

CULTURAL LANDSCAPE RESEARCH: BETWEEN GEOGRAPHY AND URBANISM

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Abstract. This article examines the concept of cultural landscape and its application at the intersection of two spatial sciences: geography and urbanism. Firstly, it reviews the evolution of the concept from the works of 19th-century German geographers to contemporary international documents, revealing the semantic multilayeredness of cultural landscape and its theoretical transformation from opposition to natural landscape to a holistic phenomenon encompassing material and symbolic aspects. The paper then systematises the classifications of cultural landscapes proposed by different disciplines, combining international (UNESCO) and national (Lithuanian landscape geography and urban planning) examples and proposing an extensive classification scheme based on the degree of urbanization and the typology of settlements. The study is based on a theoretical analysis of the literature, a comparative analysis of international and national legal documents, and a comparison of the scales and methods of geography and urbanism. Two summarising tables were compiled, comparing the objects and methods of cultural landscape research in both disciplines according to the scale of the study (from global to micro-level public spaces). The results show that geography and urbanism “meet” at the national-mesoregional and urban scale, but differ in their analytical approach: geography is stronger in the field of spatial patterns, typologies, and landscape quality assessment, while urbanism is stronger in the analysis of urban fabric morphology, composition, public spaces, and human scale. The combination of these perspectives allows the cultural landscape to be treated as a common field of research, in which geographical studies provide a macro-level spatial “background,” while urbanism provide detailed solutions and interpretations of spatial experience. The conclusions of the article underline the need to strengthen interdisciplinary dialogue, which can be an important prerequisite for a coherent policy of cultural landscape protection, planning, and activation at different levels of spatial planning and design. **Keywords:** cultural landscape, genesis of cultural landscape, classification of cultural landscape, geography, urbanism

Introduction

Humans are probably the most significant life form altering the Earth's environment. Over the past centuries, and especially decades, various human activities have changed the Earth's surface, its depths, and its atmosphere in varying degrees. It is therefore not surprising that in recent years, more and more scientific fields have begun to systematically study the consequences of these activities. The consequences of global and local human activities on Earth are being studied by representatives of the physical and social sciences and even the arts.

In this article, the authors focus on the cultural landscape. A landscape that, without human involvement in its formation, would not be the way it is today. The relevance of this topic is only increasing, as the landscape created by humans and reflecting their coexistence with the environment is the dominant structure on our planet, with landscapes completely untouched by humans rapidly declining or almost disappearing. Therefore, it is clear that a deeper understanding of the subject and knowledge of its research methodology could provide a strong theoretical basis for contributing to the preservation, integration, or revitalization of a high-quality cultural landscape. This article reviews the origin and development of the term “cultural landscape,” discusses the disciplines that study cultural landscapes, and presents the proposals of different disciplines for the classification of cultural landscapes. The article focuses on two disciplines: geography and urbanism (planning and design). Geographers were the first to establish the concept of cultural landscape and, shifting from reasoning and descriptive research of cultural landscape to spatial planning practices, contribute to the formation of cultural landscape strategies at the national and regional levels. Meanwhile, urbanists operate on a smaller scale, which is more easily comprehensible to everyday human perception, and often have the strongest direct and most noticeable influence on the transformation of the landscape. By designing street networks, public spaces, building structures, green spaces, and everyday infrastructure, they materialize solutions

that shape people's spatial experience and social scenarios for landscape use, with the aim of modelling a people-friendly and functional environment. The article discusses and compares the objects and methods of cultural landscape research in both disciplines. It seeks to identify differences, commonalities, and opportunities for representatives of these fields to collaborate in an interdisciplinary context.

The article mainly analyses the topic in an international context, while reviewing the classification of cultural landscapes, presenting national examples and discussing Lithuanian practices.

The genesis and evolution of the term of cultural landscape

German geographers were the pioneers in using the term cultural landscape. The term cultural landscape (Originally written (in Old German): Kulturlandschaft, now in German: Kulturlandschaft) was first used in scientific literature by German geographer Carl Ritter [35; 41]. He used this term in 1832 in his work *Geography in Relation to the History of Nature and Mankind* (German: *Die Erdkunde im Verhältnis zur Natur und zur Geschichte des Menschen*), in which he described the history of the area northwest of Beijing (China) and its connection to the landscape. In the book, the cultural landscape is considered in opposition to wild forces, which include not only natural forces and disasters such as floods, but also barbarian tribes that oppose culture and destroy the cultural landscape through battles, creating wastelands. According to this view, the cultural landscape is not only a physical landscape created by humans, but also contains an important layer of civilizational culture. In some time later, in 1851, another geographer, Carl Vogel, used the term cultural landscape in the third volume of his geography encyclopaedia, *Geographical Landscapes* (German: *Geographische Landschaftsbilder*). In this volume, the works of various authors are presented under the following headings: mountain landscapes, plain landscapes, forest landscapes, and cultural landscapes. In the introduction

to one of his essays, Vogel mentions the term “cultural landscape,” but does not explain it or apply it in a context that would allow us to understand how he understands this term [41].

Another German geography professor who used this term was Joseph Wimmer, who sought to reveal the influence of geographical conditions and the natural environment when teaching history [6]. In 1885, Wimmer published a book entitled *Historische Landschaftskunde* (Historical Landscape Geography), in which he distinguished three types of landscape: historical natural landscape, historical cultural landscape, and historical political landscape. The description of these landscapes reveals the forces that shaped them: natural (e.g., water), cultural (e.g., land cultivation and urbanization), and political (e.g., man-made borders and boundaries between areas). In describing the cultural landscape, Wimmer emphasises the natural landscape that is changed by humans – how forests are replaced by vineyards, how areas are drained or irrigated, how infrastructure is built. However, Wimmer takes the position that the landscape created by humans beautifies the land, and he describes this landscape with very positive connotations [41; 58].

Probably the best known of the early users of the term “cultural landscape” was Friedrich Ratzel. Ratzel was a prominent German geographer, ethnologist, sociologist, one of the founders of the school of anthropogeography and a representative of geographical determinism. He participated in numerous expeditions and presented the findings of his research in several of his writings [38]. In 1878 Ratzel included the term “cultural landscape” in his two-volume work on the United States, in which he describes the natural features, society, and economy of the country. Cultural landscape is most notably mentioned in the second edition, which includes a chapter entitled “The Cultural Landscape of the United States” (German: *Die Kulturlandschaft der V. St.*). In this chapter, the author indirectly explains the term cultural landscape when he writes that footprints of human activity influence the character of the landscape. In other words, he emphasised that cultural landscapes are the result of human activity. In the same chapter, Ratzel describes the cultural image (German: *Kulturbild*) of the United States, which, according to him, has fewer culturally created elements than the “countries of the Old World” and these cultural elements are described as less permanent [41; 43; 44].

This term was introduced into the English-speaking world in the book “The Morphology of Landscape” in 1925 by Carl Ortwin Sauer, founder and professor of the Berkeley School of Geography. The cultural landscape became the main object of study at the Berkeley School of Geography and became the focus of the new cultural geography [25]. In the interwar period, this term was used by geographers and ethnologists in the Nordic countries [10; 25; 48; 51]. Since the 1970s, the term cultural landscape has become increasingly established in other disciplines and has entered the terminology of landscape and environmental management. For example, in Norway, architects, landscape architects, ethnologists, archaeologists, historians, botanists, zoologists, and agricultural economists adopted the term, and it became part of the vocabulary of agricultural policymakers as well as nature conservation and cultural management institutions [25].

In the 1990s, various international institutions adopted the term “cultural landscape” as a category of protection and began to use it in legal documents [25]. In 1992, the World Heritage Convention became the first official international document to recognize and protect cultural landscapes.

During its 16th session, the World Heritage Committee adopted guidelines for their inclusion in the World Heritage List and recognized that cultural landscapes are cultural values representing “creations of nature and of man together.” Cultural landscapes often reflect specific sustainable land use practices related to the characteristics and constraints of the natural environment in which they are located, as well as a special spiritual connection between humans and nature. The protection of cultural landscapes can contribute to modern sustainable land use practices and preserve or enhance the natural values of the landscape. Living traditional land use practices support biodiversity in many regions of the world. Therefore, the protection of traditional cultural landscapes contributes to the maintenance of biological diversity [56]. The United Nations Educational, Scientific and Cultural Organization (UNESCO) categorizes cultural landscapes into naturally formed (relict and evolving) and associative, with almost no material heritage in the environment, but only religious, artistic, or cultural connections with natural elements. Based on these categories, landscapes around the world are protected and sites are included in the World Heritage List [56].

In order to gain a deeper understanding of the concept of cultural landscape, it is probably best to consider its various definitions. For example, the geographical dictionary of Germany, the country where the term cultural landscape originated, states that “cultural landscape is a landscape formed mainly by anthropogenic ecosystems, which has a predominantly useful function. It is the opposite of a natural landscape” [31]. This approach shows that cultural landscape is understood more through the lens of landscape management (spatial planning). The dictionary of the German online architecture, planning, and design magazine *BauNetz* provides the following definition of cultural landscape: a type of landscape that is the result of long-term interaction between human activity and natural conditions. It is understood as a theoretical opposite to a landscape that (for the most part) exists without human influence (natural landscape). However, in the Anthropocene era, this dichotomy should be viewed critically, as human influence today is global [4]. Thus, the contemporary concept increasingly emphasizes the blurring of boundaries between cultural and natural landscapes and encourages us to view the landscape as a single complex.

Lithuania has developed a fairly strong school of landscape geography, whose representatives have contributed most to the disclosure of the theoretical aspects of landscape in the country. The *Explanatory Dictionary of Geography Terms*, published by a large team of scholars, provides the following two meanings of cultural landscape [1]:

- Cultural landscape – a landscape created by human activity and reflecting its coexistence with the environment, combining rural and urban landscapes into a whole and expressing the fundamental opposition of culture (civilization) to nature.
- Cultural landscape – the result of the harmonious coexistence of humans and the environment, as opposed to a landscape that does not meet quality criteria in part or in full (degraded landscape).

Thus, it offers two possibilities for interpreting the cultural landscape. The first (ontological) expresses that the cultural landscape is any landscape created by humans and classified according to its prevalence in different inhabited areas. The other approach (axiological) expresses that cultural landscape is only the result of harmonious coexistence between humans and nature. In other words, a negative

result, when humans, for example, destroy the landscape due to excessive urbanization, technogenic excess, or political and military cataclysms, when entire areas of the landscape suffer degradation, cannot be considered a cultural landscape; it can be called an acultural landscape [28].

According to the Dictionary of Urbanism [14], cultural landscape is defined as “land, and the memories, perceptions, stories, practices, and experiences that give it meaning.” This dictionary also refers to the UNESCO definition – “creations jointly made by nature and humans.” By giving the cultural landscape a perceptual (emotional and value-based) meaning rather than a structural (morphological) one.

Cultural landscape through the lens of different disciplines

As can be understood from the previous chapters, cultural landscape studies are characterized by a wide range of academic disciplines and their interaction – interdisciplinarity. On the one hand, this is because the cultural landscape itself contains both physical and symbolic aspects of human-environment interaction. On the other hand, the use of this concept is quite broad and there is no unified interpretation of it.

As mentioned in the first sections, the concept of cultural landscape was first used by geographers. Initially, when geography itself did not have clear branches of discipline and was more complex and descriptive, landscape (and cultural landscape) was one of the elements used to describe a territory, space, or region. Later, as separate branches (subdisciplines) of geography began to emerge, the branch of landscape geography appeared, one of whose objects of study is the cultural landscape. Although landscape geography is considered a complex branch of geography (encompassing aspects of both physical and human geography), landscape geographers traditionally treat cultural landscape in terms of its antagonism to natural landscape. Research in this field often examines the degree (level) of landscape culturalisation (anthropogenisation). Such research is partly related to the fields of environmental studies and landscape ecology, which examine human impact on the environment and aspects of landscape sustainability [39].

In addition, cultural landscapes have been analysed very significantly (perhaps most significantly) by representatives of cultural geography. Cultural geography analyses how human activities, symbolic meanings and social processes are integrated into the physical environment, transforming it into a cultural landscape. Such studies emphasise the interactions between space, power and identity, and landscape is understood as a “readable text” or ideological construct [13; 37]. Geographical research seeks to reveal how people have shaped the environment over time and how this environment affects social order, memory, and cultural narratives. Cultural geography is particularly interested in how space is symbolically constructed, how places acquire meaning, and how landscapes convey social codes. For example, landscape can be understood as a visual carrier of ideology: architecture, monuments, and land use can reflect national identity, historical traumas, or colonial narratives [15]. Geographers study how these elements interact with collective memory and political power. Mitchell argues that landscape is never neutral [37]: it’s a field of social struggles and ideological meanings. This perspective allows geographers to take a critical look at how certain groups assert their dominance through spatial control and cultural representation. This branch strongly reflects the importance of landscape in the fields of cultural studies and the humanities in general.

Anthropology also contributes to cultural landscape research, particularly through ethnographic methods that allow us to understand how local communities interpret, practice, and remember the landscape. For example, landscapes often function as carriers of cultural memory or sites of ritual [5]. Archaeology studies the material traces of culture in the landscape in order to reconstruct historical land use patterns, settlement structures, and the symbolic meaning of spaces [50]. History, and especially historical geography, analyses changes in the landscape over time, reconstructing how political, economic, and cultural changes have affected spatial structure [2]. Also, this group, it is worth mentioning art history, which examines the aesthetic, iconographic, and representational aspects of the cultural landscape, exploring how the landscape is depicted in art, photography, or cinema and what significance this has for the cultural imagination [15]. Architecture and urbanism play a very important role in cultural landscape research. Architecture examines how buildings, their forms and materiality fit into the cultural context of a place, how they express values, identity and collective memory [42]. Urbanism (urban planning and design) examines the structure of the urban landscape, planning decisions, spatial hierarchy, and the importance of public spaces for everyday life and social interaction [29; 34]. In addition, urban and suburban development, urban models, and historical transformations are important for analysing the dynamics of the contemporary cultural landscape. The analysis of the cultural landscape in an urban context primarily involves the study of the form and functional structure of the city through cultural processes. For example, Kevin Lynch, in his classic work *The Image of the City* [34], emphasises that the cityscape shapes the collective orientation, identity and emotional connections of residents to places in the city. Urbanists examine how historical spaces, architectural heritage, and symbolic places (e.g., squares, monuments, religious buildings) merge into contemporary urban structures, retaining their cultural significance or acquiring new functions [46]. The cultural landscape is also considered in urban planning practice through the interaction of spatial planning and heritage conservation. Planning documents increasingly emphasize the need to protect not only individual cultural heritage objects, but also the cultural space as a whole – the historical cityscape that reflects the development of the city and the interaction of its inhabitants with the environment [49]. This approach is closely related to UNESCO’s Recommendation on the Historic Urban Landscape [55], which promotes the integrated combination of a city’s cultural heritage, natural factors, and contemporary development.

Another key discipline that studies the cultural landscape is landscape architecture. Landscape architects can be considered a link between professionals in physical geography, and urban planners and designers, as their professional focus involves working with natural elements to create aesthetic and functional spaces, ranging from ecological processes to artistic expression. Landscape architects and architects-landscape theorists are particularly consistent in examining both the issues of urban landscape formation and transformation [21; 22; 23] and the values of rural landscapes, their protection, and sustainable management [8]. In this way, landscape architecture becomes an important theoretical and practical axis that helps to integrate ecological, cultural, and urban aspects of the landscape.

Classifications and typologies of cultural landscapes

As cultural landscapes are studied and modeled by many different disciplines, a wide variety of classifications can be

found in literature and practice. The categorisation of cultural landscapes depends on the specificities of the disciplines themselves and the objectives pursued in classifying territories or objects. An international example of this is UNESCO's categorisation of cultural landscapes. UNESCO distinguishes three main categories [53]:

- landscapes specially designed and created by humans, including gardens and parks, created for aesthetic reasons and often (but not always) associated with religious or other monumental structures or ensembles;
- naturally formed landscapes that were shaped by initial social, economic, administrative, and/or religious needs and have taken their present form under the influence of the natural environment. This evolution is revealed by the form and constituent elements of such landscapes. They are divided into two subcategories: relict (or fossil) landscapes are landscapes whose development ended in the past, either suddenly or over a longer period of time, but whose essential features and material form are still clearly visible today; a landscape that is still forming is a landscape that has not lost its active social role in contemporary society, is closely related to the traditional way of life, and has clear evidence of ongoing stages of evolution;
- associative cultural landscapes. The inscription of this type of landscape on the World Heritage List may be based on obvious religious, artistic, or cultural connections with natural elements, rather than on tangible cultural heritage, the expression of which may be insignificant or even non-existent.

The UNESCO classification of cultural landscapes into three main categories is conceptual rather than a morphological-functional division of landscapes. It was created by the World Heritage Committee in response to enable the evaluation of sites of very different origins and structures, in which natural and cultural elements are closely intertwined, according to uniform principles [54]. This scheme emerged in response to the need to include landscapes in the World Heritage List that could not previously be adequately assessed using traditional criteria for cultural and natural values, and became an important link between these two areas of heritage [17; 47]. By clearly distinguishing between deliberately designed parks and gardens, landscapes and sites that have been shaped by historical land use practices, and sites whose value is based on religious, artistic, or other symbolic meanings, both tangible and intangible heritage can be covered in a single system, emphasizing the long-term interaction between humans and the environment [53; 9]. Although some authors point out that this classification reflects European concepts of heritage and is applied differently in different regions [7], it is still widely used as a convenient orientation scheme that helps to describe the diversity of cultural landscapes in the contexts of spatial planning, heritage conservation, and landscape policy. The Lithuanian practice could be briefly discussed as a national example. Geographer and landscape planner Prof. Habil. Dr. P. Kavaliauskas discussed the classification of dualistic cultural landscapes in detail in his research. P. Kavaliauskas distinguishes between rural (the term "agricultural landscape" is used as a synonym for rural landscape) and urban-type (urbanised) cultural landscapes. According to P. Kavaliauskas' classification, urban-type (urbanised) landscapes are divided into city, town, compactly built-up large village and construction technical engineering complex landscapes [28]. Since urban landscapes have an international name – urbanised – the same principle can be used to give Latin-derived international names to its

landscape types: urban (Latin *urbs* – city), oppidumistic (Latin *oppidum* – town), magnarural (Latin *magnus rusticus* – large village), and techno-engineering landscape could be called industrial.

However, landscape can be classified not only according to the nature of its use, but also in terms of the temporal dimension. Architects and heritage researchers in particular use the term historical landscape in their research [16; 26; 36]. According to the Lithuanian concept of heritage conservation, historical landscape is understood as a complex of natural and anthropogenic elements that formed before the mid-20th century, including a network of roads, relief forms, greenery, water bodies, various buildings, historical land ownership and land use structures. In this system, the rural cultural landscape is considered a space that concentrates the material and spiritual forms of ethnic culture, regional differences, and living traditions. It is in the preserved clusters of rural heritage, known as historical landscape areas, that the cultural uniqueness of Lithuania's regions is most clearly evident. The best-preserved areas of historical cultural landscape are characterized by internal integrity and compositional connection with the structure of the natural landscape: their spatial organisation is determined by old towns (some of which have retained relics of the pre-Gothic period's planned structure), manor houses distinguished by their complex values, and hillforts that play a special spatial and semantic role, often closely related to the location of towns and manors. The connection between different parts of the landscape is strengthened by sacral buildings – churches, which often functionally and visually connect manor houses and towns, as well as other historical buildings, memorial objects, and small architectural forms, which become dominant features that structure the identity of a place [27].

Landscape architect Giedrė Ingrida Laukaitytė-Malžinskienė suggests classifying one of the potential types of cultural landscape—the peri-urban landscape—not only according to physical or natural landscape characteristics, but also according to the compositional potential of the landscape's natural expression, i.e., how different relief forms, open and closed spaces, and views affect the landscape as a whole as perceived by humans. Based on Gestalt perception theory and visual expression analysis, she distinguishes four groups of peri-urban landscapes: 1) potential of composition; 2) potential of internal exposure; 3) potential of external exposure; 4) background potential landscapes. Using the example of the Trakai district, this classification was applied in the district's master plan, distinguishing a restricted visual protection zone – the identity of the area, sensitivity to development, and the position, density, and height of new farmsteads are regulated [30].

In the field of urbanism and spatial planning in Lithuania, cultural landscapes are also classified in the Master Plan of the Territory of the Republic of Lithuania (LRBP) [32]. This classification has an applied aspect – it sets out the spatial development and conservation priorities for the country's landscape. However, it must be acknowledged that this classification is not universal and only takes into account the heritage protection aspect (based on the dominant cultural heritage objects and sites) and does not establish a general classification of cultural landscapes, but rather a classification of protected cultural landscapes. The LRBP distinguishes four types of protected cultural landscapes, considering the different heritage areas formed by anthropogenic activity: 1) archaic; 2) rural; 3) technical engineering; 4) urban (Fig. 1).

After briefly reviewing Lithuanian and international

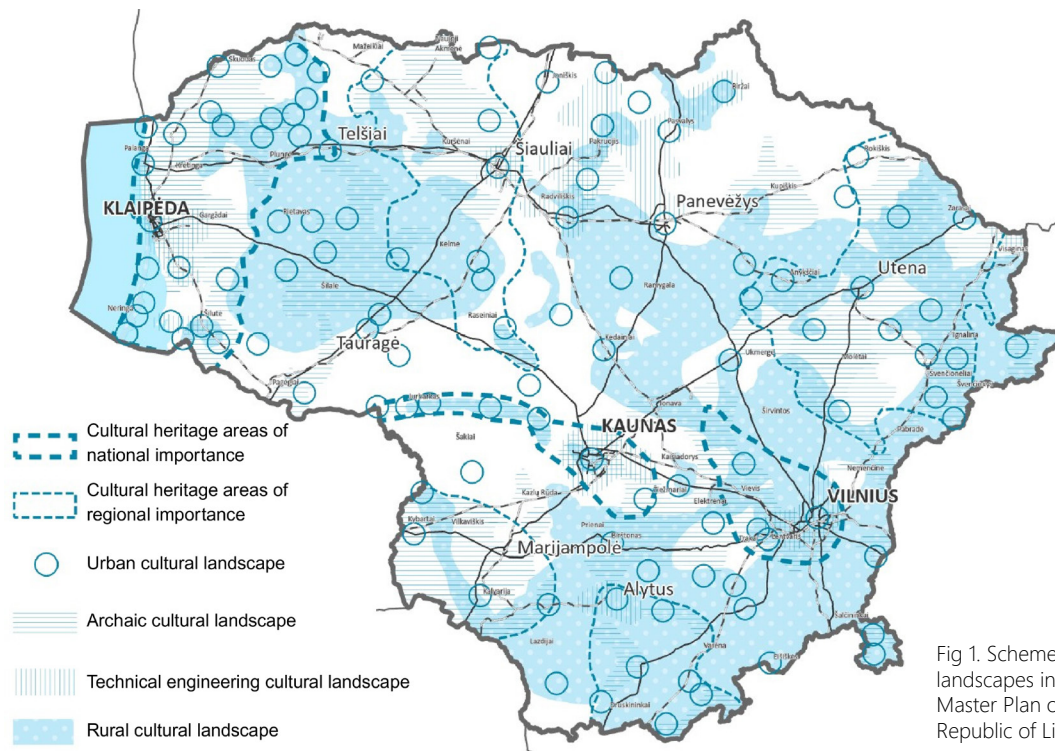


Fig 1. Scheme of protected cultural landscapes in Lithuania in the Master Plan of the Territory of the Republic of Lithuania (LRBP) [32]

classifications, the authors of this paper propose an extensive classification of cultural landscapes based on the degree of urbanization, typology of settlements, their hierarchy, and heritage protection characteristics (Fig. 2). This classification follows the principle that the main types of cultural landscape are:

1. urban-type (urbanised) landscape, which itself has different subtypes based on the landscapes of the city's structural parts:
 - a. cityscape (or urban landscape), which itself has different subtypes based on the landscapes of the city's structural parts:
 - i. historic urban landscape;
 - ii. historic suburban landscape;
 - iii. contemporary cityscape;
 - b. townscape;
 - c. suburban landscape;
 2. rural-type (ruralised) landscape, which is distinguished according to the degree of urbanisation and agrarisation:
 - a. rural landscape;
 - b. agricultural landscape (agrolandscape);
 - c. agrarianizing landscape – landscape of newly cultivated (just beginning to be cultivated) areas;
- One type of landscape, distinguished from the general principle of urban external systems:
3. periurban landscape (or landscape undergoing urbanisation), which is close to metropolitan areas of large cities but can no longer be considered rural – it is subject to greater urban influence (although this distinction is relative); Two special types of landscape:
 4. technical engineering landscape, which can sometimes be part of an urban landscape, sometimes more rural, but can also be considered a separate type of cultural landscape (e.g., large wind farm sites);
 5. archaic landscape, which is the landscape of former (often now abandoned) man-made areas, which partly overlaps with the associative landscape distinguished by UNESCO; the best example in Lithuania would be hillforts and their systems, which create a unique landscape that was once altered by humans but has now often been renaturalised.

Geography and urbanism: objects and methods of cultural landscape research

This article focuses on cultural landscape as an aspect of the physical environment, therefore the works of urban planners and geographers will be discussed in greater detail (excluding anthropological and cultural studies). First of all, these disciplines are similar in the sense that they are spatial sciences, as the object of study for both is space (alongside architecture, design, and other disciplines). In addition, both disciplines are similar in their interdisciplinarity and methodology, and thus their research tools overlap.

Although they have many points of convergence, there are also some differences. One of them is the scale (level) of the object of study, although it partly coincides (Fig. 3). Unlike geographers, who often apply landscape analysis in a broader (macro) spatial and regional dimension, urbanists focus on the micro and meso scales of the city, examining specific places—city blocks, street networks, squares, or neighbourhoods—as culturally constructed spaces [34; 40]. This also determines a different focus of analysis: geographers focus on the spatial dynamics of the landscape and the interaction between humans and nature, while urban planners focus on the cultural logic of spatial form and the impact of planning policy [19].

Cultural landscape morphology studies are a branch of urban and geographical research that seeks to analyse the form, structure, spatial distribution, and development of man-made landscape elements. In this case, morphology refers not only to the forms of physical elements—buildings, roads, fields, fences, and others—but also to their interrelationships, layout, and historical development [12]. One of the main examples of this research method is the analysis of urban morphology, which was established by the works of British geographer M. R. G. Conzen. Conzen proposed studying the landscape as a whole of spatially and historically formed “urban landscape units,” emphasizing the development of street networks, plot systems, and building types over time [12]. His approach has had a major influence on morphological studies in both urban and rural environments. Researchers following this method analyse landscape structures as a “readable text” whose form

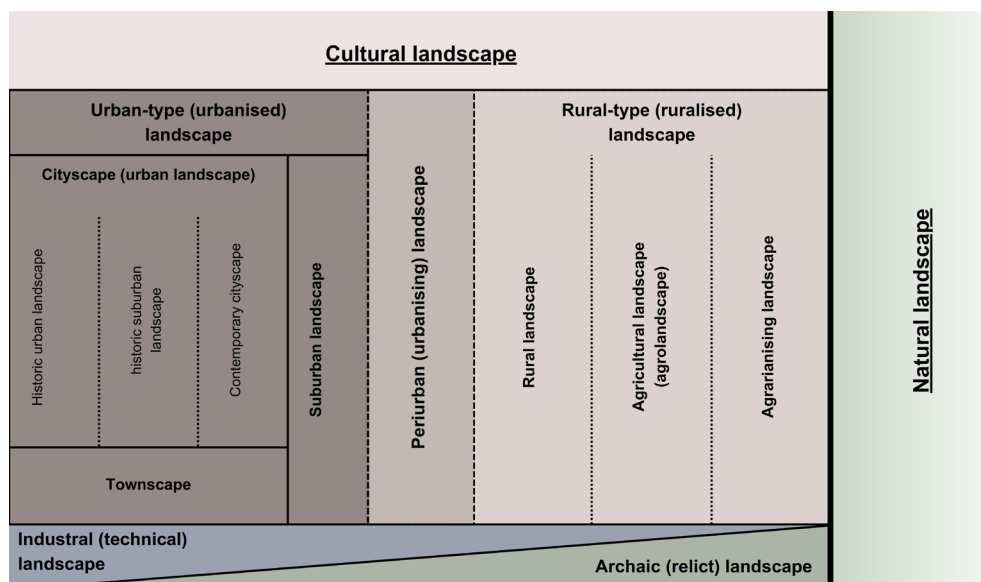


Fig 2. Classification scheme for cultural landscapes [created by the authors]

and layout reveal the historical functional context [57]. Geographers use various methods to study landscape morphology. These include cartographic analysis, which compares historical and contemporary maps to reveal changes in landscape elements over time [18]. Geographic information systems (GIS) allow not only for the visualisation and layering of data, but also for the quantitative analysis of spatial structure – e.g., how the size of plots, roads, or building density has changed [33]. Field research, including site observation, description, and photography, remains essential, especially when it is necessary to link form with function and local experience [24]. However, the most important object of geographical research (and at the same time the method) is the representation of the spatial structure of the cultural landscape – zoning and the description of those spatial principles and the recognition of linkages (patterns) (Table 1).

Urban research subjects also include both tangible and intangible aspects of the landscape. Physical elements such as the layout of buildings, their height, the typology of development, the street network, or public spaces are examined as components of the city's cultural identity [46]. Meanwhile, intangible aspects: collective memory, symbolic meaning, or local identity look at how city residents experience, interpret, and evaluate their environment [45; 52]. In recent decades, many urban studies scholars have examined the continuity and transformation of urban structures: how old structures (e.g., historic centres, industrial districts) are integrated into contemporary urban

development or replaced by new functional structures [11], in other words, the relationship between the preservation, integration, and revitalization of the cultural landscape.

The research methods used include both quantitative and qualitative approaches, often combined into mixed methodologies. One of the main methods is urban morphological analysis, which applies principles such as urban fabric studies, plot structure deconstruction, and typological analysis [40]. As in geographical research, cartographic analysis, historical maps, and visualisation of urban growth sequences are also applied. GIS tools allow for the analysis of functional distribution, movement flows, and spatial patterns [3]. Recently, systemic simulations, urban agent systems, and spatial models have also been used to design scenarios for the development of cultural spaces (which create cultural landscapes) [3].

In addition, one of the most popular urban methods in the world is urban reading, where the city is read as a text with its own syntax, semantics, and pragmatics. This method allows us to understand how forms not only affect functioning, but also symbolize political, social, or economic meanings [46]. In this way, the cultural landscape is analysed as a carrier of meaning, in which historical layers, community narratives and places of collective memory are concentrated [20].

As mentioned above, in addition to spatial analyses typical for geographers, representatives of urbanism also use urban practices (planning and design) in cultural landscape research, which reflect methods typical for artistic practices – sketching, urban modelling, while the value of the landscape

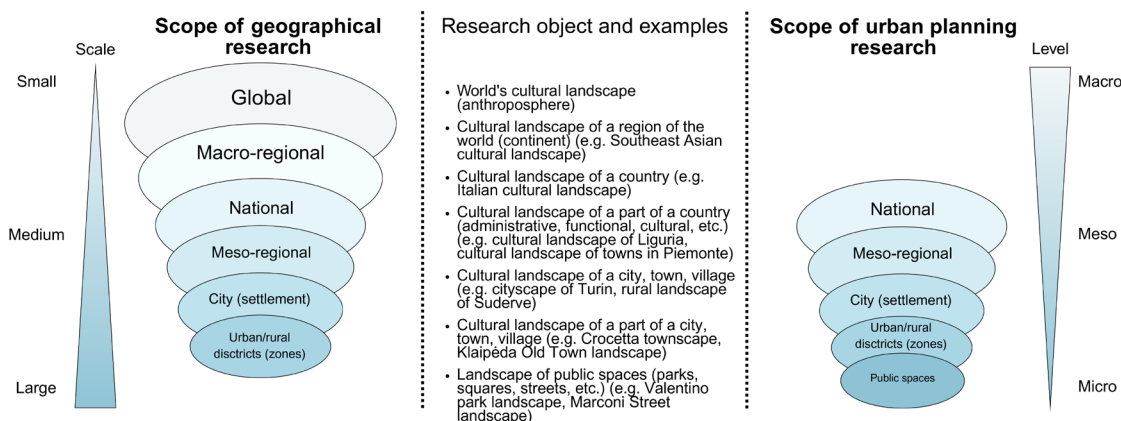


Fig 3. Scales (levels) of cultural landscape by discipline [created by the authors]

Table 1. Cultural landscape research and its methods according to scale in geography [created by the authors]

SCALE OF CULTURAL LANDSCAPE	GLOBAL AND MACROREGIONAL	NATIONAL AND MESOREGIONAL	URBAN/RURAL (ZONES)
THEMES (TOPICS) AND OBJECTS FOR RESEARCH ON CULTURAL LANDSCAPE	- concepts of cultural landscapes - global level of landscape anthropogenisation - regional landscape features (character) - spatial patterns of cultural landscapes worldwide	- typology and zoning of cultural landscapes - national and regional levels of landscape anthropogenisation - regional landscape features (character) - spatial patterns of cultural landscapes in the country, region - national and regional protection and quality assessment of cultural landscapes	- typology and zoning of the cultural landscape - technogenisation of the urban landscape - features (character) of the urban landscape - morphology of the cultural landscape - local protection of the cultural landscape and its regulation
METHODS AND TOOLS FOR RESEARCH ON CULTURAL LANDSCAPE	thematic analysis, geospatial analysis, cartographic method and GIS, maps, descriptive method, comparative method, regionalisation, spatial planning	thematic analysis, geospatial analysis, cartographic method and GIS, maps, zoning, systematisation, classification, descriptive method, comparative method, case studies, morphometric analysis of landscape (quantitative method), assessment of landscape quality (geo-qualimetric method), spatial planning	thematic analysis, geospatial analysis, cartographic method and GIS, maps, zoning, systematisation, classification, descriptive method, comparative method, case studies, morphometric analysis of landscape (quantitative method), assessment of landscape quality (geo-qualimetric method), spatial planning

Table 2. Cultural landscape research and its methods according to scale in urban planning and design [created by the authors]

SCALE OF CULTURAL LANDSCAPE	NATIONAL AND MESOREGIONAL	URBAN/RURAL (ZONES)	PUBLIC URBAN SPACES
THEMES (TOPICS) AND OBJECTS FOR RESEARCH ON CULTURAL LANDSCAPE	- concepts of cultural landscape - features (character) of cultural landscape of countries and regions - landscapes of towns/settlement systems - cultural landscape protection and its regulation - aesthetic potential of cultural landscape - cultural landscape in urban planning	- typology and zoning of the cultural landscape - morphology and features (character) of the cultural landscape (townscape) - protection and regulation of the urban cultural landscape (historical) urban landscape - urban green space landscape and landscape architecture - harmony between landscape elements and the urban fabric - urban integrity - landscape in spatial composition of city - landscape in urban design	- typology of cultural landscape at micro level - urban green space landscape and landscape architecture - harmony between landscape elements and urban fabric - urban integrity - landscape in the composition of public spaces - landscape in urban design - streetscape elements and urban design - landscape and its significance on a human scale
METHODS AND TOOLS FOR RESEARCH ON CULTURAL LANDSCAPE	thematic analysis, spatial analysis, cartographic method and GIS, maps, schemes, zoning, descriptive method, comparative method, historical analysis, case studies, spatial planning	thematic analysis, spatial analysis, cartographic method and GIS, schemes, classification, descriptive method, comparative method, historical analysis, case study, spatial planning, development of the ratio of solid mass to void space, modelling of linkages and interconnections, place reading method, participatory method	thematic analysis, spatial analysis, cartographic method and GIS, schemes, classification, descriptive method, comparative method, historical analysis, case study, spatial planning, development of the ratio of solid mass to void space, modelling of linkages and interconnections, place reading method, participatory method

is described using artistic means – composition, connections, relationships (Table 2).

In summary, it can be said that the main difference (in general terms) between the approaches of urbanists and geographers is not methodological, but analytical: urban planners are more oriented towards the analysis of cultural forms, planning structures, and architectural composition, while geographers emphasise the change in spatial expression and landscape concepts over time and space. The two disciplines complement each other: urban planners provide a detailed understanding of the form of the city, while geographers provide a broader spatial, sociocultural, and regional context.

Discussions and Conclusions

The notion of cultural landscape, which originated in the 19th century, is widely used in interdisciplinary research

today and covers a particularly broad spectrum of theoretical and methodological approaches. This article reconstructs the evolution of the concept, revealing its semantic ambiguity and theoretical transformation from the initial understanding as a phenomenon shaped by human activity in opposition to nature to the contemporary holistic interpretation, encompassing both material and symbolic aspects of landscape.

In analysing the classifications of cultural landscapes, it is highlighted that the prevailing approaches are based on both functional-spatial structure (urban, rural, agricultural, technogenic landscapes), as well as on the compositional aspects of the landscape and its value, historical, and aesthetic dimensions. The discussed classifications indicate the multifaceted nature of the concept of cultural landscape and the need to study it through various theoretical and

practical perspectives.

Considerable attention is paid to research methodologies. The article discusses two main disciplines: geography and urbanism, which, although different in their treatment of objects and scales of analysis, complement each other at the methodological and theoretical levels. Geographers study and plan the cultural landscape as a result of macro and meso transformations, using cartographic analysis and spatial patterns, while urbanists view it as an expression of cultural forms, planning and design structures, and architectural identity on a micro scale. Geographers capture, identify, and create a database, while urbanists carry out analyses with the aim of further modelling the environment surrounding humans.

A study of the scales and methods of cultural landscape shows that geography and urbanism essentially "meet" at the national-mesoregional and urban levels, but geography covers more global and regional patterns and typologies, while urban planning covers the micro-level of city parts and public spaces, which is closer to everyday human experience. The core methods of both fields are very similar (thematic and spatial analysis, cartographic methods, GIS, zoning, case studies, spatial planning), but geography stands out for its morphometric and geoqualimetric analysis and strong tradition of typology creation, while urban planning stands out for its urban modelling, search for the relationship between built-up mass and empty space, connections and links, "reading" of place, and participatory methods. This suggests that geographical research can provide urban planning with a macro-level background of spatial patterns, landscape value, and sensitivity, while urban planning research can enrich geography with insights into human scale, composition, and insights into the socio-aesthetic experience, especially in urban and suburban landscapes. The authors of the article intend to further develop the idea in future research and propose how to bridge these perspectives in interdisciplinary practice.

In conclusion, it can be stated that cultural landscape is a multi-layered phenomenon that may be relevant both to the academic community and to public policy (especially spatial) makers. This concept, examined through classification systems, disciplinary approaches, and methodological tools, enables a comprehensive understanding of the interaction between humans and the environment and forms the basis for sustainable landscape planning and management strategies.

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Kopsavilkums

Rakstā aplūkots kultūrainavas jēdziens un tā lietojums divu telpisko zinātņu nozaru ģeogrāfijas un urbānisma saskares laukā. Vispirms rakstā analizēta jēdziena attīstība no 19. gadsimta vācu ģeogrāfu darbiem līdz mūsdienu starptautiskajiem dokumentiem, atklājot kultūrainavas semantisko daudzslāņainību un tās teorētisko transformāciju no pretstata dabiskajai ainavai līdz holistiskam fenomenam, kas ietver gan materiālos, gan simboliskos aspektus. Turpinājumā sistematizētas dažādas zinātņu nozarēs izstrādātās kultūrainavu klasifikācijas, apvienojot starptautiskus piemērus, tostarp UNESCO pieeju, un nacionāla līmeņa piemērus no Lietuvas ainavu ģeogrāfijas un pilsētplānošanas prakses. Pamatojoties uz urbanizācijas pakāpi un apdzīvoto vietu tipoloģiju, rakstā piedāvāta paplašināta kultūrainavu klasifikācijas shēma. Pētījuma metodoloģisko pamatu veido zinātniskās literatūras teorētiskā analīze, starptautisko un nacionālo normatīvo dokumentu salīdzinošā analīze, kā arī ģeogrāfijā un urbānismā izmantoto pētniecības mērogu un metožu salīdzinājums. Pētījuma ietvaros izstrādātas divas apkopojošas tabulas, kurās abu nozaru kultūrainavas izpēti objekti un metodes salīdzinātas atbilstoši pētījuma mērogam no globālā līmeņa līdz mikrolīmeņa publiskajai ārtelpai. Raksta secinājumos uzsvēta nepieciešamība stiprināt starpdisciplināru dialogu, kas var būt nozīmīgs priekšnoteikums saskaņotās kultūrainavas aizsardzības, plānošanas un iedzīvotāju politikas veidošanai dažādās telpiskās plānošanas un projektēšanas līmeņos.