



Attitudes and perceptions – how do we feel about our surroundings?



A workshop kindly supported by

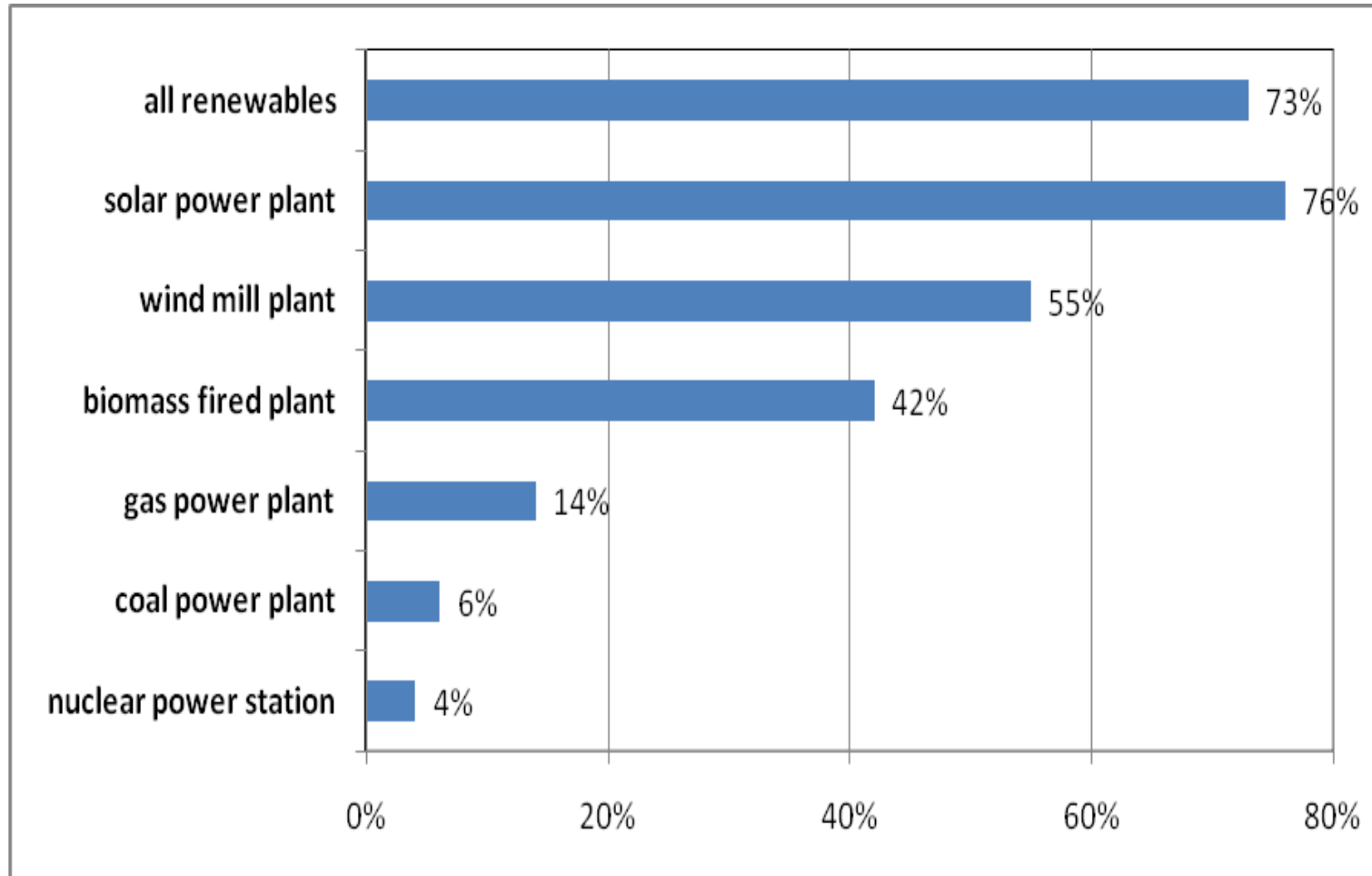


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- Some remarks concerning the aesthetical construction of the world
- The theoretical framework: a social constructivist approach to landscape
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Acceptance of power plants close to the individual home



Some remarks concerning the
aesthetical construction of the
world

Key lines of tradition of aesthetics

Object orientation – subject orientation

Beauty – pitoresque – sublime

Aesthetics of art – aesthetics of nature

Rationality – sensuality/emotion

High culture (art) – trivial culture (kitsch)

Subject-orientated aesthetics

Vischer (1922: 438) defines beauty as the activity of the subject: "Beauty is not a thing, it is an **act**".

This act is linked to the question of "what objects awaken a **feeling of pleasure** in us" (Lipps 1907: 350).

Beauty becomes a "product of the subject and its **intellectual abilities**" (cf. Hartmann 1924: 3).

Hartmann, E. v. (1924): *Philosophie des Schönen* (The philosophy of the beautiful). Berlin.

Lipps, T. (1907): *Ästhetik* (Aesthetics). In: Dilthey, W. et al. (ed.): *Systematische Philosophie* (Systematic philosophy). Berlin, 349–388.

Vischer, F. T. (1922): *Kritische Gänge* (Critical pathways). Munich.

Aesthetics and taste

- Taste as part of **habit** is "based on social, spatial and temporal factors" (Illing 2006: 7); what is assessed as 'good' or 'bad' taste depends on "the defined point from which other tastes are assessed" (Illing 2006: 7).
- The judgement of '**kitsch**' refers to the stigmatisation of 'bad taste' by 'good taste'.

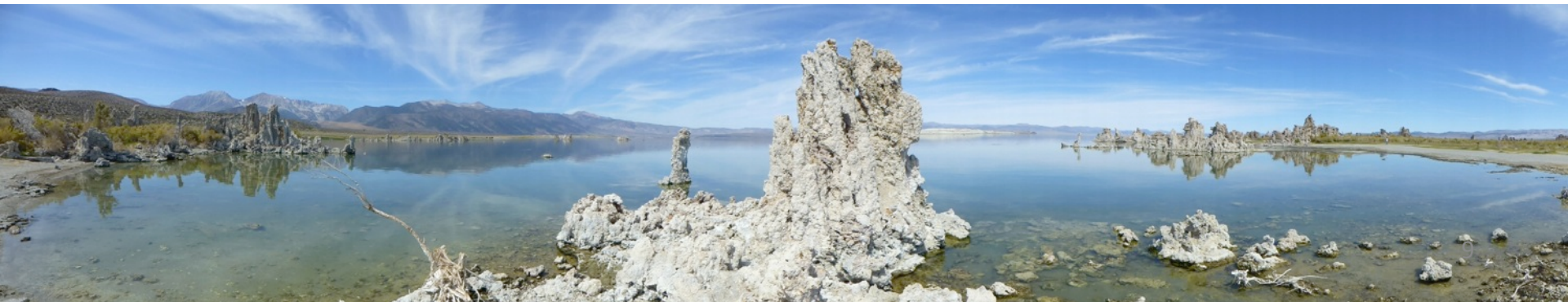
The theoretical framework: a social
constructivist approach to landscape

Social construction of landscape

Landscape cannot be understood as a given object but rather as a **socially defined construct** of human consciousness.

In the **process of socialization** human beings learn to apprehend what may be designated as landscape.

Moreover, they learn the connections in which these designs apply without losing **social acceptance** when misdoing.



Four dimensions of landscape (Kühne 2008)

1) The **societal landscape** “as a socially defined object and ensemble of signs” (Hard 2002[1987]: 233) and hence as a societal store of knowledge (Berger/ Luckmann 1966) on the arrangement and interpretation of **objects and symbols into landscape**. This also gives rise to the stereotypes taking effect in concrete individual construction processes.

Berger, P. L./Luckmann, Th. (1966): The Social Construction of Reality. New York.

Hard, G. (2002[1987]): Auf der Suche nach dem verlorenen Raum. In: Hard, G. (Hg.): Landschaft und Raum. Aufsätze zur Theorie der Geographie. Osnabrück, 211-234.

Kühne, O. (2008): Distinktion – Macht – Landschaft. Zur sozialen Definition von Landschaft. Wiesbaden.

Four dimensions of landscape II

2) The **individually updated societal landscape** as a personal (re)construction based on societal ideas of landscape.

3) The **appropriated physical landscape** as those objects in space that are concretely relied upon for the construction of the societal landscape and its individual updates.



Four dimensions of landscape III

4) The **physical space** as a theoretical conceptualisation of the spatial-relational arrangement of things in general, irrespective of whether they are relied upon for the social and/or individual construction of landscape or not.



Appropriated physical landscape...

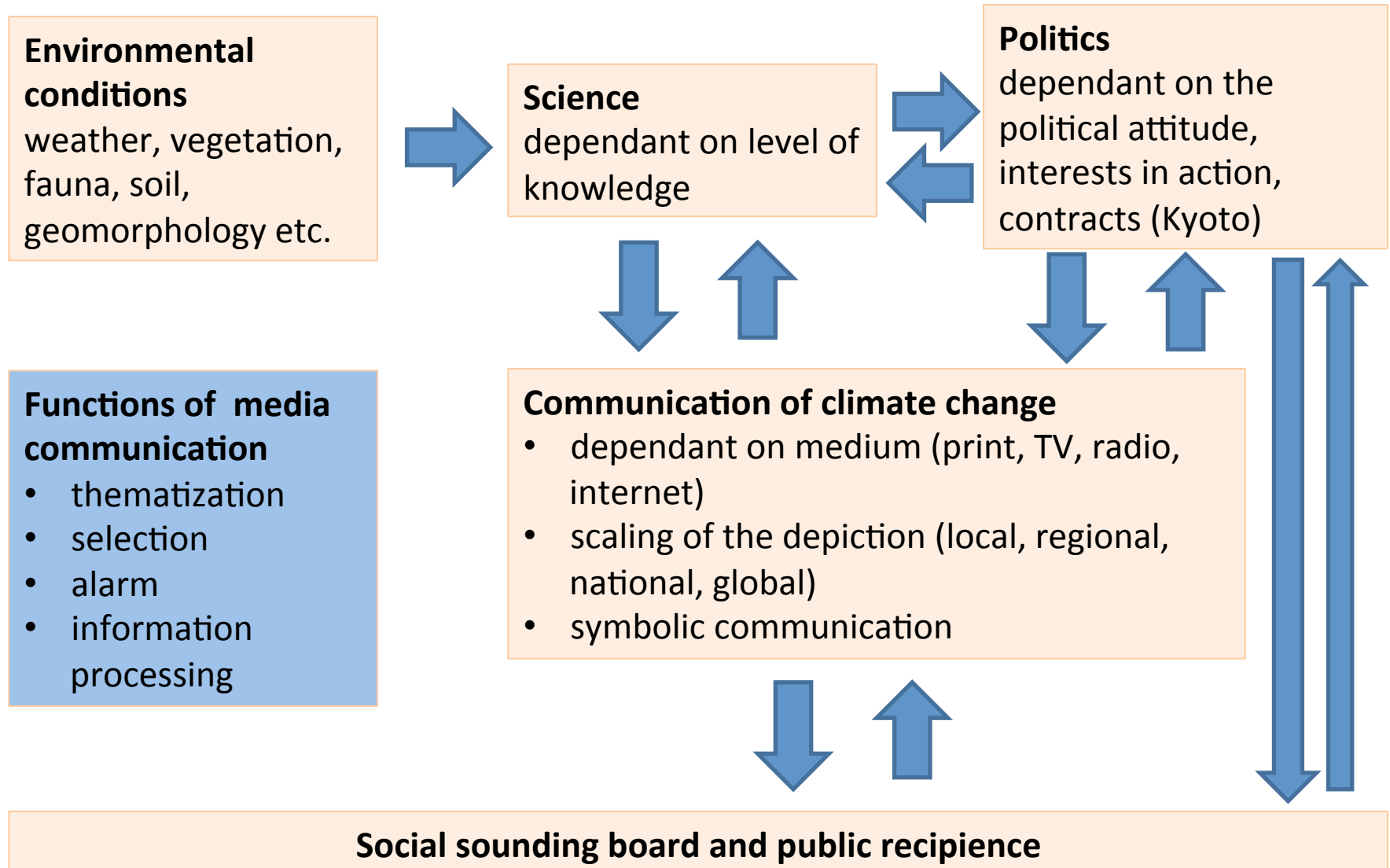
- is created by the **dictates** of economic necessity,
- **modified** by social enforced norms and values,
- within the **limits of political will**,
- manifested in the **legally permitted**.

The result: landscape is created by physically manifested spatially-social by-effects of the action of differentiated **quantity of power**.



Different landscape-logics

The social mediation process of landscape change



Different **‘ownerships’** of appropriated physical landscape (Olwig 2002)

- **Individual ownership** of individual objects
- **Common good** of landscape

Dimensions of societal landscape (Ipsen 2006)

- **Cognitive**
- **aesthetic**
- **emotional**

Ipsen, D. (2006): Ort und Landschaft. Wiesbaden.
Olwig, K. R. (2002): Landscape, Nature, and the Body Politic. From Britain's Renaissance to America's New World. London.



Different social constructions of landscapes

Landscape socialization...

...of layman is divided

a) the **native landscape**

b) the **stereotypical landscape**

The native landscape need not be (stereotypically) **beautiful**, but **familiar**.

The **change in native landscape** is often reconstructed as a home loss.

But native landscape is subject to **inter-generational change**.



The bellowing deer: Example of a 'typical gone down German' cultural asset.

Source: <http://images.artnet.com/WebServices/picture.aspx?>

date=20071010&catalog=124798&gallery=110998&lot=00166&filetype=2

	Percentage	Mentions		Percentage	Mentions
Woods	96,26	438	Smaller towns	32,09	146
Meadows	95,16	433	Single people	21,32	97
Brooks	91,21	415	Sounds	20,88	95
Villages	83,08	378	Groups of people	19,56	89
Farms	73,63	335	Industrial firms	14,07	64
Scents	61,54	280	Wind generators	10,99	50
Atmospheres (in the sense of moods)	60,66	276	Cities	8,79	40
Mountain ranges	59,12	269	Motor-ways	8,79	40
Clouds	51,65	235	Cars	6,37	29
Country roads	44,84	204	Other	5,05	23
Showers	41,10	187	I don't know.	0,22	1
Single flowers	35,38	161			

Survey in the Saarland. 455 survey participants, several answers possible: ‘What belongs to a landscape?’ (Kühne 2006)



Photographs of a 'Gau' Landscape (a), an industrial landscape (b), a forest (c) and open landscape with wind mills(d).

		modern	ugly	pretty	characterles	traditional	interesting	others	no answer	sum
Gau'landscape	total number	4	0	306	6	100	18	13	8	455
	answer in per cent	0,9	0,0	67,3	1,3	22,0	4,0	2,9	1,8	100,0
industrial landscape	total number	14	228	0	9	119	62	15	8	455
	answer in per cent	3,1	50,1	0,0	2,0	26,2	13,6	3,3	1,8	100,0
forest	total number	0	1	264	38	69	51	24	8	455
	answer in per cent	0,0	0,2	58,0	8,4	15,2	11,2	5,3	1,8	100,0
open landscape with wind mills	total number	181	152	2	32	1	45	27	15	455
	answer in per cent	39,8	33,4	0,4	7,0	0,2	9,9	5,9	3,3	100,0

Relative und absolute occurrence of the characterization of the depicted landscapes.



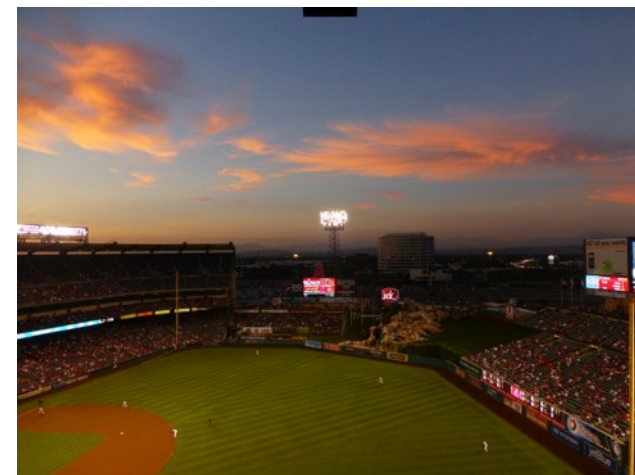
Governance and government in postmodern times

Politics and postmodernism

- Asymmetry of political problems and the **political capacity to act**.
- Suppression of politics in the competition for power, privilege and the fundamental questions of social order "in favour of economic, legal, scientific, dramaturgical-medial and **symbolic-aesthetic discourse**" (Jain 2000: 423).
- Break-up of politics "into external '**constraints**'" (Jain 2000: 423)

Politics and Postmodernity

Postmodern understanding, "according to which it must be the moral qualifications of the people who contrives in remarkable ways to shape societies and against all odds it - to **secure survival** - more or less happy" (Bauman 2009: 54).



Flexibility of social relations

Increasing mobility

- (Partial) resolution of the traditional village community
- Reducing the importance of **neighborhoods**
- Social networks often **outside** the place of residence

Besides the tendency to **dis-embedding** tendencies to **re-embedding** (Giddens 1990), marked by

- occasion relatedness
- voluntary
- reflexivity



Consequences

- The social construction of climate change takes place in a **recursive process**, especially between scientific research, politics, media and the population.
- **Cultural aspects** are crucial with regard to the resonance of the individual social subsystems.
- People's stance on climate change, its consequences and social options for action are **not without contradiction**.
- Especially **cognitive and emotional connections** often create inconsistency.



Abb. 5a, b: Mit „Der Mönch am Meer“ revolutionierte C.D. Friedrich 1808-10 die Sehweise auf die Landschaft. 5a C.D. Friedrich, 1808-10, Nationalgalerie Berlin. 5b Foto: Christian Schmidt.



Abb. 6: Eine Agrarlandschaft mit Wanderer im Abendlicht kann Assoziationen an eine romantische Ästhetik wecken, auch wenn die Landschaft selbst keineswegs als romantisch gilt. Foto: Christina Kautz 2008.

Consequences of the constructivist perspective:

1. Transition from exclusivist to **inclusive** thinking (Sloterdijk 1987),
2. Approval of **contingencies**,
3. Equal consideration of appropriated physical landscape and **social landscape**,
4. Increased involvement of **minors in power**.

➔ **Participation is without alternative.**



A photograph of a garden scene featuring several gnomes and garden ornaments. In the background, a silver car is parked on a driveway. The garden has dark soil, some green plants, and a green mesh covering a path. In the foreground, a gnome with a red hat and a red and white polka-dot dress stands on the left. To its right, a larger gnome with a red hat, white beard, and yellow shirt holds a shovel. In the lower left, a gnome with a yellow hat and a pink shirt lies on a yellow mat. Next to it is a brown fox-like figure and a small gnome in a yellow shirt. A green frog sits in the center. To the right, a gnome with a blue hat and a green shirt stands near a bush. Further right, a gnome with a blue hat and a green shirt stands near a bush. In the bottom right, a gnome with a yellow hat and a blue shirt stands near a bush. The text "Thank you for your attention!" is overlaid in the center of the image.

Thank you for your
attention!

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