without.

It reveals such territorial contradictions. The ones who live the mountain (and not only that) today express their landscape through the territorial contradictions by relationships with places which show the eternal challenge to find a balance between the economical and infrastructural development and the desire to preserve a rustic and traditional *modus vivendi*, always in progress in expressing the contemporary of the mountain (De Rossi 1999). They reveal mountain landscapes made by choices poised between a desire of urban life style and at the same time the preservation of the traditional heritage, so they show the deconstruction of the process of establishment of rigid landscape identities.

After all, the elaboration of the *innerscape* revealed that also within the individual participant the same ways to perceive, to consider and to live the landscape are getting more and more diversified, depending on whether it shifts from the condition of a tourist spending time there in the short span of a holiday, playing to identify themselves in other lifestyles, to the one of the inhabitant of a valley demanding metropolitan life standards and at the same time the safeguard of their village heritage.

*“Everything fits where it is, maybe if it were transposed into a different reality it would be meaningless. For example, one can go to South Tyrol... I am always very struck by the meadows, by the green (apart from the clean, wooden cottages etc...), really because of the pastures, the meadows. One goes through it and says “Wow, so nice!” But these are sensations which are worth because of their exceptional character, because of their*

*level, I would not transpose them to Roncegno, for example, the mountain would not fit this vision, but I would still live there, even if only up to a certain point. I am not sure isolation alone would be enough for me. An urban centre is complementary to the life of people*"<sup>10</sup>

The collected material was multiple and varied, and the *photowalks* contributed to diversify it even further.

During the whole step, the narratives were a sort of “by-product” of the preliminary interview. It is a by-product and yet an inevitable product for the way data collection was set up, during which perception was urged through a joint exercise of intertextual (Cassatella 2001) and diachronic reading of landscape.

Narratives revealed themselves as a way in which people tell about themselves to explain their values and life contexts (Bridger 1996) making connections between environments and events become emblematic.

While they went and take a picture of the landscape, as if going again through the places triggered a similar mechanism to the Proustian *madeleine*<sup>11</sup>, each one ended up by telling stories about themselves and about themselves in the village, letting arise territorial relationships which were useful to define, in the following step, the hierarchies of the elements in the tales and in the perceived landscape.

The *photowalks* (and talks) fostered the dialogue about the meanings of places, as they are experienced everyday: explaining the importance and the role of the photographed elements, they let us see what makes landscape in the pictures.

The narratives involved different topics, sometimes even opposite ones. On the one hand they express perception, physicalness, places; on the other hand they remove the relationships with fixed points, both in time and space. The individual experience of perception reveals a multiple universe where landscape is able to contain several narrations. In this sense, the three interpretive paradigms of the daily landscape, of the representative landscape and of the innerscape, which do not standardise pluralism but enable to manage the variation in the themes, confirm their instrumental value in order to understand the landscape as perceived experienced place (Lefevbre 1971).

The collected material consists of about 2300 minutes of recorded sound (with the

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<sup>10</sup> Literal quotation from a participant, in the *innerscape* section.

<sup>11</sup> While confirming the value of the “walking as an aesthetic practice”, *photowalks* allowed a further experience of the territory, crossing it and putting at stake the corporeal, intellectual and emotional dimension, as well as activating “oidological” mechanisms (Careri 2002).

permission of each participant, conversations were anonymously tape-recorded), more or less 30 sketches and about 500 photos. At the end of the collecting stage a first synthesis of materials was necessary, which measured itself against a reduction issue the respondents themselves proved to be aware of. Not rarely, when they were asked to express their satisfaction or lack thereof about the ability of a photo to grasp everything, the respondents exclaimed “*you should take a series of photos*”, thus letting emerge the inadequacy of one only image and the one-sidedness and the contingency of the point of view.

Obviously, this synthesis was carried out by means of qualitative approaches, such as the discourse analysis, keeping as an objective the connection of on-site collected data, identifying “families” of perceived landscapes, which should have things in common, yet reporting possible repetitions as well.

In this material, because of the already mentioned planning perspective of the research, the elements composing the landscape and the meanings attached to it have obviously a specific centrality and are to be understood by “sifting” a discourse which becomes ever more complex as it is enriched by elements which are necessary to identify them.

Generally speaking, the participants’ behaviour showed at first surprise (so as to remain dumbfounded) and then reflection and “relaxing”. The vagueness of the first phrases was gradually replaced by precision and involvement, as if they were acquiring pertinence through awareness, while talking about things (such as the quality of places or the places themselves) one does not normally have the chance to think over.

In the light of all these remarks, for each of the three landscapes some thematic tables (tab. III.1) were drawn up in order to classify the collected material.

Each table was filled out on the basis of the answers of each individual participant.

The tables aim at ordering and sorting out the information flow on the basis of the “container” each box identifies, in order to analyse them on the following step.

In particular, photographs were examined in conjunction with texts from the transcribed interviews. During a first stage of re-listening carefully to the tape-recorded interview, data were reviewed several times and general themes were identified in a process of grouping and partitioning, where the differences between personal and collective subjectivities are also noted.

In order to understand the typology of the catalogued data, in tab. III.2 you can see a filled out table, containing the data as they were deduced from the interview with a participant.

**Tab. III.1/1-3** *Thematic schedules drawn up in order to classify the material collected during talks and photowalks.*

**DAILY LANDSCAPE**

*talks*

PLACES	REASONS	SIGHTS	PERCEPTION MODE	DESCRIPTION	ELEMENTS

DAILY LANDSCAPE ITINERARY  
(synthesis maps)

**NOTES/NARRATIVES/CONSIDERATIONS**

- Is or isn't there an indifference towards the

- Is attendance compulsory or not?

- Is it a static or a dynamic judgment?

- What are the social, cultural, personal, environmental (...) factors influencing judgments?

- other

*in situ*

**REFERENCE PHOTOGRAPHS**

**EXTRACTING SIGNIFICANT ELEMENTS**

**REPRESENTATIVE LANDSCAPE**

*talks*

PLACES	SIGHTS	PLACES	POINT OF VIEW	DESCRIPTION (narratives)	ADJECTIVES	REASONS (choice of places)

**SYNTHESIS OF REPRESENTATIVE ELEMENTS**  
(synthesis graph)

**NOTES/NARRATIVES/CONSIDERATIONS**  
- Is representativeness a reason shared or not?

*in situ*

**REFERENCE PHOTOGRAPHS**

**EXTRACTING SIGNIFICANT ELEMENTS**  
REPRESENTATIVE ELEMENTS    REASONS

HIERARCHY OF ELEMENTS  
REPRESENTATIVENESS

COLLECTIVE/PERSONAL  
IDENTIFICATION

--	--	--	--

**INNERSCAPE**

*talks: experiences&memories*

EVOKED SCENARIOS	DESCRIPTION (narratives)	EVOCAION ORIGIN	CHARACTERISTICS	ELEMENTS	ADJECTIVES

**NOTES/NARRATIVES/CONSIDERATIONS**

- When have you been there? (If you have been there... or where have you experienced those places?)


- Do they have a value due to their exceptional character or are they understandable in an ordinary condition?

--

**IDENTIFICATION OF SIMILAR PLACES**

(sketch maps)

--

**REASON OF SIMILARITY**

*in situ*

**REFERENCE PHOTOGRAPHS**

--

**EXTRACTING SIGNIFICANT ELEMENTS**

--

**Tab. III.2/1-3 Filled out schedules (one for each session).**

**DAILY LANDSCAPE**

*talks*

PLACES	REASONS	SIGHTS	PERCEPTION MODE	DESCRIPTION (narratives)	ELEMENTS	ADJECTIVE
Borgo Valsugana	work	house roofs	from my office windows			disorderly
Roncegno - Borgo Valsugana route	work		by car		highway, grove	
Roncegno town and surroundings			walking	I usually go along Clocca street, passing by schools and little waterfalls up to the Church of Santa Brigida.		

**DAILY LANDSCAPE ITINERARY (synthesis maps)**



**NOTES/NARRATIVES/CONSIDERATIONS**

- Is or isn't there an indifference towards the sight?

- Is attendance compulsory or not?

- Is it a static or a dynamic judgment?

With reference to walks: despite the possible immobility of the walking places, the respondent changes routes (and judgment). She also does not get tired because of the serenity conveyed by places.

- What are the social, cultural, personal, environmental (...) factors influencing judgments?

seasons, which make me change itineraries and which change sights. In winter I saw frozen waterfalls; in autumn paths tinged in red.

- other

*in situ*

**REFERENCE PHOTOGRAPHS**



**EXTRACTING SIGNIFICANT ELEMENTS**

PHOTO 1.	This is just my imaginary. I look around and see the town with the mountain in the background	Anyway I feel memory in the steelwork	
PHOTOS 2-3-4	walk sequence: it is a pity that from a well-kept footpath you have to arrive in such an asphalt road. I would have preferred another internal footpath to walk on. (She does not worry about the asphalt road in itself)	I am not worried by the street, it happens to be hidden in the greenery, all things considered.	
PHOTO 5	view from above	I generally look at the Church of Santa Brigida as a reference	Only the highway emerges more than other features as an "outside" element.
PHOTO 6	Masi scattered along the mountain		
PHOTO 7	yellow houses mark the gap new-old; you feel overcrowding and greater density.	The color bothers me: it is just another tone!	
PHOTOS 8-9	Industrial area of Marter. Seen from here, it is not so ugly, but if you pass near here by bicycle, you will realize that its scale has a strong effect.		Anyway, it is beautiful from afar.

**REPRESENTATIVE LANDSCAPE**

*talks*

PLACES	SIGHTS	PLACES	POINT OF VIEW	DESCRIPTION (narratives)	ADJECTIVES	REASONS (choice of places)
The Church						
Mountains as a background		Fravort				
Scattered houses						
				from Santa Brigida		
				from Alpine refuge		
				walking	you see the new settlements, via Ciocca, but the complex vision is lacking	
In fact there are a lot of things making Roncegno: the church, the two squares, the Larganza stream, the Thermae Park, the villas...			One point of view does not exist		villas: neglected; town: painstaking, characteristic.	we bring a lot of History in our places

**SYNTHESIS OF REPRESENTATIVE ELEMENTS**  
(synthesis graph)

**NOTES/NARRATIVES/CONSIDERATIONS**

- Is representativeness a reason shared or not?

It depends on my experience, but I think other citizens agree

*in situ*

**REFERENCE PHOTOGRAPHS**



**EXTRACTING SIGNIFICANT ELEMENTS**

PHOTO	REPRESENTATIVE ELEMENTS	REASONS	HIERARCHY OF ELEMENTS REPRESENTATIVENESS	COLLECTIVE/PERSONAL IDENTIFICATION
PHOTO 1, from Santa Brigida	uphill roofs with church emerging	They set the town scale	Church in the center	Personal: to me, the roofs are connected to the town scale, they are its measure.
PHOTO 2, from the street where I live	the villa at the end of the street	Roncegno is full of villas among the houses	Villa related to other houses	Personal: it is near my home, I feel it all.
NO PHOTO	the complex/compound? of Roncegno	You need to take a little of the whole, as in a graph, to grasp Roncegno's representativeness		

**INNERSCAPE**

*talks: experiences&memories*

EVOKED SCENARIOS	DESCRIPTION (narratives)	EVOCATION ORIGIN	CHARACTERISTICS	ELEMENTS	ADJECTIVES
	Aurina Valley (Alto Adige)	holidays	a big sense of order	Mountains, greenery, villages	beautiful
					well-kept: there is no aging, nor negligence
					beauty means taking care

**NOTES/NARRATIVES/CONSIDERATIONS**

- When have you been there? (If you have been there... or where have you experienced those places?)

on holiday

- Do they have a value due to their exceptional character or are they understandable in an ordinary condition?

I like Roncegno because of its ordinary way of living. However, I have evoked a visual feeling of an ephemeral moment, so I have probably only seen its striking beauty, but it is not possible to fully appreciate it even in a standard condition.

**IDENTIFICATION OF SIMILAR PLACES** No, no other place is so well tended.  
(sketch maps)

**REASON OF SIMILARITY**

*in situ*

**REFERENCE PHOTOGRAPHS**

**EXTRACTING SIGNIFICANT ELEMENTS**

## - step 2\_ *timing: mixing and pinpointing*

A mix of content analysis techniques is here proposed, in order to pinpoint the main information to make the *Kaleidoscope*.

This step regards basically an experimental way of qualitative data processing to time progressively a proposal for data interpretation, moving from the cues their heterogeneity has raised.

As we have remarked several times, data features were the consequence of interactions between researcher and participant, so here we propose a possibility of very situated cross-readings within this research specificity, that could be re-interpreted in other researches.

The general purpose of this step is providing a framing for a qualitative data analysis, able to support – through schedules, diagrams, notes, objects collections – cross-reading and the building of look types.

After listening carefully and digesting thoroughly - if we have used the three-phase approach by Klaus Witz et al. (2001) for in-depth interview - in this step we begin to create knowledge for two principal purposes.

On one hand, data interpretation aims at defining the perceived landscape, through kaleidoscopic combinations of visions, on the other hand it aims at understanding data and their clustering possibilities, in order to obtain the tool we described in the previous chapter to expand the approach with a bigger quantity of data.

With reference to fig. II.1 step 2 is the structural premise to both outcomes.

Moving from the material arranged in the schedules in fig, regarding places, meanings, points of reference, movements, sights, perception ways, hierarchies, adjectives (...), we argue that their visualization is in itself a way to suggest an interpretation<sup>12</sup>.

Visualization regards in general the elaboration of all data collected, as tool to manage and represent them and their complexity. It can include fluxes and movements happen in landscapes, or mental connection between place and histories, or expressions of requests.

By the way in which people occupy a territory and fit up it for a certain kind of use, extending the argument of J. Frederick Coeterier (1992) and considering these ways of

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<sup>12</sup> See for instance the strength and analytic suggestion of vision like *Uncertain State of Europe* (Boeri ed. 2003) or the thematic reading of changing London in *London Orbital* (Sinclair 2002) mixing photo and crossings.

occupying also in their not material expressions<sup>13</sup>, the use of the landscape determines its character and its boundaries. As a consequence, each landscape is seen by people as a system with society as its structuring principle. It could be understood by means of a limited number of system variables, or attributes. These attributes were found in the interviews and held with people perception and experience of the landscape.

Processing these attributes by the abstraction of diagrammatic and matrix elaborations, over the explicit landscape features with their naked description, means realizing a kind of point of contact between knowledge (researcher processing) and information (people perceived and experienced landscapes reconnaissances).

The ones in the next figures and tables aims to visualise the links between landscape materiality and communications, social networks and human activities intangibility.

These elaborations was made moving from the materiality (visible landscape) to the intangibility, to construct then the Kaleidoscope of critical and thematic landscape representation.

In this step, any form of clustering has become a kind of sieve able to let us understand what is more common and so capable of being synthesized in relatively more closed questions, which means understanding what kind of recurrences exist.

We were looking for recurrences interpreting the landscape description possibilities of each participant, without closing it in an homogeneous group.

The course was quite long. It has called for a researcher's involvement to chose what was meaningful among values, objects, relationships and themes making the perceived landscape and what can be useful for planning.

All those potential meaningful components permeate each other and co-exist at the same time. For this reason, progressive theme clustering and photography classification was a continuous process to go near the knowledge, organizing graphical information to encourage synoptic visions.

Moving from the various landscape experiences of people and from the way their perceptions of these experiences have developed over time, we have examined physical environments, social milieus, and emotional and spiritual elements to better understand the personal histories linked to places from a broad perspective, which has contributed to produce thematic narratives (see next paragraphs).

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<sup>13</sup> Coeterier was focussed on Netherlands landscape, where each square meter is made by people and this relationship has a clear evidence.

The study approach was interpretive. The primary themes were elaborated within a cross-case analysis in which participants' answers and photographs were compared to each other, with reference to the daily landscape, the representative landscape and the innerscape.

The tools for data restitution moved from a deep description to a selection of key concepts.

The first clustering interpretation is based on tag clouds of the principal terms of the three landscapes. These terms concerning the most significant elements originate from the interviews.

As for the daily landscapes, it regards the everyday landscape places, for the representative its adjectives and for the innerscape its values.

The tag clouds allow to trace in synthetic and transversal terms the perceived landscape by those involved in the survey, summarizing the path visible > seen in the major issues. Tag clouds are also very useful to visualize permanence and frequencies without losing the general vision. Such tag clouds have been intersected with a work of thematic photography cataloguing, in order to give materiality to each term, and understand what they mean.

The relationship between materiality and visual concepts abstraction were explored by mixing local expressions and pictures, according to a literature review comparing the abstraction and the physical expression in landscapes (see key visual concept in Tveit et al 2006: 234-237).

The association of words and pictures allows moreover to reify the logical relations among the themes. The photo which is associated to the recurrence of terms and therefore of subsenses in the expressions of the perceived landscape becomes in this stage the instrument which enables to build a hypothesis of the subjects' spatial vision as regards their landscape and of the way they re-organise its image (Leotta 2000).

The photos taken by the participants have the immediate ability to render – as opposed to other forms of representation and of language - the indisputable presence of things, giving matter to concepts and guiding in the identification of the topics themselves, both if it is deemed necessary to proceed with the questionnaire to a subsequent and wider data collection and in the following stage, when the topic will be analysed in more abstract terms, through diagram representations and through concepts.

After the intersection visualization, a possibility of merging the themes in wider clustering emerges.

The comments to tag clouds are also a premise to understand the perceived landscapes matrix made through the MentalMap Editor software<sup>14</sup>, used to confront the actual realm of our case study in order to understand how it could be possible to record objects and their meanings.

In this stage, maps have been considered a belong to category of diagrammatic instruments.

Maps are here used as a specification of the diagrams and georeferred localization of the minds, in the meanings of recovering the mapping sense letting hanging role and shape of the artefact.

In front of the awareness of the impossibility of representing perceived landscape in a unique mimetic representation, but through a discourse useful to reveal its plurality, we aims to use a map as a visualization to support the knowledge

Actually, the issues concerning representation languages belonging to planning traditions become for the perceived landscape even more suspended, since of irresolution of the complementarities and conflicts of relationships between a more mechanistic and deterministic tradition steered into the objects and an other more sharing and paying attention to process, which is more oriented to relations (Kroll 2001).

Maps (with diagram, matrix and their explanation) allows to visualise them, that otherwise would remain a collection of data. It has carried out in a synoptic vision which, while is being made, aims to question and interpret the nature of complex and often unpredictable relations, which rule connections between the things.

Because of the mutual and indissoluble necessity to understand perceived landscape, we have to compare with the impossibility of its whole knowing.

*“A map of a territory has to be made early to know it then to transform, but - before transforming - we have to know it and this knowledge passes through the representation of it” (Corboz 1985: 25)*

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14 As described in the previous chapter.

## Daily Landscape

**Fig. III.3** *Tag cloud of daily landscape places.*

### *Mixing*

In figure III.3 there is the tag cloud containing the places the daily landscape consists of. This view is based on the scalar relation between the terms used to name them, which is proportional to their recurrence in the participants' answers.

In this first synoptic comparison, since the participants were not given a maximum limit for the places they could list in their answers, the list was determined by all the places, even the less frequented ones, yet being part of their daily experiencing the landscape.

Indeed many of the participants answered by designating a composite daily experience, divided into working activities and ordinary errands, as well as determined by everyday rituals connected with family relationships (such as taking the children to the park) or to leisure time and rest, which often found in landscape their at least constant and habitual framework, if not a daily one.

Many participants, though engaged in activities out-of-town, immediately included Roncegno (town centre) in the list in its wider meaning, also including all the peripheral tours and mountain tracks, identifying it as a place for social after-work relationships, as well as as a place where they spend their free time, often doing trekking activities among medium altitude paths, as was often the case in the valleys, according to the local tradition.

Already in this first stage of systemic reading of the places of daily landscape, one can

guess the scalar dimension of daily routes (later in the figure) where aspirations and guidelines for usage are detected, both in a physical and projective, and as such theme-bearing sense.

The fact of going through landscape provides the most habitual condition of perception and was also “noted” through the indication, on an orthophoto of Roncegno, of the most common transfers by each participant (see for example daily landscape itineraries in tab. III.2).

The collection of “scribbled” orthophotos later allowed, together with some photos associated to these routes, to give a material dimension to the most common expressions, which is also useful to assess the recurrences emerged from the subsequent data processing.

*Association of terms, relationships and shapes amongs the places of daily life after the synoptic vision*

Town centre, the most recurring term, is mentioned with several sub-senses.

If it indicates the place where errands and shopping are done, it is virtually a synonym of shops, Monday market, post-office.

If it indicates the place where people gather to have a walk and meet someone, it includes also: library, church, park with child-games, oratory, square, spa park.

These correspondences and the broader meaning of town center are evident in the location by the respondents of these places on a map where they were given the edges of the everyday landscape (see fig. III.6). Although in the vagueness of the precise correspondence, also due to the unfamiliarity of respondents with a mapping tool, regardless of its specifications, the daily landscape seems a very concentrated in the center of Roncegno. The edges define essentially the space in which we move for daily and usual commissions and it in fact identifies the distances, the world, one that belongs to the ordinary rather than elsewhere.

Mountain itself has a double sub-sense. On the one hand it is the extension of the town centre in its landscape dimension, where one can habitually walk in the free time, and is thus composed by town + surrounding (both Roncegno and Marter), mountain-path, cycle-lane. On the other hand it houses specific working activities, concerning and highlighting deep physical relationships with landscapes, where care and transformation are performed, through the care for woods, mountain paths or the presence of factories.

Finally, daily landscape is also basically the territory to be crossed to go to other places. The presence of out of town (whose overall impact is significant, as shown in figure III.4, where all the places “out of town” were grouped in a single term) spots determines indeed the perception of a landscape with different parallel speeds, cinematically from the car and then as a pedestrian from close-by, in the town centre, through a use which is fulfilled along the infrastructural web of a fragmented territory (Lanzani 2002: 233-240) and during which the reference points of large scale and high-speed journeys flow generally with a certain indifference, as opposed to the local ones, which instead have made, in the passage visible>seen, a discovery for the same respondents (see the answers in tab. III.3 “What do you see while you are doing these journeys # 2? (Value)” and the summary in table).

### *Data processing*

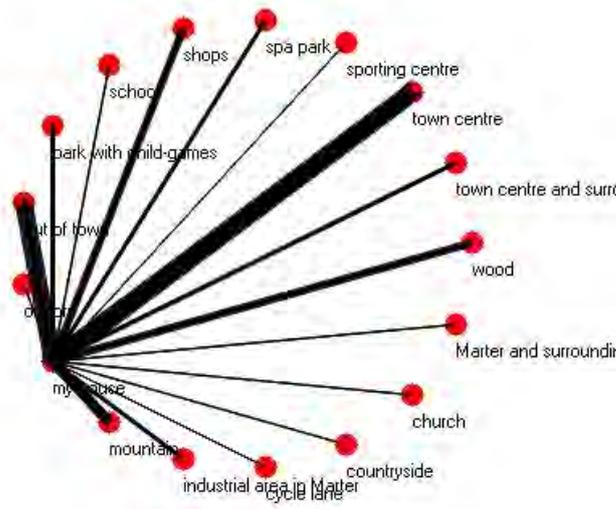
On the basis of recurrences, all the data were processed with MentalMap editor, after the most recurring terms had undergone the merging stage.

The following figures report the data, here compared and displayed through diagrams and matrixes.

**Fig. III.4** *Daily landscape main places*

<b>Denomination</b>	<b>Frequency of mention (% of respondents)</b>	<b>Number of times mentioned (per person)</b>
my house	100,00	40
out of town	22,50	9
town centre	20,00	8
mountain	12,50	5
shops	7,50	3
wood	7,50	3
park with child-games	5,00	2
industrial area in Marter	5,00	2
town centre and surrounding streets	5,00	2
spa park	5,00	2
Marter and surrounding	2,50	1
school	2,50	1
church	2,50	1
countryside	2,50	1
sporting centre	2,50	1
oratory	2,50	1
cycle lane	2,50	1

Fig. III.5 Places reached during everyday activities.



In figure III.4 the places of daily landscape are arranged according to the percentage frequency with which they were indicated (number of times mentioned) and in relation to the participants' house as a starting point for transfers during daily activities.

In each interview the participants' house turned out to be a not only physical reference parameter to measure and assess the other places they have normally, more or less forcedly, to go to. Often the interviews concluded the photowalk there, where the photo from the window of participants' houses allowed to synthesise not only the habitual image, but also the view some maintain as an explanation why they live in Roncegno.

This issue will be further analysed as a theme in the following stage, but it includes different positions, ranging from the people who live in Roncegno due to reasons connected with the landscape as an orographic peculiarity, to the ones who do not know anywhere else and are deeply bound to it due to family traditions, to the ones who simply chose it because the estates are convenient<sup>1</sup>. Apart from the pride of native people, whose perception of beauty also relates to an explicitly expressed sense of belonging, "*I like it as a whole because I was born here*"<sup>2</sup>, the dimension of inhabiting – which also connotes the ordinary landscape in general - charges the imaginary with the dwelling as a founding element of daily landscape in many regards, as an extension of a welcoming landscape or as a shelter from an external, not comforting, or sometimes totally self-referential condition (the position of some of the recent houses on the Marter's *conoide*, for example, oriented so as to build privacy cells rather than restoring and reinterpreting the relationship

1 Roncegno is one of the small municipalities in the Trentino region which was involved in housing policies fostering young couples to move there.

2 Literal quotations from a participant.

between building-orography and vision have literally “their backs turned” to the valley, as opposed to the traditional houses or to the *Masi* in the mountain).

Some of the photos shot “from home” are listed in fig. III.7

In tab III.3 there are the answers to the auxiliary questions which allow to have a synoptic view of the reasons and motives which pushed to indicate certain places as places of daily landscape.

### *Pinpointing*

The matrix allows to arrange all the landmarks of the perceived landscape depending on the other auxiliary information which qualify the descriptions (according to the hypotheses of this research the emerging places of daily landscape, the ones which are more striking). They are listed in figure with their frequency percentages. The frequency percentages also record absences, that is to say the habit, the indifference or the lack of practice regarding a given landscape, which do not lead to recognise any element worth being noted, , or in case to make “nothing” explicit.

We put the table drawn up without having done merging. In the event that the methodology was repeated with a larger number of participants, the combination of the words would make sense, but here, that we are using forms of analysis and visualization of a material with a reasonable deal (there was a possibility of up to 120 words, 3 for each respondent) has preferred to bring them back with all their nuances. See for example the fact that people presence often strikes. People, people meeting, people walking, people in the bar, people in their life are all specification which allow us to verify that the everyday landscape as a place for social interaction is a striking element. People make a positive difference, bearing the witness of the recognition of a value that is independent of the places’ aesthetic and calls for interventions that aim to build the landscape as a space of meeting<sup>3</sup>.

As has already been underlined, the town centre remains the main destination of daily activities, relating to the fact of being busy of whoever remains there or is ready to welcome the ones who come back at the end of the day, but the mountain has a deep impact as well.

The everyday life of mountain acquires for the valley populations the distinctive feature of practices and frequentations which are so specific and ordinary as to make it perfectly

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<sup>3</sup> The theme has been deep analysed in the Kaleidoscope paragraph

**Fig. III.6** *Boundary of the Roncegno areas lived as daily landscape*



**Fig. III.7** *Daily landscape photos shot “from home”. On the left, from a new house; on the right from Marter.*



normal for it to belong to a non-exceptional dimension of landscape, although the same mountain, from a symbolic point of view and through the profiles of the most important peaks in the Lagorai chain, is mentioned as a reference point and as an exceptional place.

It is as if in this stage - it can also be seen in the difference among the typologies of photos portraying the mountain as a subject of daily landscape or as a sign of the representative landscape (see fig. III.17) - the respondents had reproduced the blow-up which depends on the very fact of living it and not just admiring it.

It is consequently charged with a series of remarks, expectations, which at first are so implicit and taken for granted by the participants that any deeper analysis seems almost tautological: "... *mountain??!* "yes, well, *mountain... I mean, mountain!*"<sup>4</sup>.

Then, through the processing of the seen, it is possible to understand that mountain means pastures, woods, modes of building the landscape in connection with small local entrepreneurial activities which, though indicated as a value in their original dimension and seemingly not meaning to tackle too distant realities and faster rhythms of production<sup>5</sup>, yet confirm in their images the trend towards the current transformation of the mountain.

Indeed photos reify in a ruthless way the thriving modernisation phenomena, by immortalising fields of wild fruit in a greenhouse or traces of expanding settlements.

It is interesting to see that the range of factors which influence the choices, as well as the implicit judgements they imply, do not only concern inherent properties of the landscape or however properties which are connected with its physical features, but are rather connected with the atmosphere certain places are soaked with.

During the conversations based on the outline of the preliminary interview, the nuances of expressions could be understood, up to being able to analyse their sub-senses and therefore the positive/negative nature certain atmospheres can contain or not.

For example, with reference to the spa park, the participants report a "*green and belle époque atmosphere*", an atmosphere which can be understood through the tales of the ones who lived here in the 1960s and which they constantly evoke by telling of a very frequented village. Villa Raphel and its park are "*aesthetically beautiful, fascinating, with a decadent charm, in a positive meaning, as an index of an era, of a moment of splendour, which has gone by now, but which we still carry with us as something however*

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4 Dialogue during one of the (first) interviews.

5 Please note the negative way building sites and greenhouses are meant when they are indicated.

*tied to us. This is also because it turned Roncegno from a common farmers' village, just like all the other villages in the valley, into a village where one breaths a different soul" and then "It is a soul which is born out of the marriage between a peasant, and therefore real, soul (real, rural, giving value to things) and a somehow entrepreneurial/tourist soul, determining a much closer tie with the world than other villages did and therefore changing the air one breathes and which here downtown (centre of Roncegno vs. centre of Marter or Montagna, editor's note) makes a difference".*

These remarks help us to understand, specify and confirm that condition of a suspended, bi-source, balancing village which had already been guessed in the preliminary stages of the research, which had undergone, until some decades ago, the "multi-ethnic" fascination of the presence of foreigners and which shows now a strong attachment to what remains, to the landscape which foreigners abandoned by leaving, with that attitude today's strangers reiterate any time they leave after spending the week-end there.

For residents, certain environments and events have the function to link the past with the present (Cuba and Hummon 1993).

The daily landscape seems however to be determined by the places which are experienced.

The things which give a positive sensation mainly have to do with the fact that the roads are in good condition and that the decorum in the landscape (care for infrastructures, cultivated meadows for the maintenance of the mountain, recovery of the paths among the *Masi* which had been neglected by the use of the panoramic road) allow to enjoy it.

The main quality, the one which makes a difference, is, once again and with no nostalgic afflatus, determined by the presence of people and by the general pleasure brought about by seeing it on the road and by living the places.

The time-containing landscape, the residents are a memory of a recent time and measure the new elements of landscape (greenhouses, building yards, the changing atmospheres).

The daily frame includes, often with indulgence, elements of the landscape which would otherwise be judged as a sort of negative landscape "externality" of human activities.

The perceived landscape expresses a full relativity of values which – although they need to be interpreted by the look of whoever tackles all of the looks – are a fact, a confirmation of the plurality where the attempt to address measures to protect the niches of exceptionality without addressing the constant safeguard and the ordinary maintenance of landscape proves an *a priori* ineffective strategy.

None of the participants, though accustomed to a widespread farming activity (in the answers, countryside indicates this), indicated the valued farming areas indicated in the super-ordinate town planning<sup>6</sup> as a value, though they had shown attention to landscape in this sense. The elements of value are instead spread across the daily landscape: the recovery of the woods in the lots around the abandoned *Masi* and no longer kept “as green area” were often indicated as a sign of missed beauty which is “*humiliating, in its stating a lack*” which has nothing to do with the election of those lots as a special landscape.

Through the respondents’ perceptions, the daily landscape proves to be full of surprises, where the evaluations of presences go beyond the stereotype: the presences may seem inconvenient, such as the quarry and the industrial area, but actually for many they are not, especially for who has always lived here and connects them with a productive memory, as opposed to the participants who have arrived here from an urban reality in recent times, looking for something different.

*“From my house everything seems normal, everything which may be potentially negative has always been there, even the clearway turns out to look just normal, paradoxically I am more scared of the fact that they will build green walls around and it will look like a Chinese wall, instead of the flowing road which, from my house, allows me to look beyond”.*

Here is my “*vision of daily life, this expresses everything which belongs to me: it expresses movement and the fact that you can leave (and that therefore I don’t feel shackled in this place), but also the size of a village, and therefore the double soul of these places. In half an hour I am downtown and the other way round*”<sup>7</sup>.

The “new residents” are instead the ones who explicitly state where one should stop and judge the modernity of a landscape they read by comparing it with a past they did not experience, thus rather revealing the unfulfilled stereotype with which they originally moved here.

A recently transferred participant often notices the increasing houses, considering it a problem for this context. “*Aggressive (the houses, editor’s note) for the context: I lived in Turin 25 years long and there was no problem, but in these places you notice it*”.

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<sup>6</sup> As in the PTP of the Autonomous Province of Trento, which maps areas for relevant landscape feature and make it bound.

<sup>7</sup> Literal quotations from a participant.

**Fig. III.8** *Daily landscape seen elements*

<b>Denomination</b>	<b>Frequency of mention (% of respondents)</b>	<b>Number of times mentioned (per person)</b>
	97,14	34
nothing	11,43	4
people	8,57	3
nature	5,71	2
valley	5,71	2
colors	5,71	2
green	5,71	2
I like it as a whole because I was born here	2,86	1
bar	2,86	1
factory and quarry sight spoiling the landscape	2,86	1
landscape set	2,86	1
market	2,86	1
valley from above	2,86	1
scent	2,86	1
people meeting	2,86	1
people walking	2,86	1
people in the bar	2,86	1
people in their normal life	2,86	1
peacefulness contrasting with other town streets	2,86	1
relaxing of the view	2,86	1
Thermae and historical villas	2,86	1
church as reference	2,86	1
shops	2,86	1
the slope	2,86	1
there is space	2,86	1
the tower bell	2,86	1
thermae swimming pool	2,86	1
the gardens disordered order	2,86	1
the wonderful and perfectly kept gardens	2,86	1
highway because it divides in two the town	2,86	1
light	2,86	1
glasshouse in their invadence	2,86	1
footpath	2,86	1
fountain in the square	2,86	1
mountain	2,86	1
mountain plan grass	2,86	1
open view on the whole town	2,86	1
open quarry because I think how the area was before	2,86	1
equilibrium	2,86	1
square in front of the church	2,86	1
grazing	2,86	1
green and belle epoque atmosphere	2,86	1
order	2,86	1
trees difference	2,86	1
atmosphere	2,86	1
atmosphere and memories	2,86	1
atmosphere of everyday life	2,86	1
steelworks	2,86	1

**Fig. III.9** *Daily journey seen elements*

<b>Denomination</b>	<b>Frequency of mention (% of respondents)</b>	<b>Number of times mentioned (per person)</b>
	94,29	33
church	11,43	4
masi	8,57	3
valley	8,57	3
watermill	8,57	3
green	8,57	3
trees	8,57	3
streets	8,57	3
Villa Lotter	5,71	2
river	5,71	2
Borgo Valsugana steelworks	5,71	2
fountain	5,71	2
houses	5,71	2
mountain	5,71	2
nothing	5,71	2
buildings	5,71	2
cultivated fields	5,71	2
a village life	2,86	1
S. Brigida church	2,86	1
Larganza	2,86	1
Larganza riverside	2,86	1
Marter settlement	2,86	1
factory shed	2,86	1
factory and quarry sight spoiling the landscape	2,86	1
gardens	2,86	1
pastures	2,86	1
waterfall	2,86	1
water sources	2,86	1
schools	2,86	1
bell tower	2,86	1
medieval atmosphere	2,86	1
vegetable garden	2,86	1
chestnut	2,86	1
the countryside	2,86	1
Villa Waiz	2,86	1
Villa Gordon	2,86	1
highway	2,86	1
glasshouse	2,86	1
old watermill	2,86	1
old and new houses	2,86	1
countryside	2,86	1
fountain in the square	2,86	1
houses increasing	2,86	1
mountain	2,86	1
mountain profiles	2,86	1
mountain in the background	2,86	1
town	2,86	1
town hall	2,86	1
town centre	2,86	1
wood	2,86	1
spa park	2,86	1
spa square	2,86	1
squares	2,86	1
square in front of the church	2,86	1
bridge over the river	2,86	1
fruit trees	2,86	1
green valley	2,86	1
other villas	2,86	1
steams	2,86	1
building yards	2,86	1
muletrack	2,86	1

	<b>PLACES</b>	<b>JOURNEY SIGHT</b>	<b>PLACES ELEMENTS</b>					
	Where do you live? (Value)	Which are the sites you mostly go to during your usual activities from \$1?	What do you see while you are doing these journeys #2? (Value)	What do you see from the places \$2 you usually go to? What strikes you more?	If you were not forced to go to these places and to do the journeys you have described, do you think you would go there anyway? If yes/no, why? (Value)	Do you linger to look at these places or do you look at them with indifference? (Value)	Do you think the image of these places is still the same or it changes over time, for example in the various hours of the day or with the seasons? (Value)	Do you think the change of image can also influence the judgements of value you have just expressed? (Value)
1	my house	town centre	Villa Lotter	bar	I would go there anyway because I like go shopping in the town centre	I pay little attention	it is the same	Doesn't apply
			Villa Gordon other villas	people in the bar				
2	my house	town centre		shops	I go without any constriction	Now I am accustomed	it changes	I don't know
			shops	people	Doesn't apply			
3	my house	shops	buildings streets	nothing				
4	my house	shops	church	people	I think I will not go, I only work there	I stop if I am by bicycle	it changes with presences changing	yes
			fountain					
			spa square					
5	my house	town centre and surrounding streets	old and new houses	the slope	I will go	I have not time to stop	it is the same	yes, especially if it was more well-kept
			steams					
6	my house	town centre	a village life	valley from above people in their normal life	I will go	I stop a little	I don't know	Doesn't apply
			streets	the tower bell				
7	my house	church	streets		I go without any constriction	I stop a little	yes also for time passing	I don't know
			bell tower					
			square in front of the church					

	PLACES	JOURNEY SIGHT	PLACES ELEMENTS			
	Where do you live? (Value)	Which are the sites you mostly go to during your usual activities from \$1?	What do you see while you are doing these journeys #2? (Value)	What do you see from the places \$2 you usually go to? What strikes you more?	If you were not forced to go to these places and to do the journeys you have described, do you think you would go there anyway? If yes/no, why? (Value)	Do you linger to look at these places or do you look at them with indifference? (Value)
8	my house	town centre	spa park	spa and historical villas	Yes, I go around also for pleasure	I crossing it with attention and interest
			Villa Lotter			
			the countryside			
9	my house	spa park	Villa Waiz	the wonderful and perfectly kept gardens	Yes, I go around also for pleasure	I pay little attention
				peacefulness contrasting with other town streets		
10	my house	park with child-games	fruit trees	there is space	Yes, I go around also for pleasure	I am quite used to
				order		
11	my house	Rovereto			I think I will not go, I only work there	I am quite used to
12	my house	industrial area in Marter	building yards	open quarry because I think how the area was before	I think I will not go, there is no life	I stop every so often
			cultivated fields			
			old watermill			

	PLACES	JOURNEY SIGHT	PLACES ELEMENTS					
	Where do you live? (Value)	Which are the sites you mostly go to during your usual activities from \$1?	What do you see while you are doing these journeys #2? (Value)	What do you see from the places \$2 you usually go to? What strikes you more?	If you were not forced to go to these places and to do the journeys you have described, do you think you would go there anyway? If yes/no, why? (Value)	Do you linger to look at these places or do you look at them with indifference? (Value)	Do you think the image of these places is still the same or it changes over time, for example in the various hours of the day or with the seasons? (Value)	Do you think the change of image can also influence the judgements of value you have just expressed? (Value)
13	my house	shops	streets	cement because it gives an aridity and no life sensation	I think I will go, I like go to town centre	I am quite used to	it changes with people presence	yes, it seems lively or desert
			buildings					
			green					
14	my house	mountain	Marter settlement	valley	Yes, I go around also for plasure	I observe it	it changes a lot with season	yes_
			Larganza	I like it as a whole because I was born here				
			mountain					
15	my house	oratory	watermill	light	No answer			
			Larganza riverside					
			church					
16	my house	cycle lane	houses	the gardens disordered order	Yes, I go around also for plasure	I observe it	it changes a lot with nature changing	yes_
			wood	atmosphere of everyday life				
			vegetable garden					
17	my house	park with child-games	bridge over the river	green	I think I will not go, I only work there	I pay little attention	I don't know	Doesn't apply
				landscape set				
18	my house	spa park	church	green and belle epoque atmosphere	I think I will not go, I only work there	I stop a little	I don't know	Doesn't apply

	<b>PLACES</b>	<b>JOURNEY SIGHT</b>	<b>PLACES ELEMENTS</b>					
	Where do you live? (Value)	Which are the sites you mostly go to during your usual activities from \$1?	What do you see while you are doing these journeys #2? (Value)	What do you see from the places \$2 you usually go to? What strikes you more?	If you were not forced to go to these places and to do the journeys you have described, do you think you would go there anyway? If yes/no, why? (Value)	Do you linger to look at these places or do you look at them with indifference? (Value)	Do you think the image of these places is still the same or it changes over time, for example in the various hours of the day or with the seasons? (Value)	Do you think the change of image can also influence the judgements of value you have just expressed? (Value)
				spa swimming pool				
19	my house	wood	schools town hall chestnut	nature	Yes, I go around also for pleasure	I crossing it with attention and interest	it not changes at all	No, I think it is beautiful in its peculiarity
20	my house	town centre	squares fountain gardens watermill	nothing market	I have chosen to live and work there	I crossing it with attention and interest	landscape beings breathe with my feeling	No, I think it is beautiful in its peculiarity
21	my house	wood	fountain gardens watermill trees	people walking colors	if I had time I will go more often	I observe it	it changes with presences changing or ugliness permain	No, I think beauty
22	my house	factory out of Roncegno		scent	I have chosen to live and work there	I am quite used to	No, I am accustomed	No, I think beauty or ugliness permain
23	my house	factory out of Roncegno			I don't know	I stop a little	Doesn't apply	
24	my house	Telve	houses	nothing	I have chosen to come back and work here	I observe it	it changes a lot with season	No, I think it is beautiful in its peculiarity
25	my house	town centre	Borgo industrial area mountain	people	I would go because I live there	I crossing it with attention and interest	it changes a lot with nature changing	No, I think it is beautiful in its peculiarity

	PLACES	JOURNEY SIGHT	PLACES ELEMENTS					
	Where do you live? (Value)	Which are the sites you mostly go to during your usual activities from \$1?	What do you see while you are doing these journeys #2? (Value)	What do you see from the places \$2 you usually go to? What strikes you more?	If you were not forced to go to these places and to do the journeys you have described, do you think you would go there anyway? If yes/no, why? (Value)	Do you linger to look at these places or do you look at them with indifference? (Value)	Do you think the image of these places is still the same or it changes over time, for example in the various hours of the day or with the seasons? (Value)	Do you think the change of image can also influence the judgements of value you have just expressed? (Value)
26	my house	town centre and surrounding streets	S. Brigida church	church as reference	I would go to exit the town	No answer	Doesn't apply	
			valley	atmosphere and memories				
			waterfall					
27	my house	school	town centre	mountain	I don't know	No answer		
			green					
			mountain in the background					
			trees	green	No answer			
28	my house	town centre	green					
			houses increasing					
29	my house	countryside	mountain profiles		I will go	I crossing it with attention and interest	it changes a lot with nature changing	No, I think beauty or ugliness permain
			nothing	nothing				
30	my house	industrial area in Marter	highway	open view on the whole town	Yes, I go around also for plasure	I am quite used to	No answer	
			watermill	highway because it divides in two the town				
			factory shed					
31	my house	mountain	green valley	grazing	I have chosen to live here	I crossing it with attention and interest	it changes a lot with season	yes_
32	my house	Trento			I have chosen to live here	I stop a little	it changes	I don't know

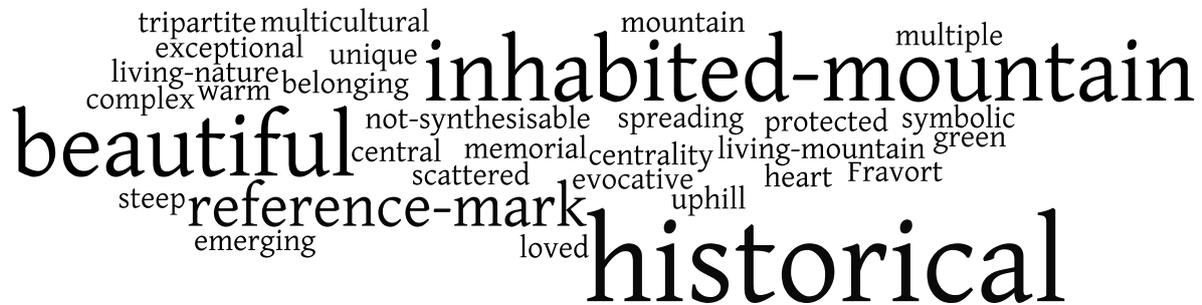
	PLACES	JOURNEY SIGHT	PLACES ELEMENTS					
	Where do you live? (Value)	Which are the sites you mostly go to during your usual activities from \$1?	What do you see while you are doing these journeys #2? (Value)	What do you see from the places \$2 you usually go to? What strikes you more?	If you were not forced to go to these places and to do the journeys you have described, do you think you would go there anyway? If yes/no, why? (Value)	Do you linger to look at these places or do you look at them with indifference? (Value)	Do you think the image of these places is still the same or it changes over time, for example in the various hours of the day or with the seasons? (Value)	Do you think the change of image can also influence the judgements of value you have just expressed? (Value)
33	my house	out of town			Yes, I go around also for pleasure	I crossing it with attention and interest	it changes a lot with nature changing	I don't know
34	my house	Valsugana			I think I will go, I like go to town centre	I stop a little	Doesn't apply	
35	my house	wood	valley	trees difference	Yes, I go around also for pleasure	I crossing it with attention and interest	it changes a lot with nature changing	I don't know
36	my house	town centre	medieval atmosphere mountain	atmosphere square in front of the church	I go without any constriction	I observe it	Doesn't apply	
37	my house	Marter and surrounding	church glasshouse	people meeting colors	Yes, I go around also for pleasure	I look at it, especially driving	No, I am accustomed	No, I think it is beautiful in its peculiarity
38	my house	sporting centre	cultivated fields river	relaxing of the view	I go without any constriction	I stop a little only if I see something anomalous	Doesn't apply	
39	my house	mountain	trees countryside town	glasshouse in their invadence mountain plan grass	I don't know	I have not time to stop	No, I am accustomed	I don't know
			pastures					

	<b>PLACES</b>	<b>JOURNEY SIGHT</b>	<b>PLACES ELEMENTS</b>					
	Where do you live? (Value)	Which are the sites you mostly go to during your usual activities from \$1?	What do you see while you are doing these journeys #2? (Value)	What do you see from the places \$2 you usually go to? What strikes you more?	If you were not forced to go to these places and to do the journeys you have described, do you think you would go there anyway? If yes/no, why? (Value)	Do you linger to look at these places or do you look at them with indifference? (Value)	Do you think the image of these places is still the same or it changes over time, for example in the various hours of the day or with the seasons? (Value)	Do you think the change of image can also influence the judgements of value you have just expressed? (Value)
40	my house	mountain	masi	footpath	Yes, I go around also for plasure	I stop every so often	it is the same	Doesn't apply
			water sources					

**Tab. III.3** Answers to the auxiliary questions with reference to the daily landscape.

## Representative landscape

Fig. III.10 Tag cloud of qualifications of representative landscape.



### *Mixing*

In figure III.3 1 is the tag cloud referring to the adjectives, motives and value attributions which, in their various expressions, made certain places representative.

Therefore, proportionally to their frequency in the answers, there emerge the attributes which make some of the same places which have composed the daily landscape (these correspondences are clearly readable in the data processing section or in the synthesis table) and are meaningful to present Roncegno.

Semantically they mirror the lack of rigour of a common language while evoking what is representative, however the possibility to associate these expressions to real images during the photowalks enabled to understand, in a sort of taxonomy, what certain images and certain symbolic places meant.

In the variety of terms some recurrences may be identified, that is to say analogous meanings, making reference to the ability of certain “things” to stand out, first of all visually.

The mountain, for example, already a daily landscape due to the activities it houses, is now a special mountain, an inhabited mountain, which characterises Roncegno within the Valsugana for the two settling systems with which it is inhabited - the one of the *Masi* in particular, but for some also the one on the Marter’s alluvial cone – and which are clearly perceivable when one looks at the village from the different indicated perspectives.

The representativity expressed by these forms of apposition and qualification confirms the will from the individuals to claim their originality, that is to say to define an identity,

also in the way they present Roncegno, through symbolic places which belong on the one hand to an imaginary which is built on its thermal and tourist dimension, and on the other hand are so lived in daily life (that is the case of the spa or of the Art Nouveau villas) and mediated by experience that they are described in a particular way.

In the representative landscape as well, through subjectivities particular identity forms are expressed (Remotti 2001), which are established for difference and enrich the perceived landscape with multiple meanings.

Through the intersection of the perceptions of this particular dimension, which would tend to embody the common look (in the end we ask to prepare a sort of presentation post-card) and let the “particular appearances” emerge, the landscape of Roncegno becomes culturally defined (Geertz 1987).

*Associations of terms, relationships and shapes of representative places in the Roncegno landscape.*

Synthesising Roncegno in one representative image turned out to be difficult for many participants. Declaring that it was complex, multiple and not synthesisable was the premise, if not even the conclusion, for many participants in answering the question. Such complexity, beyond personal positions, was tied to an orographic condition which lets the “three souls”, Roncegno, Marter and *Masi*, match territories, settling modes and presences which are not only different, but also physically not visible in one perspective alone.

Many indicated the peaks in front, the ones of the Val di Sella, and some even the most futuristic of syntheses while answering the question “*Is there a special image, a vision, a point of view, which you would use to present your town in its most characteristic features?*” with “*Yes, from Google Earth!*”<sup>8</sup>, as the most suitable to understand the village as a whole, though distant from the usual view, which, instead, being connected with habit-bound perceptions, from the bottom of the valley or from certain specific points (the Santa Brigida look-out or some stopping spots in the roads among the farmsteads), cannot grasp the whole village.

The impossibility of a visual synthesis is actually a metaphor for the need to tell about equally remarkable places, yet very different among each other, depending on the fact that they present a collective representativity or have a different degree of recognisability which is also shared by others, generally due to historical reasons, or they belong to a

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<sup>8</sup> Literal quotations from a participant.



**Tab. III.4** *The most representative places and the viewpoints, as times indicated by respondents.*

REPRESENTATIVE PLACES >	spa	streams	sight from S. Brigida	Lagorai mountain	Larganza riverside	the square	the town on the whole	the mountain	Fravort	villas	cultivated green	Masi (shape)	inhabited mountain	Brenta river area	night church	an house	conoid	water
<b>POINT OF VIEW v</b>																		
> Spa terrace	1																	
> swimming pool path	1																	
> bridges across the Larganza river		1		1	1													
> valley							1	1				2	1					2
> S. Brigida			1												1			
> the town				1														
> inside	2																	
> Town hall square	2																	
> valley (Borgo Valsugana side)																		
> top																		
> the park	1																	
> mountain path								1										
> Larganza riverside									1									
> walking in the town										1								
> along the route to sporting centre											1							
> walking near there													1					
>from Marter									1									
> sporting club area																		1

In tab. III.4 are indicated the most representative places and the viewpoints from which it is possible to see them.

Although many among them are physically the same places as in the daily landscape, in this session they are connoted differently.

The spas, for example, which are lived and crossed during daily strolls in the park and then reported in photographs portraying an individual path or a bench, acquire now a symbolic meaning, charged with the history of the village and of the same “belle époque” atmosphere which is not evoked as a condition, but as the presence of the status of spa which, once again, distinguishes Roncegno from the rest of the other towns in the valley, as witnessed by the Villa Raphael architecture (the recurrence of the elements connoting the landscape spots are visible in tab).

Among the most representative places, two “presences” of Roncegno are clearly indicated: the Larganza stream and Mount Fravort.

They are both connoted with a special beauty, they are described for their value. The diked stream, a Habsburg hydraulic engineering work, is actually one of the most impressive spots to enjoy the presence of water in Roncegno, and of which the village can boast a presence across about 100 springs.

On the other hand the Mount Fravort is the most representative peak among the ones in the Lagorai chain, which is the background of the town life. As a confirmation of

the symbolic value of the mountain, which a copious literature already deals with<sup>10</sup>, several contributions mentioned its symbolic value, its reference position and the deep dependence of Roncegno's residents from that mountain.

*"The Fravort simply "is" Roncegno; it has always been its mother. The village is but a small appendix at its feet." Its representativity gets fresh impetus through the "at its feet"-viewpoint, concluding by saying "...The mount is everything that is at its feet: woods, valleys, rivers, rocks, meadows, etc., basically I think that the whole image is representative"*<sup>11</sup>.

### *Pinpointing*

In the map (Fig. III.12) the borders of the representative landscape are indicated. As opposed to the daily one, the route on foot or along the open borders of motorised ways leading out of town, the mainly visual connections, having distant references as well, determined the construction of wide "spectrums" where the mountain "totems" and the pinpointing views from the valley could also be included.

In this passage the territorial dimension, meant as a perception oriented to the localisation of some references as against the rest of the village, is apparent: there are super-local perceptual references (the Fravort peak, the view from Santa Brigida onto the village indicating the bell tower, but also the clearway as a dimension of the complex vision).

As we can infer from the perceptual-visual relationships these borders identify, the collections of viewpoints are not likely to be traced back to easy recurrences. This depends not only on the orography, as has already been noticed, but also on the fact that the stories which bind visions and experience so as to make them representative do not differ much from one another.

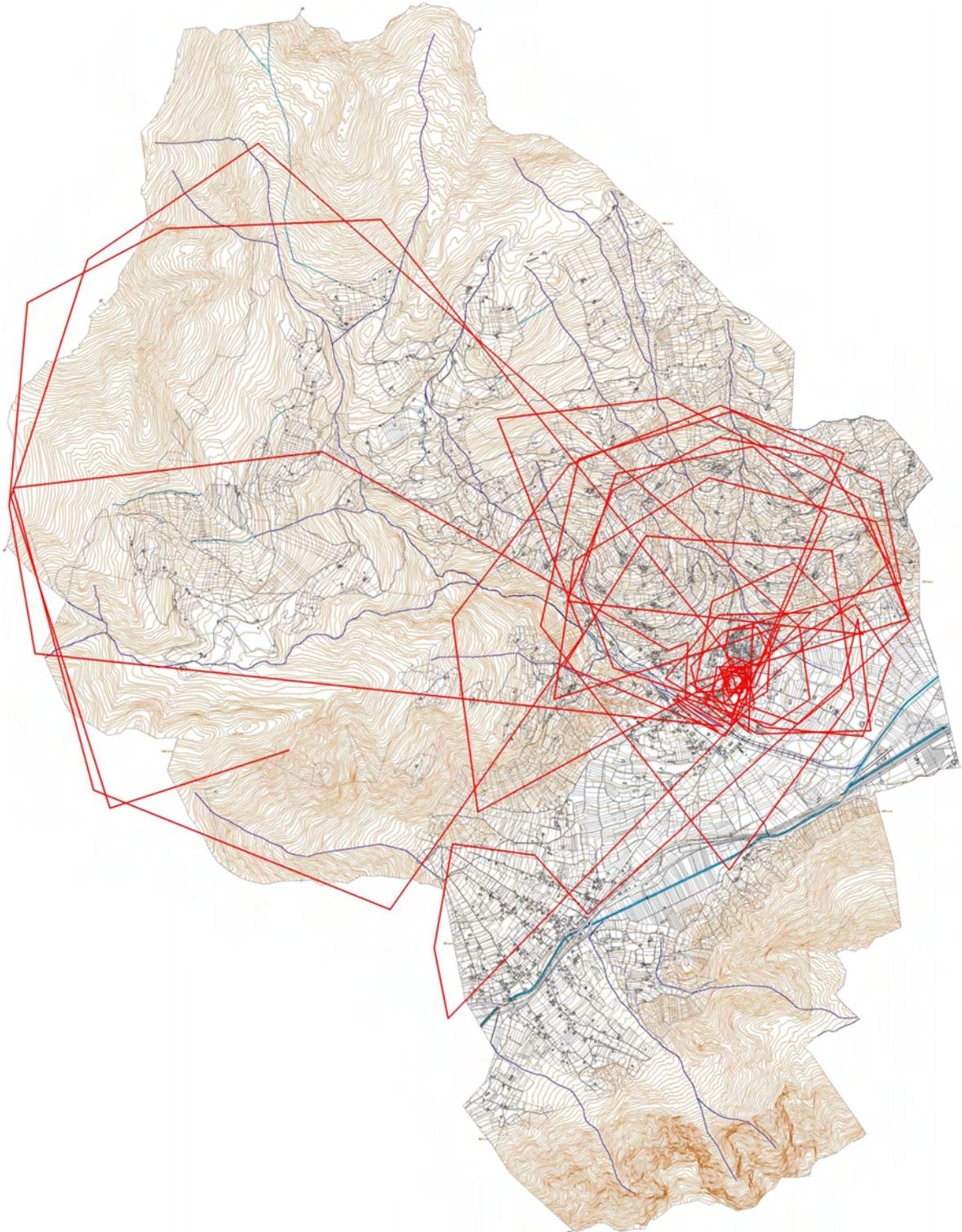
Very often, rather than considering Roncegno representative if seen from the outside, during the photowalks the participants went wherever the world could be seen in a representative way, and thus unique and special, from Roncegno. In this section, more than anywhere else, the plurality of landscapes proved the non-influence of external patterns, although characteristic features which still depend on them were being told. Every landscape is enhanced by individual views, by the election of a viewpoint depending on a subjective liking ("*I like it*") or on other forms of contemplation, meditation, which belong to a

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10 See for example Besse's reading of "Petrarch and the mountain" (Besse 2008: 1-20), and also the reflections on the attraction exerted by the mountain by Harvey (2006), just to mention some of the most recent readings.

11 Literal quotations from a participant.

**Fig. III.12** *Borders of the representative landscape.*



**Fig. III.13** *Representative views. The town on the whole: Conoide settlements and Masi and centre.*



personal sphere.

The representative landscape is outlined in physically more general terms (“the sight as a whole” or “the green”) and is chosen in certain frames “*for its equilibrium as food for the spirit*”, definitely evoking a more intimate, but also a less stereotyped dimension of one’s landscape, which can become an occasion for investigation and therefore for reconstruction of the detailed and plural values which are searched for in places.

The representative landscape is also a medium to get to know stories. It is about the value of a bell tower which is definitely out of scale, but which proudly accessed grandmothers’ tales as a symbol of the community which makes it characteristic from the bottom of the valley. Or it is about a multicultural past which preceded the contemporary condition of the parallel life of men and territories, not belonging to one another, but meeting - in a given time and in a given place - in landscape.

*“There is a house I would indicate. In architecture you can recognise a multicultural soul (multiple cultures together): inside it are the three elements: the Venetian/Tyrolese part, the Trentino/Valsugana part and the farmer’s house, if you watch it from the three angles”.*

The participants who know deeply the places and have lived there for longer are more prone to interpret the theme personally, the postcard-stereotype influences them in a relative way, as opposed to the new residents, who tend to indicate the spas, the park, i.e. the most apparent emergence, which they themselves would expect to be indicated.

	<b>PLACES</b>	<b>ELEMENTS</b>	Which is the element where it is possible to catch most the representative values of \$1? (Value)	Could you attribute to \$6 a value's opinion? (Value)	Why have you considered \$6 representative? (Value)	Do you think that the representativeness value you've caught is determined by the significant rule that \$1 has assumed for your own experience or for the history of Roncegno? (Value)
1	spa	colonnade balconies age-old wistalia	Raphael spa building		for its central position	for Roncegno history
2	spa	Spa building the park kiosk	everywhere	beautiful	we go often	for Roncegno history
3	Larganza riverside	nature colors green the azures	Larganza river	No answer	for my experience	
4	Lagorai mountain	Malga lake grasses	Fravort	dominant	it is a reference	for Roncegno history
5	the town on the whole	the town green countryside		comfortable	they strike coming from the valley	for my experience
6	the town on the whole	scattered masi emerging church		No answer	it is a part of my town	for my experience
7	spa		Raphael spa building	I like it	for my experience	both
8	spa		Raphael spa building	I like it	I like it	for my experience
9	spa		Raphael spa building	precious calm		for my experience for Roncegno history
10	the town on the whole					
11	the town on the whole	Larganza river white rocks waterfalls		I like it	No answer	for my experience
12	spa	the park Raphael spa	Raphael spa building	precious	memories	both

<b>PLACES</b>	<b>ELEMENTS</b>	Which is the element where it is possible to catch most the representative values of \$1? (Value)	Could you attribute to \$6 a value's opinion? (Value)	Why have you considered \$6 representative? (Value)	Do you think that the representativeness value you've caught is determined by the significant rule that \$1 has assumed for your own experience or for the history of Roncegno? (Value)
13 the mountain	woods mountain	it represents territorial diversity	environmental historical value	for its equilibrium as food for the spirit	for Roncegno history
14 the town on the whole	sun buildings there are not events and attractions	the sight on the whole	I like it	sense of belonging	for my experience
15 there are not representative images	the park		anonymous	Doesn't apply	for my experience
16 the town on the whole	S. Brigida church Spa building the garden Spa building		I like it	it gives panoramic sights	both
17 the square	the garden Spa building	façades	past life testimony	town meeting place	both
18 spa	light hall the park	Raphael spa building	I don't know	it synthesizes Roncegno: art, architecture and nature between 600 and 900	for my experience
19 the mountain	scattered masi chestnuts	sight from the town	I like it	for landscape and its quiet atmosphere	both

	<b>PLACES</b>	<b>ELEMENTS</b>	Which is the element where it is possible to catch most the representative values of \$1? (Value)	Could you attribute to \$6 a value's opinion? (Value)	Why have you considered \$6 representative? (Value)	Do you think that the representativeness value you've caught is determined by the significant rule that \$1 has assumed for your own experience or for the history of Roncegno? (Value)
	There are a particular image, a sight or a point of view you'd use to present Roncegno through its more typical elements? (Value)	Could you describe \$1 by the elements composing it?				
20	Fravort	grazing scattered masi cultivated fields	valleys	reference mark	it is very symbolic	both
21	villas	Liberty style		typical	it is memory it was an holiday Hapsburg place	both
22	cultivated green	vineyard orchard	spreading	unique	difference with other valleys	both
23	streams		Larganza river	No answer	for the elements it crosses	for my experience
24	Masi shape	scattered masi	the sight on the whole	exceptional	they strike coming from the valley	both
25	inhabited mountain	chestnuts Malga uphill paths outline behind the town	the sight on the whole	live	difference with other valleys	both
26	Brenta river area	Tortonda tower water watermill	river	I like it	I like it	for my experience
27	night church		height	imposing	for its position and its dimension	for my experience
28	Masi shape	footpath	the sight on the whole	unique	they strike coming from the valley	both

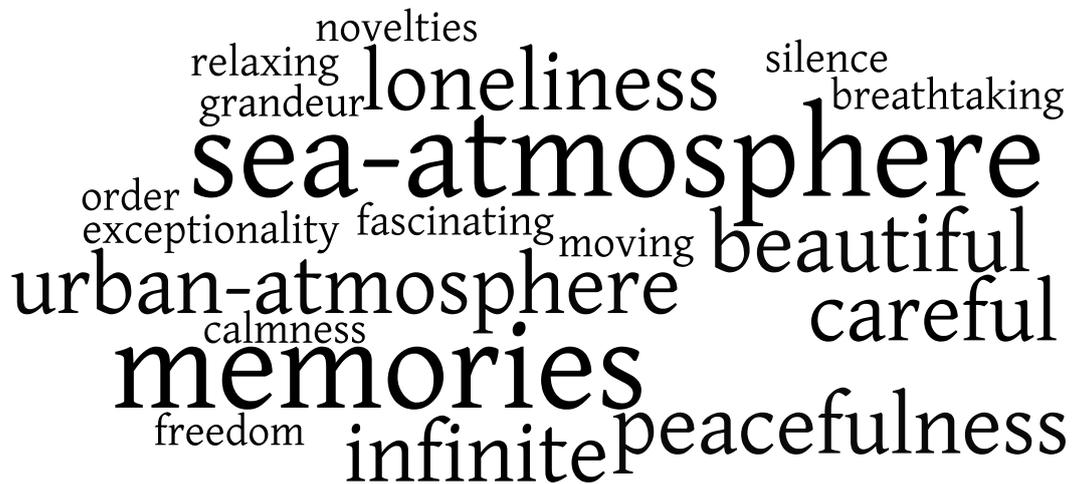
<b>PLACES</b>	<b>ELEMENTS</b>	Which is the element where it is possible to catch most the representative values of \$1? (Value)	Could you attribute to \$6 a value's opinion? (Value)	Why have you considered \$6 representative? (Value)	Do you think that the representativeness value you've caught is determined by the significant rule that \$1 has assumed for your own experience or for the history of Roncegno? (Value)
	scattered masi				
29 an house	façade	the sight on the whole	multicultural	it a symbol of the Roncegno Histories	both
30 Fravort	architecture	the sight on the whole	unique	it is very symbolic	both
31 conoide	outline behind the town woods orographic disposition settlement	landscape sight	warm	for its landscape and its warm atmosphere	for my experience
32 water	nature movement	spreading	No answer	for its landscape and its warm atmosphere	for my experience
33 spa	light	the position related to Roncegno	it is the hart of the town	it the hart of the town	for my experience
34 villas			beautiful	it synthesizes Roncegno: art, architecture and nature between 600 and 900	both
35 the mountain	scattered masi muletraks grasses	the sight on the whole	unique	it is what you see looking at places from the right distance	for my experience

	<b>PLACES</b>	<b>ELEMENTS</b>	Which is the element where it is possible to catch most the representative values of \$1? (Value)	Could you attribute to \$6 a value's opinion? (Value)	Why have you considered \$6 representative? (Value)	Do you think that the representativeness value you've caught is determined by the significant rule that \$1 has assumed for your own experience or for the history of Roncegno? (Value)
36	sight form S. Brigida	background	the sight on the whole	stop rest meditation	it is what you see looking at places from the right distance	for my experience
37	not representative images	bell tower concoide there are not cultural events		unique	for my experience	for my experience
38	Fravort			reference mark	for its position and its dimension	for my experience
39	the town on the whole	green		precious	it a symbol of the Roncegno Histories	for my experience
40	Lagorai mountain	green	the position related to Roncegno	No answer	it is the more original place, less corrupted by development	

**Tab. III.5** *Answers to the auxiliary questions with reference to representative landscape.*

## Innerscape

Fig. III.10 *Qualifications of innerscape.*



### *Mixing*

The tag cloud in fig. III.10 highlights all the reasons which pushed the participants to indicate certain places as places which have been impressed on their memory and therefore are central elements of the innerscape.

In general terms what made those places as much beautiful and moving is a sensation, a - pleasant - emotion which accompanies their evocation, and, though often impossible to re-experience, connotes the ideal dimension of landscape and as a counterattraction it allows to outline the perception of its ordinary condition.

As regards the conceptual hypothesis of innerscape as an interpretive paradigm, the inquiry proved it is a lived spatial framework, yet a temporary one, where the dimension of gratification acquires the forms of a spiritual gratification allowing to perceive, identifying them, certain places as landscapes.

By comparing the answers and the awareness expressed in this stage of the interview as opposed to the other ones, one notices that the participants, who in the ordinary landscape session seemed to be carrying out a reinterpretation of daily places, discovering them as landscapes while reporting their elements and attributes, made immediate reference to something they explicitly recognised as landscape, although in the outline the term was never mentioned. *“There is a landscape, I see a landscape”*<sup>12</sup>.

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<sup>12</sup> Literal quotations from a participant.

The definition of innerscape is thus confirmed as a sort of container of some ancestral concepts which become actual when one is spurred to express them. These concepts are expressed revealing the mutual dependence on that cultural and emotional overwriting (Franceschini 2008) which contributed to the invention of landscape, in particular the Alps landscape (Harvey 2006, Wedekind and Ambrosi 2007), and which nourishes the imaginary belonging to it, being nourished in turn by it.

The emotional component of the used words contains the tension towards an ideal condition of gratification brought about by the evoked landscape, which – though as a complementary component to the ordinary dimension – confirms the emotional significance of places in expressing identities (Entrikin 1991).

In this case, too, it is about plural, deeply subjective identities, to whose awareness the landscape perception concurs, revealing, in the variety of innerscapes, how it deeply depends on stories and places anyone brings along and which confirm the nomadic condition (Careri 2002 ) of the contemporary subject.

*Associations of terms, relationships and shapes of the representative places of the Roncegno landscape*

Innerscape makes reference to exceptional sensations, which, as the sea-atmosphere or the urban-atmosphere or, again, novelties, are associated through different experiences, of holiday, and which are apparently unrelated to the Roncegno reality. Moreover, the exceptional dimension (moving, exceptionality, grandeur, breathtaking, infinity, peacefulness, silence) is also the enhancement of sensations which landscapes, often of mountain as well, but distant and experienced in an explicitly contemplative dimension, brought about.

However also more usual dimensions of pleasant, tidy, relaxing landscapes were mentioned, which sometimes revealed the generic potentials of one's landscape as well and the general tension towards an ordinary "well-being".

The innerscape can thus be also an interpretive tool to understand the value of beauty, which is also tied to the hedonism/pleasure given by certain places, contributing to specify the plurality of values, also aesthetic ones, which thwarts any crystallisation of theirs.

A part of the participants made reference to their places of origin (memories, loneliness) but memories are never totally nostalgic.

*"That place is worth for the sense it used to have in that season of life, and in the end I*

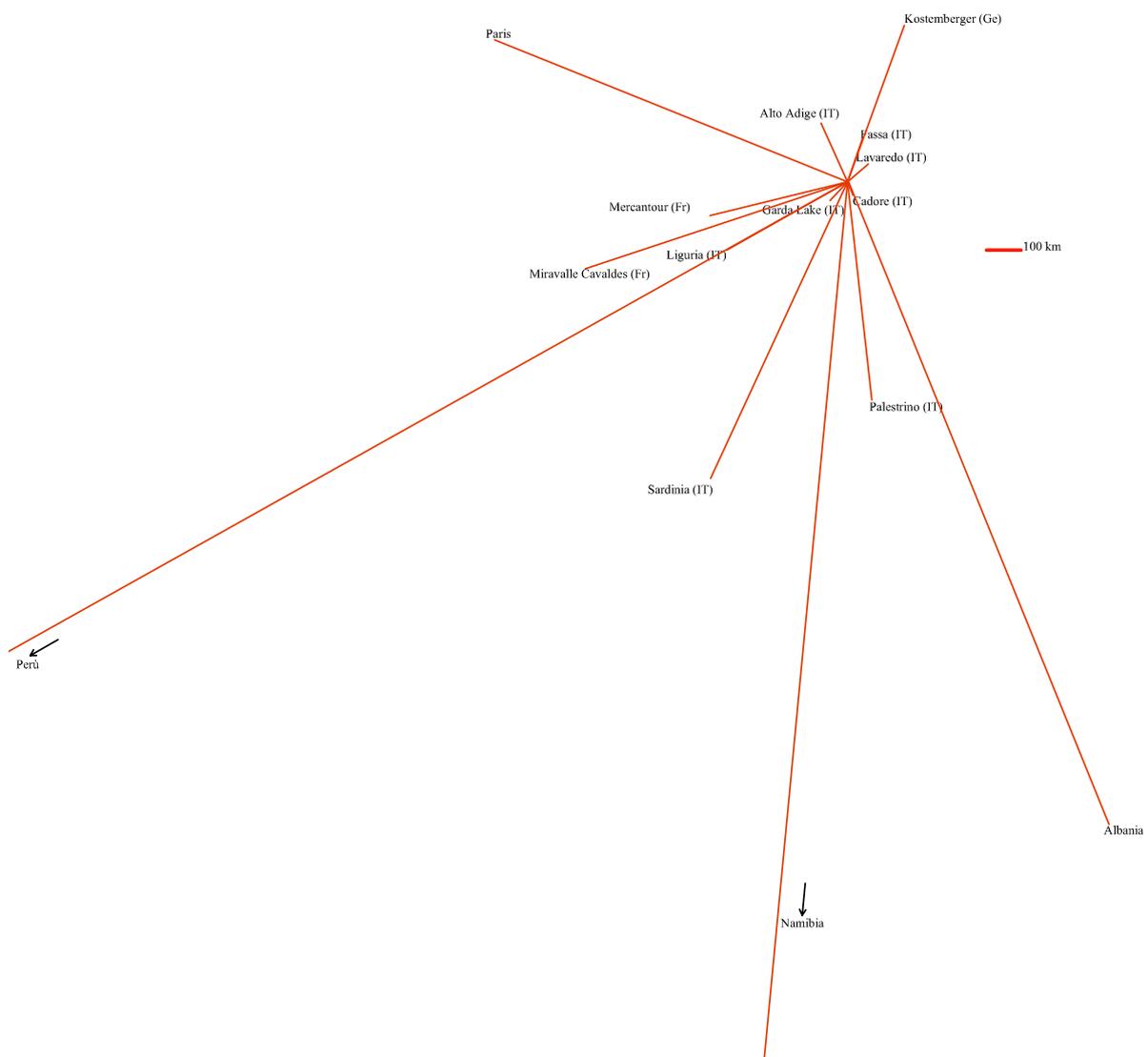
*stopped here and the condition of daily life for me – with no regret – is here now.*"<sup>13</sup>

### Data processing

On the basis of recurrences, all the data were processed with MentalMap editor, after the most recurring terms had undergone the merging stage.

The following figures report the data, here compared and displayed through diagrams and matrixes.

**Fig. III.14** Diagram of the physical distances and geographical positions - from Roncegno - of places cited as innerscape



In fig. III.15 there is a synthesis of the innerscape places and their possible analogical

<sup>13</sup> Literal quotations from a participant.

relationships with neighbouring landscapes.

A certain variety of reference points is denoted, from mountain or marine landscapes experienced in holiday moments, to cities of origin (Albania, Palestrino, Boai area) or, again, landscapes read in books (Russian landscapes) which are as a matter of fact a totally imaginary composition of fascinations which are potentially detectable in daily experience.

Except for one déjà-vu, consciously expressed among the woods of Germany and of Roncegno (*“I have the same feeling when I am in natural woods, there are huge affinities.” “there I found plants which are “out of normal” and I find again the same features of what Roncegno used to be... it’s there I have a déjà-vu, there”*<sup>14</sup>), which starts from an object, a physical element, then a landscape element in the whole, the possibilities to recognise direct analogies are not many.

**Fig. III.15** *Innerscapes in their possible analogical relationships with neighbouring landscapes.*

<b>Denomination</b>	<b>Frequency of mention (% of respondents)</b>	<b>Number of times mentioned (per person)</b>
Lavaredo summits-nowhere	3,13	1
Lavaredo summits-nowhere	3,13	1
Garda lake-nowhere	3,13	1
Alto Adige-some well-kept town centre area	3,13	1
Alto Adige-nowhere	3,13	1
Sardinia coasts-nowhere	3,13	1
Francia-nowhere	3,13	1
Palestrino-nowhere	3,13	1
mountain places- mountain area	3,13	1
mountain places-somewhere in mountain	3,13	1
mountain places-cycle-line	3,13	1
Boai area-nowhere	3,13	1
terracing in Liguria-you can find analogous memories in making mountain landscape	3,13	1
Fassa valley-nowhere	3,13	1
Namibia Desert-Lagorai mountain	3,13	1
Cima d'Asta refuge-nowhere	3,13	1
Miravalle Cavaldes (Pirenei)-looking at Fravort	3,13	1
art cities-nowhere	3,13	1
Cadore-nowhere	3,13	1
Cembra valley-nowhere	3,13	1
Arco historical centre-nowhere	3,13	1
Sallustiani (Perù)-you can find analogous beauty	3,13	1
landscape of the past-somewhere in mountain	3,13	1
Trento-nowhere	3,13	1
Albania-nowhere	3,13	1
mountain refugees-somewhere in mountain	3,13	1
Mercantour park (France)-S. Osvaldo	3,13	1
West Germany (Kostenberger)-some woods	3,13	1
S. Osvaldo-nowhere	3,13	1
Sardinia sea-woods with streams	3,13	1
mines, quarries, furnaces-they are everywhere	3,13	1
Alto Adige-somewhere in mountain	3,13	1

14 Literal quotations from a participant.

The analogy of sensations persists, instead, in mentioning the mountain, the Lagorai chain and the Fravort, as a moving, yet deeply subjective element, which completes, thus enriching it, the perception of the ordinary and the sensations of well-being daily places can arouse.

### *Pinpointing*

In any case the participants tend to express through the innerscape a parallel, yet “other” place they set up a temporary relationship with and which arouses an exceptional sensation, which however one would not choose in daily life.

As one of the respondents admits, making reference to city life or to the isolation in high mountain implies an “extreme” condition as opposed to the daily life of his village, which “lies within” and which, after all, he does not dislike as it is. The true desired landscape is then defined by exclusion and discard rather than by analogy.

Besides, a certain recurrence is observed in the explicit indication of one’s landscape as explicit innerscape (“*I live here*”), by highlighting the belonging in the physical sense, the recognition given by living and the desire to find there the conditions of well-being.

The mountain landscape, beyond the almost sacred content of its contemplation, is a landscape which makes feel well especially due to the culture it expresses.

Many innerscapes “*are worth due to their exceptionality, to their high altitude, whereas low mountain (such as in Roncegno, editor’s note) would not fit in this vision. I would live there only up to a certain extent. I am not sure isolation alone would be enough for me. An urban centre is complementary to the life of people*”<sup>15</sup>.

*“I like Monte di Mezzo, as a position, the idea of the built-up area in the mountain, apart from the individual Masi ... if you go around you find a bit of everything (beautiful, ugly...), but in a wider vision: one sees a nice system of inhabiting. A particular one. Which however, seen like this, seems appropriate to me, it is not as if it ruined the mountain, they fit very well there. The analogy with the - tidy - South Tyrol makes only sense if one understand that the green, the house, the tidiness are connected with an economic/ farming activity which however determines the maintenance of this landscape. In our case, by now, as I experienced it, being in the mountain is a merely housing need, it is not necessarily connected with other activities. The urbanisation of the Masi is mainly devoted to housing and therefore other activities which make a difference at the visual*

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15 Literal quotations from a participant.

*level are missing.”*

For many participants the tidiness of South Tyrol is a landscape because it gives sense to things, and, because of the real analogy with some types of *maso* settling, it can be a landscape where one can read, as a contrast, the shortcomings of one’s own and therefore understand its potentials. It is as if the participants acknowledged in the South Tyrol landscape that balance between modernisation and preservation which also arose in other studies aiming at underlining the deep relationship between landscape forms and the collective work oriented by shared planning actions (Diamantini 1999).

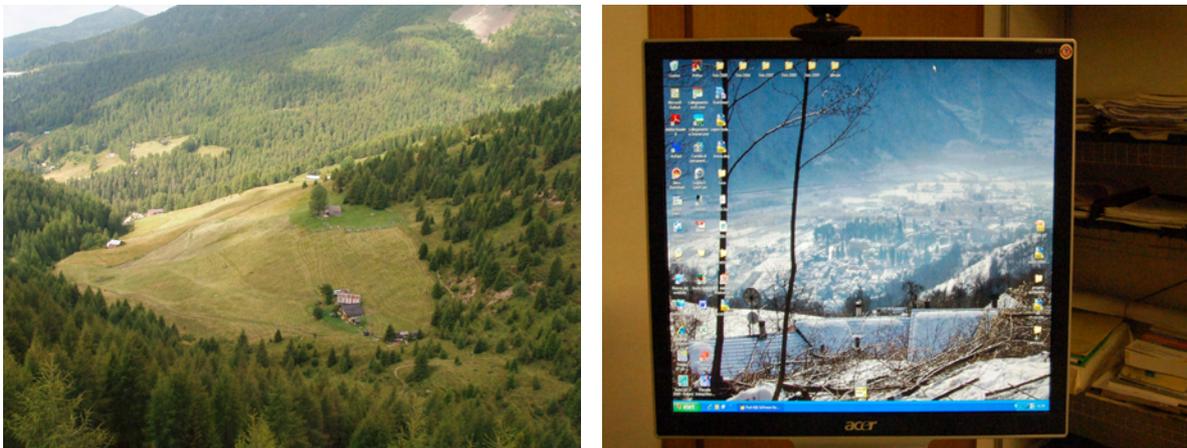
*“The Monte di Mezzo area, for instance, is well kept, there are areas which have analogies with that atmosphere. Around the Masi, except for the abandoned ones, you can recognise the maso culture, which is after all an ancestral culture of the care for places. It is like the ones who have a detached house downtown (in Roncegno, editor’s note) and look after their garden.”*

The desired coincides then with the daily and its beauty is given by the presence of the ones looking after it. Taking care of the places means in practice: tidiness, well-kept land, wide view, mowed meadows. The ordinary becomes then also the possible, definitely improvable, place, yet belonging to a more real dimension of space, where one can find less sublime, but generally more gratifying sensations.

Through the innerscape and the ideal condition it expresses, useful spurs can then arise towards the definition of policies for the development of middle mountain communities, demanding actions and reasons to remain there, take root and potentially let new presences take root, rather than the reinforcement of a multi-building hotel dimension, which is economically more advantageous, but definitely impoverishing in a wider sense.

**Tab. III.6 (next pages)** *Answers to main questions with reference to innerscape. We have highlighted the relationship (if and when it exists) between innerscape and similar places nearby*

**Fig. III.16** *Places shown as analogous to innerscape by respondents. Near mountains are cited as innerscape basically for the feelings they give.*



	Are there places or sights which aroused in you a sensation of particular beauty or emotion you still keep in your memory?	Where did you see these sights?	What makes the places you indicated as much beautiful and moving?	Would you like to live in a place like that or the fact of having seen it once or of knowing that it exists, for example by watching its image, is enough for you?	Do you think it is possible to detect here in the neighbourhood places which are likely to arouse analogous sensations?
1	Lavaredo summits	aerial view from a piper	the grandeur of the rocks	staying for a short time is enough	NO
2	Garda lake	I was there	calmness	I would like to live in	NO
3	Alto Adige	I was there	the taking care of the places	I would like to live in	yes, in some well-kept town centre parts
4	Sardinia coasts	I was there	sea atmosphere	I would like to live in	NO
5	Lavaredo summits	I was there	peacefulness	staying for a short time is enough	NO
6	Namibia Desert	I was there	beautiful nature	staying for a short time is enough	Lagorai mountain
7	Cadore	I was there	beautiful mountains	I would like to live in	NO
8	Arco historical centre	I was there	urban atmosphere	I would like to live in	NO, there is not open mindedness
9	Albania	I was born there	it is my place	I would like to live in	NO
10	Mercantour park (France)	I was there	loneliness	having been there is enough	S.Osvaldo
11	Masi view	I live here			
12	mountain places	both	peacefulness and silence	I would like to live in	yes, in mountain area
13	Larganza riverside	I live here			
14	S. Osvaldo	I live here	silence		NO
15	Roncegno	I live here			
16	mountain places	both	relaxing	I would like some in my places	yes, cycle-line
17	Sardinia sea	I was there	freshness	staying for a short time is enough, I like living here	yes, woods with streams
18	Francia	I was there	trip freedom	staying for a short time is enough, the value is in the evasion	NO
19	Boai area	I was born there	memories		NO
20	Cima d'Asta refuge	I was there	exceptionality and contemplation		NO
21	Miravalle Cavaldes (Pirenei)	I was there	feeling from nature force	I would like to live in	yes, looking at Fravort

	Are there places or sights which aroused in you a sensation of particular beauty or emotion you still keep in your memory?	Where did you see these sights?	What makes the places you indicated as much beautiful and moving?	Would you like to live in a place like that or the fact of having seen it once or of knowing that it exists, for example by watching its image, is enough for you?	Do you think it is possible to detect here in the neighbourhood places which are likely to arouse analogous sensations?
22	Sallustiani (Perù)	I was there	breathtaking	staying for a short time is enough, the value is in the evasion	yes, you can find analogous beauty
23	our mountain, our Fravort	I live here			
24	mines, quarries, furnaces	I was there	memories of the men hystory	staying for a short time is enough	yes, they are everywhere
25	terracing in Liguria	I was there	it is a landscape made by men	I would like to live in	yes, you can find analogous memories in making mountain landscape
26	art cities	I was there	full of life and novelties	staying for a short time is enough	NO
27	Cembra valley	I was there	emotion in a closed valley	staying for a short time is enough	NO
28	landscape of the past	memories	the taking care of the places	I would like to live in	yes, somewhere in mountain
29	Germania dell'est (Kostenberger)	I was there	nature atmosphere	staying for a short time is enough	yes, in some woods
30	Alto Adige	I was there	order	staying for a short time is enough	yes, somewhere in mountain
31	Alto Adige	I was there	there is a landscape	I would like to live in	NO
32	Palestrino	I was born there	memories	memories is enough	NO
33	Fassa valley	I was there	landscape profile	staying for a short time is enough	NO
34	NO ANSWERS				
35	mountain places	I was there	the taking care of the places	I would like to live in	yes, somewhere in mountain
36	NO ANSWERS				
37	Trento	I was there	urban atmosphere	I would like to live in	NO
38	mountain refugees	I was there	infinite	I would like to live in	yes, somewhere in mountain
39	Russian landscaped	I've read it in Tolstoj, Dostoevskij	fascinating	I don't know	
40	NO ANSWERS				

## Concept: discourses to organise the perceived landscape

The perceived landscape emerges therefore out of the relationship between collected data, but also and especially out of the intertwining of recorded discourses in the long “record of words and perceiving ways” step.

The passage to turn information into knowledge requires now an imagination, planning, prefiguring, interpretive effort, which may substantiate later kaleidoscopic readings of perceived landscapes.

In order to turn into thinking, the data demand a synthesis and the construction of a space where the problems about their understanding can be set against a background, interpreting their understanding as an act where the researcher’s responsibility necessarily becomes a planning one because it proposes the outline of what is deemed possible.

The perceived landscapes demand a concept, meant as a principle for an interpretive definition which may be accomplished through an apprehension process, rather than following a certain pathway (Bianchetti 2008: 39). With the concept the researcher is called upon opening one more perceptual level (ib.) - her own – through which it is possible to recognise certain problematic issues.

Gilles Clement said in fact that “the landscape profession” - which we here interpret for the specificity of the issue of interest, beyond the scale at which it is dealing with, whereas in an extended way “the landscape professional” as one who has to do with the landscape- has to be *concepteur*, creator of concepts, because the landscape<sup>16</sup> requires explanation and is subject to differing interpretations (Clement 2006: 15).

Our concept will be a discourse which interprets by themes the relationships between the Roncegno landscape, its subjective interpretations and the possible significations.

A discourse which renders the perceived landscape much like Michel de Certeau’s “organising tales” (1990) which render its order, on the basis of which the elements are divided into co-existence relationships (ib: 173).

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16 The same Clement clarifies what is for him the notion of landscape, unlike the garden or the environment. “In my opinion, the garden includes the landscape and the environment: one as cultural part of which surrounds us, what we perceive, the other as part of a little more objective and scientific. The garden, meanwhile, is the reality of man’s relationship with nature “(Roger 2001: 77). Rereading the statement also in light of the broad conceptual dimension introduced in Jardin Planetaire (2004) we can then agree on the interpretation “the landscape profession” we here introduced.

**Tab. III.7** *Synthesis of the places which make up the perceived landscapes. The table introduces synoptic and thematic vision which the Concept and the Kaleodoscope deepened*

**Fig. III.17 (next pages)** *Selection of photographs from the photowalks. The ones with the red baseband have been taken as representative landscape, the ones with blue sideband as daily landscapes. Their transparency is proportional to their frequencies in the talks. Innerscape does not appear in this selection, because (when it generates analogous places) people mostly indicated its position or let us see some taken photos (as in fig. III.16). All the photos are taken by participants.*

	DAILY LANDSCAPE	REPRESENTATIVE LANDSCAPE	INNERSCAPE
1	town centre	spa	Lavaredo summits
2	town centre	spa	Garda lake
3	shops	Larganza riverside	Alto Adige
4	shops	Lagorai mountain	Sardinia coasts
5	town centre and surrounding streets	the town on the whole	Lavaredo summits
6	town centre	the town on the whole	Namibia Desert
7	church	spa	Cadore
8	town centre	spa	Arco historical centre
9	spa park	spa	Albania
10	park with child games	the town on the whole	Mercantour park (France)
11	Rovereto	the town on the whole	Masi view
12	industrial area in Marter	spa	mountain places
13	shops	the mountain	Larganza riverside
14	mountain	the town on the whole	S. Osvaldo
15	oratory	there are not representative images	Roncegno
16	cycle lane	the town on the whole	mountain places
17	park with child games	the square	Sardinia sea
18	thermae park	spa	Francia
19	wood	the mountain	Boai area
20	town centre	Fravort	Cima d'Asta refuge
21	wood	villas	Miravalle Cavaldes (Pirenei)
22	factory out of Roncegno	cultivated green	Sallustiani (Perù)
23	factory out of Roncegno	streams	our mountain, our Fravort
24	Telve	Masi shape	mines, quarries, furnaces
25	town centre	inhabited mountain	terracing in Liguria
26	town centre and surrounding streets	Brenta river area	art cities
27	school	night church	Cembra valley
28	town centre	Masi shape	landscape of the past
29	countryside	an house	West Germany (Kostenberger)
30	industrial area in Marter	Fravort	Alto Adige
31	mountain	conoide	Alto Adige
32	Trento	water	Palestrino
33	out of town	spa	Fassa valley
34	Valsugana	villas	NO ANSWERS
35	wood	the mountain	mountain places
36	town centre	sight form S. Brigida	NO ANSWERS
37	Marter and surrounding	not representative images	Trento
38	sporting centre	Fravort	mountain refugees
39	mountain	the town on the whole	Russian landscaped
40	mountain	Lagorai mountain	NO ANSWERS





The three landscapes proposed as interpretive paradigms are then an instrument to understand the multiplicity of these orders, in turn expressed by the residents' discourses, confirming some of the questions which had been opened in the theoretical framework of this research.

Indeed the onsite investigation has proved that the relationship between population and territory as expressed through the perceived landscape is not a direct one, or at least it is not immediate nor is it aware in its relating to the forms of territory. Not even to express particular discomforts (expressed in an indirect way and only after an explicit spur to do so during the last stage of the interview).

The ordinary landscape is like the background you never see, yet it contains in the practice all the places and all the things which make up a landscape and to which, due to various reasons, the resident, though multiple, dyslexic and schizophrenic as he/she can be in the post-modern condition where occupations of space occur (Jameson 1989), is tied to. But this bond is not necessarily based on the recognition of an identitarian resource (which the theoretical reflections, instead, recognise in it), but rather on habits and affections to one's own microcosm of daily pathways and places, where "tranquillity, the green" are appreciated, regarding which on the one hand the participants would not choose to move downtown, but on the other hand they would not completely sacrifice the possibility to be provided with urban infrastructures, such as the panoramic province road or the Valsugana A-road, which permit to live comfortably in a middle mountain landscape.

This landscape expresses itself more and more as an existential condition rather than through the economic, productive and settling relationship on which, in a quite visceral way - with the terracing to live and plant vineyards or the care for meadows to pick up firewood - its conquest and its construction had been organised.

Even if, applying the same interpretive paradigms which analyse the relationship society-territories on the basis of the current economic systems (Cosgrove 1984, Debarbieux 2008), the contemporary landscape, hyper-infrastructured with physical and immaterial networks (Farinelli 2003) – though it broke up with the past which makes "every stone in the mountain mindful of the labours" – shows indeed forms and lifestyles which are definitely consistent with the possibility to live there and work somewhere else, easily moving on a regional, if not a wider scale, through telematic networks.

## Concept: the themes of the discourse

### - *The elements*

The landscape is basically what is there.

The landscape is the habit towards practiced and experienced places, the recurring view from one's window, which is the constant presence. The landscape is a system of frequented and useful places, in a continuous tension between dilatation of private space and compression of public spaces into archipelagos of functional spaces which are set in strategic spaces so as to be easily reachable and thus generate forms of centrality and aggregation.

This tension is expressed in formal terms as well.

The frequent reference to the private space, to one's house, so comfortable that one does not need, but in a utilitarian way, the public space, lets emerge a trend towards making it become the formal, recognisable output of settling as a possibility to carve out some space amidst the genericity of places (La Cecla 1993), which also belongs to the most traditional forms of settling, such as the quarters on the Marter conoide or the *Masi*, which stood out and were claimed as recognisable and typical throughout the whole inquiry.

The public space is mainly the spatial carving up of meeting. The square, the church. That is to say: a crossing and a sacred building set on a road without a parvis (in Roncegno) or with an adjacent parking area (in Marter). Yet, these are the places which compose the daily landscape and nobody criticises them for a question of form. Beyond the aspiration to embellish them, through floorings and other equipments for urban decoration, these places are beautiful because they reify the possibility of meeting.

*"It is too bad, because this is a roundabout, a crossing, it is not "that" square. But after all we meet here just because this is a transiting point, the two things do not contradict each other. Probably it wouldn't be considered a main square (Piazza Montebello, editor's note) if it weren't a crossing, if I cut out the road element maybe it wouldn't be the same. "Al picchio", at the church, at the square... we meet there and it's always been like this. Those 3-4 spots have always been a reference point. The flooring is missing, it has no square element, it is indeed a crossing... still, this crossing gives it life and death, because this is my landscape!"<sup>17</sup>*

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<sup>17</sup> Literal quotations from a participant

- *The values*

Beauty as an aesthetic value or exceptionality have emerged as extraneous values, but just due to this, missing, in the ordinary dimension of landscape.

Categories such as beautiful and ugly depend on the usefulness and on the use of landscape elements. “Beauty is in pastures”, in the productivity of pastures.

The spa park is beautiful because it belongs to a daily route through landscape and is a public, accessible, collective green area, just like, in the usual look-out from S. Brigida, the industrial elements, the Borgo Valsugana steelworks or the Valsugana A-road are never indicated as “ugly” elements, especially in the bigger picture, at that right distance. The beauty of things, or, rather, their non-ugliness, strongly depends on the accustomation to things: for the new generations the clearway, the element they grew up with, and which implements the possibility to move out of Roncegno, is never indicated as a disturbing element, nor was the railway for the previous generations, which enabled them to get to know the world through the people who arrived in Roncegno during the season of the spa splendour in the 1970s. The quarry itself belongs to the history of generations which still live of what “gave them to eat” and only bothers the newly transferred people, who consider it only for the visual impact of this wound on the panorama.

The attribution of meanings connected with experiences is the discriminant which makes certain places landscapes or not: the expression of that process is where what is relevant, and possibly sustainable, is to be read.

Already in 1922 Weber stated that “*culture is a finite section of infinity which is free of a sense of becoming of the world to which sense and meaning are attached from the point of view of men*”. The perception of landscape is a cultural issue<sup>18</sup> and just in the subjective dimension of the attribution of sense and meaning, with which contemporary landscapes are interpreted, it is possible to define the partialities and the weaknesses of the policies which are instead exclusively founded on endogenous attributions and evaluations.

The reasons for the landscape-environmental significance according to what is defined by the law<sup>19</sup> do not match the residents’ perceptions.

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18 See the paragraph introducing the procedure, in part II.

19 We are referring - for instance - to the agricultural value areas indicated in Provincial Urban Planning, which people never indicated (as excellent areas) describing Roncegno landscape by means of its perception. Although it was never explicitly asked to indicate the areas of values, the values have emerged from the survey. The fact that certain areas are not perceived as landscape, highlights an issue that is deeply related to the effectiveness of the landscape safeguard and development, which the proposed methodology aims to set - like the rest - to the rationality of the planner.

The apparent growth of greenhouse crops, where actually some annoyances are recorded, is a sign that the acknowledged value of the area as a “system” value, does not find a counterpart in the local usage practices. The valued farmland is not acknowledged as a special area by who lives the Roncegno landscape, as opposed to what the value of the spread green and of scattered crops are deemed to count, instead.

*- The perceptions of time: memories and visions*

Also in its ordinary dimension, the landscape has proved a container of formal values (De Carlo 1966), a physical guardian of collective memory, expressed in the stories which amplified perception.

The long photowalk stage was for the participants first of all a continuous evocation of stories, in which indeed the physical forms used to guard the memory of places, through the experience it guards, in a long diachrony of transformations.

The mule-tracks among the *Masi*, abandoned due to the progressive spreading of the use of the asphalted road since the 1980s, revealed, in the tales of who used to go through them as a child, a route and a transversal use of the landscape of the three Roncegno mounts, so deep that they become an almost archaeological value, similarly to the memory of the Austrian vineyards and of the terracing where they had been planted.

Just like the stories related to the spa or to the collecting of firewood in the wood on the Marter’s alluvial cone, which give sense to the conformation of the roads, all ending up where the compulsory passage before the guardian of the wood used to be, so as to enable him to check the quantity collected by the people who went by on their way home.

Memory is however no blocked mechanism, but it becomes a parameter to read the contemporary places and the sense they have.

The only exception where it turns out to be a nostalgic parameter is with reference to the population. The tidy landscape of the past is due to a deeper-rooted population which is however no longer there. The care for the collective vision, for the collective space as a tidy space does not only depend on presence, but probably needs a traditional attachment, a recognition of tidiness as beauty, which cannot belong to such a “crossbred”<sup>20</sup> local society, which probably would not even know how to look after landscape in detailed and traditional terms.

Belonging, in contemporary societies, is not a question of physical territoriality and

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<sup>20</sup> The sociological analysis carried out during the town planning showed population growth of Roncegno in the last twenty years is mainly due to migratory flows (see Diamantini et al. 2008)

leaves many themes open for the debate on the construction of possible visions for the future landscape.

The perception of territorial changes, especially infrastructural ones, never acquires nostalgic tones nor desires for immobilism because these are read in their usefulness.

The perceiving look also becomes a dimension of time, which often reveals more than the cartographic overlapping because it attaches qualitative connotations to current changes.

*“Seeing Roncegno from above makes you understand the gap. It used to be a unicum, centre, widening, houses... now it’s gap and new houses, do you understand the gap... can you see the difference?”<sup>21</sup>*

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<sup>21</sup> Literal quotations from a participant.

## 8. The Kaleidoscope

### Looks types and themes for action

The themes of the discourse we have till now reconstructed, also in the light of the open questions singled out at the beginning of this research, do not succeed yet at all in returning in all its facets the dependence existing between the Roncegno landscape fragmentary image and the coexistence of a partial orders plurality expressed by the perceiving looks, whose dynamics can really help in tuning into a problem, in substantiating and in orienting regulation and projecting actions.

In order to understand the sense and potentialities of landscape perception, the researcher is thus called to an interpretation of the emerging points of view, of the places and of the perspectives they express, as well as of the reasons and synergies constituting them, founding the reason of following transformations on the interactions among the various looks.

In the light of the diversity originating from the pinpointing stage, for each of the three landscapes, rather than attempting a perceived landscapes representation by homogeneous pictures, we have noticed the requirement of multiplying visions for exploring every common significance and possibility – if any.

A significance which regards – by means of the seen recurrence of shapes – the dwelling, economic and environmental questions, coming from the ways in which local communities relate to landscape, perceiving it.

The various looks express themselves through the images coming from the Kaleidoscope on the ordinary landscapes.

The Kaleidoscope has been taken as a return device for perceived landscape, which lets us recognise the possible “combinations” among perceptions expressed by means of look types.

The look is a rhetorical artifice to interpret a landscape perception. It can become an attitude container, in its own way more or less incapable of including the whole of looking at the landscape, but able to represent all that the perception could reveal in explicit form.

The look is one of the relational dimensions par excellence and a metaphor suitable to express perceived landscapes, agreeing to a definition which, all things considered, does

not belong to landscape, but to those who look at it<sup>1</sup>. Even if the look shows all the partialities and limits already acknowledged as problematic nodes for this research, it seemed as one of the most consistent possibilities to comprehend the perceived landscape, finding in its manifest bias an operating potential.

As Corboz (1985) wrote: *“If it becomes question, the look begets a field<sup>2</sup>”*. The following schedules – especially in the leitmotiv interpretation - are conceived as a tool for letting planner beget themes for action.

Each type is a kind of look. Each look is the expression of a “universal” practice which reveals – in the case of Roncegno - a specific landscape culture which is taking shape by means of the nature of the spaces.

The looks of a Kaleidoscope are looks which express themselves through what has happened in the landscape. Even if we have interpreted them through elements and adjectives, landscape elements are actually as inexistent without what happens in them, therefore it is action, by means of landscape experience, that gives meaning to its material dimensions.

In some cases it has been possible to identify directly some suggestions which can be translated in action, politics and project themes. In other cases, the leitmotiv interpretations aim at introducing a suggestion as an awareness of the effectiveness potential planned interventions might have (or not) at local-human scale. These looks are also useful to review the sustainability of the safeguard planned in other planning level and give it substance in landscape projects.

**Tab. III. 9- 23 Looks type (all the photos are taken by participants)**

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1 We are referring to the European Landscape Convention definition, which remarks that the landscape is what is perceived.

2 With this quote we accept the hypothesis that transforming the look in active action we generate a “field”. What is the field of research, of its roads, of its process of legitimating. Corboz hits the mark on the question, on the hypothesis and just on interpretative field as the constant search for the links and references that draw the otherwise amorphous mass of data into new applications and partial responses. If the looks becomes a question, whether there is a step, a gap, and so an evolution, because what we see comes in us intellectually, the transformation of the look in question belongs to those who work to deal with perceptions.

## 1. TYPE

*Seeing landscape... as a fact!*



### LEITMOTIV

Looking at the landscape mutations by their own life styles changes, without any real nostalgia (except for personal tales).

So, the territorial transformations related to these are a kind of secondary effect and accepted as “natural externalities” of the present conditions.

### LEITMOTIV INTERPRETATION

The relationship with the past has not a temporal dimension: they read the difference between the recent past and the contemporary conditions as deeper than those dating back to different historical periods.

Even if they (theoretically) express a kind of affection for a general sense of vernacular, in practice the relationship with agricultural areas and in general with traditional landscape care is conceived (and judged) basically in its productive dimension.

### EMERGED PLANNING SUGGESTION

- turning the contemporary landscapes' features (elements) into a problem because of their necessity, including territorial transformation of qualities if given by their utilities.
- admitting projects of safeguarding related to the common improvement of lifestyle and landscape.

## 2. TYPE

*Seeing landscape... as my backyard*



### LEITMOTIV

Looking at one's own habitat space as the only way to interact with the context. The living place has no need for others. It is enough (with its small plot of garden) to live very well.

### LEITMOTIV INTERPRETATION

They express a very strong tie with the domestic microcosms\* and indifference to the landscape located out of them. It is a part of a network of familiar landscapes that is being made in their minds, over the physical localization they are living in, and prevents any risk of disorientation.

The very local scale (inside the gates) seems to have nothing to do with the wider scale, perceived as not belonging to their own space of living.

### EMERGED PLANNING SUGGESTION

- working on the collective themes of the housing.
- giving significance to the open collective space projects, in order to drive the specificity of landscape into the indifference of living places.

**3. TYPE**

*Seeing landscape ...as something which is not here*

**LEITMOTIV**

Everyday places, the spaces of ordinary activities, are significant, identified and often carefully evaluated in a basically useful logic, disseminated with objects that serve and are lived apart from the deep relationship they could have with a context identifiable also for other qualities.

**LEITMOTIV INTERPRETATION**

They express some indifference towards everyday places (in Roncesgno as well as in the places where they are working). In praxis this indifference is not carelessness. The landscape – the one which may be located elsewhere, but is part of what is ordinarily practised) surely deserves word, meanings and safeguard demands. Nevertheless, in the ordinary condition, in their landscape production, these are looks which – since landscape is not identified with normality – either do not consider the transformations relevant – implying that it is possible to attain them through any intervention typology –, or else commit to the single transformation the possibility of making something noteworthy, in order to go beyond the visual background noise and to prove them worthy of being looked at by means of their sheer presence.

**EMERGED PLANNING SUGGESTION**

- improvement of landscape peculiarity in order to build a virtuous relationship of places identification, beyond their functionality.

#### 4. TYPE

*Seeing landscape... as people*



#### LEITMOTIV

The element giving significance to places is people presence\*. It emerges both from the identification of landscape with the community, which some illustrate by describing Roncegno to a foreigner through the people, and from the fact that people's presence in everyday journeys – also as little presence of people in shops and markets – is quoted as something which qualifies and attributes meanings to the landscape.

#### LEITMOTIV INTERPRETATION

Even if without community emphasis, landscape acknowledgement passes through as a form of identification of place sharing: it is the people's presence that turns certain places into landscapes.

For instance, the square is a transit place, until it does not come to life on the market day, when it becomes a place where is possible to recognise one's common belonging. It becomes a place which materialises the relationship with territory by means of its uses and the occasions to experience it.

This belonging emerges both from the looks of those who indicate people as significant elements and from the looks that indicate people as "things" which strike in a landscape. It probably derives also from the fact that Roncegno has a big commuters rate and so it is not so much lived during the day, but also from the fact that places where people meet and sociality develops are identified as places of value with a collective dimension.

#### EMERGED PLANNING SUGGESTION

- building a system of centralities as meeting occasions.

**5. TYPE**

*Seeing landscape ...as elsewhere*

**LEITMOTIV**

Landscape exists, but it is out of the ordinary sphere. Landscape is elsewhere, at the seaside or in the mountains, or in the memories or green spaces giving nature a feeling of presence.

Landscape is also a condition: of the town full of people in summer, of the moment of common holidays or market days during which people “make” landscape; but it is also a peculiar seasonal condition, when landscape shows its presence, through nature changes.

Landscapes situated elsewhere are understandable because they are explicitly evoked in expressing a comparison with the place where one usually lives.

**LEITMOTIV INTERPRETATION**

A landscapes situated elsewhere is a basically mental landscape, which can at most assume ideal forms of contemplation and beauty coming from the lack of a real and physical relationship – at least in a continuing manner – with places held as landscape.

The elsewhere consciousness can also determine a condition of waiting landscape, which – even if it is not seen in everyday ordinary life – gives a glimpse of itself when conditions exist that can make it a landscape.

**EMERGED PLANNING SUGGESTION**

- identifying the characteristics making that elsewhere landscape and motivating virtuous processes of identification of the same characteristics (if any), in order to rethink everyday places in their light.

## 6. TYPE

*Those that... landscape is beauty*

\*



### LEITMOTIV

Landscape is something that gives an aesthetic and visual enjoyment. This sensation can belong both to a bucolic evocation, owing to a widespread presence of natural elements to contemplate (flowers, green), and to a meditative condition of complex panoramas\* – as usual and reassuring sights – where the single elements are lost in a sight from above, as well as to the awareness that some landscape features express an order coming from working and taking care (cultivated fields, well-groomed meadows among the Masi, a tidy historical centre).

### LEITMOTIV INTERPRETATION

Landscape beauty is comprehended through different looks, which make impossible an interpretation as an absolute value. Moreover, these are looks which express a diverse awareness.

Those who identify beauty in the bucolic image of the association between landscape and natural elements, often do it because they come from urban realities where a kind of “naturalness standard” often evaluates the beauty they are looking for by choosing to live in a context like Roncegno. Those who recognize beauty in order refer to the beauty of everyday contexts, which is due to the evidence of landscape care, more than to the outcropping of a single object. This is a beauty aware of the whole, of the relationships among the parts, of the right location of objects.

### EMERGED PLANNING SUGGESTION

- taking care of places by indicating them for the purpose of an active safeguard. It means reinterpreting the significance of safeguard: invariants and marks have to be indicated not only for an aesthetic beauty, but at the local scale in which they are recognized. Urban vegetable gardens, widespread greenery, in addition to and beyond big landscape systems, in order to call the plan’s attention to the local scale where they are actually perceived.

## 7. TYPE

*Seeing landscape... as an open space*



### LEITMOTIV

Landscape is the background of everyday life: it hosts collective life and is the visual and physical heritage of shared spaces.

### LEITMOTIV INTERPRETATION

The notion of open space\* includes in general public spaces, streets, squares, but it also includes the public buildings that overlook them and for which open spaces are a kind of ramification, existing, lived and perceived just because those buildings are used. The landscape of open places is one of lived open spaces, not merely of not-built ones. Here, more than elsewhere, the perceived-practised correspondence we theoretically hypothesised is verified.

### EMERGED PLANNING SUGGESTION

- understanding the urban project as a landscape project and therefore providing open and public spaces with the occasions and functions which can materialise and give meanings to the society-territory relationship.

## 8. TYPE

*Seeing landscape... as crossing*



### LEITMOTIV

Landscape is what there is among spaces, usually closed and however circumscribed, where usually we go to do something. It is a not only indifferent background to everyday movement, the wide space of crossing.

### LEITMOTIV INTERPRETATION

Looks recognize the substance of a landscape in the connections among the punctual sites they go through, especially where they notice striking details, changes, presences (e.g. the Masi order, the mountaintops in the background, the colours).

The untidy elements, the unwelcome things are automatically excluded – i.e. they are not-seen – from the cinematic view.

This is a landscape which belongs to a lot of looks, having in common a kind of contemporary nomadism which connotes life in contexts like Roncigno, as mid-mountain towns in a network which is interdependent with the services of the neighbouring towns.

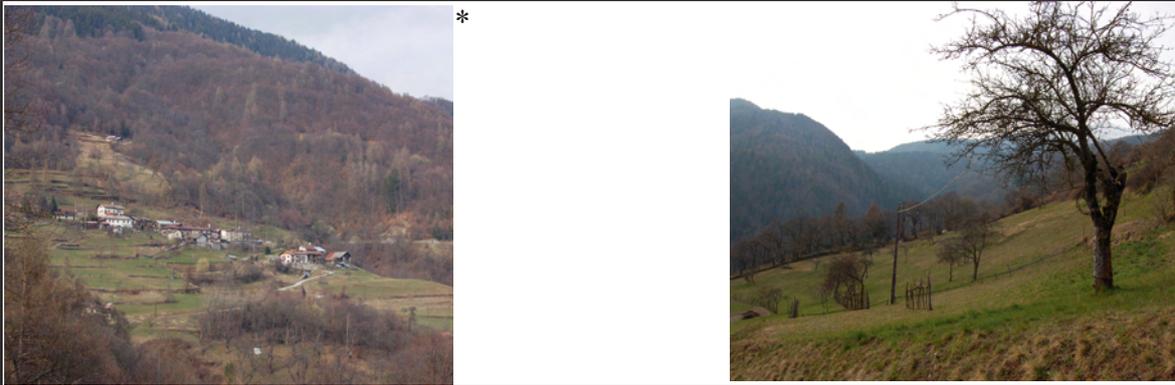
This nomadism emerges as a multiple nomadism, both short-range and long-range, less characterised by rest and exploration breaks, than by rapid inroads, spaced out by longer times of movement.

### EMERGED PLANNING SUGGESTION

- making infrastructures politics taking in account that, even if they focus on a big scale, they weigh not only upon the cinematic perception but also upon the local landscape perception, especially through the ways in which they influence the places they are linking.

## 9. TYPE

*Seeing landscape... as taking refuge in memories*



### LEITMOTIV

Landscape is always what there once was. The look eyes the contemporary and reads it on the basis of the lacks it points out, or identifies “memory pieces” (e.g. tended agricultural spaces, traditional settlement shapes) to be safeguarded\*.

The lacks regard essentially the absence of a knowledge which used to make the landscape and which is lost, as – for instance – it appears from the abandonment of traditional forms of territorial transformation.

(e.g. unjustified terracing based on contemporary settlement technologies, abandoned paths among the Masi, non-existent planned slow and pedestrian connections even in the historic centre).

### LEITMOTIV INTERPRETATION

The looks are nostalgic by nature and identify also with a more deep-rooted presence in the places, apart from those subjects which, if on one hand are able to evaluate the present, on the other hand block any form of possible contamination with other realities – at first social, then harbinger of other “landscape modalities” as forms of society-territory relationship – by means of this evaluation which decrees eynomia and dysnomia (1)

By claiming a diachronic knowledge of what used to be a landscape, and – as a community in the landscape – an awareness of their difference from the Other, built on a self-promoted and self-fed cultural model, these looks could sometimes appear as hostile to any novelties.

They clearly distinguish those who are more rooted from those who live a transitory condition, as tourists at most, in certain places.

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1 Man dwells and builds territories by making landscape, modifying morphologies, and choosing how to do it in a negotiation between eynomia and dysnomia, which, quoting Sophocles’ description of farming, means “good and bad practices” (in Venturi Ferriolo 2009).

### EMERGED PLANNING SUGGESTION

- looking at landscape as a memory to be re-interpreted, in the light of the contamination of contemporary uses and ways of living places.

**10. TYPE**

*Seeing landscape... as contemplation*

**LEITMOTIV**

Landscape is identified with remote shapes, where beauty depends on extraordinary feelings or entire views which are recognized as one's own as a whole, beyond the single elements composing them.

**LEITMOTIV INTERPRETATION**

These looks express topophilia and uprootedness, contemplating places they recognise when they are looking, but which do not always belong to the ordinary landscape they experience.

In contemplating natural elements, the greenery, the mountains, and everything which par excellence makes a landscapes and appeases one's spirit is included and expresses a possibility to integrate itself in the places of everyday experience, through the key-interpreter of the looks.

**EMERGED PLANNING SUGGESTION**

## 11. TYPE

*Seeing landscape... as overlapping*



### LEITMOTIV

Moving from the variety of elements\* composing the perceived landscapes, the ordinary landscape can be understood as an overlapping of objects selected on the basis of the meanings each look gave them with reference to living practices: cycle lanes and industrial areas, parks and churches, greenhouse and golf courses (...).

### LEITMOTIV INTERPRETATION

In the same way as Stilgoe's landscape jam (2005), the landscape expresses the multiplicity of subjective interactions with the whole territory and materialises itself in those places which are lived places, in the overlapping of their physical and conceptual borders and independently from the apparent physical-functional contradictions of their singular shapes.

### EMERGED PLANNING SUGGESTION

- recognizing landscape in ordinary things points out all of them to policies and projects, beyond the selection which other external rationalities and point of view could operate.

## 12. TYPE

*Seeing landscape... as the mountains*



### LEITMOTIV

Landscape is identified with the mountains, in the way they are inhabited and lived\*, which shows Roncegno's identity as a settlement identity in its more recognisable shapes, in the Masi area, as well as in the conoide and in the historic centre, inside the Valsugana landscape as a reference.

### LEITMOTIV INTERPRETATION

These looks express the acknowledgement, at first visual, of a dwelling mode which distinguishes in practice the mid-mountain lived landscape. These are looks which read in the landscape's own community a history that, just because of its orographic peculiarity, has always uttered collective demands, both in practice and in transformation claims. The landscape of inhabited mountains is a typical landscape which, by means of its perception, lets us re-read attributes. For, instance the house and settlements dispersion is as a key-expression of pertinence and value and lets us understand isolation less as a peripheral condition than as a choice, just a landscape choice, to be isolated but in a network of close places.

### EMERGED PLANNING SUGGESTION

- understanding the themes and criticality of living in the mountains, as well as its landscape values, so as to turn them into project issues.

### 13. TYPE

*Seeing landscape... as a meeting opportunity*



#### LEITMOTIV

Landscape is identified with meeting places. These places can be a specification of open spaces, but they find further meanings in the possibility of meeting other people\*.

#### LEITMOTIV INTERPRETATION

Rather than in its conformation, these looks recognize landscape in its possibility of hosting a community. Often places like crossroads or transit squares are singled out not so much by underlining their absence of shape as by marking their essence of meanings, in their potentiality.

#### EMERGED PLANNING SUGGESTION

- the importance of public landscape, as meeting place and sharing space.

## 14. TYPE

*Seeing landscape... as nature in its landmarks*



\*



### LEITMOTIV

Landscape is identified with the visual marks which connote the orography: among them Mount Fravort, but also the quarry, are not only physical but also evocative landmarks\*.

### LEITMOTIV INTERPRETATION

These looks identify with landscape elements of reference which do not arise simply because of their physicality, but also – as in the case of the “eaten mountain” (the quarry) – because they represent the memory of a relationship with the landscape and therefore offer the possibility of recognizing themselves as a community in the experience of places.

### EMERGED PLANNING SUGGESTION

# Discussion and conclusions

## Discussion on methodology and case study results

The Kaleidoscope derived from the interpretation of the three perceived landscapes carried out during the experimental stages, and in particular from the pinpointing stage.

These are looks coming from the intersections of recurrent places (see fig III.17), interpreted according to the meanings the participants have attributed to them, alternatively indicating them as element of the daily landscape, of the representative landscape or of the innerscape.

As we have repeatedly maintained, even if making a picture which fully interprets each one of the three landscapes is impossible and it would be anyway limited, as regards the proposed approach and its hypothesis of their simultaneous existence in landscape perception, the experimentation has confirmed their validity as interpretative paradigms of the complex territory-society relationship. We are going to discuss these looks and synthesize them by means of the attitudes on which the planner actions can work, not only to interpret the landscape, but also to build consensus around its transformations, relying on the cyclical relationship that exists between the ways in which landscape is perceived and represented and the behaviours and decisions which support modalities of territorial transformation (Rimbert 1973). Before we do this, though, we will proceed to a thematic synthesis of the three landscapes, noting some features already recorded in the individual readings, so as to highlight what perceived landscape has emerged. Roncegno's everyday use of the landscape has revealed a system of spaces, seemingly isolated in their being predominantly spaces of service, but in fact interconnected by the use relationships giving them meaning and making them landscapes, i.e. spaces collectively recognized and potentially recognisable not only for their shapes, but especially for the chance they offer of sharing with the rest of the community, whose presence is often a determining factor for recognizing them.

In this sense, what makes landscape are parks and gardens, shops and the narrow perched streets, the mountain as a dwelling and productive space and more explicit work-places. In the same moment when the proposed methodology allows the discovery and perception, these elements are exposed to claims and peoples' reflections, becoming material for the transformation of the everyday landscape of a mid-mountain community which –

although its composition may vary – may nevertheless claim its being a community, and reclaim landscape as a common element and a space of cohabitation.

The representative landscape has revealed that in the inhabitants' perceptions there is a network of places, sometimes corresponding to those of the daily landscape, which make up their self-image through landscape.

The representativeness of places is a subjective matter, which the same participants are aware of, and often makes the difference between the inhabitants, because of the more or less stereotyped visions it reveals, in inverse proportion to the fact of being rooted in the town. Moreover, the difficulty to indicate a specific vision and to prefer individual elements not only demonstrates that it is impossible to adopt exceptional landscapes as a common identity heritage, but also shows an awareness of the value of landscape as a complex system<sup>1</sup>, where the same emerging elements, recognised for their historical and cultural value, acquire meaning in their own location.

The representativeness came from the way in which the landscape of Roncegno lets us read the settlement relationship in the Masi and in the conoide of Marter and makes it visible and recognizable in the landscape of the Valsugana. Beyond the formal configuration, in the housing practices it becomes a tract which puts a possible element of identity in a continuous building process, through the ways in which contemporary societies are required to update this settlement relationship.

Actually, those which were especially listed as symbols and local landmarks, as peculiar to Roncegno's landscape, like the spas and Mount Fravort or the Art Nouveau villas, cross with the daily journeys defining a disseminated identity heritage where rather than the excellence of a monument-"object", its possible integration with the routinely experienced landscape – which becomes in itself a reason for recognition – obtains a value.

Mount Fravort, the landmark mountain, is representative of Roncegno because the places in the town undergo a usage which makes it visible from the village lying at its feet; likewise, the villas are recognized because they are included in the daily paths, they are as "neighbours" and are therefore identified as memories and distinctive elements to be valued.

The innerscape shows how the landscape experience, and thus the mechanisms for developing an imaginary which influences its perception, is much broader than the territorial boundaries of the ordinary landscape. It has allowed the identification of values

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<sup>1</sup> I see fig for panoramas including the valley, its traffic, its generic elements.

and instances that could qualify by analogy also the places of everyday life.

Except for some cases cited on account of the purely contemplative value of the landscape evoked, the respondents have mainly referred to the landscapes in which they have spent a period of time, rather than to general ideal types. In this way they make real, lived and experienced those feelings which they would like to find even in their daily context.

Even if we consider the often exceptional condition of the experience of those landscapes – travel destinations and temporary stays – they are described, even without the explicit solicitation of the interview, by making comparisons and considerations in relation to daily living. So, they confirm the hypothesis that the innerscape can turn out to be a very useful reference to understand how the daily landscape is imagined, as well as the mechanisms through which one can fulfil his/her desires.

At the end of the second stage, all these issues have been revised, not only in order to develop the concepts as a discourse on perceived landscape, but also to understand the most frequent and significant visions, and test their items. The looks produced by the Kaleidoscope, as a combination of the three landscape readings, determine a meaning manifestation<sup>2</sup> of the complex relationship between population and territory.

As we can see, these looks have provided in some cases direct emerged planning suggestions, but they have also provided broader landscape planning reflections, in order to define the values by means of which making actions is really sustainable, because it is shared by a substantial part of the people.

These reflections may become an interpretative-key which – presenting themselves in the local reality where they might have actually consequences – gives meaning to the landscape policies that in a larger scale define safeguard actions which, just through the issues raised by the perceiving looks, become part of the ordinary landscape management actions.

The looks that see landscape as “a fact!”, a “backyard”, something “not here” or “elsewhere” share a vision indifferent to landscape in its physical and ordinary dimensions. These looks are not indifferent to the issue in itself but rather to its more collective interpretation, and they make necessary, for landscape planning to be effective, actions involving them in the transformation understanding processes, in order to make those same transformations part of a landscape they could identify as their own and so – as a consequence – contribute to preserve. Alternatively, such indifference might legitimate a praxis of building landscape

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<sup>2</sup> Actually it can reveal, by means of the imaginary the perception pulls out, environmental needs, cultural values, productive activities, habits, contemporary services claims, new inhabitants (...)

by means of an infinity of possible interventions in an indifferent background, including the ones of which the same looks are the carriers, loudly communicating with one another – by the shape given to one’s own small building, or the choice of how and where to place it, and so on – in order to gain a recognition in the “nothingness” in which they are located.

It has then been possible to identify another typology of looks, belonging to the ones which recognize themselves in the landscape values, which effectively pass through their configuration and therefore imply an opinion and an aesthetic enjoyment too. These are the looks seeing landscape as “beauty”, “taking refuge in memories”, “contemplation” and “nature in its landmarks”, and they all call the planners attention to a system of places and values whose explicit safeguard has a real possibility of succeeding and can be a driving force to spread an ordinary attention and acknowledgement for the whole landscape where they are placed.

Finally there remains the “intermediate” looks, the normal looks. They see landscape as “people”, “open space”, “crossing”, “overlapping”, “mountains” and “meeting each other”.

These looks can prove very precious, because they return the reality of ordinary landscapes, also by means of the common usage practices, claiming an ordinary and structural attention.

These are in fact the ones that especially bring out the potentialities and values of the actions and projects that will build the landscape as a space for societies-territory relationships, by making for instance the open space a public and practicable space, qualifying its crossings, constantly producing meeting opportunities, and transforming the ordinary background of everyday life through a diffuse system of projects.

## Notes on the meaning of this research

Concluding a thesis is like showing the way to squaring a circle, which inevitably ends up opening more of those.

All the questions which spurred this reflection have thus transformed themselves, also in the light of experimental results and of the ordinary landscape comprehension they brought about, into open-ended themes, which go back to the same debate they took their lead from, but with an increased awareness, thanks to which the reformulation of those open-ended themes inevitably takes shape as an interpretation.

This research was conceived in the wake of a hermeneutic pathway dealing with contemporary landscape, starting from the landscape definition as ratified by the European Landscape Convention, which was somehow “verified” and problematised.

Beyond strictly methodological questions as they are detectable in the discussions which go along with the experimental part, it is maybe more of interest here in the conclusion to reflect on the possibility (not only operational) the proposed methodology had to substantiate a landscape interpretation, with which it was possible to measure certain hypotheses of planning interpretation it could involve.

Actually, the composition of the perceived landscape into Kaleidoscopic visions which came along with it led to raise some significant questions so as to substantiate landscape policies, within the intermediate scale where this methodology has been set, and to insert them into a wider problematic framework.

The method was rather a pretext to measure some of the previously explored technical assumptions against the reality of the ordinary.

While aiming to activate an “process intelligence”<sup>3</sup> which can accompany the working, this methodology tested its possibility to become an instrument to substantiate strategies, not as practices directly induced by it, but because it enables to recognise relationships in ordinary landscapes, starting from the very activities landscapes encompass and by which people live them.

*The first relevant note regards the impossibility of restoring the perceived landscape overviews as homogeneous pictures, which do not return the plurality of looks actually*

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<sup>3</sup> We noted an expression of Clementi during the conference “Gli Osservatori del paesaggio. Approcci, problemi, esperienze a confronto in Italia e in Europa” (Venice 7-8 May 2009) who urged all present to conceive in this way the Observatories (and by extension all the experiences of landscape understanding) to support policies and planning.

*recorded.*

This observation confirms many theoretical and critical statements about the plurality of the landscape from which the research started and finds a basis in the complexity of the places that have emerged, also in each of the three landscapes which had been placed as the interpretative paradigms - in their composition - of the perceptual experience.

As it can be seen in particular in the stages of pinpointing for each one of them and in the discussion below the experimental stage, any attempt to represent the landscape by means of homogeneous picture would have been received simplistic and forced.

The proposed operational reduction, through the landscapes rendered by perceptual looks, by kaleidoscopic visions, effectively allowed to read some features of contemporary landscapes.

As places of the heterogeneous, of contradictions and of dissociations, perceived landscapes offer themselves in all their facets, showing on a local scale wider interdisciplinary questions which may spur hypotheses for intervention and policies for action as well.

Beyond its effectiveness as an instrument of perception, the look has been identified as a metaphor to express the perceived landscapes, consistent with a definition of the landscape which basically moves not from the object it aims to define, but by the actions of those who perceive.

By means of the Kaleidoscope, which is devised in fact on the basis of the field work and the features the perceived landscape showed, it is therefore possible to confirm the overturning of a cartographic logic and the rupture of the organic nexus between society and territory (Farinelli 2003: 196) which belong to the understanding and appearing and making of the landscape.

Such rupture definitely derives from the features acquired by this very nexus within the contemporary society, in which the dematerialisation and the not-belonging become structural, as reflected in the values attributions expressed by respondents, which draw on experience of space that does not end necessarily in their ordinary context of existence.

The dematerialization of territorial experiences (Mitchell 1996) - which are dispersed in a wealth of opportunities that people live in different places (and not only with reference to innerscape, but also because of the consequences these experiences have in the perception of the daily and representative landscapes) - determines in landscape perception a further complexity element, a not necessarily physical experience and the possibility for an attachment towards near or distant places, just because they are experienced in a virtual

reality as well.

After almost one century, Georg Simmel's proposition (1913) stating that "Landscape is much more than an evocative metaphor for talking about society" (ib: 13) is confirmed.

The experimental part enabled to gather a multitude of overlapping perceptual attitudes, ranging from the ones who have got to know the world and who rest in their home's landscape, up to the ones who feel well here (in their small mountain landscape) because they know that out there they may well relate to the world if they wanted to.

What Tim Ingold (2005) maintained is thus applicable: for inhabitants the environment comprises not the surroundings of a bounded place but a zone in which their several pathways are thoroughly entangled. In this zone of entanglement - this meshwork of interwoven lines - there are no insides or outsides, only openings and ways through. An ecology of life, in short, must be one of threads and traces, not of nodes and connectors.

*These considerations show another significant notation to evaluate the not only instrumental outcomes of this research: perception establishes itself, then, as an instrument to read the contemporary landscape.*

It is an instrument to gather all the information which escape the geographical map and the zenithal vision and which, still, are fundamental to substantiate policies and plans and ensure their effectiveness, yet in the awareness that the information it produces is just partial and that a point of view without a distance, as if it were affected by presbyopia, is a limited one, inevitably focussing on self-referential parameters of value attributions, which can charge the common sense with disorganised opinions.

The perceived landscapes are able to explain the relationship between people and territories.

In the specificity of this case, they proved that, still today, this relationship is endowed with a fracture which somehow belongs to the birth of the very concept of landscape, of its invention.

As a matter of fact, being born through the journey experience of the Renaissance and perceived since the outset by subjects who were feeling uprooted in their relationship with the land they did not own, contemporary landscape re-interprets the fact that experience - and hence the possibility to base on it the effectiveness of safeguards and development actions - is a question which belongs to transiting subjects, for whom the very notion of *status* as insider or outsider is utterly relative.

So, the perception grasps that *aporia* (Scandurra 2001) where there is an endeavour for the co-habitation of the sense removal of the concepts of “identity”, “belonging”, “territory” for whoever faces the “getting lost” as a consequence of that black out of sensitivity preventing the development of a sense of belonging (La Cecla 1988, 2000).

*Therefore, the same forms of belonging which the landscape could let observe have to be interpreted in a plural way.*

Almost as a consequence of the first note, this study shows how the system of signs perceived, which can send to attributions of values and meanings, is not actually a system due to a unique heritage identity.

Actually, each, while he/she was speaking of the same thing, manifested different forms of belonging to places. Even when subjects look at the same places, they consider them very differently depending on whether they form part of their daily experience, or are selected as representative places, or compare them with inner-scapes.

This does not mean, however, that in the landscape are not recognizable collective values, and potential to be a sharing place<sup>4</sup>, but the presence of plural visions should solicit a more complex interpretation of values to safeguard and stimulate through planning choices.

As a paradox, landscape perception becomes a way to interpret constructively the identity of contemporary societies, made of a complex of cultural and ethical references. Actually, it represents the meeting of values and meanings attributed by the inhabitants moving from the common experience of the same landscapes, *hic et nunc*, even in the perspective of different cultures.

Landscape becomes therefore the place where all the processes become readable and comparable. Indeed the space changes more slowly than the housing behaviours and therefore it interposes a friction in-between.

Perception (which, in our hypothesis, derives from experience and from those housing behaviours) can read this friction and decipher in these behaviours traces and clues which will extremely transform landscape, offering to the planner’s rationality the possibility for a conscious choice of the endogenous guiding lines for the transformation of the landscape, as regards to which a stance can be taken.

In the outlined framework, the paradigms are necessarily uncertain and the perceptual vision cannot be the only one, or else it becomes self-referential, but it certainly reveals

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<sup>4</sup> See in particular the discussion in the previous paragraph.

something important, at least as regards the success some otherwise totally extraneous *dictat* may have.

In applying the proposed methodology to the case study an interpretation of the perceiving looks as a system of themes and attitudes the planner had to take in account in transforming landscape has attempted

The theme of the look is connected not only with the looks which emerge from the territory and spur topics for action, but also with the signification of these topics which is up to whoever looks from a “right distance” (which can also imply a certain level of penetration into the context).

Look types determined by the Kaleidoscope were readable “for families.” Some<sup>5</sup> express a kind of indifference to the physical dimension of the landscape, while others<sup>6</sup> focus on the elements belonging to a wealth of experience which finds the reasons for its existence in the landscape special features (including physical), still others<sup>7</sup> return the reality of ordinary landscapes also through the common practices of using it, which demand an ordinary and structural attention. At the scale of our thesis, where the notion of landscape can interpret the more general one of space as theatre of the interaction between people and places<sup>8</sup>, the great acts of safeguard and protection, than end up with a pattern of minutes actions which – after recognising the values they have to provide for- make the landscape as a place that can really become a container of formal values.

The skilled observation into the Kaleidoscopes on landscapes has to take the responsibility of the project. The values of perceived landscape need indeed to be understood for their possibility to express the potentials “to succeed” (or not) of policies and plans and this possibility confirms the potentials of the proposed study, also because it can be reiterated in other experiences.

The research reveals a series of discards, which are forwarded to the planner as themes. If, for instance, as in the case study, people consider landscape as something which has nothing to do with the restricted use areas, focussed on by landscape protection policies, at least two urgent questions arise: either those restrictions are meaningless (also because they have a scarce possibility to be effective beyond regulations) or the planner should be faced with the responsibility to interpret the synthesis between the choices taken by

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5 See type: 1, 2, 3, 5.

6 See type: 6, 9, 10, 14

7 See type: 4, 7, 8, 11, 12, 13

8 As we argue in the first part.

environmental/landscape “duty” and the reasons of landscape, being aware of the fact that the places which are actually felt as such have many more real possibilities to be protected and safeguarded.

Territorialising the imaginary is fundamental because there it is possible to utter and understand values and disvalues which state the life and death of the ordinary landscape as a matter of fact. Moving from these values-not values, public landscape perception and preference exceeds the mandate of traditional landscape management, but it is better addressed in a broader, explicit social – political discourse about landscape.

The Kaleidoscopes, proposed as a reading device which can contain more narrations tied to the individual experience, allowed to decline landscape as a representation form which can render the perceptions of a territory, treating any environment as a landscape and underlining its (innate) plurality by dividing it in recognisable events.

The Kaleidoscope therefore arose as an instrument which is actually capable to let contemporary landscape be understood, through the plurality of looks it consists of.

These are the plural looks which interpret the history of men just like in the ancient Greek comedy. It is as if open-ended, unsolved nodes were put at stake, clear areas (Vasset 2007) of what escapes what is strictly codified by the possibilities to act in landscape.

In this sense, it is possible to detect the value of the practices to include the situated knowledge in the landscape action and the perception can actually establish itself as a comprehension pattern, but the directly operational dimension it can urge remains open to debate.

Essentially, this research tells us about the imaginary, forces us to the “looking at” (Mitchell 2002), renews the invitation to look at the ordinary “somewhere else” and proposes a mode to problematise it, materialising – through perception - those landscape-making actions.

In the complexity of the detected things a full richness can be found, letting ordinary landscapes emerge as one of the challenges of contemporary planning, setting this work in the context of a landscape discourse in line with several researches.<sup>9</sup>

The topics for action suggested by the Kaleidoscopes are to be understood as material for the planner’s and the project responsibilities. This material remains however precious and

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<sup>9</sup> See for instance Buchecker (2003), or Castiglioni and Ferrario (2007), but also the feature of the landscape presented in “Dorsale verde Nord”(2009) or the hypothesis of the research in progress “Imagined Landscapes, Constructed Landscapes” by the Laboratoire architecture/anthropologie (Paris).

fertile.

Probably reason is not always to be found in the common sense revealed by the perceived landscapes, but certainly the reason for the failure of those very choices is to be found in the distance of the planning choices from the common sense.



## **Acknowledgements**

I would like to thank prof. Corrado Diamantini for the way in which he has kept track of all my research with close attention and care.

I would also like to thank prof. Arturo Lanzani for its valuable suggestions on early ideas of this thesis and prof. László Letenyei as reference during the period I spent in Budapest.

Furthermore, I thank the Roncegno inhabitants who participated in my field work and the DICA team I worked with to the Town Planning of Roncegno, in particular dott. Callà for her suggestions in managing the experimental stage.

Finally, I feel very grateful to Margherita Vanore and Andrea Mubi Brighenti for the way they have always supported and encouraged my curiosity and my studies.

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