

GENEALOGY OF CULTURAL LANDSCAPE DEFINITIONS: A COMPARATIVE REVIEW OF SCHOLARLY AND INSTITUTIONAL DEFINITIONS

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1 ABSTRACT

Cultural Landscape studies have developed rapidly in the United States since the 1920s, during that time, the term had been defined and interpreted rather broadly. While the breadth of the literature of cultural landscape evolved, especially during the 1950s, branching in multi-disciplinary areas, it remains challenging to obtain a comprehensive definition to frame cultural landscape as a term, framework, or application.

This paper is a review of the academic genealogy of “cultural landscape” from an institutional and scholarly perspective highlights the differences and similarities in how the term “cultural landscape” has been defined by scholars and institutions.

A chronological literature review methodology was used to analyze the evolution of the term within different disciplines. It aims to trace and compare definitions from existing compilations of cultural landscape studies and leading governmental and non-governmental organizations’ documents in the US that manage cultural landscapes during the period (1920-2020), from local entities such as National Park services to international institutions such as UNESCO. The paper aims to distinguish four main time periods for the term’s definition development. It shows that the similarities in the definitions by scholars and institutions within the period of 1950-1970 gave way to the continual redefinition and appropriation of the term to suit the academic work within and across different disciplines ever since. While this paper highlights the depth of the existing body of knowledge through an accessible history of the scholarly and institutional definitions that made cultural landscape a significant term, it connects the theoretical perspectives to the practical applications in order to open a discussion about the term’s scholarly and practical use, application, and perception for the new scholars of cultural landscape.

1.1 Keywords

Genealogy, Cultural Landscape, Terminology, Definitions

2 INTRODUCTION

Cultural landscape studies have developed rapidly in the United States (US) since the 1920s. The term cultural landscape has been used and interpreted broadly. The term was first used in the US by the American scholar Carl Sauer in 1925 in his well-known article *The Morphology of Landscape* (Sauer, 1925). While he didn't define the term in detail, he related any physical transformation in nature to the cultural man as "an agent" to its imprint in the landscape, resulting in a new conceptual approach to the cultural landscape (Sauer, 1925, p. 343). Since then, a series of academic definitions have developed focusing on the cultural materials of the landscape (Potthoff, 2013). However, no definition was solely used by scholars or institutions. During the 1990s, the term was adopted by several international bodies to protect and conserve cultural heritage. The United Nations Educational, Scientific and Cultural Organization (UNESCO) was the first institution to include the term cultural landscape for protecting and valuing world heritage sites. It prepared guidelines to protect the cultural landscape in accordance with the world heritage convention in 1972 and formally defined it in 1992 (Jokilehto, 2005). In the US, the National Park Service (NPS) officially recognized cultural landscape as a distinct resource typology in 1981.

While the breadth of the literature on cultural landscape evolved, especially during the 1950s, and continues to be studied in multi-disciplinary areas, it remains challenging to obtain a comprehensive definition to frame cultural landscape as a term, framework, or application. Therefore, this paper reflects on the relationship between knowledge claims and practices that underlie cultural landscape studies to understand its lineage, mainly by tracing the definitions of cultural landscape as a term and its development down to its practical use. The practical use will be in the form of codified definitions used by institutions concerning managing cultural landscapes. A genealogy study can generate such an understanding by analyzing the term's cultural meaning and tracing the different usages of the term over time (Mukerji, 2007, p. 25). Although it will not give us a full analysis of the history of cultural landscape studies, it brings up possible discoveries and points of view relevant to our understanding of the term today.

This study's main goal is to collect and compare the definitions of the term cultural landscape since its first introduction in the US in 1925 using a chronological review analysis. The comparison is mainly between the scholarly definitions and the formal ones extracted from the previous multi-disciplinary academic work and statutory documents to ground its uses in the present. Comparative analysis of these definitions identifies connections, similarities, or differences to reveal new perceptions about our understanding of the term and its interpretations. The main intention is not to provide a singular definition or concept, but to provide an accessible analyzed bibliography for the existing scholarly and institutional definitions of the term cultural landscape in various disciplines to embrace the range of meanings concerning its practical implications.

To better conduct the analysis, the authors divide the timeline into four main time periods between 1925 and 2020. These periods were identified by analyzing the primary shifts in the development of the cultural landscape term and its usage throughout history. The authors provide a list of founded definitions of the term "cultural landscape" in scholarly and institutional work and documents for each period. The review of definitions for each period reveal that the main characteristics of the related definitions go in parallel with definitions of prior periods. In addition, the review specifies when it was defined and developed or when scholars reinterpreted it as a topic of inquiry and an application in both scholarly and institution work.

2.1 Cultural Landscape, a multi-disciplinary concept

The multiple uses of the cultural landscape term-initiated dialogues between other academic disciplines, forming a base for multi-disciplinary work (Michael Jones, 2003). Scholars and researchers have sought to interpret the cultural implications of the man-made interventions shaping the landscape within different disciplines. For example, after the term, cultural landscape, was firstly introduced academically by the geography department of the University of California - Berkeley, it evolved into an academic program that influenced many studies beyond this new department and discipline (Groth, 2009). Many other fields adopted the concept to address concerns related to topics on culture, geology, psychology, and even environmental transformation that has interpreted by geographers, ethnologists, botanists, anthropologists, geologists, archaeologists and ecologists in their studies, developing multiple ways of using the term cultural landscape in scholarly work. This merit suggests studying the term through a "pluralistic approach," as "accepting that the same concept can be used in different ways" (M. Jones &

Daugstad, 1997, p. 269), which helped in the emergence of the term “cultural landscape” as a multi-disciplinary concept (Groth, 2009). After the 1960s, Within the landscape architecture discipline, the development of cultural landscape has been associated with *reading* the everyday American landscape. The term became increasingly used, and the concept was developed by architects, landscape architects, environmentalists, archeologists, and urban planners. Those who wrote about cultural landscapes include May Theilgaard Watts, in *Reading the Landscape* (1957), and J.B. Jackson (1984), a foremost scholar of the term (Wilson & Groth, 2003). Scholars from different disciplines also wrote about reading the landscape into what we know now as cultural landscapes. P. F. Lewis (1979) and Don Mitchell (2008) translated the relationship between cultural landscape and the ability to read the landscape into axioms for reading it. This concept of reading the landscape influenced the emergence of the notion of the cultural landscape as a framework for practical research and strategies that concern nature-related subjects and environmental management (Groth & Bressi, 1997). It has been used in administrative and management documents for conservation and preservation reasons (Date, 2012).

The nature of the concept of cultural landscape as a multi-faceted, multi-disciplinary approach influenced its narrative within various academic and practical dialogues and broadened our understanding of its social, political, and economic aspects. For instance, Ickerodt (2006) examined the term cultural landscape in its social and political function as a tool in research and as a teleological narrativeⁱⁱⁱ. The research provided evidence that the term cultural landscape in the practical world functions as a dialogue with administrative bodies that advocate its importance—transformed into a need to conserve our cultural heritage in retrospect. Therefore, it reasoned the need for codified definitions and guidelines fulfilling the urgent demand for cultural landscape protection.

In an attempt to understand the term, several studies have traced and evaluated its evolution and usage within its different functions and disciplines. In 1983 Peirce Lewis reviewed early literature about the American cultural landscape in his article *Learning by looking*. He highlighted the work of four pioneers’ interpretations of the American cultural landscape: Carl Sauer, Fred B. Kniffen, John K. Wright, and J.B. Jackson. Lewis concluded that the cultural landscape could be seen as a response to the historical imperative that all landscapes were made in the past.

In (1997), Jones & Daugstad studied the usage of the cultural landscape concept in the Norwegian landscape administration documents between 1987-1993. They underlined the inconsistent use of the concept within the governmental policies arising from poorly defined or contradictory implications in applied research documents. Later again, Jones (2003) examined the term’s usage in Norwegian scholarly and institutional literature and documents, identifying seven principal usages that complied with recent landscape types. All of these studies, except for Lewis’s, were shaped within a European academic setting, and only one has studied the definitions. This lack of rigorous definitions’ analysis amplifies the need for such study within different settings and time ranges.

2.2 The importance of a definition

The definitions of the cultural landscape have been divergent in terms of having one confined one; however, the analysis here is not to arrive at one precise definition and use, as it was approached to overview various definitions. Seeking one definition is a difficult task, especially with the multi-disciplinary aspect of cultural landscape with the multi connotation of its uses. However, without a proper definition, it might be misused or misapplied to fit the phenomenon, or the study associated with it.

A definition provides the advantages of mapping out conceptual territories of a concept, where the “ownership of terminology is of enormous consequence in dialogue, for by it both ideas and people can be positioned on particular sides of debates. To dictate definition is to wield cultural power” (Michael Jones, 2003, p. 24). Consequently, the power of defining a concept lies in its ability to control of discourse; based on that, any meaning can be expanded or contracted to serve the purposes of its users. This power was defined by Livingston (1992) as “... an inherent boundary-marking, or boundary-making, an enterprise designed to demarcate the true from the false, the legitimate from the illegitimate, the relevant from the irrelevant” (Livingstone, 1992, p. 304). Livingston and Entrikin claimed that, in general, politics has a significant influence on definitions and discourse, where different vocabularies can be employed to suit other purposes. They advocated tracing the integrity of the definitional discourse to ensure no monopolization of the conversation is happening (Livingstone & Entrikin, 1991). It was difficult to trace it in this research; therefore, we only studied the direct meaning of each definition.

On that aspect, the codified institutional definitions are interpreted and applied through the development timeline of the term. Although this study is limited to the use of the cultural landscape term in

the US, it was necessary to incorporate an international organization such as UNESCO that helped developing a legal framework to identify and protect world heritage and its implementation at the national level publicizing the cultural landscape term. They formally defined the cultural landscape in 1972 at the UNESCO Convention for Safeguarding of the World Cultural and Natural (UNESCO, 1972). They refined this definition in UNESCO's Operational Guidelines for the Implementation of the World Heritage Convention in 1992 (UNESCO, 1992). In addition to many others, including ICOMOS, an international organization with a European lineage, was established in concern of cultural landscape heritage and its conservation to evaluate the nomination of cultural properties made to the world heritage list as a formal advisory body for UNESCO within a European setting in 1972 (Labadi, 2013). According to the Operational Guidelines for the Implementation of the World Heritage Convention, "cultural landscapes are cultural properties that represent the combined works of nature and man" (ICOMOS, 2013). They are "illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic, and cultural forces, both external and internal" (ICOMOS, 2013, p. 2).

Two preeminent institutions in the United States whose work is related to cultural landscape have defined the term: the National Park Service (NPS) and the Cultural Landscape Foundation (TCLF). The National Park Service (NPS) is the leading formal institution concerning the cultural landscape. It was established in 1916 and officially recognized cultural landscape as a distinct resource typology and defined in 1981 as "a geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person, or that exhibit other cultural or aesthetic values" (NPS-28, 1981). In 1984, the NPS introduced Cultural Landscape Report (CLR), an inventory and analysis of the significance of cultural landscapes, as a documentation criterion for cultural landscape recognition.

The Cultural Landscape Foundation (TCLF) is an American non-profit organization with the mission of stewardship through education (Birnbaum, 2014). It is a recent organization that focuses on promoting understanding and awareness of our shared landscape legacy. Yet, it didn't establish its own definitions but adopted the definition that the NPS has used for the last three decades and simplified its complexity (TCLF, 2021). Data collection for the many definitions of cultural landscape has varied from a scholarly to an institutional point of view. Yet, the literature on cultural landscape definitions was underdeveloped by scholars and academics as it was difficult to confine it to one discipline or institution.

3 METHODS

To trace definitions of the term cultural landscape, we designed a series of steps to collect definitions used from 1925. The search focused only on publications within the United States region. The publications, featuring different disciplines, revealed four main time periods characterized by a common position of the term cultural landscape. These time periods are a) 1925-1950, b) 1950-1970, c) 1970-1990 and d) 1990-2020. Table 1 shows the four time periods within this study, listing the number of scholarly works and institutional documents that fit the criteria to extract a definition of cultural landscape and, therefore, analyze it.

Table 1. Number of Scholarly works and institutional documents collected within time ranges

Time periods	Scholarly definitions examined	Institutionary definitions examined	Focus/Keyword
1925-1950	5 scholarly works have been examined *	2 institutional, managerial documents.	Cultural material/ Modified landscape
1950-1970	7 scholarly works have been examined	8 major documents examined	Vernacular landscape influences the reading of the American landscape, therefore, the cultural landscape. Mainly as the cultural geography
1970-1990	5 scholarly works and definitions examined	9 major documents examined	Symbolic landscape and a representation of cultural landscape as a common and ordinary part of everyday life
1990-2020	9 scholarly works and definitions examined	8 major documents examined	Gender class-based, politicized social productive landscapes, preservation

* In this period, the reduced number of documents examined analyzed is due to not being recognized by institutions yet

We used two search engines (Google Scholar & JSTOR) to collect documents and published articles that has a clear definition of the term cultural landscape. Those two digital platforms provided digitized scholarly work and documents to analyze. To make the research process more practical, we used keywords to refine and filter the search results. The keywords used are “*cultural landscape*” to search for in content and research title. The words “*define*”, and “*definition*” were used to reduce the search results within the four selected time periods. Moreover, we limited the search to articles and studies written in English. For undigitized work before 1990, we looked at the bibliography of founded work for more data.

The process of locating definitions was the same for institutional and governmental documents; however, the search was directed toward institutions that manage cultural landscapes within the United States. These institutions’ documents have been examined within the same time ranges of scholarly work. As mentioned earlier, the institutions are NPS and TCLF, but we added UNESCO’s definitions to bring up a broader base to compare formal definitions from institutions’ documents. Although UNESCO is an international organization, we consider it as it includes many cultural landscape sites within the United States.

3.1 Process of analysis

The process is mainly a chronological comparative analysis, comparing scholarly definitions of the cultural landscape to the institutional and governmental definitions. This comparison is to show whether definitions of institutions comply in meaning and purpose with scholarly ones. The analysis is described by finding the main themes, keywords, and limitations among these definitions. Addressing the variation between these definitions, either similarities and/or differences, leads to tracing the term transformations over time. All definitions (scholarly and institutionally) are presented in a timeline table format to ease comparison. The following steps outline the process of analysis: categorizing:

- Identifying the leading scholars that have published about cultural landscape as their major focus of the study.
- Listing the institutional documents that defined cultural landscape and definitions.
- Describing the data collected and categorizing it per year and discipline.
- Locating explicit definitions of the term within each time period.
- Analysis of definitions collects by comparing definitions in terms of similarity, differences, and note changes.
- Summarizing the overall nature of definitions and main characteristics during each time period.

4 CULTURAL LANDSCAPE DEVELOPMENT OF DEFINITIONS

The first period from 1925-1950, represents the introduction of the term in the United States. The second period, from 1950-1970, represents the inclusion of the ordinary landscape as essential in defining and expanding scholars’ understanding of the cultural landscape. Moreover, the institutional and legal organizations adopted the concept and incorporated the term in their policies within this period. The third time period spans from 1970 till 1990. During this period, the term was officially formalized as a framework for conservation in many organizations and academic research. The last period, 1990-2020, includes various studies and multi-disciplinary definitions. While definitions didn’t change much, cultural landscape categories expanded. The following sections will explore the main characteristics of the definitions of each phase.

4.1 1925 – 1950, The preface

This time period is considered the introduction of the cultural landscape term as a concept. Leading scholars were mainly cultural geographers who influenced the cultural landscape studies and highlighted the interrelationship between culture and nature, emphasizing rural landscapes—the definitions of the term cultural landscape collected within this phase deal with introducing and understanding the concept. The notion of culture material has characterized the definitions of this period in relation to the physical change and the morphology of the landscape.

Table 2 shows the main scholarly definitions collected in this period, starting with Sauer’s 1925 definition in his article “The Morphology of the Landscape,” and ending with Hartshorn’s 1939 publication “The Nature of Geography: A Critical Survey of Current Thought in the Light of the Past.” Sauer’s article focused on the transformation of the physical material of the environment and its relationship to the culture.

Sauer identified cultural landscape as: “the geographic area in the final meaning (Chore). Its forms are all the works of man that characterize the landscape. Under this definition, we are not concerned in geography with the energy, customs, or beliefs of man but with man’s record upon the landscape” (Sauer, 1925, p. 46). Although Sauer’s definition was general yet narrowly focused on the tangible land formation, it has influenced cultural landscape studies afterward (Wilson & Groth, 2003, p. 5).

In (1931), Geographer P. W. Bryan published his article *The Cultural Landscape*, where he defined the concept and explained the various types of cultural landscape. He elaborated on Sauer’s definition and reasoned the change of the landscape to fulfill the human need as:

... human activity, which takes place in order to satisfy human desires, adapts and modifies nature, thus changing the natural landscape, and the concrete or objective expression of this process of adaptation is the cultural landscape, that is, the natural landscape as modified by man. Therefore, the cultural landscape is the objective expression of the relationship between human activities and the natural environment” (Bryan, 1931, p. 268).

These needs, either recreational, socializing, or need for production, are associated with the activity of modifying nature.

Table 2. Main definitions timeline collected on the cultural landscape from 1920-1950

legal & formal institution 1925-1950	Scholarly /Academic 1925-1950
	<p>(1925) Carl Sauer Cultural Geography</p> <p>“The cultural landscape is fashioned from a natural landscape by a culture group. Culture is the agent, the natural area is the medium, the cultural landscape the result. Under the influence of a given culture, itself changing through time, the landscape undergoes development, passing through phases” (Sauer, 1925, p. 103)</p>
<p>*The Athens Conference (1931) the First International Congress of Architects and Technicians of Historic Monuments at the Congress in Athens</p>	<p>(1931) P. W. Bryan Cultural Geography</p> <p>“Human activity, which takes place in order to satisfy human desires, adapts and modifies nature, thus changing the natural landscape, and the concrete or objective expression of this process of adaptation is the cultural landscape, that is, the natural landscape as modified by man. The cultural landscape is the objective expression of the relationship between human activities and natural environment” (Bryan, 1931, p. 268).</p>
	<p>(1936) Fred B. Kniffen Cultural Geography</p> <p>“The term "culturogeographic" is advanced to fill the need for a word importing the cultural forms of the geographic landscape. The quantitative and qualitative consideration of the cultural forms of the landscape, by a method analogous to that employed by anthropologists in arriving at culture regions or in establishing culture relationships” (Kniffen, 1936, p. 179).</p>
	<p>(1938) H. H. Swinnerton Biological study</p> <p>“The sum total of the marks made by man upon the face of the Natural Landscape. Man is, of course, not the only creature that leaves his mark, for birds build their nests, moles throw up their tiny hills, rabbits excavate their burrows, and beat out their narrow tracks across the meadow” (Swinnerton, 1938, p. 1)</p>
	<p>(1939) Richard Hartshorn Geography</p> <p>"The present landscape of any inhabited region, in contrast to the natural landscape, ... the forms superimposed on the physical landscape by activities of Man” (Hartshorne, 1939, p. 170)</p>
<p>No definition for cultural landscape *</p>	

In 1936, Fred B. Kniffen, in his article “Louisiana House Type,” quantified the cultural landscape concept as a method to understand geographic landscape patterns. He used the concept as an evaluation of the physical elements responsible for the distribution of the individual housing types in relation to the landscape to define the culturogeographic region of Louisiana (Kniffen, 1936). It follows Sauer’s and Bryan’s

definitions that specify the transformation by the existence of a physical element. The main shift is in focus on the cultural relationship and nature.

On the other hand, Swinnerton saw the need to redefine cultural landscape from a biological perspective in his article "The Biological Approach to The Study of The Cultural Landscape" (1938) by not associating the cultural landscape exclusively with humans. He also said, "The Cultural Landscape is not itself the organism, but, like an oyster shell, it is merely the product of the activities of an organism, in this case, a Society" (Swinnerton, 1938, p. 83).

In (1935), geographer Richard Hartshorn published an article emphasizing the need to acquire a cultural landscape study in any regional or state site analysis. He pointed out that cultural landscape interpretation can't be made solely; it has to borrow work of other disciplines such as geology, history, ethnography, etc. (Hartshorne, 1935). Moreover, in his book, *The Nature of Geography*, he defined the cultural landscape in contrast to the natural landscape as "the present landscape of any inhabited region" (Hartshorne, 1939, p. 170). He expanded the term's definition to include the idea of a superimposed change in the physical landscape over time. This manifestation is the first interpretation of the cultural landscape into a practical application for its purpose.

In contrast to formal and institutional definitions of the term cultural landscape, there were no attempts to define the cultural landscape as it was not yet legally recognized within this phase. There is a gap in time for new studies that have defined the term in the last ten years of this period, as our search didn't extract any definition. However, the analysis reveals that definitions mostly carried a similar meaning focusing on the tangible transformation of the landscape. Hence the term was not formally defined; it has given the disciplines free access to a new perspective for academic exploration.

The definitions of this era are associated with two main discourses: the natural landscape in contrast to the cultural landscape, as a man-modified nature, with no relation to its significance as a cultural heritage nor the need for its preservation. This phase is framed with the use of definitions as a product of introduction to the American landscape, primarily through the discipline of human geography, with the main interest of cultural landscape as a product of activities, human intervention, and modified natural landscape. The main audiences for these definitions were the cultural geographers and academics of that interest. The relationship between institutional policies and documents is not established yet in this phase because institutions focus on safeguarding historical monuments and historic sites and structures.

4.2 1950-1970, The interpretation of the Landscape

This time period is mainly about reinterpreting the landscape that has been constructed by culture and thus redefining how we see the landscape. This redefinition led to a change of perception towards the meaning of landscape that introduced the concept of the vernacular landscape (Jackson, 1984). Interestingly, in the 1950s, the term cultural landscape appeared less in scholarly work, although it was needed to describe the intertwined relationship of human groups and their activities within a space (Wilson & Groth, 2003). Most scholars across multiple disciplines didn't redefine the term but used the pre-assigned definitions from previous scholars and worked more on developing a better understanding of the landscape through the lens of cultural landscapes.

The leading prominent scholar of this period is J. B. Jackson, a human geographer. His significant work in landscape studies bears witness to his contribution to defining cultural landscape and building bridges between geography and landscape studies (Correy, 1998). As he started his *Landscape* magazine on cultural landscape studies and human geography in 1951, publishing through the 1970s, Jackson provided a platform to broaden the study of cultural landscapes into a professional endeavor for many disciplines (Wilson & Groth, 2003). Lewis described him as "a towering figure in the evolution of thinking about American cultural landscapes and their meanings" (Peirce Lewis, 1983, p. 247). Jackson's inclusion of vernacular landscapes under the cultural landscape has provided crucial inspiration and context for contemporary design. This cumulative effect has been recognized in his definition of cultural landscape as "a composition of man-made or man-modified spaces to serve as infrastructure or background for our collective existence... which underscores...our identity and presence" (Jackson, 1980, p. 2). This definition, which didn't come until 1980, connected the modified landscape with our identity and heritage that should be acknowledged and studied.

This time period is mainly influenced by the multiple disciplines reinterpreting the notion of a cultural landscape, using it as a tool for protecting and preserving cultural heritage. The concept of everyday and vernacular landscapes transformed the definition of cultural landscape in order to interpret the landscape

of our ordinary settings. Therefore, when developing a strategy to document a cultural landscape, it is essential to read the landscape in its context of place and time (Birnbaum, 1994).

Although the list of scholars who studied and wrote about the cultural landscape within this period of 1950-1970 was long, it was difficult to find new definitions of the term. Rather, there was more emphasis on reading the American landscape. Erhard Rostlund defined the cultural landscape in 1955, emphasizing the process as: "A long process of development directed by Man." Another definition by Wagner & Mikesell (1962) states that the cultural landscape "is a concrete and characteristic product of the complicated interplay between a given human community, embodying certain cultural preferences and potentials, and a particular set of natural circumstances. It is a heritage of many eras of natural evolution and of many generations of human effort" (Wagner & Mikesell, 1962, p. 11). Joseph Hajdu quoted Bobek'sⁱⁱⁱ definition for the cultural landscape "as the result of man's actions, and to understand the nature of these actions the nature of man the instigator must be studied. Human acted as a member of a group, so the group as such must be studied (Hajdu, 1968, p. 400). Table 3 shows the definitions collected within the time period 1950-1970. They share the main key notion of identity, collective existence, sense of community, and heritage.

Table 3. Main definitions timeline collected on the cultural landscape from 1950 to 1970

legal & formal institution 1950-1970	Scholarly /Academic 1950-1970
	(1955-1956) Erhard Rostlund Cultural Geography "The sum total of the marks made by man upon the face of the Natural Landscape. Man is, of course, not the only creature that leaves his mark, for birds build their nests, moles throw up their tiny hills, rabbits excavate their burrows and beat out their narrow tracks across the meadow" (Sauer, 1962)
*UNESCO Recommendation (Landscapes) (1962) the safeguarding of the beauty and character of landscapes and sites is taken to mean the preservation and, where possible, the restoration of the aspect of natural, rural and urban landscapes and sites, whether natural or man-made, which have a cultural or aesthetic interest or form typical natural surroundings	(1962) Wagner & Mikesell Geography "The cultural landscape ... is a concrete and characteristic product of the complicated interplay between a given human community, embodying certain cultural preferences and potentials, and a particular set of natural circumstances. It is heritage of many eras of natural evolution and of many generations of human effort" (Wagner & Mikesell, 1962)
National Park Service *NPS (1966) National Historic Preservation Act of 1966, established a national policy of historic preservation, including the encouragement of preservation on the state and private levels	
	(1968) Joseph G. Hajdu Social geography Quoting Bobek, "the cultural landscape was the result of man's actions", and to understand the nature of these actions the nature of man the instigator must be studied. Man acted as a member of a group, so the group as such must be studied" (Hajdu, 1968)
*NPS (1969) National Environmental Policy Act of 1969, declared a federal policy to "preserve important historic, cultural, and natural aspects of our national heritage	
No definition for cultural landscape *	

From an institutional point of view, there were neither definitions nor mentions of the term cultural landscape, although it was scholarly studied and used. While UNESCO launched several conventions and charters concerning the world's cultural heritage and its preservation, it did not formally define the cultural landscape. In 1954 the Hague launched its first Convention defining cultural property without mentioning the cultural landscape. Following In the 1960s, UNESCO exported its recommendations on several matters, such as archeological excavations, safeguarding museums, and safeguarding the beauty and character of the landscape and sites. Parallel in the US, the National Historic Preservation Act of 1966 and the National Environmental Act of 1969 established a national policy of historic preservation to preserve important historic, cultural and natural heritage that has been adopted by NPS. However, institutional documents make no mention of the term cultural landscape. By collected definitions in Table 3, the latter point shows that institutions implicitly introduced cultural landscape without using the term.

Within the time period 1950-1970, we drew three main discourses that influenced the definitions of cultural landscape: the re-reading of the landscape, the introduction to the vernacular landscape, and the ordinary landscape's significance. Those main concerns helped in the reinterpretations of cultural landscape and our understanding of what it means and impacted the established land use professions, particularly landscape architecture. This impact maybe not have been directly shown in this phase. Still, in retrospect, we can see these definitions as spearheading a new era in the history of landscape studies - the identification and appreciation of what we now call the cultural landscape (Correy, 1998). The main keywords used in the definitions are similar to the previous ones in the time period 1925-1950; however, the definitions in this era have generated a link to the cultural heritage and identity that deepen our understanding of the intertwined relationship of culture, humans, and the natural environment, which have a core link to our heritage and history, which can be read in comparison of the scholarly definitions to the institution definitions.

4.3 1970-1990, A fertile conceptual tool

The general characteristic of this period, 1970 to 1990, is the thriving of various disciplines at the expense of cultural landscape development, using the notion of cultural landscape as a conceptual tool for understanding the cultural aspect of the landscape. The definitions collected in this time period are presented in Table 4, which shows scholars from different disciplines trying to interpret the term, such as anthropology, urban planning, etc. Moreover, the term has been formally and institutionally defined as a key term. UNESCO used the term and defined it at its convention in 1972 as part of the goal to recognize properties of outstanding and universal value (O'Donnell, 2004). Although it is a universal institution for the global protection of cultural and natural heritage, the relationship between the cultural and the natural has not been well understood. The inclusion of both the cultural and the natural is what scholars were trying to obtain through the various definitions and interpretations. The NPS officially recognized cultural landscapes as a separate resource typology in 1981. They defined it as "a geographic area associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values" (NPS-28, 1998). These values have been created as a result of the interaction of nature and culture that shape a heritage worthy of preservation. This has manifested in scholarly studies advancing understanding and appreciation of both physical and human processes in both time and place.

From a scholarly perspective, Carol Galbreath wrote an article redefining cultural landscape and its typology in 1975. This article featuring an urban planning point of view indicates the turn the term took as influenced by other disciplines along with human geography. The list of academic definitions found for the term in Table 4 shows its complexity adding new layers to its understanding as seen in Melnick's, Lewis's, and Rowntree and Conkey's definitions. One of the most comprehensive definitions is by Melnick (1981), which implies the need to expand its physical boundaries, as the intangible value is challenging to capture. Rowntree and Conkey (1980) linked their definition of the cultural landscape to the symbolic action passing through generations, which brings us back to the intangible aspect of the term. Lewis linked his definition of cultural landscape to the common workaday landscape that J.B. Jackson and others indicated. He stated: "[the] cultural landscape is nearly everything that we can see when we go outdoors—common workaday landscape. Our human landscape is our unwitting autobiography, reflecting our tastes, our values, our aspirations, and even our fears, in tangible, visible form" (Lewis, 1979, p. 1). Some definitions of this period can be linked to prior scholars' work, as Rapoport's (1978) definition is similar to P. W. Bryan's (1933) definition of human adaptation and his culture to transform the landscape into what he uses.

Comparing the scholar and formal definitions within this period shows that the complexity of scholarly work in interpreting the cultural landscape has not been integrated into institutional definitions of the term. It manifested the cultural landscape formally and institutionally, while academically, it has been quickly expanding to capture the integration of the cultural and natural values of the cultural landscape. It framed the expansion of the term cultural landscape into a more complex concept to include narrative, symbolic actions, values, and intangible everyday landscape. It is suggested to include all aspects of the term that have evolved in various cultural landscape disciplines, types, and categories. However, the configuration of human and natural resources has been clearly distinguished as separate categories.

Table 4. Main definitions timeline collected on the cultural landscape from 1970 till 1990

legal & formal institution 1970-1990	Scholarly /Academic 1970-1990	
<p>UNESCO, The World Heritage Convention (1972) The designation of natural heritage and cultural heritage separately from one another. "Cultural landscapes" as places of "significant interactions between people and the natural environment.</p>	<p>(1975) Carol J. Galbreath</p>	<p>Urban Planning</p>
	<p>"Places in nature that have acquired significant associations with human activities and human events" (Galbreath, 1975)</p>	
	<p>(1977) Christopher L. Salter</p>	
	<p>"That segment of earth space which lies between the viewer's eye and his or her horizon" (Salter & Lloyd, 1977)</p>	
<p>*The Alliance for Historic Landscape Preservation (1978) an interdisciplinary group, was formed with the intent of bringing together a variety of people working in historic and cultural landscape preservation</p>	<p>(1978) Amos Rapoport</p>	<p>Architecture & anthropology</p>
	<p>"The transformation of a part of nature carried out by man to shape, use, manage and enjoy it, according to the patterns emanated by his own culture. It is a configuration of human and natural resources. It is a configuration of human and natural resources and the appearance of a cultural area." (Rapoport, 1978)</p>	
	<p>(1979) Peirce K Lewis</p>	<p>Geography</p>
	<p>"Ordinary man-made landscape, the landscape made by humans – what geographers call cultural landscape. Cultural landscape is nearly everything that we can see when we go outdoors. Common workaday landscape. Our human landscape is our unwitting autobiography, reflecting our tastes, our values, our aspirations, and even our fears, in tangible, visible form" (Lewis, 1979)</p>	
	<p>(1980) Rowntree and Conkey</p>	<p>Environmental symbolism</p>
	<p>"The cultural landscape is created and transformed by human symbolic action. The cultural landscape in part functions as a narrative, a symbolic legacy conveying, if not realizing, information from one generation to another, information about subsistence ways, cosmology, territory, or historical position" (Rowntree & Conkey, 1980, p. 142).</p>	
<p>National Park Service NPS (1981)</p>	<p>(1981) Robert Melnick</p>	<p>Geography</p>
<p>"A cultural landscape is a geographic area, including both natural and cultural resources, associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values" NPS-28</p>	<p>"Cultural landscapes are those areas which clearly represent or reflect the patterns of settlement or use of the landscape over a long time, as well as the evolution of cultural values, norms, and attitudes towards the land. They exhibit the different phenomena of man's lasting impact on the land... and represent a continuum of land use that spans many generations. They have evolved from, or exhibit remnants of, earlier known human settlement patterns or land-use practices for an area. . . These practices or patterns often stem from years of experimentation, or even from bitter failures. They grow out of continual readjustment of human aims and hopes in the light of environmental forces. Thus, these landscapes exhibit, either conspicuously or subtly, long-held values of their area or culture" (Melnick, 1981, p. 5).</p>	
<p>the Florence Charter (1982)</p>	<p>(1983) Robert Melnick</p>	<p>Geography</p>
<p>the 1982 Florence Charter on Historic Gardens as the concept of cultural heritage broadened to be inclusive of landscapes</p>	<p>"Cultural landscape refers to any landscape or material component of a landscape that has been of human consequence for a period of time. A cultural landscape is an area having - or perceived as having - distinctive characteristics and composed of interrelated natural and human elements". (Melnick, 1983, p. 88)</p>	
	<p>(1983) Peirce K Lewis</p>	<p>Geography</p>
	<p>"Cultural landscape, in fact, can be seen as a response to this historic imperative ...The cultural landscape, which can be viewed as: a collection of individual artifacts-houses, fences, roads, skyscrapers, and the like". (Peirce Lewis, 1983)</p>	
<p>NPS (1989)</p>	<p>(1986) J.B. Jackson</p>	
<p>Guidelines for Evaluating and Documenting Rural Historic Districts</p>	<p>"a composition of man-made or man-modified spaces to serve as infrastructure or background for our collective existence . . . which underscores . . . our identity and presence" (Jackson, 1984)</p>	

4.4 1990-2020, An urge for preservation

This phase can be described as the peak for cultural landscape as a definitional term and function for its preservation. As O'Donnell (2008) described this time range as “a phase of Thirst for Information and Organization growth where the body of early professional work and organizational initiatives led to advances in practices” (O'Donnell, 2008, p. 10). Yet, when we look deeper into the institutional definition of the term, it was static. In 1992, after a decade of extensive debate, UNESCO added "Cultural Landscape" to the categories eligible for its World Heritage List inscription. The NPS defined four types of cultural landscapes. The NPS definition works as a clear foundation for examining the evidence of human use or activity of eleven landscape characteristics within a site. Simultaneously, UNESCO has been altering its categories within the conservation and preservation guidelines of the cultural landscape in the protection of cultural heritage. The main concern for both is the recognition and conservation of only the physical material of these sites.

Several academic definitions were collected in this period that varied in meaning and complexity. Adrian Phillips described cultural landscape as “those areas on earth, where man exposed a substantial influence on nature and thereby changed its image significantly” (Phillips, 1995, p. 380). The definition shares a similar meaning but is simpler compared to Aitchison’s definition, which included the aspect of time in his understanding of the term as “... It is heritage of many eras of natural evolution and of many generations of human effort” (Aitchison, 1995). Conzen’s also included the aspect of time in his definition; refer to Table 5. On the other hand, Schine described it as “a material thing and a conceptual framing of the world—a visual and spatial epistemology” which complies with Groth definition of the term as a useful term for understanding the environment (Wilson & Groth, 2003). These definitions show the complexity of the term that established different ways of interpreting the concept.

The term has been defined and used within different institutions based on the UNESCO and NPS definitions, as shown in Table 5. Although cultural landscape has been defined institutionally, academic definitions of the term continued searching for its complexity. The definitions didn’t capture the concept content and meaning's heuristic potential. That is why the definitions within the theoretical and scientific paradigms were not static (O'Donnell, 2008). As already mentioned, the cultural landscape has been used as a tool to explore ordinary landscapes. It generates a much richer concept than it is commonly advocated and has been redefined as suggested in Table 5, where definitions are neither different nor changed compared to scholarly and institutional points of view.

Definitions have not changed since 2010 in both formal and scholarly fields. Publications focused more on conservation, specifically the documentation and preservation of historic sites. The translation of these sites into world heritage sites and National Parks has influenced our scholarly work and studies investigating the implications of the practice of conservation on cultural landscape on definitions. Types of cultural landscapes have been categorized in order to include all details of the term as they contain both tangible and intangible factors. The definitions show that more involvement is needed from the scholarly and institution work to associate space and time with the cultural landscape.

Table 5. Main definitions extracted from articles about the cultural landscape from 1990 till 2020

legal & formal institution 1990-2020	Scholarly /Academic 1990-2020
National Park Service (NPS) (1990)	
“A geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person, or that exhibit other cultural or aesthetic values” (NPS, 1990)	
UNESCO’s World Heritage Committee (1992)	
“Illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal” (UNESCO, 1992)	
NPS (1992)	
The US National Park Service defined four types of cultural landscapes, not mutually exclusive: historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes (US NPS 1992: 108)	
Auspices of UNESCO (1995) (1995) Adrian Phillips	

Cultural landscapes reflect the interactions between people and their natural environment over space and time. "A cultural landscape is a complex phenomenon with a tangible and an intangible identity. The intangible component arises from ideas and interactions which have an impact on the perceptions and shaping of a landscape, such as sacred beliefs closely linked to the landscape and the way it has been perceived over time. Cultural landscapes mirror the cultures which created them"

The cultural landscape Foundation (1998)

Cultural landscapes are landscapes that have been affected, influenced, or shaped by human involvement. A cultural landscape can be associated with a person or event. It can be thousands of acres or a tiny homestead. It can be a grand estate, industrial site, park, garden, cemetery, campus, and more. Collectively, cultural landscapes are works of art, narratives of culture, and expressions of regional identity

NPS Cultural Landscape Inventory (CLI) (2009)

"— a geographic area (including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity or person or exhibiting other cultural or aesthetic values."

"Cultural landscapes or seascapes might be defined as those areas on earth, where man exposed a substantial influence on nature and thereby changed its image significantly" (Phillips, 1995, p. 380)

(1995) John Aitchison

"The cultural landscape ... is a concrete and characteristic product of the complicated interplay between a given human community, embodying certain cultural preferences and potentials, and a particular set of natural circumstances. It is heritage of many eras of natural evolution and of many generations of human effort" (Aitchison, 1995)

(2001) M.P. Conzen

"A cultural landscape is the successive conversion over time of the material habitat of a sedentary human society responding with growing strength and variety to the challenges of nature, the society's own needs and desires. and the historical circumstances of different regions in different times." (Conzen, 2001)

(2003) Richard H. Schein

"The cultural landscape is not merely the result of human activity. It is both a material thing and a conceptual framing of the world—a visual and spatial epistemology. As such, the cultural landscape is an important, even constitutive, part of social and cultural processes." (Schein, 2003)

(2003) Paul Groth

"cultural landscape is both a useful term and a necessary concept for understanding American environments. It is a way of thinking—one with inherent contradictions and multiple approaches—that people have readily adapted to new questions and social developments." (Wilson & Groth, 2003)

(2004) Patricia M. O'Donnell

"Cultural landscapes are places where nature and culture have interacted to shape a place over time, the results of the interaction have imbued heritage values, and the cultural landscape is worthy of our respect and stewardship to preserve and conserve it into the future." (O'Donnell, 2004, p. 44)

(2006) Val Plumwood

"...is a concept that invites us to downplay or hide nonhuman agency and to present humans as having a monopoly of creativity and agency in the generation of what are called 'landscapes.' 'Cultural landscape' or 'human artefact' terminology for the land and the nature-skeptical claims often associated with them exemplify the potential for concepts and terminology to hide or nullify what we can't seem to recognize even to save ourselves - the way the systems of nature support our lives." (Val Plumwood, 2006)

4.5 A brief summary of collected definitions within 1925-2020

In 1925, the term was academically introduced in the United States, defining the main elements of the meaning that described the physical change of the landscape with no further intangible aspects included. In contrast to institutional definitions, no recognition nor definitions were presented formally in the practical institution world. The academic world sets the base for the term to be incorporated. More eyes were fixed on this young concept; therefore, more theoretical reinstatement was developed in the 1950s through the late 1970s. More studies were allocated to the landscape and its meaning in this period. Changing our perspective of the landscape has strongly influenced the definition of the cultural landscape forward. Therefore, the definitions in this period were still shy and similar to definition of the previous period.

The term was recognized as a separate category in the institution department with no definitions yet. The peak of definitions was between 1970-1990; a theoretical base was prepared by scholars from the 1950s-1970s to consider redefining the term by incorporating deeper layers of the concept and different usage to utilize its core meaning. It was included in the formal and institution setting, where definitions were introduced to governmental and non-governmental entities concerning the cultural landscape. These definitions share the same core meaning with the scholarly work; however, it was more of a static process of defining. This process has influenced the academic definitions after 1990 as we noticed from the extracted definition the fast rhythm of broadening and reinterpretations of the term to suit multi-disciplinary studies, which often doesn't match the rigid definition of the institutional one. Part of it seems of re-appropriation to manage the urge to preserve and protect the cultural heritage and to include these sites into these categories to force protection. And another to ease the need for justification. Either way, separating the scholarly from the formally defined terms rather than merging into a confined one. The institutional definitions do not match the academic scope despite the wide span of its application. Figure 1 below summarizes the main characteristics of the definitions of cultural landscape prevalent during each period between 1925 and 2020.

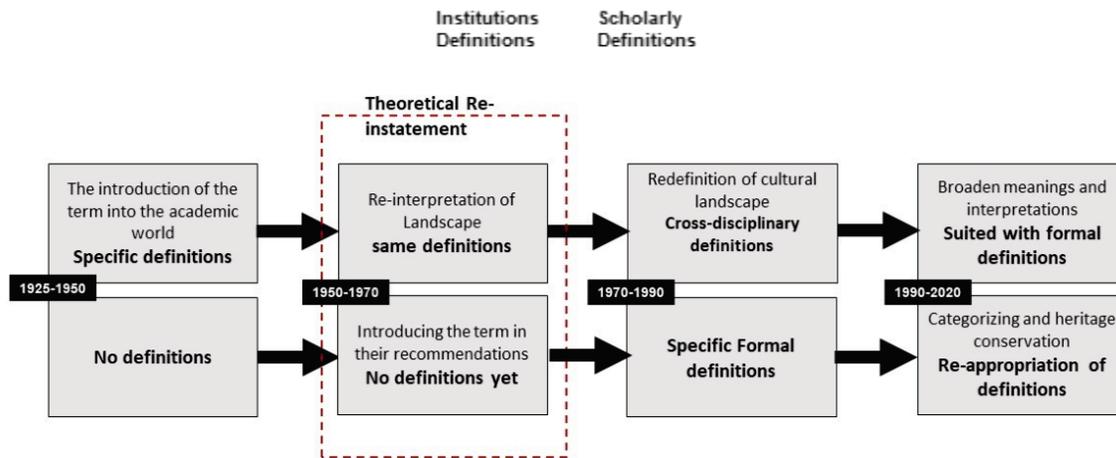


Figure 1. A chart that summarizes the main characteristics of the definition process of cultural landscape between 1925 and 2020 (2022). Diagram by authors.

5 CONCLUSION

A definition is a powerful tool for encapsulating the essence of any concept. In this essay, we demonstrated how the concept of cultural landscape has to travel a significant but brief distance in order to generate a reliable collection of definitions. However, it is true to state that more current definitions in the cultural landscape have acquired their meaning from earlier definitions in scholarly work. However, the concept of "cultural landscape" has been employed to interpret and understand the terrain. It has been altered and improved to look into a variety of issues, including what culture is, which cultural landscapes should be preserved, and how an idea connected to culture is perceived.

The study identified four key eras in the evolution of the term's definition. These times span from 1925 through 2020. Similarities in meanings between 1950 and 1970 gave way to ongoing redefinitions

and appropriations of the term to fit academic work inside and across many fields. They highlighted the significance of academic discourse in influencing the concepts of fusing nature and culture at the scholarly and institutional levels. According to definitions that were retrieved, this interaction fostered communication between numerous academic fields and helped to manage cultural resources. As a result, it has been challenging to conduct study on the concept of cultural landscape within a single subject. The borders of the cultural landscape, which were originally assumed to be conserved or recognized as a place as a cultural landscape site, have been constrained by the lack of a consistent definition in institutional documents. However, applying those definitions shows continuity more clearly. As we develop it as a tool and framework rather than utilize it as a documentation tool of its physical features, the lack of work defining cultural landscape as a term and a concept needs more attention from scholars and experts in the field of landscape architecture. Definitions of the "cultural landscape" that have evolved via various fields and meanings inherit the blending of nature and culture.

The research demonstrates how scholars and institutions in earlier periods used definitions that were comparable, which led to a continuous redefining and appropriation of the term to suit the academic work inside and across many fields. Between 1970 and 2020, definitions grew in complexity and continued to be expanded. The vernacular, associative, and ethnographic landscapes were recognized as cultural expressions, and professionals accepted a wider range of landscape types and scales. The aspect of time has also significantly added to the meaning of the cultural landscape, which has aided in understanding it as a heritage that should be kept and protected. As a result, official institution definitions were consistent with academic ones. Similarities lie at the heart of how culture alters the landscape, but the intricacy of that recognition.

This paper aims to open a discussion about the term's scholarly and practical use, application, and perception for new scholars and practitioners of cultural landscape, while also highlighting the depth of the existing body of knowledge through an accessible history of the scholarly and institutional definitions that made the term "cultural landscape" significant. However, it identifies the usages and definitions without excluding its relationships to the many fields associated with cultural landscape studies. Further research is advised to explore the implications of the various definitions of the term "cultural landscape" to the field of landscape architecture. As a result, this book offers a simple but valuable bibliography of recent and earlier scientific studies as well as documents from relevant institutions.

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March 16-19, 2022

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