

KATI LINDSTRÖM

**Delineating Landscape Semiotics:
Towards the Semiotic Study
of Landscape Processes**



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Department of Semiotics, Institute of Philosophy and Semiotics, University of Tartu, Tartu, Estonia

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Supervisor: Kalevi Kull, Ph.D.
University of Tartu, Tartu, Estonia; Professor

Opponents: Guido Ipsen, Ph.D.
University of Witten-Herdecke, Witten, Germany;
Associated Professor
University of Applied Sciences Münster; Münster, Germany;
Lecturer

Patrick Laviolette, Ph.D.
Tallinn University, Tallinn, Estonia; Associated Professor

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INTRODUCTION

I. The aims, material and structure of the study

The present doctoral dissertation aims at delineating the semiotics of landscape and discussing some of the main topics that arise in the semiotic study of landscape processes. This thesis consists of an Introduction and six articles that have been written by the author during the last six years. The Introduction to the thesis is meant to bind these articles together under the notion of landscape semiotics. It tries to give, first, a definition of landscape and elaborate its potential for semiotic analysis, and then provide a more general overview of some of the main issues that landscape as an object of semiotic research implies, that would then be discussed in one way or another in the individual papers. As the articles have been published over a rather long span of six years, they can probably give an insight into my development as a landscape scholar and the constant shifting of my research interests. Therefore, although the aim of this thesis is to delineate some of the crucial issues in landscape semiotics and to demonstrate that it has a legitimate place among the sub-disciplines of semiotics, it does not pretend to be comprehensive and all encompassing. There are many facets and topics that form an indispensable part of the semiotic study of landscapes that are not discussed in my papers, though some will be mentioned in the final part of this Introduction.

Although, by definition, landscape belongs to the realm of ecosemiotics (see section 4 below), most of the theoretical premises of the incorporated articles derive from the cultural semiotics of the Tartu-Moscow School of semiotics. This is partly because my material concerns mainly human landscapes and human ways of being in the world, though I admit that it is theoretically possible to write on the landscape semiotics of other animals, as has been suggested in the semiotic landscape ecology of Almo Farina (see 3.2 below). Simply because the living worlds of other animals, plants, fungi, cells, and other living beings mostly fall beyond my competence, the discovery of their possible landscapes and the usefulness of the concept outside human culture will be left for other scholars to explore. However, applying some of the key concepts of the Tartu-Moscow School of semiotics and especially Juri Lotman, I am attempting to provide a metalanguage that is not only useful in the description and analysis of landscapes but which could in some cases be helpful in practical planning and protection activities. As most of these articles have originally not been published in a journal of semiotics, their use of semiotic vocabulary and display of semiotic methodology has been somewhat reduced to allow for the contents to be accessible to non-semioticians as well. I am trying to compensate for this shortcoming by highlighting the semiotic connections of each of these articles in the course of the Introduction.

The theoretical claims in the present thesis are based on the analysis of empirical material collected during my studies. The empirical material used is

twofold. First, printed matter, both in Estonian and Japanese. This includes mostly (1) written texts, such as Estonian or Japanese poetry, but also newspaper articles; (2) publicly accessible amateur photography databases; (3) tourist pamphlets; and (4) historical records and manuscripts in Japanese. Secondly, part of the material has been collected during my field trips in Japan. The most extensive fieldwork was carried out from 2005 to 2007 at five neighbourhoods on the shores of Lake Biwa, the largest freshwater lake in Japan (around 670 square kilometres), located in Shiga Prefecture, in Central Japan (Fig. 1).

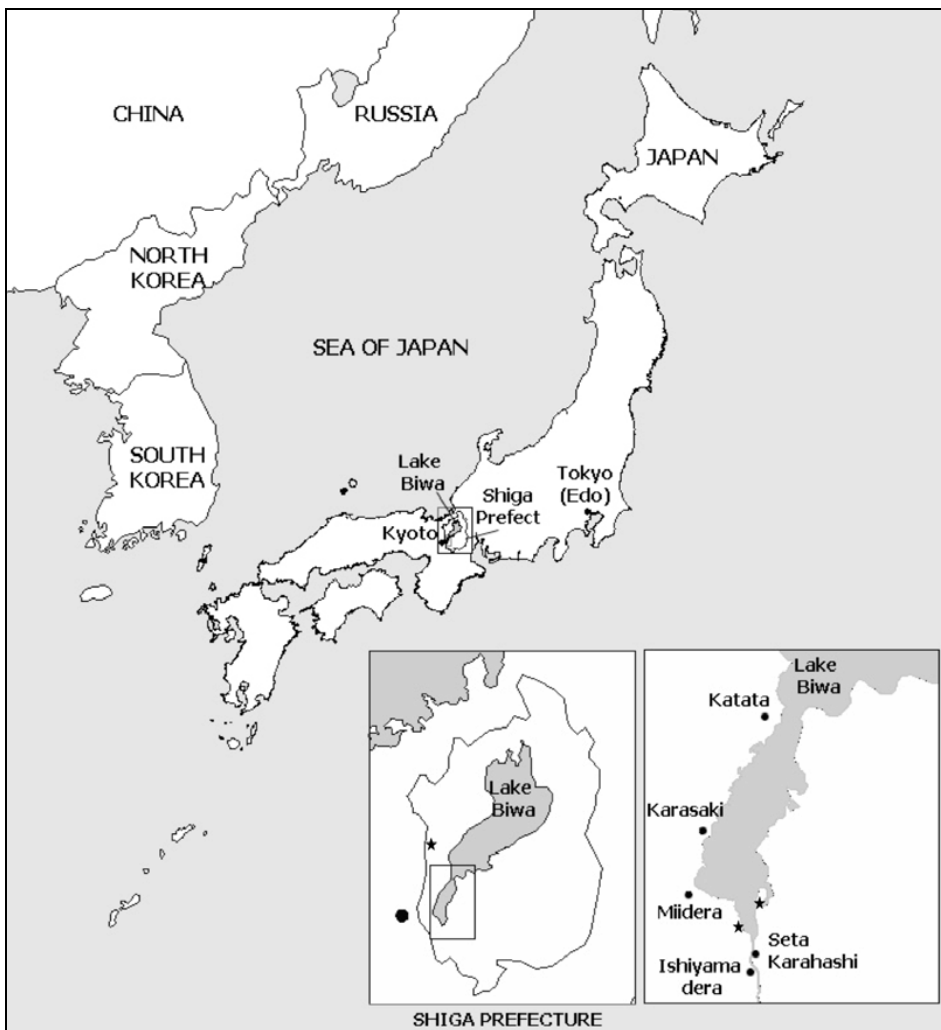


Figure 1. The five loci of field work at Lake Biwa, Japan (marked with black dots).

The five neighbourhoods of Katata, Karasaki, Miidera, Ishiyamadera and Seta Karahashi were chosen for the study because they were famous for their scenic beauty already during the pre-modern feudal period but are now almost swallowed up by urban sprawl, thus allowing a comparison of landscape perception over time. The main methods used were participant observation, semi-structured open-ended interviews and written questionnaires. In addition, I made many short-term field trips to various places in Japan and some of these have also been used as examples in the thesis. Many examples have also been drawn from my observations of everyday life during my six-year stay in Japan.

All Japanese names have been used in the order in which they are used in Japanese with the family name first and the given name second. As for the transliteration of names from Japanese to English, I have used the transliteration preferred by the person in question, if it is known to me.

2. Landscape as a concept and an object of semiotic approach

2.1. Etymological and academic background of the concept

2.1.1. 'Landscape' – etymology and popular use

'Landscape' is a fuzzy term with diverse usage both in common everyday language and in academia, with its multifarious definitions in different disciplines and different stages of its development ranging from a term referring to an areal category or human traces in the environment to a purely mental image of the physical environment. The popularisation of the concept across academic fields and within geography itself, and its entrance to the discourse of environmental protection policies have not reduced the ambiguity of the notion, but surprisingly enough, this has also not impaired the functionality of the concept too much.

In the popular usage, the word 'landscape' in Germanic and Romanic languages, has undergone a change from the meaning 'inhabitant of a restricted area' or 'land as a particular area of political unity' to mean 'picture of a given area' or 'an aesthetically pleasing land within one's field of vision'. In Romanic languages (Italian *paesaggio*, French *paysage*, Spanish *paisaje*, Portuguese *paisagem*) the root of the word comes from Latin *pagus*, which originally referred to a certain delimited agricultural area, and the people who live in that area, or a plot of tilled land (Brunet, Ferras, Théry 1997; Fernández Christlieb 2006: 237; Keisteri 1990). However, the usage and appearance of the word *paysage* or *paisaje* in these languages is directly related to Flemish landscape painting, whereas the original meaning of *pagus* was maintained by words for land (*pays* in French or *país* in Spanish) or, in case of Spanish, the word *pago*, referring to a beloved rural area where one belongs (Fernández Christlieb 2006: 237). The first usage of the French word *paysage* is recorded in connection to a painting in 1493, whereas in the 1549 edition of *Dictionnaire françoislatin*, the word is already defined as "a word common among the painters", indicating that the association with landscape painting was by then already firmly established.¹ Spanish *paisaje* appeared in usage as late as 1708, while the earlier words for a landscape painting were *país* ('land') or *pintura* ('painting') (Fernández Christlieb 2006: 237). Quite soon the respective words in Romanic languages acquired also the meaning of 'an area that falls into one's field of vision'.

¹ Online article: Jean-Charles Filleron 2008. «Paysage», pérennité du sens et diversité des pratiques. *Nouveaux Actes Sémiotiques* [online edition]. Actes de colloques, 2005, Paysages & valeurs : de la représentation à la simulation. Available at: <<http://revues.unilim.fr/nas/document.php?id=2340>> (accessed at 30/09/2010)

Ironically, the Dutch term *landschap* that brought about the changes in Romanic vocabularies did not signify a painting, but ‘people and land’. Kenneth Olwig (2004, 2005, 1996, 2002) has conducted an extensive and most inspiring research on the etymological roots of Germanic word ‘landscape’ under the (semiotically sometimes questionable) assumption that etymology reveals ontology, and has convincingly demonstrated that landscape in its true meaning is a social and political construct embodied in a territory, and was originally not a purely material or purely pictorial phenomenon. He states that ‘land’ in the original meaning is a social phenomenon, that is, a country or people, but at the same time it is the land where these people live. The portion ‘-scape’ is a word that is equivalent to the suffix ‘-ship’ used in modern English, therefore ‘landscape’ is in fact ‘landship’, an abstract noun such as ‘friendship’, or ‘kinship’, signifying a nature, state or constitution of the land. Through intricate reasoning Olwig demonstrates that by its substantial original nature revealed through this etymology, there is a circular relationship between landscape, customs and law.

As for other languages that were out of the direct influence of the Flemish landscape painting at the time of its birth, the words designating landscape are often consciously modelled after the Romanic or Germanic words and carry strong pictorial connotations, despite similar semantic structures (‘land’ + suffix, indicating abstraction). Such examples include the Estonian ‘maastik’, Finnish ‘maisema’, and Slovenian ‘pokrajina’ (Keisteri 1990; Palang *et al.* 2005). The predominance of the visual aspect is sometimes apparent in the original introduction of the word into a language, for example in Polish (*krajobraz* = land + picture) (Palang *et al.* 2005) and in Japanese (*keikan* 景観 = sunlight, scenery + look; originally a translation of German *Landschaft*). At the same time we can discern a word functioning like the ‘landscape’ in Olwig’s interpretation in most of these countries. These other words like *keshiki* (景色), *fūkei* (風景) or *fūdo* (風土) in Japanese or *altepetl* in old Mexican tribes (Fernández Christlieb 2006) all designate a land or a territorial unity, together with its human inhabitants and the material and non-material culture they leave behind. The Japanese tend to use the late European-influenced concept of *keikan* (景観) in the academic context of landscape engineering and planning and in cases where the emphasis is laid on the artificial and human-made character of a given landscape. At the same time, *keshiki* (景色 = light, scenery + colour) is used to describe traditional Japanese rural landscapes, often with a more nationalistic or personal overtone as a harmonious landscape of one’s personal memories (Gehring, Kohsaka 2007); it is more commonly used in private discourse or in academic writings in humanities. Other terms such as *fūkei* (風景 = wind + sunlight, scenery) and *fūdo* (風土 = wind + land) are more marginal and poetic in use, although on the other hand their usage coincides more with a phenomenological understanding of landscapes (Berque 1996,

2004). Similarly, *jǐngguān* (景观²) in Chinese is used in the academic context of landscape architecture and landscape planning, whereas other terms have been used in the context of Chinese landscape painting tradition or in *Feng Shui*. An interesting terminological division can be found in Russian where three parallel terms *mestnost'* (местность place+abstraction), *peizazh* (пейзаж from French *paysage*) and *landshaft* (ландшафт; from German *Landschaft*) are all in use with the first (*mestnost'*) being the most neutral term with a more phenomenological touch or a nuance of 'terrain' or 'area' in geography, whereas the second and third are employed in the specialised contexts of landscape painting (*peizazh*), or landscape architecture and planning and cultural and physical geography (*landshaft*) denoting the French or German influence in the formation of respective academic research disciplines in Russia.

2.1.2. 'Landscape' – academic use in geography and bordering disciplines

The use of the term 'landscape' as a specialised academic research concept is not very straightforward either, ranging from a purely physical phenomenon to a visual or cultural image, and in many ways the evolution of the term reflects the polysemy of the word in popular usage (or *vice versa* – the popular usage has adopted the most common terminological usages). This is partly inevitable as it is a term used in various disciplines from landscape ecology and geography to anthropology and art history. While art history sees landscape as a definite genre depicting vistas of natural surroundings from a certain distance, or more generally, as mediated land that "has been aesthetically processed" or "has been arranged by the artistic vision" (Andrews 1999), landscape ecology in its standard version sees landscape as an "area that is spatially heterogeneous in at least one factor of interest", a spatial mosaic, where ecosystemic relations unfold; the aim of the landscape ecology is to uncover the relationships between spatial patterns and ecological processes (Turner *et al.* 2001: 2–5).

In anthropology, 'landscape' has been used from early structural anthropology onwards without much terminological rigour, mostly as an indicator or embodiment of social and cultural structures, processes and values. Often used alternately with terms such as 'space', 'place' and 'environment', landscape has been seen as a relatively "objective" source of information about a society or a group compared to their oral statements and is considered "a text" approachable to an expert reader even without linguistic knowledge. Thus it has been implicitly one of the central themes in anthropological discourse, even though the term itself seldom receives explicit focus. Some important exceptions include Barbara Bender's (1993) *Landscape: Politics and Perspectives*.

² The ideograms and their meanings are the same as in the Japanese *keikan*, however the second ideogram is used in its simplified form in Chinese.

Explorations in Anthropology; Pamela Stewart and Andrew Strathern's (2003) *Landscape, Memory and History: Anthropological Perspectives*; Peter Layton and Robert Ucko's (1999) *The Archaeology and Anthropology of Landscape*; Eric Hirsch and Michael O'Hanlon's (2003[1995]) *The Anthropology of Landscape*, which conveniently bears the subtitle *Perspectives on Space and Place*, indicating the vague interchangeability between these three terms even in these central collections of articles³. At the same time, collections such as Descola, Pálsson 1993 and Low, Lawrence-Zúñiga 2003 target exactly the same topics but do so under the concepts of 'nature', 'space' and 'place'. In the Japanese context, works such as *The Primeval Landscape of the Japanese (Nihonjin no gen-fūkei*; Iwata 1992) and *Study of Landscapes and Study of Selves – The Foundations for the Study of Future (Fūkeigaku to jibungaku – miraigaku no today*; Iwata 1995) by Iwata Keiji could serve as examples of early landscape-centred anthropological scholarship, but Iwata's notion of *genfūkei* (原風景) or primeval landscape (the natural landscape that can be uncovered behind the cultural landscape through the analysis of the history of its formation) soon acquired nationalistic overtones and this research direction was not developed further.

When the concept of landscape was first introduced into geographic thinking by German scholars starting with *Kosmos* by A. von Humboldt in the mid-19th century (Humboldt 1849), it included a strong cultural element in its definition, as landscape was associated not only with landforms but also with its aesthetic representations and people. This cultural element was maintained when the concept was later adopted by Carl Sauer who introduced it to the English-speaking world as the result of culture's actions upon the natural landscape. However, with the rise of quantitative research practices, 'landscape' was increasingly identified with physical land and material processes that have shaped it in German geography (and areas under its influence, such as Russia or Japan), or with landforms and a bounded piece of land in Anglo-American morphological landscape analysis. (Keisteri 1990; Duncan, Duncan 2009). From the 1970s, a new interest in the more subjective human landscape experience gained momentum with the works of phenomenologists such as Yi-Fu Tuan (1974; 2005[1977]) and Edward Relph (1976), and the so-called "cultural turn" in geography brings along a "heightened reflexivity toward the role of language, meaning, and representations in the constitution of 'reality' and knowledge of reality", attention to economic and political aspects, identity and consumption, as well as to the impact of cultural constructions of race, gender and class on landscapes (Barnett 1998: 380). The peak of the confrontation with the quantitative physical landscape concept was probably reached in the completely ideational definitions, such as Daniels and Cosgrove's famous

³ The same vague interchangeability appears to be still common in geographical literature as well, even though both 'landscape' and 'place' have been central concepts for decades (see Setten 2004).

observation that “landscape is a cultural image, a pictorial way of representing, structuring or symbolising surroundings” (Daniels, Cosgrove 2007[1988]: 1) that leave the landscape idea with almost no physical reference to the “external world”. While this extreme definition is no longer supported by Daniels and Cosgrove themselves, the present mainstream definition of landscape is still very conscious of culture and its role in shaping the environment, including in its definition physical land forms, as well as its cultural image and representation and the influence of the foregoing on the physical landscape processes.

From the contemporary usage of the term in research texts and governmental documents⁴, Michael Jones (1991) has distinguished three main meanings with seven variants:

- (1) Landscape modified or influenced by human activity (variants: areal category, chronological stage, traces of human activity in any landscapes);
- (2) Valued features of the human landscape which are threatened by change or disappearance (variants: agricultural landscape, cultural heritage or scenery with aesthetical qualities); and
- (3) Landscape elements with meaning for a human group in given cultural or socioeconomic context (variants: subjectively interpreted surroundings dependent on ethnic group, social class, economic interest, academic discipline).

In Jones 2003, he adds that in administrative and applied research documents, five narrower meanings of ‘landscape’ could be identified:

- (1) as an areal category;
- (2) as physical traces of human activity;
- (3) as selected elements in the landscape (such as threatened vegetations, buildings or cultural heritage);
- (4) as managed landscape (agriculture, natural or cultural heritage); and
- (5) as beliefs and traditions associated with certain localities.

The above definitions are based on the semantic field of the concept as expressed by possible synonym groups. In Jones 2007, he regroups the common conceptualizations of landscape in contemporary research under the following topics according to the thematic context of the notion:

- (1) landscape as polity;

⁴ Or more or less contemporary, since his articles on the topic date from 1991 (his most seminal work) to 2003 and 2007. It is also important to note that he uses the term ‘cultural landscape’, and therefore ‘landscape’ is used simply as a shortened version of this term.

- (2) landscape as scenery – the landscape of state territory;
- (3) landscape morphology – landscape as a result of resource use;
- (4) the political landscape;
- (5) landscapes of property;
- (6) landscapes of practice – landscapes as moral territories; and
- (7) narratives of landscapes (descriptive, historical, personal).

Mats Widgren (2004: 459) has summarised the different definitions of the concept both according to the semantic field and thematic context in the following way:

- (1) landscape as scenery (in the context of representation, mental construction, “a way of seeing”);
- (2) landscape as institution (in the context of customary law, social order and land rights, “a way of seeing”; and
- (3) land as resource (in the context of land use, production and capital).

Duncan and Duncan (2009) in their turn give a thorough historico-developmental overview of the landscape concept, starting with the stands of geomorphological landscape analysis and landscape as a way of seeing, through phenomenological, structural and post-structural approaches (landscape as text) to processual definition of landscapes. They claim that despite the diversity of meaning and some post-humanist studies, we can say that most definitions of landscape continue to focus on human agency, culture and vision (Duncan, Duncan 2010: 225). A more detailed overview of the formation and use of the concept is already beyond the scope of the present study, but the diverse uses listed above clearly indicate the need to define the term from scratch if a sub-discipline of landscape semiotics is to be taken seriously. It furthermore shows that the definition should be clear and distinct not only by and in itself but also *vis-à-vis* other common bordering concepts, such as ‘space’, ‘place’, ‘environment’, ‘cultural landscape’, and, specifically in the semiotic context, ‘umwelt’.

2.2. ‘Landscape’ in the present thesis

The definition that holds most political currency at the moment and represents the widest possible consensus in European landscape research is probably the one featured in the European Landscape Convention (ELC)⁵. Adopted by the Council of Europe in Florence in 2000 and presently ratified by 32 countries and signed without ratification by six, the convention defines landscape as follows:

[...] area as perceived by people, whose character is the result of action and interaction of natural and/or human factors (ELC, Article 1)

⁵ The official text is available at http://www.coe.int/t/dg4/cultureheritage/heritage/landscape/default_en.asp

[...] an essential component of people's surroundings, an expression of the diversity of their shared cultural and natural heritage, and a foundation of their identity. (ELC, Article 5a)

In the Preamble it is added:

Landscape forms a whole, whose natural and cultural components are taken together, not separately. [ELC, Preamble]

This definition includes several assumptions that are today more or less recognised by the European landscape research community and are to a lesser or greater degree adopted by the present thesis as well:

- (1) Landscape is not limited to physical landforms, neither to a cultural image nor a way of seeing: it is a holistic notion that links both the physical expanse and the cultural ideas that a perceiving subject or a society has about it. It is a humane phenomenon.
- (2) Diverse cultures have diverse landscapes.
- (3) Landscape is shaped in time and is necessarily a historical phenomenon. It preserves traces of what has been or is important (natural and cultural heritage). These traces can be interpreted and are used for identity building.
- (4) Landscape is a collective phenomenon, but at the same time perception is extremely important in defining the qualities of a landscape. Collectivism and the importance of perception are not contradictory elements in the definition.
- (5) Landscape has an areal aspect.

In the following section, each of these assumptions is developed further in order to define the concept for the present study.

2.2.1. Landscape is a holistic phenomenon

In the course of the present thesis, landscape is seen as a holistic phenomenon, which is not a mere conglomeration of physical landforms. It is not simply a mosaic, where the exchange of energy and matter between organisms takes place; neither is it just an idea, an image or a perception. It includes both the human-made and what has come into being without human activity, both what is visible and material, and what is only conceived. It is an interface between so-called nature and culture, embodying the circular relationship between humans as cultural animals and their surrounding environment, both animate and inanimate alike. W. J. T. Mitchell has put it in his theses on landscape in the following way:

[...]

2. Landscape is a medium of exchange between the human and the natural, the self and other. As such, it is like money: good for nothing in itself, but expressive of a potentially limitless reserve of value. (Mitchell 2002: 5)

Keisteri (1990) has summarised this in a model of landscape presented in Figure 2a. This model sees landscape through three main aspects:

- (1) Material landscape as seen by the human observer; a visible and material entity, which can be studied on different levels, from a village to a continent.
- (2) Experience of landscape aroused in the human mind by the area; non-material and perceivable, which can be studied on different levels from impression and value to the level of culture.
- (3) Underlying processes shaping the landscape (for example, changes in climate and in social context, but also the general cultural context which endows everything in the meaning).

A simplified version of this model has been given in Figure 2b. At that, it is important to note that the material and immaterial aspects of landscapes can be distinguished only as an intellectual exercise in the course of defining the concept, but are indistinguishable in real life. While modifying their surroundings, human beings and cultures depart from their value systems, fashioning the surroundings according to their beliefs regarding what is good and acceptable, or what/who should be included or excluded, etc. At the same time, the surroundings display a major influence on the development of value systems and mental conceptualisations. Yellow arrows have been added to the model in Figure 2b to indicate the circular relationships which exist between the immaterial and material aspects of the landscape, which continue to feed each other in a process of infinite semiosis. These relationships are manifested first and foremost in different practices where mental conceptions are applied to shaping the reality. The inclusion of a mental idea of a landscape into the concept, makes it very compatible with the Peircean sign model, where it can be roughly equalled to an interpretant.

If *environment* is the material landscape as a resource that surrounds the semiotic subject but is at the same time ontologically separated from it, then the concept of landscape on the other hand, is supposed to imply a circular relationship between a human being and his/her material surroundings, where neither party precedes the other. A human being is embedded in its material surroundings from the start. Material surroundings are from the beginning shaped by human agency and are inseparable from the cultural ideas that humans hold about their environments, since these serve as a basis for further changes induced by humans. Since the human species inhabits all ecosystems of the Earth, it also designs them all (see, for example, Ellis, Ramankutty 2008; on

Amazonian rainforests as a human-made landscapes see Erickson 2006, 2008). The idea of material environment that is separated from the human being generally does not emphasise the fact that each species is the designer of its surroundings, whereas landscape as a notion holds organism's dynamic relationship with its surroundings at its core.

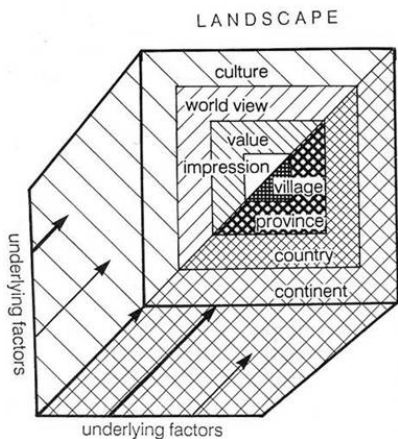


Figure 2a. The model of landscape proposed by Tarja Keisteri (1990). The stripes indicate the invisible immaterial facet and the checkered section designates the material physical part.

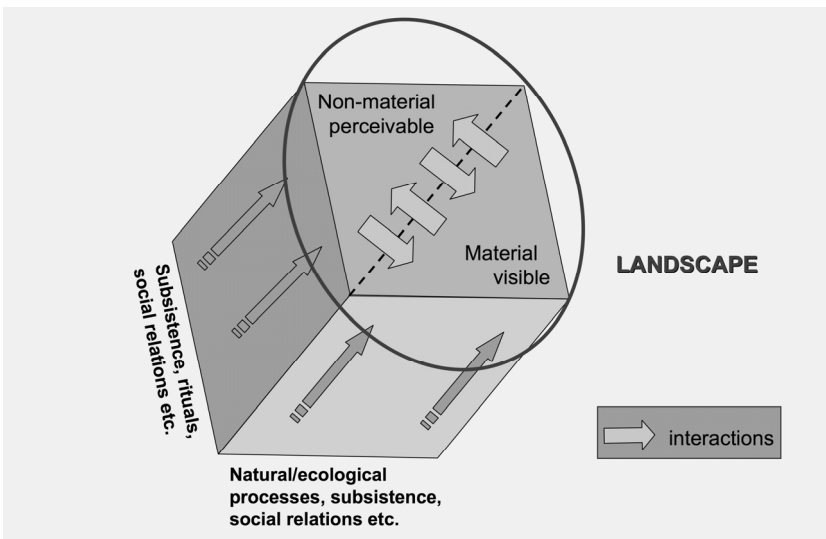


Figure 2b. A simplified version of Keisteri's model (from Keisteri 1990 and Sooväli 2004). Thick arrows have been added to indicate the circular relationships between the immaterial and material aspect of the landscape.

Acknowledging this fact has two terminological consequences. First, the realms of ‘culture’ and ‘nature’ are almost entirely coextensive in the ecosystems where humans live, that is, *cultural landscapes* and *natural landscapes* are virtually indistinguishable on the Earth. In fact, as has been demonstrated by the northern European scholars, the concept of ‘cultural landscape’ can often be power-related as it is normally used in reference to rural agricultural landscapes, but excludes hunter-gatherer landscapes or seascapes as supposedly not shaped by humans⁶ (Mulik, Bayliss-Smith 1999; Olwig, Lowenthal 2006; Jones 2008; Westerdahl 1992; Fig. 3). Strictly speaking, any landscape endowed with meaning should be considered a cultural landscape, and therefore in the present thesis the term ‘cultural landscape’ is not used, since under my definition of landscape, the explicit reference to ‘cultural’ becomes redundant. I also believe that the oppositional pairing of ‘nature-culture’ is more useful for describing cultural conceptualisations of some landscapes than landscapes themselves.



Figure 3. A natural or cultural landscape? A former settlement site of an Ainu hunter-gatherer group close to Kushiro in Hokkaido, Japan.

⁶ It is still unfortunately very common for non-agricultural landscapes to be perceived as wild no-man’s lands. This is a source of most colonial power conflicts where agrarian settlers fail to recognise that the land where nomadic or non-agriculturalist people live, belongs to them and is actually shaped by them (see for example, Morphy 2003 and Lane 2003 for Australian examples). As one of my students commented during the course of Landscape Semiotics: “During one summer I was hiking in Lapland in a national park what is one of the whole Europe’s most extensive *uninhabited* and roadless *backwoods*. We had a guide, who had a map and a compass and was a *local*” (my emphasis). How can anyone be local in uninhabited landscapes? This contradiction in thinking is so embedded in our agriculture-centred consciousness that it is difficult to see agency in these landscapes even after training.

The second implication is that if the so-called natural and cultural realms are co-extensive and come into being together, then the methodology of cultural semiotics can be applied to a wider range of phenomena than previously thought. On the other hand, if we accept that the perceiving agent in this landscape model can also be non-human, then we could speak of the landscapes of other living beings as well, as has been proposed by Almo Farina. Landscape would then be any subject-centred landscape, whether the subject is human or not, and it would function as an interface between human and non-human semiotic subjects. The major difference would then concern the types of sign processes used by different species.

2.2.2. Landscape is an individually lived phenomenon

Landscape is not an external phenomenon that is imposed onto the perceiving mind from somewhere outside, it is constantly lived, perceived, performed and reaffirmed by its inhabitants. Landscape as a lived phenomenon is not a ready-made physical entity that awaits the perceiving subject to take it in; quite the contrary, “the world continually comes into being around the inhabitant, and its manifold constituents take on significance through their incorporation into regular pattern of life activity” (Ingold 2009).

This stance has been expressed in the works of phenomenological authors such as Relph (Relph 1976), Tuan (Tuan 1974, 2005[1977]), Tilley (Tilley 1994), Ingold (Ingold 2000) and Abram (Abram 1996), to mention some outstanding works. Inspired by Merleau-Ponty, Heidegger and Husserl, landscape is seen more as a holistic phenomenon perceived with *all* senses and the *whole body* (hearing, smells etc). Perceptive processes and intellectual mechanisms (that is mind and body) are not separated: we *are* our body who *lives* the *landscape*, taking in its cues and being in *inter-action* with all its semiotic processes. Meaningful units in the landscapes are created through inter-action with other entities (both living and non-living) in the landscape and through one’s everyday bodily action, through routines and practices (e.g. ‘taskscape’ – see Ingold 2000: 189–208).⁷ The notion of ‘*place*’ is often seen as identical to the term ‘landscape’ in this aspect. (Setten 2004). The advantage of the term ‘landscape’ over that of ‘place’ is that ‘landscape’ is a “telescopic” notion, which allows for any size of a semiotic subject and can extend or reduce the size of the area under question. We can speak of the individual perception as well as the group

⁷ From this aspect we could also say that there is too much attention on writing landscape histories on the basis of politico-geographical divisions, whereas it is also conceivable to group landscapes on the basis of phenomenological qualities: perceptual histories of deserts, forests, seas, mountains, caves, and other locations. What symbolic meanings do such areas allow for? What cultural perceptions do they encourage and what do they render impossible? One work in this direction is, for example, *High Places*, edited by Denis Cosgrove and Veronica della Dora (2008).

perception of landscapes. A 'place' in my understanding is considerably more local and less flexible, as also exemplified by Yi-Fu Tuan's definition that:

Place is a special kind of object. It is a concretion of value, though not a valued thing that can be handled or carried about easily; it is an object in which one can dwell. (Tuan 2005[1977]: 12)

Or:

Place is a type of object. Places and objects define space giving it a geometric personality. (Tuan 2005[1977]: 17)

The concept of landscape tries to avoid this kind of objectivisation and static view, first by being formed in inter-action with several semiotic subjects and in dialogue with their perceptual allowances and categories (that is, with the way they allow themselves to be perceived and the way they themselves perceive the landscape). Although equalling place with an object is by now an outdated approach, it is still indicative of the fact that place is a phenomenon that is a very local and self-sufficient notion, with little dynamism and outwards interactivity. The advantage of landscape is exactly the fact that it is neither abstract space nor too local and singular a place, but oscillates between both notions (see, for example, Wylie 2006).

All signs are performative – that is, if a sign “is something which stands to somebody for something in some respect or capacity” (CP 2.228), then it has to be interpreted and recognised in order to be a sign, otherwise it can only be a potential sign. Landscape as a sign system gives a very physical aspect to this performativeness, since a large part of landscape signs has to be interpreted through bodily action, as opposed to purely mental action. A road has the meaning and the function of a road only as long as we drive or walk on it, and this action has to be repetitive. This is not to say that other sign systems do not have bodily performative signs, nor that all landscape signs demand bodily action for being interpreted. It is just to say that everyday life, daily experience and unnoticed habits are one of the biggest sources of meaning in landscapes. Landscape as a sign system involves all our sensorial capacities in meaning generation. The “utterance” of the sign user can be verbal or pictorial or in some other language using symbolic signs, but it can also be an action that recognises the landscape element as a sign (for example, recognises that a stone on the path means “stop!”, and then chooses either to obey or disobey the order; Fig. 4).



Figure 4. A small stone is a sign in the tea ceremony garden indicating the right way to the ceremony. A visitor is expected to interpret the sign with his/her bodily action by choosing the path that has no stone on it.

This aspect of definition also has two important implications.

First, that landscape is not limited to visual panoramas only and therefore any successful landscape analysis has to take into account the perceptual qualities of the landscape for a given semiotic subject (considering, of course, the perceptual limitations of the organism). The recognition of this fact in recent decades has motivated a call for reanimating landscapes, including in their analysis hitherto neglected senses (that is, senses other than vision), perception, bodily practices, individual narratives of emotion, mobilities and other first-hand experiences. Leading authors running for the course have been phenomenologists and advocates of non-representational theory (see, for example, Rose 2006; Rose, Wylie 2006; Lorimer 2005; Wylie *et al.* 2002; Thrift 1996; Thrift, Dewbury 2000; Merriman *et al.* 2008) but also many others (Mels 2004; Bunkše 2004a, 2004b, 2007). The long time predominance of visual material in landscape analysis and its best compliance with the requirements of natural science compared to other perceptual data results in that even research calling for perceptual histories might eventually fall back to an analysis of visual data (Howard 2007).

The second implication is that performative and processual aspects of landscape are also important for creating functional protection policies.

Widgren (2004) has proposed a fourfold analytic model, differentiating forms, functions, processes and context as the crucial elements for reading landscapes. *Forms* are physical shapes that the landscape elements have; or also non-physical sign vehicles of mental landscapes. *Function* refers to the function that the element/ sign has. *Processes* are various processes that sustain forms and functions through action. As discussed above, this is one of the most crucial aspects of landscapes as sign systems, since landscapes need to be constantly performed in order to stay alive. For a graveyard to be a graveyard (to have the form of a graveyard) and to function like one (to be a place for dead people), people have to actually come and bury the remains of their dead there. The last of the four elements is *context* – a cultural or historical background, which can make all the difference, since the same form, the same function and process can acquire a totally different meaning in different context. For example, a tombstone on a graveyard where people are buried can mean something very different in ancestral worship, Christian and Buddhist burial, or in a culture where burials are not known at all, because their dead are burnt on boats, for example (Figs. 5abc).

In designing a developmental or protection program for a certain landscape, planners have to be very conscious about which of these four elements they seek to protect, and to be especially aware

5a



5b



5c



Figures 5a, 5b, 5c. 5a: A Buddhist graveyard in Chion-in temple (Kyoto, Japan); 5b: A Christian graveyard in Kambja (Tartumaa, Estonia); and 5c: a graveyard of ancestral worship (Kending, Taiwan). Although the functions of these graveyards and even many of their forms and processes are extremely similar, they have very different meaning in their respective cultural contexts, due to differences in explaining death.

of different practices connected with the landscape. Whilst the official academic and governmental discourse is often detached and distanced and limited to formal and visual aspects, the everyday lived landscapes are experienced through the bodies of the people who maintain the forms and functions of the landscapes in their everyday life processes. (Setten 2001; Ingold, Kurttila 2000) If the landscape has lost its original function or the original processes that sustained the form, then the protection of superficial forms cannot be successful, unless there is a considerable input of financial assistance and labour from outside. For example, the protection of rice paddies, the production of which is not necessary anymore and that have lost the original community and practices that maintained them, demands major investment from the part of central government, both financially and labour-wise. At the same time, it may happen that people have moved on with their everyday life, and protection programs concentrating on pure form are forcing them to live as if in a museum which they cannot and do not want to sustain in their everyday life practices (Fig. 6). By failing to understand the processes that support the forms and functions of the landscape, we may end up creating what I have elsewhere called “landscape mummies” (a protected site with correct forms, but lacking all the original processes and functions) or “mock heritage” sites (a heritage site that in reality lacks historical relevance to the area) (Article VI; Fig. 7).



Figure 6. A landscape museum. In the Japanese village of Miyamachō (Kyoto Prefecture) preserving the forms of an old farming village typical of the mountainous area is assisted by developing a new function – mass tourism.



Figure 7. The Statue of Liberty in Tokyo. It has the same form as its American counterpart and even the same touristic function, but the processes and context, especially the symbolic value behind it, are completely different. Without knowing the processes and context it would be hard to decide which of the two to protect.

2.2.3. Landscape is a polyphonic, multivoiced and contested terrain

Landscape has often been called a contested terrain (Bender, Winer 2001; Bender 1998, 1993). In previous sections we saw how landscape can function as an interface (*sensu* Palang, Fry 2003) between the so-called culture and nature (and consequently humanities and natural sciences), between a dweller and an outsider and between experts and lay persons. But landscape as a multi-voiced, polyphonic and contested terrain also functions as an interface between different cultures and/or socio-economic groups.

If landscapes come into being through a circular relationship between environmental conditions and the inhabitant's mental preconceptions manifested in everyday practices, then the result can only be different landscapes or, at least, contesting attempts for change, maintenance and conservation of landscapes. This is both true at the micro-level where individuals may have conflicting uses and visions for landscapes (you want the hedge to be cut, but your neighbour prefers it go wild, for example), but also on the macro-level, where, according to Denis Cosgrove (1984), every socio-economic formation creates its own landscape. Thus, any landscape reflects different voices,

different social and intellectual worlds and unites them into a dynamic and polyphonic whole, laden with contradicting and competing or sometimes harmonious messages (Fig. 8).



Figure 8. A contested landscape in Akkeshi (Hokkaido, Japan). A combination of an Ainu sacrificial structure (sticks with white paper “hair” in the foreground), a Buddhist temple gate (wooden gate in the shade of the trees in the middle plane, right of the stone), a memorial stone for Ainu culture (erected during the awakening Ainu movement in recent decades) and a white gate to a Japanese Shinto shrine (in the background). These Buddhist and Shinto sanctuaries are among the oldest in Hokkaido, being one of the first structures built by the new Japanese outpost in Akkeshi as early as the Edo period, before the official inclusion of the Hokkaido territory into Japan. Cherry and Japanese maple trees were obligatory elements in these new symbolic constructions.

In a revolt against physical landscape research, which tended to see landscapes as conglomerations of innocent landforms that do not carry ideological value by themselves, human geographers from the 1970s onwards have paid much attention to the political engagedness of landscapes and landscape representations. The manner in which oppressing classes of power shape their landscapes and impose them on other classes, how landscape representations are manipulated to support the ideology of power groups (both secular and religious, gender-, race- and class-based) and nation states, and how landscapes

and their representations (especially the distanced gaze) are deeply engaged in gender and race issues, has been discussed so extensively that even a short overview would already fall out of the limits of the present Introduction.⁸ However, as a general tendency we can note that earlier accounts of absolute and oppressive power have been replaced by a more subtle and dynamic understanding of social power relations, which include less structural and more processual and practice-bound analysis. Compare, for example, an early quote by W. J. T. Mitchell in the “Introduction” to *Landscape and Power*:

Landscape, we suggest, doesn’t merely signify or symbolize power relations; it is an instrument of cultural power, perhaps even an agent of power that is (or frequently represents itself as) independent of human intentions. (Mitchell 2002[1994]: 1–2)

with a later quote from the preface to the second edition of the same book:

If one wanted to continue to insist on power as the key to the significance of landscape, one would have to acknowledge that it is a relatively weak power compared to that of armies, police forces, governments, and corporations. Landscape exerts a subtle power over people [...]. (Mitchell 2002[1994]: vii)

This logic coincides with overall tendencies in humanities.

What is important here is that the claim that *landscape is an individually perceived phenomenon* is not contradictory to the claim that *landscape is a collective phenomenon related to power and ideologies*. They are connected through the dimension of bodily practices. The right to shape the spatial environment according to your own personal needs is integral to the question of power. The control of landscapes for one’s personal use is a clear form of dominance over others. Powerful individuals and groups can control whole populations by making them live in the rhythms and patterns dictated by their everyday landscape, which the stakeholders have shaped. The subjected populations have to follow the rules of the dominant landscapes with their whole bodies. Words can be ignored or forgotten but ideological changes in landscape in the form of symbolic buildings or in the organisation of everyday landscapes cannot. Landscape is a handy tool for the demonstration of power, because “land” is supposedly what connects us to the previous generations. Any stone or building becomes a symbol of legitimacy of power and whenever possible, the symbolic values of the dominant ideology are marked on the physical space. The more aggressive the power, the more aggressive is its

⁸ A selection of examples that have inspired me at different periods are: Mitchell 2002[1994]; Bender 1993; Duncan, Duncan 2004; Olwig, Mitchell 2009; Olwig 2002; Stewart, Strathern 2003; Peil, Jones 2005; Peil, Sooväli 2005; Sooväli, Palang, Külvik 2003; Larsen 1999; Schwartz, Ryan 2003; Kashiwagi *et al.* 2003; Baetjer 1993; Barrell 1980.

landscape development. A new power would often start its rule with a land reform, if possible, and would take care to erect enough symbolic landmarks to remind people of who has the power. Founding a colonial city, establishing avenues on where there once crawled small chaotic streets, all sorts of planning activities seek to exercise power in physical landscape terms (Fig. 9). All kinds of cultural representations in the form of architecture, maps, visual images, poetry, songs and so on are engaged to represent politically compromised landscape ideals. Features of the physical environment come to be seen not as phenomena typical of any culture in such climatic conditions, but as national symbols, which find their natural expression in the morals and language of the nation.



Figure 9. Vladivostok Station. The final station of the Trans-Siberian railway and the demonstration of Imperial Russia's presence in Vladivostok was the most ambitious project of alteration of the landscape resulting from the cross-continental road construction. Located right next to the harbour on one of the most central streets in Vladivostok, it is a focus of power. During the Soviet period, a statue of Lenin was erected on the square across the road from it and there it stands until today.

However, as James and Nancy Duncan wrote in 1988 in their article “(Re)reading the landscape”, landscapes can legitimise ideologies so well precisely because they are so tangible, familiar and unquestioned. As mentioned previously, landscapes are not external harnesses on an inhabitant. Instead, a

semiotic subject grows into his/her landscape through a dialogue with pre-existing landscape elements, and through his/her process of learning what I have called *landscape socialisation* (see especially Article 1 in the present thesis), acquires an understanding of (and often a liking for) the landscape ideals of official and dominant discourse. The power structures in landscapes are equally lived and experienced as idiosyncratic landscapes, even if these are in conflict with them.

The inherent polyphony of landscapes means that from the methodological point of view, semiotic analysis of mediation, signification, communication and translation could be extremely relevant for landscape analysis. Especially the ideas of Juri Lotman (and his most fundamental view on cultural translation, communication and autocommunication, models of change in a semiosphere made up of several semiotic subjects, among other seminal ideas; see Lotman 1990, 2009) and Mihhail Bakhtin (his notions of dialogism and heteroglossia; see Bakhtin 2004) could prove useful.

‘*Space*’ is another term that is used particularly often in the context of political practices for discussing the collective aspect of landscapes. For many authors the meanings of these two terms almost coincide, normally through making a division into different types of spaces, such as experiential or collective⁹. However, compared to ‘landscape’, ‘space’ has a somewhat more objectified and abstract nuance. Space implies interval, measurability and divisibility into quantifiable units. Even in more socially oriented approaches it is considered a product (cf Lefebvre 2008). On the other hand, landscape is an experienced realm, where the divisions are qualifiable and depend on the divisions created by experience and bodily perception. Furthermore, in terms of inter-personal communication, ‘space’ can refer to an inter-personal expanse that does not include the non-human natural environment and in that case ‘space’ is a function or measure (for example, intra-personal ‘space’ in conversation). At the same time, ‘landscape’ has an advantage of including non-human agencies as well, but cannot refer to a spatial dimension between two humans if it does not use the natural environment as a reference.

In semiotics, ‘space’ has been the predominant concept (see, for example, Lagopoulos 1993, 2009a, 2009b; Lagopoulos, Boklund-Lagopoulou 1992; Randviir 2010; Gaines 2006) and it has been used in many contexts that, to my mind, could also be interpreted through the prism of ‘landscape’. However, it

⁹ For example, Low 2009; Harvey 2006: 121; or Relph 1976 as an earlier example. ‘Space’ is preferred over ‘place’ by most Marxist geographers. In fact, *Semiotica*’s special issue (vol. 175) on *Signification and Space* is no exception in the general terminological confusion. While some articles stick to ‘space’ rigorously, others oscillate between ‘space’ and ‘place’. In addition, Berque’s article on Japan adopts the concepts ‘chora’ and ‘milieu’ (Berque 2009), but Lagopoulos’ resume of the article in the course of his Introduction to the issue (Lagopoulos 2009c) refers to the text mostly via the concept of ‘landscape’ without making a clear distinction between the ‘landscape’ of this and the ‘space’ of other contributions.

often has a connotation of built space (like towns, housing etc). It is important to note that signification of and in space is seen predominantly as a work of an active human agent on a passive non-differentiated and inert spatial setting, whereas ‘landscape’ as an interface between ‘nature’ and ‘culture’ and between a multitude of semiotic subjects who need not all be human, allows (at least in theory) for a more interactive and dynamic account. Alexandros Lagopoulos (2009b) argues that in spatial studies there are two conflicting perspectives, “objective” (operating with the external reality called ‘space’) and “subjective” (operating with the internal subjective reality called ‘place’), and calls for an integrative approach that would combine these two. In my opinion, ‘landscape’ would be a comfortable term for this integrative approach as it does not contain any preconceived differentiations between the subjective-objective, and the internal-external and allows for a dynamic semiotic subject.

2.2.4. Landscape is a historical phenomenon

The fact that landscapes come into being through practices and everyday life experiences, makes the temporal axis and mnemonic function important aspects of this notion. Landscape is always mediated via experience, through the experiences of many semiotic subjects over time. At the same time, upon arriving at some landscapes (no matter whether by birth or by bus) a semiotic subject starts to unfold its particular idiosyncratic landscape in a dialogue with people and cultures who have been there before. As we have seen above, different agents of power also seek to carve out their memories in landscapes since landscapes seem to be relatively stable and permanent signifiers on the one hand, and more performative and unavoidable ones on the other. Thus, landscapes (often in the narrower meaning of ‘place’) are extremely important in cultural commemoration practices and in attempts by semiotic subjects to construe a past.¹⁰

How landscapes function as a mnemonic tool is discussed more thoroughly in section 4.4. of the *Introduction* and Article 4 of the present thesis, therefore I will not enter into more detail at this point. The temporal, experience-based and mnemonic aspects of landscapes are at this moment important to delineate the difference of ‘landscape’ with another substantial notion, ‘*umwelt*’, the central concept in the semiotics of Jakob von Uexküll and biosemiotic studies (Uexküll 1909, 1992; Uexküll, Th. v 1992; Kull 2001).

An *umwelt* is a species-specific lifeworld, the environment configured to be perceived and comprehended by a specimen of a certain life form, and as such it is a potentiality. It unites the meaningful processes of each organism, being a totality of its sign relations. The *umwelt* represents what can be experienced by

¹⁰ This is another thoroughly researched topic. Some of the works that I have been influenced by include Schama 1995; Stewart, Strathern 2003; Shirane 1998; Lynch 1982; Huyssen 2003; Yoneyama 1999; Kōresaar 2002.

any specimen of a certain life form, rather than what has been experienced by it through its actual life history. Just like landscape, it can be modelled for an individual as well as for a collective. What is important here is that the landscape is not perceivable – rather, it is perceived. A landscape is always historically conditioned by one's previous interactions with the environment as well as one's previous interactions with other living organisms in the landscape; a composition of an *umwelt* is not historically conditioned, but constitutional. Landscape is not a potentiality – instead it is constantly maintained by cultural, social and individual processes in its physical as well as mental aspects. *Umwelt*, meanwhile, does not cease to exist if one of the sign relations it holds becomes inactive.

2.3. Important topics not treated in the present thesis

The list of important topics that could or should have been discussed on these pages but is not, is potentially longer than the thesis itself. Below I mention a few major research topics that are directly related to my approach.

An important variant of the interface dweller/outsider that is having an increased effect on real-life planning and shaping activities of landscapes, is the local/tourist interface. Although only superficially touched upon in the present thesis, the horizon of expectations and landscape consumption practices of leisure tourists are having an unprecedented impact on both the forms and functions but also the meaning of other people's everyday landscapes. Increasing mobility and developing infrastructure not only changes the look of the landscape but also the perception of the local dwellers (Fig. 10). The most influential works on this aspect of landscapes have been written by John Urry (1990, 1995). Typically with respect to the general pattern in landscape studies, the earlier works in this field concentrated on the detachment of the tourist gaze from the visited landscapes, whereas more recent approaches are more oriented on the bodily experience of a tourist and tackles the differences of tourist practices and local practices (Crouch, Desforges 2003; Hannam 2008).

Another important semiotic structure that governs meaning-generation processes in landscapes is religion. Although some scholars (especially of the Marxist tradition) might maintain that religious and power institutions have a similar functioning and impact on landscapes, I do not think that religious impacts on landscapes (may it be grand narratives like Christianity or more local beliefs) can be reduced to power only, even though they are often closely related. On an individual practice level, the religious meaning-generation can be pervasive in a way that power structures never achieve. Collective meanings and conceptions of landscape in an atheist society may gain a completely different double coding if a semiotic subject is religious.



Figure 10. A dinosaur enjoying the view of Lake Biwa from the Oku-Biwako parkway. Before explosive growth in tourism activities and corresponding infrastructure development, this area of Lake Biwa had no roads. Lakeside settlements were connected to each other via boat traffic and the view enjoyed by the dinosaur and tourists alike was not part of the locals' everyday landscape. Seeing the lake from above was limited to special occasions and special people

The issues of landscape representations and landscape aesthetics have been dealt with almost exclusively in the framework of power and group identity issues. What has been left without attention is landscape representation as a dialogue with the environment (in the lines of ecocriticism), the species-specific preconditions for landscape preference (how human *umwelt* and evolutionary history condition our landscape preferences – see, for example, the classic *Cognition and Environment* by Rachel and Stephen Kaplan from 1982), and the role of aesthetic values in landscape preferences, representations and planning activities.

3. Earlier writings on the semiotics of landscape

As mentioned above, despite its profoundly semiotic nature, landscape seldom finds explicit treatment in semiotic terms. In 2003, Denis Cosgrove published a call for landscape scholars to bind semiotics with ecology (Cosgrove 2003), but his call has not yet had many followers. There has been very little explicit usage of semiotic terminology in landscape studies, although a wealth of inherently, albeit implicitly, semiotic scholarship has been produced on topics like landscape representations and preferences, the manifestations of power relations and the embodiment of social structures and memory in landscapes. As we saw above, the scholars of semiotics, on the other hand, tend to concentrate more on the signification processes in the social space, with a special emphasis on urban semiotics (the key person here is Alexandros Lagopoulos). Almo Farina has actively worked on the semiotic understanding of landscape ecology (Farina 2010), but a more comprehensive synthesis between the ecological and cultural semiotic branches in landscape research, which Cosgrove called for, is yet to be developed. In this section I will not refer to works that could potentially belong to landscape semiotics but which do not identify themselves as such. I will briefly comment on works that make explicit use of landscape semiotics, where we can see two main directions: semiological/structuralist and ecological. In addition, there are some approaches that do not fall under either of these categories.

3.1. Structuralist approaches

Landscape semiotics grounded on the semiological and/or structuralist approaches is by far the most common among the explicit attempts to develop landscape semiotics. Structuralism is also the most preferred approach in applied semiotics (Monnai 1991, 2005; Son *et al.* 2006; Monnai *et al.* 1981–1990; Haiyama 1985) and is most popular among those scholars whose main field of research is outside semiotics, including geographers, architects and others (Imazato 2007; Knox, Marston 2001; Czepczyński 2008; Claval 2004, 2005; Möhl 1997; Lindsey *et al.* 1988; Nash 1997).

For scholars from a background other than semiotics, “semiotics” is loosely equated with the analysis of meaning and signification in linguistics.¹¹ The methodology of analyses consists mostly of applying different linguistic concepts to the study of landscape elements. Landscapes are seen as sign

¹¹ For example, a recent book in sociolinguistics edited by Jaworski and Thurlow (2010) with a promising title *Semiotic Landscapes* is a study very well informed on landscape studies in art and geography, but the “semiotic landscape” here refers solely to linguistic landscapes and the role of texts (in a narrower sense of written linguistic representations) in landscapes and their creation.

systems, that is, diverse landscape phenomena are thought to form a coherent systemic whole where each of the elements is related to each other and where individual signs can be combined into sequences according to certain codes. Often the approach is clearly Saussurean: landscape signs themselves are considered as *parole*, that is, local manifestations of some deeper language, and the relation between a landscape signifier and its signified is purely arbitrary (like the relation between a horse-riding statue and the concept of power, for example, or a big porch and wealth), observed features are considered to have no obvious connection to the meaning they convey. The work of a landscape analyst in “reading” the landscape is therefore to identify signs and meanings in a landscape environment and deduce codes according to which these meanings have been grouped. Such an approach is shared by many geographers who do not explicitly align themselves with semiotics, but nevertheless speak of landscapes as “texts” that need to be “read” and that act as communicative systems. Duncan (1990: 20ff), for example, indicates a whole set of textual devices, such as tropes (synecdoche, metonymy and others) that allow landscapes to convey their messages and reproduce social order. The notion of text itself has undergone several changes in the course of scientific history during the second half of the twentieth century, allowing for larger plurality of voices in the text and giving more power to the interpreter and less power to the producer of the text. Nevertheless, the methodological approach remains quite the same: to identify individual signs, codes and messages among apparently neutral physical forms. At that, the emphasis is almost always on the side of the interpreter rather than the sender.

Monnai Teruyuki and his colleagues (Monnai 1991, 2005; Son *et al.* 2006; Monnai *et al.* 1981–1990, among others) have developed a complex landscape semiotics for practical analysis and planning purposes in architecture. Unlike the textual research paradigm that is implicitly or explicitly semiological, the foundations of Monnai’s approach are Peircean.¹² He uses a variety of Peircean notions, notably semiosis and Peirce’s triadic sign concept, but then combines it with several other rather binary notions like frames, and carries out a formalised analysis of buildings and the built environment which (probably due to the nature of the building structures as a subject matter and the analysing software) is more reminiscent of structural linguistics. For example, in the first of his article series on Japanese traditional townscapes, he differentiates between the syntactic, semantic and pragmatic dimensions of semiosis, but then goes on to analyse only the first two in a constituent analysis that resembles Saussurean

¹² There are other semiotic applications on architecture in Japan that are classical structuralist and analyse landscape structures according to binary features, mostly because it is the easiest way to quantify the analysis (see, for example, Haiyama 1985). Another attempt to write Peircean landscape semiotics was published by Tor Arnesen (2011) after this thesis was completed; he regards that landscape as a whole is a sign which stands in triadic relations with the object (physical land) and the interpretant (the community).

approaches (Monnai *et al.* 1981–1990: 1). Despite the methodological mixture, we have to recognise Monnai and his colleagues have inarguably managed to create a functional framework for a semiotic analysis of the built environment that serves not only for intellectual purposes but also for real-life planning. However, this landscape semiotics includes landscape only in its narrowest sense, that is, landscape as a built environment.

3.2. Almo Farina's ecological landscapes

An author that has been repeatedly mentioned in the previous pages and has contributed most significantly to a systematic study of landscape processes from an ecosemiotic perspective, is Almo Farina (2006, 2010; Farina, Napoletano 2010). Taking a broader definition of ecosemiotics and broader definition of landscape that goes beyond the anthropocentric approach of human geography, and exceeds the narrow landscape ecological definition of landscape as a mosaic or organised space, he aspires to create a new framework that would take into account the multiplicity of agencies in a living environment and would reduce the gap between human values and ecological processes. Relating landscape to the notion of *umwelt*, he emphasises the fact that landscapes are individually perceived and later puts forth the notion of a “private landscape” (Farina, Napoletano 2010; “eco-field” in Farina 2006): “the configuration of objects around an organism that are perceived in the context of space, time, and history (including memory, experience, culture, etc.)” (Farina, Napoletano 2010: 181). Thus, his semiotics of landscape is subject-centred, taking into account the species-specific lifeworld and the cognitive capacities of the species, but also the experiential context (memory, and also history – if the species has a long-term memory) and even aesthetics. It also allows for the inclusion of immaterial resources, but only in case they are represented in some material artefacts. Although the theoretical framework can also hypothetically accommodate analysis of humans, his own applications pertain mainly to the fields of landscape ecology and biosemiotics, and concrete ways to include human cultural systems into eco-field theory are not as thoroughly developed as the methodology for analysing the landscapes of other species.

3.3. Other approaches

In his *Existential Semiotics*, Eero Tarasti has included a call for the development of landscape semiotics:

The present situation of environmental aesthetics displays a great need for a general theory that takes into account with the highest accuracy the manifold historical and cultural nature of landscapes. Such a theory might form the scientific

basis for a deeper examination that would not only study the beauty of the countryside and of raw nature, but would also comprehend the poetics of cities. [...] The science that would study the landscape as a kind of sign language should thus be called *landscape semiotics*. (Tarasti 2000: 154)

As exemplified by the present quote, the departure point of Tarasti is landscape aesthetics, on the basis of which he then strives to develop a vision of Greimasian landscape semiotics. His book chapter is by no means a systematic development of landscape semiotics, but rather a conceptual paper envisioning possible approaches. His definition of landscape remains anthropocentric and culture-centred: “landscape is a cultural fact” (Tarasti 2000: 156). Although he maintains that “the semiotics of landscape itself should not be mixed with the semiotics of landscape depiction” (*ibid.*, 157), his own application of the Greimasian square for the study of landscapes is limited to landscape representation in novels and music.

Massimo Leone (2009) has proposed the notion of ‘semiogeography’, which is a neologism for “a sub-discipline that studies patterns and processes that shape human interaction with various environments, within the theoretical framework of semiotics” (Leone 2009: 217). In the course of his analysis, he adopts the term ‘semiotic landscapes’ to mean “a pattern of perceptible elements that individuals come across in public space” (*ibid.*). Semiotic landscapes are opposed to semiotic scenes that are perceptible elements in a private space. Leone follows the changes in semiotic landscapes in relation to migratory movements and multiculturalism, but all in all the ‘landscape’ in his interpretation has a very cultural (and legal, of course) aspect and lacks any ecosemiotic considerations.

4. Conclusion: Landscape and (eco)semiotics

Following from the above definition, ‘landscape’ is essentially a concept that belongs to the field of ecosemiotics, which has been defined as:

the semiotics of relationships between nature and culture. This includes research on the semiotic aspects of the place and the role of nature for humans, that is, what is and what has been the meaning of nature for us, humans, how and in what extent we communicate with nature. (Kull 1998: 350)

A wider definition of ecosemiotics has been proposed by Winfried Nöth (1998: 333): “[...] ecosemiotics is the study of the *semiotic* interrelations between organisms and their environment”. His definition puts into focus “not a *homo semioticus*, but more generally, an *organismus semioticus*”, coinciding in its scope with the “individually based landscape” definition of Almo Farina (2006, 2010; Farina, Napoletano 2010), where any living organism (humans, animals, but also plants and so on) is the centre of a landscape and the semiotic processes unfolding in that landscape. As a result, landscape should be one of the central themes of ecosemiotics independently of whether we opt for a biological ecosemiotic definition or a cultural ecosemiotic definition (*sensu* Nöth 2001; Nöth, Kull 2001), a human-centred or simply organism-centred landscape definition. However, considering the importance of autocommunicative processes in landscapes and the phenomenological aspect described in 2.2.2, I would be sceptical of Nöth’s later specification that ecosemiotics should focus on the process of signification, that is, sign processes without the sender (Nöth 2001: 72), as well as the stance evident in Kull 1998, where “nature” is a passive “object” for a human “subject”. Personally, I join Timo Maran (2007) and Riste Keskpaik (2003) in the quest for integrated ecosemiotics, which would include both the advantages of the biological and cultural definition and would restore “nature” as an active semiotic subject. Maran’s analysis of the semiotics of gardens (Maran 2004) is in fact a rather successful attempt at integrated ecosemiotics and it is probably not a coincidence that this paper deals with gardens, which is one of the most culturally symbolic landscapes.

The main advantages of the term ‘landscape’ from the semiotic study of landscapes are the following:

- (1) Landscape is a holistic phenomenon that does not make unnecessary divisions into culture/nature, human/non-human, individual/collective, perceived/physical and so on beforehand. Such divisions can be used as analytical tools in each particular case at hand but are not projected onto the ontological state of the material through terminological preconceptions. Therefore ‘landscape’ is a suitable term for overcoming rigid dualities predominant in modernist academic discourse.

- (2) Landscape is an inherently dialogical phenomenon and communication lies at the core of semiotic processes in landscapes. Thus, semiotics can provide adequate tools for analysing processes of landscape formation, because they are always a result of multi-party communication. The potential for the semiotic ideas of Mihhail Bahtin and Juri Lotman can not be underestimated in this respect.
- (3) Semiotic studies of landscape can be very useful for practical planning and management policies, as they help to understand the dialogicity and generation of meaning in everyday landscapes, and comprehend how value is created in non-material terms.

5. Semiotic issues in the articles included in the present thesis

5.1. Self/other, internal/external perception and home landscapes [Article I]

Self/other is one of the most fundamental semiotic boundaries (and binary oppositions) that was in the focus of the theoretic thought of the Tartu-Moscow School from the time of their *Thesis on the Semiotic Study of Cultures* (Thesis 1998 [1973]), where it was expressed through several conceptual terms like “inner” and “outer” point of view, “culture” and “extracultural space”, and others. Despite the profoundly spatial metaphors used in Lotman’s writings (see Randviir 2007) it is important to note that these boundaries are not necessarily physical in nature. The self/other boundary does not necessarily coincide with the limits of the physical body, nor with a cultural territory. Instead, it coincides with semiospheric boundaries which can be drawn on many levels from global and cultural levels to the individual but which only sometimes coincide with territorial boundaries.

The article pursues the generation of meaning and identity in landscapes through the internal-external opposition pair and attempts to demonstrate the dialectics between the experiential landscape model acquired by semiotic subjects in the course of everyday life and externally created models that have been adopted by the locals, replacing or dominating over their experiential models of landscape. The article provides examples of several different levels of semiotic subjects from an individual to cultural level, and different levels and strategies of internalisation. All alien semiotic structures can only be perceived after they have been first translated into the language of the inner semiotic sphere, but the fact that they are translated does not necessarily mean that they are fully accepted as one’s own. The present article is not so much interested in the act of translation or the complete absorption of foreign semiotic models into one’s landscape, but rather in the acts of adoption of foreign semiotic models in which they stay foreign and are appreciated as such. The article starts with examples at the individual level where activities in everyday landscapes are dictated by one’s image of others and their value system. It then continues to the society level where the reality models of certain expert groups are adopted as main explanatory mechanisms of one’s everyday landscapes and are given primacy over experiential models. The last section of the article presents a case from the cultural level where an external model of landscape has been superimposed on experiential models, functioning as a markedly alien quote and without actually replacing the local perceptual models.

5.2. Landscape, communication and autocommunication [Article II]

Communication is one of the most crucial topics in semiotics, to the point where two different branches of semiotics have been defined as semiotics of signification and semiotics of communication (most notably Eco 1979). Semiotics of communication has developed and changed greatly over time from early advocates focussing on intentional and linear communication (Buysens, Prieto) and the pivotal communication models of Shannon and Weaver (1949) and Jakobson (1960), to more dynamic, multilateral approaches that also include unintentional messages and messages whose media is anything from verbal as well as visual signs to movements of the body and chemical compounds. Richard Lanigan, an advocate of phenomenological communicology, writes:

The scope of Communicology includes – but is not limited to – communication, mass communications, popular culture, public relations, advertising, marketing, linguistics, discourse analysis, political economy, institutional analysis, *organization of urban and rural spaces*, ergonomics, body culture, clinical practice, health care, constructions of disease, health, and rehabilitation, human factors, signage, and so forth. (Lanigan 2007: 213; my emphasis)

However, even though Lanigan cites here the “organization of urban and rural spaces” as a medium of communication, surprisingly enough, landscape is not too often discussed in the context of communication, even though geographical landscape research abounds with topics that imply a communication of messages, for example messages of power. Semiotics of space has paid a lot of attention to how meanings are generated in space and how signification is born in the process of the production of space (Lagopoulos 1992; see, for instance, the special issue of *Semiotica* on space and signification: Lagopoulos 2009; Randviir 2010), but less emphasis is placed on communication processes by themselves (inasmuch as we can distinguish these processes from each other in limitless semiosis).

The present article approaches the matter from yet another angle, replacing, first, the abstract notion of ‘space’ with the more tangible notion of ‘landscape’, and second, introducing Juri Lotman’s concept of autocommunication into the discussion about generating meaning and communication in landscapes. A hint in this direction was given by Lotman himself who suggested a monk contemplating a Zen garden as one possible example of autocommunication (Lotman 1990: 25). Throughout the article I analyse the role of perceptual markers, but especially that of different rhythms in the act of autocommunication where both the addresser and the addressee are one and the same person. The article demonstrates how many outstanding landscapes have reached their status as cultural symbols exactly because of their autocom-

municative nature and how several institutionalised religious and cultural practices reinforce autocommunication through bodily landscape experience.

5.3. Nationalist discourse and the symbolism of seasonal landscape elements [Article III]

This article deals with a different aspect of public/private or self/other dialectics examining the relationship of private experiential perception of seasonality and public (in the modern world mostly coinciding with chronometric) perception of seasonality, and the use of seasonal images as symbols in public discourse. Since seasonal and ephemeral rhythms are the main medium for perceiving the passage of time in everyday life through season-related bodily activities, they function as important mechanisms for the generation of meaning in local landscapes and acquire a high identity value (Bunkše 2004; see the collections of articles like Palang *et al.* 2005; Palang *et al.* 2007). At the same time, the modern public conception of time is mostly chronometric and prototypic, not allowing for personal experiential differences. The use of a seasonal landscape element as a national symbol presupposes its removal from the personal experiential sphere and requires that an absolute value be given to the element on the public chronometric calendar, thus removing variability and relativity from these intrinsically unstable phenomena and eventually making them function as a moral model for human life processes. In the article I have discussed how different modes of seasonal perception are manifested in phenomena like cherry-blossom viewing, alpinism and environmental idealism and how throughout the process of Modernisation, the seasonal perception in Japan has become increasingly dominated by non-experiential seasonal discourse.

5.4. Landscape, change and cultural memory [Article IV]

While the previous article already touches upon the crucial topics of time and change in landscapes and the use of landscape representations in nationalist discourse, this article takes a closer look at these themes. The crucial questions of the article are the following: if landscapes are in a constant process of change, how are landscapes and their representations used as vehicles for cultural memory? What happens in moments of explosive change (*sensu* Lotman 2009)? How can landscape images be intentionally used in public political discourse in face of societal changes?

Landscapes as everyday living environments are in constant change, with some elements being constantly replaced, altered, abandoned and created. As such, they have been described as palimpsests (Bender 1998; Hoskins 1955;

Vervloet 1984), a “sum of erasures, accretions, anomalies and redundancies over time” (Palang *et al.* 2004) or as an accumulation of historical layers or a kind of multilayered sandwich (Vos, Meekes 1999: 5). “The past is everywhere”, as opens David Lowenthal’s famous *The Past is a Foreign Country* (1985: xv), and:

Memory and history both derive and gain emphasis from physical remains. [...] relics remain essential bridges between then and now. They confirm or deny what we think of it, symbolize or memorialize communal links over time, and provide archaeological metaphors that illumine the processes of history and memory. (Lowenthal 1985: xxiii)

The use of landscapes and their images for mnemonic purposes has been thoroughly addressed in geography, sociology, anthropology, oral history, archaeology and other bordering disciplines, and I will not attempt to give a general overview of this voluminous and most interesting scholarship on these pages. What is characteristic, is that while changes in societies, landscapes and mnemonic practices are considered generally gradual, it is after major disruptions that the interrelations of these three become most evident and it is usually such events (for example colonisation, war, revolution, deportation and natural catastrophes) and their impact that form the focus of memory research in landscapes. This is in part born from the mnemonic necessities of the societies who need memory sites to reinforce stability at the moment of explosive change.

The two cases discussed in this article follow the same principle. The first of my examples deals with Estonian haiku poetry, which employs imagery of historically extinct landscapes as a silent resistance to the change in political order in Estonia. The second derives from feudal Japan where the deliberate cultivation of Chineseness, both in landscape representations as well as in other walks of life, served as a tool to legitimise the reign of the new power group.

5.5. Represented landscapes [Article V]

The fifth of the articles included in the present thesis is dedicated to literary representation of landscapes, namely the image of landscapes in Estonian haiku. Haiku is a short poetic form of Japanese origin that in Estonian context has three lines with a syllable count of 5-7-5 and has to include a reference to nature. The haiku form was extremely popular in Estonian literature from the 1960s to the 1980s. Analysis of haiku poetry as a modelling system has revealed that the form deploys oxymoronic devices at all levels (phonetic, communicative, tropes and thematic development) and the way in which it models landscape images is no exception. The landscape image represented in Estonian haiku serves two opposite tendencies at the same time: on the one hand it tries to convey a realistic image through several textual devices, but on the other

hand it creates a poetic transcendental landscape designed to lead the reader to catharsis. Accordingly, two readings are given in this article: a hyper-realistic reading that refers the textual imagery back to real-life landscapes, and idealistic reading which sees landscape imagery in haiku as means of creating illuminating transcendental landscapes, a truly poetic experience. A closer analysis reveals that the realistic landscape image in fact represents a landscape ideal that has already disappeared from real-life landscapes while at the same time the transcendental poetic landscape image is served as the true quintessential landscape that is “behind” the mundane landscapes we live in.

5.6. Dynamic landscape model in practice [Article VI]

The last of the six articles is co-written with Junzo Uchiyama and represents an attempt to put the dynamic landscape concept developed in the present thesis into practice and explain the relevance of landscape for environmental protection and management policies. The article concentrates on two main aspects of landscapes: (1) historical nature of landscapes; and (2) landscapes as an interface between different cultures, local and regional initiatives. Landscapes are seen as historical phenomena that have been created in a complex interaction between different regional and local agents in past and present. It is argued that in order to create functional policies, it is important (1) to be aware of the historical formation process of a given landscape and consider the existence/ disappearance of social context, original functions and processes that are behind the landscape forms we are creating a policy for; and (2) to create protection and management policies on the basis of historical cultural units that have conditioned the development of the protectable landscape features. It is argued that in East Asian context, East Asian inland seas’ basin (Japan Sea and East China Sea rim) could form a perfect unit for environmental policies as it has historically been an area of intense cultural interaction where sea has acted as a tunnel for the spreading of landscape change.

The article is a fruit of our work together on a landscape project *Neolithisation and Modernisation: Landscape History on East Asian Inland Seas* since 2005. My contribution consists of drafting the text, providing the background knowledge on landscape concept, environmental history, existing protection policies concerning inland seas and European Landscape Convention, and the key concepts ‘landscape mummy’ and ‘mock heritage’. Dr. Uchiyama has provided the extensive knowledge on prehistory that was necessary to develop the argument.

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LIST OF ORIGINAL PUBLICATIONS

- I. Lindström, Kati 2011 (under review). Internal and external perception in conceptualising home landscapes: Japanese examples. *Geografiska Annaler, Series B*.
- II. Lindström, Kati 2010. Autocommunication and perceptual markers in landscape: Japanese Examples. *Biosemiotics* 3(3): 359–373.
- III. Lindström, Kati 2008. From experiential to chronometric seasonality – The establishment of seasons as a national symbol in modern Japan. In: Palang, H.; Sooväli, H.; Printsman, A. (eds.), *Seasonal Landscapes*. Springer-Verlag, 215–224.
- IV. Lindström, Kati 2008. Landscape image as a mnemonic tool in cultural change: The case of two phantomic sceneries. In: Sarapik, V. (ed.), *Koht ja paik = Place and Location: Studies in Environmental Aesthetics and Semiotics* VI. Tallinn: Estonian Academy of Arts, 227–238.
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- VI. Lindström, Kati; Uchiyama Junzo 2011 (in press). Inland sea as a unit for environmental history: East Asian inland seas from prehistory to future. *Journal of Environmental Biology*. [main author]

SUMMARY

The present doctoral dissertation aims at delineating landscape semiotics and discussing some of the main topics that arise in the semiotic study of landscape processes. The thesis consists of an Introduction and six articles that have been written by the author during the last six years. The Introduction gives, first, a definition of landscape and elaborates on its potential for semiotic analysis. It then provides a more general overview of some of the main issues that landscape as an object of semiotic research implies, which are subsequently discussed in one way or other in the individual papers.

The concept of 'landscape' is an ambiguous notion in both popular and academic uses. The meanings range from a pictorial representation of natural scenery or a distanced view from afar to organised space, mosaic or cultural heritage. This dissertation adopts a definition that is most similar to the one put forth by the European Landscape Convention and which is more or less shared in Northern European landscape studies. A distinctive definition of landscape is given in respect to other common notions such as environment, cultural landscape, place, space and *umwelt*.

The main characteristics of the concept of landscape in the present thesis are as follows;

- (1) 'Landscape' as a holistic phenomenon, which is both the human-made and what has come into being without human activity; both what is visible and material, and what is only conceived. At that, it is important to note that the material and immaterial aspects of landscapes can be distinguished only as an intellectual exercise in the course of defining the concept, but are indistinguishable in real life as they are bound together through numerous everyday practices.
- (2) Landscape is not an external phenomenon that is imposed on the perceiving mind from somewhere outside, it is constantly lived, perceived, performed and reaffirmed by its inhabitants. We can speak of the individual's perception as well as the group perception of landscapes. Any successful landscape analysis has to take into account the perceptual qualities of the landscape for a given semiotic subject (considering, of course, the perceptual limitations of the organism).
- (3) Landscape is a polyphonic, multivoiced and contested terrain, functioning as an interface between different cultures and/or socioeconomic groups. It is strongly related to power and ideologies. A semiotic subject grows into his/her landscape through a dialogue with pre-existing landscape elements, and through his/her process of learning what I have called *landscape socialisation*, he/she acquires an understanding of (and often a liking for) the landscape ideals of official and dominant discourse. The power structures in landscapes are equally lived and experienced as idiosyncratic landscapes, even if these conflict with them.

- (4) Temporal axis and mnemonic function are important elements in meaning-generation in landscapes.

Following on from the above definition, 'landscape' is essentially a concept that belongs to the field of ecosemiotics, which has been defined as the semiotics of relationships between nature and culture. The concept of 'landscape' could contribute to the quest for integrated ecosemiotics, which would include both the advantages of the biological and cultural definition of ecosemiotics and would restore "nature" as an active semiotic subject.

Although most semioticians have until now preferred the notion of 'space' and/or 'place', there have also been several earlier attempts to define the semiotics of landscape. Unfortunately the concept is not used rigorously and clearly in these writings either. From the methodological aspect, there seems to be a significant bias towards structuralist (and/or Saussurean) and ecologist languages of description in the earlier attempts. On the other hand, most theoretical premises of the articles incorporated into the present thesis derive from the cultural semiotics of the Tartu-Moscow School of semiotics.

The articles incorporated into this thesis deal with seven major semiotic themes.

- (1) The boundaries of self/other, public/private and the relation of internal and external conceptualisation of landscapes.

The first article, *Internal and external perception in conceptualising home landscapes: Japanese examples*, attempts to demonstrate the dialectics between the experiential landscape model acquired by semiotic subjects in the course of everyday life and externally created models that have been adopted by the locals, replacing or dominating over their experiential models of landscape. The article brings examples of several different levels of semiotic subjects from an individual to cultural level, and different levels and strategies of internalisation.

- (2) Communication and autocommunication in landscapes.

The second article, *Autocommunication and perceptual markers in landscape: Japanese Examples*, deals mainly with the problem of autocommunication in landscapes and the role played by sensory stimuli (here called perceptual markers) and especially rhythms in meaning-generation. The focus is on Juri Lotman's notion of autocommunication, where both the addresser and the addressee are one and the same person. The article demonstrates how many outstanding landscapes (like Matsushima or Itsukushima shrine in Japan) have reached their status as cultural symbols precisely as a result of their auto-communicative nature, and how several institutionalised religious and cultural practices reinforce autocommunication through a bodily landscape experience (like a pilgrimage).

(3) Temporality; and (4) national landscapes

The third article, *From experiential to chronometric seasonality – The establishment of seasons as a national symbol in modern Japan*, examines the relationship of private experiential perception of seasonality and public (in modern world mostly coinciding with chronometric) perception of seasonality, and the use of seasonal images as symbols in public discourse. If the private concept of temporality is mostly experiential, then the public concept is mostly chronometric and prototypic (that is, governed by calendars, clocks and stereotypic images). The use of a seasonal landscape element as a national symbol presupposes its removal from the personal experiential sphere. In the article I have discussed how different modes of seasonal perception are manifested in phenomena like cherry-blossom viewing, alpinism and environmental idealism and how throughout the process of modernisation, the seasonal perception in Japan has become increasingly dominated by non-experiential seasonal discourse.

(5) Memory and landscape change.

The fourth article is entitled *Landscape image as a mnemonic tool in cultural change: The case of two phantomic sceneries*, and deals with the question that if landscapes are in constant process of change, how can landscape and its representations be used as a vehicle for cultural memory? What happens in moments of explosive change? How can a landscape image be intentionally used in public political discourse in face of societal changes?

The article presents two cases to illustrate the point. The first is Estonian haiku poetry, which employs imagery of historically extinct landscapes as a silent resistance to the change in political order in Estonia. The second example derives from feudal Japan where deliberate cultivation of Chineseness both in landscape representations, as well as in other walks of life, served as a tool to legitimise the reign of the new power group.

(6) Representation.

The fifth article, *The real as forged and the illusory as true: Two contesting tendencies in the image of landscape in Estonian haiku*, tackles the problem of landscape representations from two aspects. First, the represented landscape image as embedded in the surrounding political discourse: it appears that Estonian haiku poetry employs (at the first glance) a realistic landscape image that in fact represents a landscape ideal that has already disappeared from real-life landscapes. Such an anachronistic image is used in protest of the governing political order. At the same time, haiku poetry has its own ambitions as an art form, creating a poetic transcendental landscape designed to lead the reader to catharsis. Through a variety of poetical devices, the transcendental poetic landscape image is served as the true quintessential landscape that is “behind” the mundane landscapes we live in.

(7) Landscape protection and management policies

Last of the articles, *Inland sea as a unit for environmental history: East Asian inland seas from prehistory to future*, treats the relevance of landscape concept for environmental protection and management policies. It is argued that in order to create functional policies, it is important (1) to be aware of the historical formation process of a given landscape and consider the existence/disappearance of the social context, original functions and processes that are behind the landscape forms we are creating a policy for; and (2) to create protection and management policies on the basis of historical cultural units that have conditioned the development of the protectable landscape features.

SUMMARY IN ESTONIAN

Maastikusemiootika piiritlemine: Maastikuprotsesside semiootilise analüüsi suunas

Käesoleva doktoriväitekirja eesmärgiks on piiritleda maastikusemiootikat kui semiootika haru ning käsitleda mõningaid põhiteemasid, mis maastike semiootilise analüüsi käigus esile kerkivad. Väitekirja koosneb sissejuhatusest ja kuuest artiklist, mis on kirjutatud viimase kuue aasta jooksul. Kõigepealt annab autor sissejuhatuses maastiku mõiste määratluse ning käsitleb selle mõiste semiootilist potentsiaali. Seejärel antakse üldülevaade mõnest tähtsamast teemast, millega tegelemist maastiku semiootiline analüüs eeldab ning mida suuremal või vähemal määral järgnevates artiklites käsitletakse.

‘Maastik’ on laialivalguv ja mitmetähenduslik mõiste nii tavakasutuses kui akadeemilises kirjanduses. Mõiste tähendused varieeruvad erinevates kasutustes “looduspildist” või “vaatest kaugemalt” kuni ökoloogilise definitsioonini, mille kohaselt maastik on “organiseeritud ruum” või “mosaiik”, ja poliitilise definitsioonini maastik kui kultuuripärand. Käesolevas doktoriväitekirjas on maastikku defineeritud moel, mis sarnaneb ehk kõige enam Euroopa Maastikukonventsiooni poolt sedastatud määratlusega ning on laiemalt aktsepteeritud Põhjamaade maastiku-uuringutes. Sissejuhatuse käigus defineeritakse ka maastiku mõiste erinevused võrreldes teiste enamlevinud ja osaliselt sünonüümsete mõistetega, nagu näiteks ‘keskkond’, ‘kultuurimaastik’, ‘koht’, ‘ruum’ ja ‘omailm’.

Käesoleva väitekirja poolt valitud määratluses on maastiku mõiste olulisemad tunnusjooned järgmised.

- (1) Maastik on terviklik mõiste, mis sisaldab nii inimeste loodut kui seda, mis on sündinud ilma inimese osaluseta; nii maastiku füüsilisi ja nähtavaid vorme, kui ka seda, kuidas neid maastikke tajutakse ja mõtestatakse. Oluline on seejuures märkida, et maastiku materiaalseid ja mittemateriaalseid aspekte saab eristada ainult analüütilisel metatasandil, kuid reaalses elus on nad eristamatud, kuivõrd neid seovad omavahel lugematud igapäevased praktikad.
- (2) Maastik ei ole „väline“ nähtus, mida siis tajuvale subjektile väljastpoolt vägivaldselt „pähe surutakse“. Maastik on nähtus, mida selle elanikud pidevalt „läbi elavad“, tunnetavad, tajuvad, taastoodavad ja mida oma tegevusega alal hoiavad. Seejuures on võimalik rääkida nii individuaalsest kui kollektiivsest maastikutajust. Edukas maastikuanalüüs peaks seega alati arvestama sellega, millised on maastiku tunnetuslikud omadused antud subjekti jaoks, võttes seejuures loomulikult arvesse ka organismi poolt seatud piiranguid.
- (3) Maastik on polüfooniline, mitmehäälnne ja konfliktne nähtus, mis toimib liidesena erinevate kultuuride ja/ või sotsiaalmajanduslike gruppide

vahel. Seega on maastik tugevalt seotud võimu ja ideoloogiaküsimustega. Semiootiline subjekt kasvab oma maastikku sisse dialoogis juba olemasolevate maastikuelementidega ning *maastikuliseks sotsialiseerumiseks* nimetatud protsessi käigus omandab ta teadmised (ja tihti ka eelistused) valitseva diskursuse maastikuideaalide kohta. Semiootiline subjekt kogeb ja elab ka maastikulisi võimustruktuure läbi samamoodi nagu oma isiklikke maastikke, isegi kui need kaks on omavahel vastuolus.

- (4) Maastikulise tähendusloome väga olulisteks komponentideks on ajaline kulg ja mälu funktsioon.

Eeltoodud määratlusest järeldub, et 'maastiku' mõiste kuulub oma olemuselt ökosemiootikasse, mida on defineeritud kui looduse ja kultuuri suhete semiootilist uurimist. Maastiku semiootiline analüüs võiks olla samm edasi integreeritud ökosemiootika suunas, mis ühendaks endas bioloogilise ja kultuurilise ökosemiootika suundumused ning taastaks "looduse" positsiooni aktiivse semiootilise subjektina.

Ehkki enamus semiootikuist on seni eelistanud mõistet 'ruum' ja/või 'koht', leidub ka varasemaid katseid maastikusemiootikat piiritleda. Kahjuks ei ole ka neis varasemates uuringutes maastiku mõistet kuigi selgelt ja süstemaatiliselt määratletud. Metodoloogilisest aspektist paistab varasemates uuringutes valitsevat strukturalistlik (mis on tihti ühtlasi semioloogiline) või ökoloogiline lähenemine. Käesoleva doktoritöö teoreetilised seisukohad pärinevad aga enamuses Tartu-Moskva koolkonna kultuurisemiootikast.

Käesolevasse töösse koondatud artiklid tegelevad seitsme põhilise semiootilise teemaga.

- (1) Piir enese/ teise, privaatse/ avaliku vahel ning sisemiste ja välimiste maastiku mõtestamise viiside omavaheline suhe.

Esimene käesoleva väitekirja artiklitest kannab pealkirja *Sisemine ja välimine taju kodumaastike mõtestamisel: Jaapani näited* ning üritab näitlikustada semiootilise subjekti poolt oma igapäevase elu praktikate käigus omandatud sisemise maastikumudeli ning kohalike poolt omaks võetud kõrvalseisjate poolt loodud maastikumudeli omavahelist dialektikat. Artiklis tuuakse näiteid erineva tasandi semiootilistelt subjektidelt indiviidi tasandilt kultuuri tasandile välja, samuti näitlikustatakse erinevaid omaksvõtmise taktikaid ja astmeid.

- (2) Kommunikatsioon ja autokommunikatsioon

Teine artikkel pealkirjaga *Autokommunikatsioon ja tunnetuslikud markerid maastikus: Jaapani näiteid* tegeleb peamiselt autokommunikatsiooniga maastikes ning arutleb rolli üle, mida mängivad meelestimulid (eriti aga rütm) maastikulises tähendusloomes. Arutelu keskmes on Juri Lotmani autokommunikatsiooni mõiste, kus nii teate saatja kui vastuvõtja on üks ja seesama isik. Artikkel näitab, kuidas mitmed väljapaistvad maastikud (nagu Matsushima või

Itsukushima pühamu Jaapanis) on saavutanud oma kultuurilise prestiiži suuresti tänu oma autokommunikatiivsele loomusele, ja kuidas mitmed institutsionaliseeritud kultuurilised ja usulised praktikad (nt palverännak) suunavad subjekti autokommunikatiivsusse kehalise maastikukogemuse kaudu.

(3) Ajalisus ning (4) maastike rahvuslikkus

Kolmas artiklistest kannab pealkirja *Kogemuslikust aastaajalisusest kronomeetriliseni – Aastaaegade kehtestamine rahvusliku sümbolina moodsas Jaapanis* uurib privaatse kogemusliku aastaaegade tajutajate ning avaliku (tänapäeva maailmas tavaliselt kronomeetrilise) aastaaegade tajutajate omavahelist suhet. Kui privaatne aastaaja tajutaja põhineb vahetult kogemusel, siis avalik aastaaegade tajutaja on enamasti kronomeetiline ja põhineb prototüüpilistel stampkujutlustel. Aastaajalise maastikukujutise kasutamiseks rahvusliku kujundina tuleb see kujutis eelnevalt isikliku kogemuse sfäärist avalikku sfääri ümber tuua. Käesolevas artiklis käsitletakse kirsiõite vaatamise peo, alpinismi ja keskkonnaidealismi näidetel, kuidas aastaajalisuse tajutaja on moodsas Jaapanis järkjärgult liikunud mittekogemusliku avaliku diskursuse valda.

(5) Mälu ja muutused maastikus.

Neljas artikkel käesolevas väitekirjas on pealkirjaga *Maastikukujutis kui mnemooniline tööriist kultuurimuutuste ajal: Kaks kujutuslikku maastikku*. Artikkel keskendub küsimusele, et kui maastikud on pidevas muutumises, siis kuidas saab maastikku ja selle esitist kasutada mälu tööriistana? Mis juhtub maastiku ja selle esitistega plahvatusliku muutuse hetkel? Kuidas saab ühiskondlike muutuste etapil kasutada maastikukujutist teadlikult avalikus poliitilises diskursuses? Artikkel esitab kaks näidet oma väidete toetamiseks. Esiteks räägitakse eesti haikuluulest, mis kasutab kirjutamise hetkeks juba kadunud arhailist maastikukujundit vaikiva vastuseisuna valitsenud poliitilisele korrale. Teise näitena käsitletakse feudalistliku Jaapani sihilikku hiina kultuuri populariseerimist nii maastikuesitistes kui teistel elualadel, mille eesmärgiks oli uue võimugrupeeringu võimu legitimeerimine.

(6) Maastikuesitised.

Viies artikkel kannab pealkirja *Tõeline on võlts ja illusoorne on päris: Kaks vastastikkust tendentsi eesti haikuluule maastikukuvandis*. Artikkel käsitleb maastikuesitiste probleemi kahe vastandliku nurga alt. Esiteks vaadeldakse eesti haikuluules esinevat maastikukuvandit seda ümbritseva poliitilise diskursuse valguses: selgub, et eesti haikuluule kasutab sihilikult ülirealistlikku maastikukuvandit, mis aga lähemal vaatlusel osutub luulevälises reaalsuses juba kadunuks. Taolist anakronistlikku maastikukuvandit võib käsitleda protestina valitseva poliitilise korra suhtes. Teisest küljest on haikul omad ambitsioonid ka luulevormina, mis püüab oma lugejaid transsendentaalse maastikukuvandi kaudu katarsiseni viia. Mitmesuguste poeetiliste võtete kaudu esitatakse transsendentaalne maastikukuvand, mis hoolimata oma ebareaalsusest on „reaalsem“ kui meie labane igapäevamaailm.

(7) Maastikukaitse ja –arendamise poliitika

Viimane käesolevasse väitekirja koondatud artiklitest, *Sisemeri keskkonnajaloo ühikuna: Ida-Aasia sisemered eelajaloost tänapäevani*, käsitleb maastiku mõiste kasulikkust keskkonnakaitse ja -majandamise poliitika jaoks. Artiklis väidetakse, et funktsionaalsete poliitiliste lahenduste loomiseks on oluline (1) olla teadlik antud maastiku ajaloolise kujunemise käigust ning poliitika objektiks olevate maastikuvorme toetavate protsesside, funktsioonide ja sotsiaalkultuurilise konteksti säilimisest või kadumisest; ning (2) luua need kaitse- ja majandamispoliitikad, järgides kaitsealused maastikuvormid sünnitanud ja kujundanud ajaloolis-kultuuriliste ühikute piire.

PUBLICATIONS

CURRICULUM VITAE

Kati Lindström

Date of Birth: August 1, 1977
Citizenship: Estonia
Contact address: Department of Semiotics, University of Tartu,
Tiigi 78, 50410 Tartu, Estonia
E-mail: kati.lindstrom@ut.ee

Education

2010 to present. PhD course, Department of Semiotics, Faculty of Philosophy, Institute of Philosophy and Semiotics, University of Tartu, Estonia
2004–2007 PhD course, Cultural Anthropology, Dept. Of Cultural Coexistence, Graduate School of Human and Environmental Studies, Kyoto University, Japan (Japanese Government Scholarship)
2003–2004 Research student, Japanese language and literature, Faculty of Letters, Kyoto University, Japan (Japanese Government Scholarship)
2002–2003 MA course, The Department of Semiotics and Culturology, Faculty of Social Sciences, University of Tartu, Estonia
2002 Sept – 2003 January Foreign student, Department of Japonology, The Faculty of Asian Studies, St Petersburg National University, Russia
2000–2001 The Research Student of Japanese Language and Culture, Kyoto University (Japanese Government Scholarship), Japan
1998–2002 BA course, The Department of Semiotics and Culturology, Faculty of Social Sciences, University of Tartu, Estonia
1995–1998 BA course, The Department of Estonian Language and Literature, Faculty of Letters, University of Tartu, Estonia

Employment

2007 to present University of Tartu, Faculty of Philosophy, Institute of Philosophy and Semiotics, Department of Semiotics; Extraordinary Researcher
2005–2007 Research Institute for Humanity and Nature (Kyoto, Japan), research associate
2004–2005 Kyoto University, Teaching Assistant

Academic Activities

Research topics: Landscape semiotics, semiotics of culture, human geography, cultural anthropology, Japanese studies.

Teaching experience:

- Anthropology of perception – 2005, Kyoto University; Assistant to Prof. Fukui Katsuyoshi.
- Landscape Semiotics/ Maastikusemiootika – since 2007, University of Tartu. E-course. (Has been awarded Estonian E-course quality label.)

Other academic activities: 2007 to present. Sign Systems Studies, Editor

International Cooperation:

2005 to present – Founder, core member and assistant leader of the international project “Neolithisation and Modernisation: Landscape History on East Asian Inland Seas (NEOMAP)” at Research Institute for Humanity and Nature (RIHN). The project aims at constructing historical landscape change at the East Asian Inland Seas (East China Sea and Japan Sea) during two epochs of revolutionary change, namely Neolithisation and Modernisation. Research area consists of 8 regions, 5 of which are located in various parts of Japan and the other three include Northern Zhejiang region (China), Southern Coast of Korea and Peter the Great Bay (Primorye, Russia). At present, the project has about 55 members from 10 countries. The project will be financed through Japanese Government funding until March 2012.

2008 to March 2012. Research associate at the “Neolithisation and Modernisation in Landscape: Comparison Between the East-Asian Inland Seas and the Northern European Inland Seas” project at Sainsbury Institute for the Study of Japanese Arts and Cultures. A small-scale branch project of the RIHN NEOMAP project, aiming at the comparison of the landscape changes at Baltic Sea and North Sea Rim with the landscape history at the East Asian inland seas.

Major Publications

Lindström, Kati 2011. Internal and external perception in conceptualising home landscapes: Japanese examples. *Geografiska Annaler Series B – Human Geography*, x–x. [under review]

Lindström, Kati; Uchiyama, Junzo 2011. 「景観の三代：新石器化、現代化、そして未来」 内山純蔵、リンドストロム・カティ編 『景観の大変動：新石器化と現代化』 東アジア内海文化圏の景観史と環境 2 京都 昭和堂 [Three Epochs in Landscapes: Neolithisation, Modernisation and Future. In: *Landscape at Boiling Point: Neolithisation, Modernisation and Change. Landscape History and Environment on the East Asian Inland Seas 2*; in press; in Japanese]

- Uchiyama, Junzo; Lindström, Kati (eds.) 2011. = 内山純蔵、リンドストロム・カティ編 『景観の大変動：新石器化と現代化』 東アジア内海文化圏の景観史と環境 2 京都 昭和堂 [Landscape at Boiling Point: Neolithisation, Modernisation and Change. Landscape History and Environment on the East Asian Inland Seas 2; in press; in Japanese]
- Lindström, Kati; Uchiyama, Junzo 2011. Inland sea as a unit for environmental history: East Asian inland sea from prehistory to future. *Journal of Environmental Biology*, x-x [in press].
- Zeballos, Carlos; Borré, Caroline; Lindström, Kati; Uchiyama, Junzo 2011. GIS approach to historical landscape changes: The case of Modernisation at Lake Biwa in Central Japan. In: Roca, Z.; Claval, P.; Agnew, J. (eds.), *Landscapes, Identities and Development: Europe and Beyond*. Ashgate Publishing, 403–418.
- Lindström, Kati 2010. Autocommunication and perceptual markers in landscape: Japanese examples. *Biosemiotics* 3: 359–373.
- Lindström, Kati; Tønnessen, Morten 2010. Being in the world of the living – semiotic perspectives: Introduction to the special issue *Semiotics of Perception*. *Biosemiotics* 3(3): 257–261.
- Lindström, Kati; Tønnessen, Morten (eds.) 2010. *Special issue: Semiotics of Perception*. *Biosemiotics* 3(3). Springer.
- Lindström, Kati; Uchiyama, Junzo 2010. 「景観と歴史：環境問題の新たな認識へ向けて」 内山純蔵、リンドストロム・カティ編 『水辺の多様性』 東アジア内海文化圏の景観史と環境 1 京都 昭和堂 1–33. [Landscape and history: Towards a novel understanding of environmental issues. In: Uchiyama, Junzo; Lindström, Kati (eds.), *Versatile waterfronts. Landscape History and Environment on the East Asian Inland seas* 1; in Japanese.]
- Lindström, Kati; Uchiyama, Junzo (eds.) 2010 = 内山純蔵、リンドストロム・カティ編 『水辺の多様性』 東アジア内海文化圏の景観史と環境 1 京都 昭和堂 1–33. [Versatile waterfronts, Landscape History and Environment on the East Asian inland seas 1; in Japanese.]
- Lindström, Kati 2008. 海は与え、そして奪う—生き物の居住空間としての海。エストニアとリボニアの例を元に *Biostory* 10. Kyoto: Showado, 82–94. [Sea giveth and sea taketh away – Landscape as a living environment for sentient beings. On Estonian and Livonian examples; in Japanese.]
- Lindström, Kati 2008. Landscape image as a mnemonic tool in cultural change: The case of two phantom sceneries. In: Sarapik, V. (ed.), *Koht ja paik = Place and Location: Studies in Environmental Aesthetics and Semiotics* VI. Tallinn: Estonian Academy of Arts, 227–238.
- Lindström, Kati 2008. From experiential to chronometric seasonality – The establishment of seasons as a national symbol in modern Japan. In: Palang, Hannes; Sooväli, Helen; Printsmann, Anu (eds.), *Seasonal Landscapes*. Springer-Verlag, 215–224.
- Lindström, Kati 2006. 「近世文学から見た景観描写とその思想」中井精一 編 『日本海沿岸の自然と環境認識—景観の形成史』 Toyama University Press. [Landscape descriptions and their philosophy in pre-Modern Japanese literature. In: Nakai, Seiichi (ed.), *The Nature of the Japan Sea Rim and Environmental Perception – The History of Landscape Formation*; in Japanese.]

- Lindström, Kati 2004. 風に漂う風景-俳句に潜む自然の心 *Ecosophia* 14: 62–67.
 [Landscape floating in the wind – The spirit of nature in haiku; in Japanese.]
- Lindström, K. 2004. The real as forged and the illusory as true: Two contesting tendencies in the image of landscape in Estonian haiku. In: Sarapik, V. (ed.), *Koht ja paik = Place and Location: Studies in Environmental Aesthetics and Semiotics IV*. Tallinn: Estonian Academy of Arts, 69–84.
- Lindström, Kati 2002. Author, landscape and communication in Estonian haiku. *Sign Systems Studies* 30(2): 653–676.

I have also published translations of Japanese literature (Murakami Haruki, Yoshimoto Banana) and the Estonian translation of John Deely's "Basics of Semiotics".

ELULOOKIRJELDUS

Kati Lindström

Sünniaeg: 1 august, 1977
Kodakondsus: eesti
Kontaktaadress: Semiootika osakond, Filosoofia ja semiootika instituut, Tartu Ülikool, Tiigi 78, 50410 Tartu, Estonia
E-mail: kati.lindstrom@ut.ee

Haridustee

2010 tänaseni Doktoriõpe, Semiootika osakond, Filosoofia ja semiootika instituut, Filosoofiateaduskond, Tartu Ülikool, Eesti
2004–2007 Doktoriõpe, Kultuurantropoloogia õppetool, Kultuuriliste koosluste osakond, Inim- ja Keskkonnateaduste Instituut, Kyoto Ülikool, Jaapan (Jaapani valitsuse stipendium)
2003–2004 Erakorraline teadur, Jaapani keele ja kirjanduse osakond, Humanitaarteaduste teaduskond, Kyoto Ülikool, Jaapan (Jaapani valitsuse stipendium)
2002–2003 Magistriõpe, Semiootika ja kulturoloogia osakond, Sotsiaal-
teaduskond, Tartu Ülikool, Eesti
sept. 2002– jaan. 2003 Välisüliõpilane, Japonoloogia õppetool, Aasia uuringute osakond, Sankt Peterburgi Riiklik Ülikool, Venemaa (Vene valitsuse stipendium)
2000–2001 Jaapani keele ja kultuuri üliõpilane, Kyoto Ülikool (Jaapani valitsuse stipendium)
1998–2002 Põhiõpe, Semiootika ja kulturoloogia osakond, Sotsiaal-
teaduskond, Tartu Ülikool
1995–1998 Põhiõpe, Eesti keele ja kirjanduse osakond, Filosoofia-
teaduskond, Tartu Ülikool

Töökogemus

2007 tänaseni Tartu Ülikool, Filosoofiateaduskond, Filosoofia ja semiootika instituut, Semiootika osakond; Erakorraline teadur
2005–2007 Inimkonna ja Looduse Uuringute Instituut (Kyoto, Jaapan); teadur
2004–2005 Kyoto Ülikool, Jaapan; lektori assistent

Teadustegevus

Peamised uurimisvaldkonnad: maastikusemiootika, kultuurisemiootika, inim-geograafia, kultuurantropoloogia, Jaapani-uuringud.

Loetud kursusi:

- Taju antropoloogia – 2005, Kyoto Ülikool; Prof. Fukui Katsuyoshi assistendina.
- Landscape Semiotics/Maastikusemiootika – alates 2007, Tartu Ülikool. Kakskeelne e-kursus. (Kursusele omistati E-kursuse kvaliteedimärk aastal 2009)

Muu akadeemiline tegevus: 2007 tänaseni. Sign Systems Studies, toimetaja

Rahvusvaheline koostöö:

2005 – tänaseni – rahvusvahelise teadusprojekti “Neolitiseerumine ja moderniseerumine: Maastikuajalugu Ida-Aasia sisemerele kultuuriruumis” (Research Institute for Humanity and Nature, Kyoto, Japan) asutajaliige, vastutav uurija ja projektijuhi abi. Projekti rahastab Jaapani Haridus- ja Teadusministeerium märtsini 2012. Hetkel on projekti koosseisus 55 liiget 10 riigist.

2008 – tänaseni. Projekti “Neolitiseerumine ja moderniseerumine maastikus: Ida-Aasia sisemerele ja Põhja-Euroopa sisemerele võrdlus” liige. Projekt viiakse läbi Research Institute for Humanity and Nature (Kyoto, Japan) ja Sainsbury Institute for the Study of Japanese Arts and Cultures (Norwich, UK) koostöös.

Peamised publikatsioonid

Lindström, Kati 2011. Internal and external perception in conceptualising home landscapes: Japanese examples. *Geografiska Annaler Series B – Human Geography*, x–x. [retsenseerimisel]

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Lindström, Kati; Uchiyama, Junzo 2011 = 内山純蔵、リンドストロム・カティ編 『景観の大変動：新石器化と現代化』 東アジア内海文化圏の景観史と環境 2. 京都 昭和堂 [*Maastik keemispunktis: Neolitiseerumine, moderniseerumine*

- ja maastikumuutused. Maastiku ajalugu ja keskkond Ida-Aasia sisemeredel 2; trükis; jaapani keeles]*
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- Lindström, Kati; Uchiyama, Junzo (toim) 2010 = 内山純蔵、リンドストロムカティ編 『水辺の多様性』 東アジア内海文化圏の景観史と環境 1 京都 昭和堂 1–33. [Mitmepalgelised veekaldad. Maastiku ajalugu ja keskkond Ida-Aasia sisemeredel 1; Jaapani keeles]
- Lindström, Kati 2008. 海は与え、そして奪う-生き物の居住空間としての海。エストニアとリボニアの例を元に Biostory 10. Kyoto: Showado, 82–94. [“Meri annab, meri võtab” – meri kui eluruum. Eesti ja Liivi näidetel. Jaapani keeles]
- Lindström, Kati 2008. Landscape image as a mnemonic tool in cultural change: The case of two phantom sceneries. In: Sarapik, V. (toim.), *Koht ja paik = Place and Location: Studies in Environmental Aesthetics and Semiotics* VI. Tallinn: Estonian Academy of Arts, 227–238.
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- Lindström, Kati 2006. 「近世文学から見た景観描写とその思想」中井精一 編 『日本海沿岸の自然と環境認識-景観の形成史』 Toyama University Press. [Maastikukirjeldused ja –filosoofia jaapani uusaegses kirjanduses. Raamatus: Nakai, Seiichi (toim), *Jaapani mere loodus ja keskkonnataju – maastiku kujunemise ajalugu*. Jaapani keeles.]
- Lindström, Kati 2004. 風に漂う風景-俳句に潜む自然の心 *Ecosophia* 14: 62–67. [Tuules heljuv maastik – Haikuluules peituv looduse hing. Jaapani keeles.]
- Lindström, K. 2004. The real as forged and the illusory as true: two contesting tendencies in the image of landscape in Estonian haiku. In: Sarapik, V. (toim), *Koht ja paik = Place and Location: Studies in Environmental Aesthetics and Semiotics* IV. Tallinn: Estonian Academy of Arts, 69–84.

Lindström, Kati 2002. Author, landscape and communication in Estonian haiku. *Sign Systems Studies* 30(2): 653–676.

Lisaks eelpooltoodule olen avaldanud ilukirjandustõlkeid kaasaegsetelt jaapani autoritelt (Murakami Haruki, Yoshimoto Banana) ning tõlkinud John Deely teose “Basics of Semiotics”

DISSERTATIONES SEMIOTICAE UNIVERSITATIS TARTUENSIS

1. **М. Ю. Лотман.** Структура и типология русского стиха. Тарту, 2000.
2. **Елена Григорьева.** Эмблема: структура и прагматика. Тарту, 2000.
3. **Valdur Mikita.** Kreatiivsuskäsitluste võrdlus semiootikas ja psühholoogias. Tartu, 2000.
4. **Ирина Аврамец.** Поэтика новеллы Достоевского. Тарту, 2001.
5. **Ян Левченко.** История и фикция в текстах В. Шкловского и Б. Эйхенбаума в 1920-е гг. Тарту, 2003.
6. **Anti Randviir.** Mapping the world: towards a sociosemiotic approach to culture. Tartu, 2004.
7. **Timo Maran.** Mimikri kui kommunikatsiooni-semiootiline fenomen. Tartu, 2005.
8. **Элеонора Рудаковская-Борисова.** Семиотика пищи в произведениях Андрея Платонова. Tartu, 2005.
9. **Andres Luure.** Duality and sextets: a new structure of categories. Tartu, 2006.
10. **Peeter Linnap.** Fotoloogia. Tartu, 2006.
11. **Daniele Monticelli.** Wholeness and its remainders: theoretical procedures of totalization and detotalization in semiotics, philosophy and politics. Tartu, 2008.
12. **Andreas Ventsel.** Towards semiotic theory of hegemony. Tartu, 2009.
13. **Elin Sütiste.** Tõlke mõiste dünaamikast tõlketeaduses ja eesti tõlkeloos. Tartu, 2009.
14. **Renata Sõukand.** Herbal landscape. Tartu, 2010.