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WAYS OF SEEING THE LANDSCAPE IN GERMANY AND JAPAN

Aiming at participation of communities in World Heritage management, we need a practical methodology to understand the vernacular meaning of local environment through resident landscape perception. In the present report, by using Landscape Image Sketching Technique (LIST), the ways of seeing landscape are analysed for case studies in Germany and Japan. Comparing the results, subjects of communities' participatory management of World Heritage are discussed.

LIST is an empirical methodology to exteriorise an individual landscape image as a scene sketch. The visual data mirrored the respondents' identification and symbolisation of the landscape and then reconstruction of the meaning in its composition as a figure-ground relationship. LIST revealed 'what' people are looking at as well as 'how' they are viewing their local environment, thus giving us new insights into the understanding of the public image through landscape perception.

For empirical case studies, two types of forest regions were selected in Germany and Japan. The original aim of the field studies was to characterise and compare the current meanings of forests in both countries. Consequently, Forbach in Northern Schwarzwald (Germany) and Kawakami in Yoshino Forestry Region (Japan) as traditional forestry areas and Reinhardswald in Northern Hesse (Germany) and Sawauchi in the Tohoku district (Japan) as national forest areas were selected as research sites.

As methods, LIST was integrated in semi-structured interviews to focus on citizens' experiences and views about landscape. In the interview guide, aesthetic landscape image was assumed to play an important role in regional identity. For the theme of landscape aesthetics, the following question was asked: "What kind of a picture would you take for a typical postcard in the region?"

As results, landscape image sketches showed diverse variety in each research site, but different characteristics between Germany and Japan suggested the fundamental difference in the ways of seeing the landscape through cultural framework. The preference for cultural landscape in Germany and natural landscape in Japan was the main difference concerning 'what' they are looking at as a symbolic scene. The different views on settlements and surroundings also showed a contrast between the inward-looking focus in Germany and the outward-looking one in Japan, which represents 'how' they are viewing the landscape. Furthermore, the results suggest the different aesthetic norm in each cultural framework, namely, a sustainable system in a certain spatial range in Germany and scenic harmony in a certain temporal moment in Japan. In short, we could find different ways of seeing landscape as an experiential space in Germany and scenic beauty in Japan.

The results of the empirical case studies give new insight into public perception of World Heritage. Even though the people can understand the outstanding universal value of World Heritage, their fundamental ways of seeing landscape vary from one culture to another. It causes different issues and discussions at the local level. For the future of World Heritage, various ways of seeing landscape need to be understood as a precondition of consensus building for local cooperation.