



Aesthetic Appreciation of Landscapes Contributing for National Identity

Case of Ethiopian Landscapes

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Independent Project in Landscape Architecture, A2E- Landscape Architecture • (30hp)
Swedish University of Agricultural Sciences, SLU
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Landscape Architecture Master's Programme
Alnarp 2021



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Credits: 30 hp

Level: A2E

Course title: Independent Project in Landscape Architecture

Course code: EX0852

Programme: Landscape Architecture Master's Programme

Course coordinating dept: Department of Landscape Architecture, Planning and Management

Place of publication: Alnarp

Year of publication: 2021

Swedish University of Agricultural Sciences

Faculty of Landscape Architecture, Horticulture and Crop Production Science
Department of Landscape Architecture, Planning and Management

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ABSTRACT

Landscape conceptions impact national identity. Identity addresses the matters in the features of the physical world but also the relationships, memories, and symbolic meanings linked to the physical landscape. Since a landscape's context is made up of a complex web of past interactions and future aspirations. As a result, the intangible elements of a landscape become just as crucial to its physical nature. The dynamics of aesthetics can represent both these intangible and tangible elements of a landscape. In this study, a perceived uniqueness of a location is used as a working concept of landscape identity. Such unique character of a landscape stems from its aesthetic nature. Therefore, how much a role aesthetics play in the created identity through the landscape is well discussed in this research. Two Ethiopian landscapes are used to study the raised question further. Ethiopia is a diverse country with people from many different cultural and linguistic origins. In one way or another, every landscape in every corner of the country has an entangled connection for all Ethiopians. The study's rationale is to use aesthetics as a memory for both these physical and ideal landscapes. However, the study also invests more in the identity and social problems the country is facing. The results suggest, the aesthetical value of a place holds the functionality, the physicality, historicity, and the setting of the area.

Keywords: Cultural perspective, Multi-culture, Social cohesion, Aesthetics, Cultural landscapes, National identity, Ethiopian landscape

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Acknowledgment

First and foremost, I want to express my gratitude and praise to God, the Almighty, for His abundant blessings during my journey. He gave me the will and the strength through many difficult times, not only during this thesis project but my stay here in Sweden.

I want to thank Dr. Patrik Olsson for his invaluable guidance and insights leading to the writing of this paper. In all humility and gratitude, I am overwhelmed to express my gratitude to all those who have assisted me in taking my thoughts beyond the level of simplicity and turning them into something tangible. I would like to convey my heartfelt gratitude to my professors in their respective courses, notably Kenneth Olwig and Anna Peterson, as well as my program director, Caroline Dahl, for their helpful assistance in conducting this project. Their help helped me do much research, and I came to know about many new things. I am thankful to them.

Lastly, I am incredibly grateful to my parents and family for their love, prayers, caring, and sacrifices for educating and preparing me for my future. I would also like to thank my friends who helped me in finalizing this project within the limited time frame. My sincere thanks also go to the people who took part in the survey process for their patience and understanding during the time of effort that went into the production of this paper.

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Chapter 1. Introduction

Which landscape in a country could represent the shared identity of all? This question has become very complex, especially in a country with a diverse landscape, multi-culture, and multi-ethnic groups. American historian and geographer David Lowenthal stated, all human beings, both individually and as representatives of groups encounter landscape in several ways (Lowenthal, 2007). The characteristics of national landscapes are discussed in ways where the territorial assets have long reflected national characters (Lowenthal, 1993). Consequently, when one thinks about social or cultural identity, it is inevitable to place it in the environment and represent it in a place (Tilley, 2006). National identity is mainly viewed as a subset of cultural identity, with a political component thrown in for good measure. Moreover, landscape identity is founded based on such a similar cultural identity. As studies showed, the loss of identity or the transformation into a new one is caused by changing its characteristics and coherence (Stobbelaar & Pedroli, 2011; Butler & Sarlöv-Herlin, 2019). Therefore, it is critical to link the physical, social, and cultural aspects to discuss identity.

On the other hand, such stated landscape characteristics have been linked with the concept of aesthetics throughout various studies (Bourassa, 1988; Brady, 2006; Van Etteger et al., 2016; Jenkins, 2018; Tribot et al., 2018). With more studies being developed, aesthetics has become a term widely used as a synonym for design or shape by landscape architects (Perry, 2012). It is being utilized to transform the landscape relating to cultural norms, social equality, and environmental rights. The concept adds appeal, acceptability, and understanding of the environment by providing a new healthy landscape. Therefore, aesthetic characteristics are significant, especially in cultural landscapes, since the visible and hidden values a landscape constitutes should be coherent enough to have a readable identity. Due to this, the implications of the studies mentioned above revolving around aesthetics in landscape deserve to be explored further. With this context, this thesis work builds upon the suggested notions by the previous studies to explore the concept of aesthetics in a greater depth to associate it with identity. The research investigates the role of aesthetics in building a national identity from a landscape. It is hypothesized that aesthetics is a collective memory for both the physical landscape and ideal identity. The cases to be studied, found in Ethiopia, are selected mainly due to their representation of different aesthetical appreciations in their nature.

The curiosity of this study stems from the notion of how landscape as a field of study can contribute to the context of Ethiopia's numerous identity problems. Ethiopia faces different social and ethnic divisions, a gradual lack of shared value, and various land-use problems. Despite such problems, the country has a diverse range of natural resources and cultural characteristics that can be used for a better future. Most Ethiopian landscapes have a common value for constructing national traits, despite the diverse nature of the country's landform. Therefore, this study uses two cases to examine the shared characters that the landscapes embodied. As Lowenthal and Prince (1965) discussed,

people in every country see their surroundings through their chosen and accustomed lenses, and they tend to remake it as they see it. This chosen and accustomed lens is referred to as culture in this study. The research discusses in detail the concepts of aesthetics, cultural landscape, and identity. Moreover, it converses cultural perspective indifference to understand landscape composition. In doing so, the study's argument lies with the landscape as relational, existing in human conceptions of the physical setting. This offers structure and more profound understanding to otherwise socially create landscapes by experience and history in addition to the inherent physical context.

1.1. Background

All the three concepts; Landscape, Identity, and Aesthetics, are very dynamic and challenging notions to be defined in terms of short and simple terms. The concepts are broad in their respective nature, constituting different dimensions and elements characterizing their interpretation. Different researches have studied by tying landscape with the latter two concepts to develop a better understanding of the subject. Some significant studies illustrate the characteristics of landscape aesthetics in its multitudinal nature. These studies pointed out how aesthetics is represented and perceived in a landscape (Bourassa, 1988; Brady, 2006; Amin Habibi, 2017; Tribot et al., 2018; Khachatryan, 2020). Moreover, they designate aesthetics as a tool for cultural values, social justice, and environmental rights changes, ultimately playing an essential role in the design of a landscape.

On the other hand, in some studies, the connection between landscape and identity is majorly discussed by exploring the different identities created due to landscape (Masolo, 2002; Enache, 2013; Tilley, 2006; Stobbelaar & Pedroli, 2011; Butler & Sarlöv-Herlin, 2019). Identity is always set in a place, in a landscape; it represents the value of a particular activity happening in that place. In similar studies, national identity is illustrated as part of cultural identity. Once a landscape has meaning for a cultural group, that group will seek to perpetuate that symbolic landscape as a means of self-preservation.

Nevertheless, in a country with multi-ethnicities and diverse land forms, it is not easy to find the identity which the landscapes represent. Ethiopia is an excellent example of this notion. The nation has a wide variety of landscapes and features. Like landscape is a contested phenomenon, identity is also contested in the country. The concept of contestation is vital in that, it subjects us to understand hidden and apparent worlds, material practices, and ideological impositions (Tilley, 2006; Butler & Sarlöv-Herlin, 2019). Such contestation in a country can be found in cultures, social practices, landscapes, religions, identities, economic opportunities, natural resources, and other varying singularities. Such socio-cultural pluralism poses significant concerns about nation-building.

Moreover, the effect of inter-ethnic rivalries on state stability is inevitable. The moral issues about how individuals of various communities treat one another in situations where allegiance is divided are worrisome. Sometimes, solid local identities based on communities are incompatible with the shared identity of all. In such countries, the official cultural identity is split between regional and national discourses. The national ideology has advocated preserving national geography, culture, and heritage throughout history, which partially ignores the circumstances under which such phenomena arose. Ethiopia's current status is a good reflection of the mentioned contestations.



Figure 1: Regions and chartered cities of Ethiopia.

Based on this, the missing links to be addressed in this study are the parameters in choosing the landscape which ultimately represents a country. This discussion ultimately would answer the question of what the role of aesthetics is when identity is represented through the landscape. A landscape constitutes different aesthetical values in its creation. Therefore, it is imperative to identify the aesthetical values which are valuable in creating identity. These would be led to formulate the aesthetical values that are more important in finding a common unifying element in a country. This study reasons for the universality of aesthetics and the several advantages of being instrumental in the landscape. Depending on the area in which it is described, aesthetics has distinct and complementary meanings. Thus, the significance of addressing the role of aesthetics in creating an identity can be used to find the typical shared value of different groups. With this in mind, having a new outlook of landscape appreciation, understanding, and preservation would have tremendous results in exiting landscapes' different potential. Exploring Ethiopian Landscapes with their commonality value for the construction of national traits, despite the diverse nature of the country's environment, is the overall rationale behind the study.

1.2. Problem statement

Researches on contested landscapes and their aesthetic meanings illustrate socially constructed spaces by setting histories involving environmental changes. The general notions around identity derived from a physical landscape need a thorough understanding of different emotional responses to the specific elements that a landscape constitutes. Specifically, the aesthetic sensibilities of a landscape arise from common cultural understandings that are profoundly embedded in collective identities and place-based understandings. The identity contestation is masked by the presence of a landscape, as Mitchell (2002) argued. While contextualizing the problem raised in this research, one could find that in places of the globe where there are diverse communities, cultures, and ethnic groups, the environment is much more disputed. The problem explored in this research is the values of the landscape elements, which are not readily displayed in Ethiopia. Therefore, studying identity contestation in Ethiopia tends to naturalize the environment, creating a notion of an inherent and provided national landscape.

These days different scholars have been able to describe the shape of landscapes with growing precision thanks to significant investment in landscape analysis and synthesis. In the researches of identity, various types and strengths of attachment between people and the different spatial dimensions in their environment are found. Tackling the problem as mentioned above would help understand the need for significant images and identity that may represent society. The study of the landscape from this perspective could be a relatively new development for Ethiopia. Thus, people or institutions with different interests use past and future considerations to attribute different landscape identities to a region. Therefore, the inevitable landscape identity contestation (Frouws, 1998; Darby, 2000; Saugeres, 2002) and governance issues related to landscape often fail to satisfactorily address the 'ownership' of landscape (and its identity) (Palang et al., 2007). The landscape is currently gaining importance in public and political debates all over the world. In this age, the studies regarding landscape and identity are dynamic and ever-changing with time. This study looks at identity, including objects and elements of the physical setting and connections, experiences, and symbols associated with the land. Even though the research discusses the cases of Ethiopia, it could be a base for future studies, which could take place in countries having multi ethnicities and diverse landscapes.

The problem raised through the project has a direct consequence for society in numerous ways. That quality of a particular space generates the identity that it has through the natural or anthropogenic arrangement. It makes the individual aware of the place where he lives, giving him a sense of belongingness. People attribute landscape identity to an area, but this concept is not exclusively limited to that area's natural or objective features. The existing landscape in Ethiopia needs form and coherence to regain its identity by reinventing itself. Therefore, discussing the problem would

enforce social coherence, essential for building a local character and identity. Moreover, it should be done in the context of the current informational and communicational era through internationally recognizable concepts in the age of globalization. This research explores the traces from the past and future aims that influence the definitions of the current landscape identity in Ethiopia. Overall, the research objects to determine how aesthetics affect the creation of identity from a landscape and its essential qualities in fashioning a national consensus.

1.3. Research question

- What is the role of landscape aesthetics in creating a common identity for Ethiopia?
 - What is the nature of aesthetics in Ethiopian landscape and culture?
 - How do Ethiopian landscapes contribute to the national identity?
 - How is Ethiopia represented in terms of a landscape?

1.4. Research aim

Ethiopia, as a country, is facing different social, ethnic division, land-use problems. Therefore, similar to other fields of subjects, landscape architecture could contribute to solving such problems. The research is essential to assess the aesthetical values of Ethiopian landscapes, which could contribute to the national identity. Overall the study investigates the role of aesthetics in building a national identity from a landscape. In this manner, the researchers selected two representative landscapes which represent the overall characteristics of Ethiopian landscapes. This research builds on the suggested notions by the previous studies, further exploring the concept of aesthetics in greater depth. In addition, establishing the cause and effect of aesthetics in landscape resulted in an identity that everyone shares.

1.5. Research objectives

- Explore the notion of aesthetics in Ethiopian culture and landscape.
- Establish the role aesthetics, play in creating an identity from the landscape.
- Determine the ways landscape contributes to the nation's identity.

Chapter 2. Research methodology

As discussed in the previous chapter, the study intends to explore aesthetics in Ethiopian culture and landscape. Furthermore, the ways cultural landscapes contribute to the nation's identity. The goal is to make the connection between the landscape and created identity with the element of aesthetics. In other words, it is to establish the cause and effect of aesthetics in a landscape which results in an identity everyone shares. Therefore, a correlational research design is chosen for this study to look in-depth at the stated research issue. Researchers that want to look into the potential of connections between two variables should use a correlational research design; however, examinations of more than two variables are also possible (Fraenkel et al., 2012). According to Fraenkel et al. (2012), a correlational study is suggested when a correlation exists between two variables. Therefore, this research clarifies the understanding of aesthetic phenomena by identifying relationships among landscape and identity. Specifically, the overall approach for the research is to realize the understanding of aesthetics in Ethiopian landscapes. Case areas are selected based on the appropriate criteria and have been critically analyzed from a cultural landscape point of view. By considering the data collected regarding the case areas, the research bases its analysis on the approaches and frameworks set by different theories regarding aesthetics in the landscape. In this project, combined primary and secondary data are employed. A quantitative method is used to collect the necessary data and describe and analyze the collected data. Under the quantitative method, the primary tool used was a survey response. Relevant documents from UNESCO and other significant landscape theoretical papers are also used as a secondary resource for the research.

2.1. Case studies

The physicality and Ideological

Ethiopia's conventional landscape notions are primarily focused on its culture, expression, faith, food, or historical significance and its importance on one on the other (Chamberlin & Schmidt, 2011; Dorresteyn et al., 2017; Tesfamariam et al., 2019). All the mentioned elements serve as driving factors for the landscape-created social identity as the mentioned studies show. Despite the diversity of Ethiopia's geography, all landscapes have a similar value for creating national attributes. (Tesfamariam et al., 2019). With this in mind, the project chose two landscape cases to examine their national character. The landscapes chosen are the Konso terrace landscape and the Adwa chained mountains. The physicality and ideological presence of these landscapes were used as criteria for selection. In terms of practices, principles, culture, definitions, and dependence, these two landscapes show the multi-dimensional character of Ethiopian landscapes. The first landscape, known as Konso, is a living physical landscape with a distinct agricultural pattern. It has a long history of preserving its characteristics while engaging in active agricultural activity on the land. The Adwa landscape, the second chosen landscape, has a significant historical background that spans a century. In terms of its ideological concept, the landscape has a greater meaning that other landscapes of a similar nature do not have.

Selected landscapes	Konso terraced landscape	Adwa chained mountain
Given parameters	Physicality Cultural adaptation Agricultural practice Sustainable use of land locality human intervention	Historicity Ideal interpretation Value representation Pride/ National view Shared values/ Universality Natural existence
Common characteristics	Emotional response Scale variance Nature and human interaction Sense of placeless Recognition	Intimate connection Visual/ Aesthetic dimensions Social dimensions Degree of naturalness

Table 1: The parameters in selecting the case study landscapes. The case areas are: Konso terraced landscape; and Adwa chained mountains landscape Source: Author.

2.2. Research approach

The focus of the research revolves around aesthetics to have a deeper look into what landscapes in Ethiopia could benefit from the concept. In addition, to provide a new outlook or a new way of thinking of landscape in the country, which can solve different identity problems. Therefore, doing a quantitative study to produce generalizable knowledge about aesthetics linking landscape and identity. In doing so, the parameters used to measure the two variables involved in the correlational study yield quantitative data.

2.3. Study population

By its very nature, the research method needs careful selection of study population from whom the researcher plan to obtain information. Through a careful discussion with the supervisor of this study, the study selects random Ethiopian nationals of different sex, ages, ethnic groups, social and cultural backgrounds. The sample for a correlational study, as in any study, should be selected sensibly and, if possible, randomly. The first stage in choosing a sample is to choose a suitable demographic that is both relevant and capable of collecting data on all of the characteristics of interest. Therefore, the sample size was selected in this regard to represent the different groups present in Ethiopia. The study used a probability sample, a completely random sample from a group of people, which the study is interested.

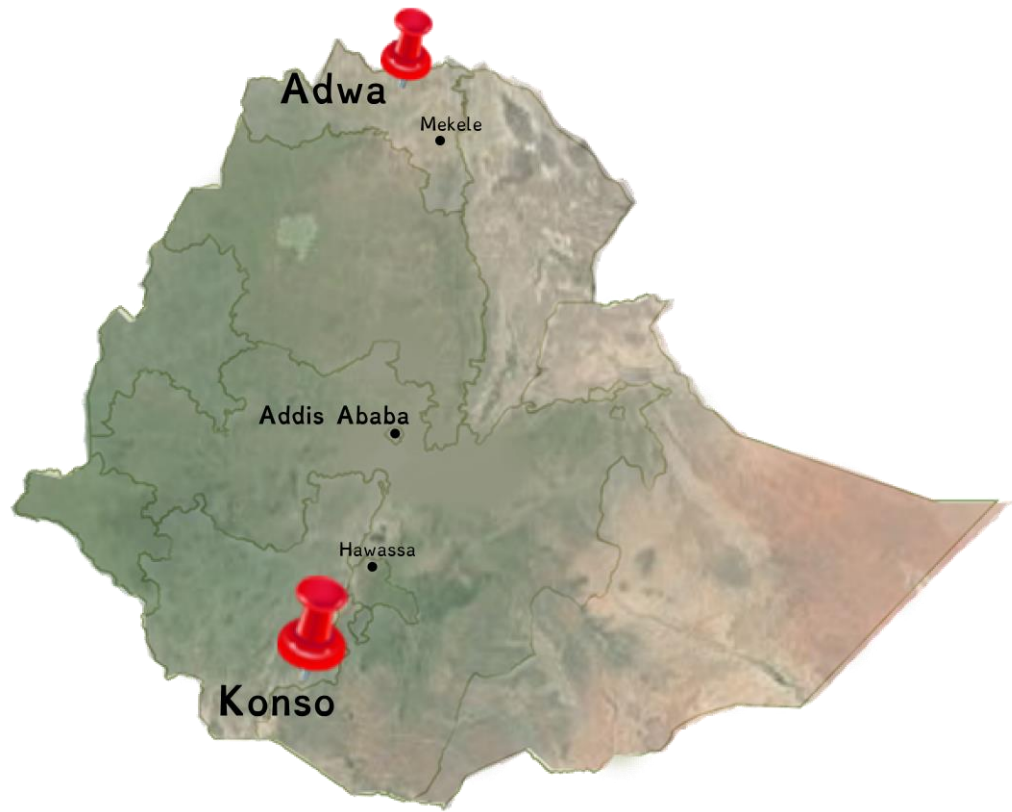


Figure 2: Map of selected case study areas.

2.4. Data Collection

The selection of research approaches depends on the nature of the investigation and the objectives intended to be achieved. With this in mind, this study used a quantitative approach to investigate how people perceive, interpret, and attach to landscapes in Ethiopia. A combination of quantitative methodologies was used to increase the internal validity of the findings (i.e., a questionnaire survey with multiple-choice, open-ended questions, minor discussion points) were used in a complementary manner. The data obtained through the inquiry provides a basis for quantitatively showing the variables and their magnitude and representativeness within the study population. The study primarily uses positivist claims for developing knowledge (i.e., cause and effect thinking, reduction to specific variables, and hypothesis) by employing a survey strategy and collecting data using predetermined instruments that yield statistical data (Creswell, 2003). This approach helped to build a comprehensive picture of how the notion of aesthetics translated into building national belongingness for people all over the country.

2.5. Method

Formal survey

The study employed a formal survey. The survey was conducted to gather quantitative information on the specific concept of aesthetics with different cultural and natural variables. A formal questionnaire was administered to 100 randomly selected people from Ethiopia who may know or not know the selected cases. The questionnaire was pre-tested before sending out with five students who are Ethiopians studying in different subject fields. In addition, it was pre-examined with the supervisor of this research study to get a possible result that represents different groups. The survey consisted of 13 questions for every 2 cases (total 26), with ten multiple-choice questions and three open-ended questions measured with keywords. The aim was to survey 100 people premises in Ethiopia from March 15 - August 7. The time allocated for the collection of data was extended for more time than intended. The quantitative analysis of collected data has been insufficient due to the need to include more participants, which has taken more time due to the difficult condition in Ethiopia. The selection of people was random with varying sex, age, ethnicity, residing place, educational background, and work background. The people selected for the survey were Ethiopian nationals who would either know or not know the existence of these landscapes. This allowed a more comprehensive and inclusive response on how the landscapes are viewed with the people who have prior knowledge about them. Participants were given 5-10 minutes to fill in the survey anonymously, and people responded. Out of the 100 completed questionnaires, 80 were completed. Therefore, because not all surveys were fully completed, 80 survey results were included in the analysis. The survey elicited information on primary aesthetics such as landscape value, landscape setting, history, landscape elements, and landscape identity.

2.6. Data analysis

Following the data collection, an attempt was made to transcribe the recorded data of the participants. In addition to this, secondary sources were reviewed and used to check and counter-check the primary data sources. First, the dataset was checked for missing data and outliers. With a descriptive data analysis, the quantitative description of the main features of the collected data was done. In doing so, multivariate analysis has been employed. Since the process involves drawing conclusions, selecting a proper statistical model for the process was done. The population and sampling technique used in the study have an impact on the analyses' outcomes. Then all the collected results were interpreted, and a conclusion was inferred from the data.

Chapter 3. Review of related literature and theoretical focus

3.1. Aesthetics

Since aesthetics include a wide range of subjects, it has different and related connotations depending on the area it is discussed. According to Tribot et al. (2018), it is a discipline of philosophy that studies the beauty of art and how to enjoy works of art artistically (Tribot et al., 2018). The term is attributable to the human capacity, to assess objects from multiple viewpoints, like feelings, and knowledge. It creates pleasure when the sentimental reaction is positive, which can be felt primarily through the observation of beauty as Tribot et al. (2018) discussed. As studies define beauty in classical aesthetic theory, it 'is conceived in harmony, symmetry, order and measure' (Bourassa, 1988; Tribot et al., 2018). Therefore, the characteristics of the observed object, i.e., from the object's perspective, here describe aesthetics. On the other hand, other scholars imply the attractiveness is not an intrinsic attribute of objects but that education and human nature are controlled (Hume, 1757; Kant, 1790). In addition, Kant (1790) discussed the 'aesthetics of reception,' which is a decision based on subjective emotions. The two views, as mentioned above, are intertwined and complementary to each other. They are the foundation of the modern approach that determines the aesthetics between the object and the observer. Some aesthetic perspectives consider beauty not as a physical characteristic, as in art philosophy. Although, it is inevitable not to associate the word aesthetics with beauty. Bourassa (1988) argued that beauty, as traditionally considered to be a specific topic of aesthetics, as previously said, is a genuinely emotional phrase one expressing characteristic.

The German philosopher Alexander Baumgarten (1750) coined the word 'aesthetics' to denote the study of what is sensed and imagined. Today, 'aesthetic' is defined by the Oxford English Dictionary (OED) as 'concerned with beauty or the appreciation of beauty and more specifically as 'giving or designed to give pleasure through beauty.' Similarly, aesthetics can be narrowly described as beauty theory, as Slater (2014) stated. Unlike this beauty-centric paradigm, however, empirical aesthetics is primarily concerned with interpretation and assessment (Brielmann & Pelli 2018). It is quantitative and respects the priority of beauty. However, as Brielmann & Pelli (2018) argued, it extends beyond the sensation of beauty to accept curiosity, being affected, and even aversion, as indicated by the OED above. It is strongly linked to cognitive and emotional psychology and neuroscience (Brielmann & Pelli 2018).

The discipline of scientific aesthetics has yet to decide on a specific framework of aesthetics, as Brielmann & Pelli (2018) discussed. On the contrary, Chatterjee & Vartanian (2014) offers one of the most explicit definitions of aesthetics as: "...encompass the perception, production, and response to art, as well as interactions with objects and scenes that evoke an intense feeling, often of pleasure" (Chatterjee & Vartanian, 2014). Empirical aesthetic studies, in contrast to philosophy, generally employ terms like "beautiful," "liking," and "pleasure" in their techniques without defining meanings. Generally, the aesthetic response to an object, also known as the aesthetic preference, is cultural, gender, and age dependent as the above studies show. Therefore, it has a varying meaning for different people.

3.1.1. Aesthetics in Landscape

In scope wise, aesthetics is broader than art theory, which forms one of its branches. Tribot et al. (2018) discussed, aesthetics deals with the responses to natural phenomena that find expression in the language of the beautiful and the ugly, such as landscapes. The term landscape, as Bourassa (1993) implies some conscious knowledge and, thus, perception of the aesthetic object, while the other terms like environment and place infer attributes that are not perceived. Kamičaitytė-Virbašienė (2003) stated a general definition of landscape aesthetics as the landscape quality perceived using all human senses. With this argument, Kamičaitytė-Virbašienė (2003) discussed, as long as the subject perceives 85% of the environment object using sight and gets unique aesthetic experience, it can be claimed that the landscape constitutes visual quality. In contrast, Tribot et al. (2018) characterized landscape aesthetics by observing environmental scenery as the enjoyment and pleasure felt. From the above-mentioned discussions, it could be said landscape implies to something separate from the individual, as he/she recognizes, and thus infers a subject-object relationship.

Indeed, phenomenological research on the topic illustrates the environment's critical, independent part in providing the aesthetic experience. Some Studies have been conducted on landscape aesthetic evaluation methods Kamičaitytė-Virbašienė (2003) and Ode et al. (2008). The studies gave an outstanding contribution to the concept in the subject of landscape. Although with the introduction of the sublime (Slater, 2014), which applies to landscape, the philosophical interest in the discipline increased already in the 18th century. In addition, the reviews show that the most significant interest in landscape aesthetics grows as a scientific discipline. On the other hand, contemporary research is trying to incorporate aesthetics as one of the dimensions of landscape sustainability to reconcile ecology and aesthetics (Kamičaitytė-Virbašienė (2003). Yet, also these researches focus on the application of new technology to landscape research, leaving landscape aesthetics as a secondary matter. According to Kamičaitytė-Virbašienė (2003), a deeper understanding of aesthetics can influence people's responses to their surroundings. This observation stems from Immanuel Kant's (1790) philosophy of beauty, the cornerstone of modern Western aesthetic theory. However, as discussed above, the word "aesthetics" was invented by Alexander Baumgarten (1750) to describe what he saw as the "... science of what is felt and imagined, in contrast to the science of what is understood; through logical thought." The idea of attractiveness, following Kant (1790), changed from being understood as a presumed objective characteristic to being known as the human mind's subjective attribute.

With more studies being developed, aesthetics has become a term widely used as a synonym for design or shape by landscape architects (Perry, 2012). For landscape architects, the aesthetic experience and the aesthetic objects that evoke the aesthetic experience are the two components that

are necessary to understand. Translating this discussion to landscape aesthetics Eaton's (1992) concept of aesthetical property give a better understanding. Eaton's (1992) concept of an aesthetic property suggested that to give it attention, a perceiver must be consciously aware of the property. If a landscape's aesthetic property is an intrinsic property, it is worthy of cultural consideration. This means that it is thought that paying attention to the aesthetic property (perceiving and reflecting on aesthetic) would reward it in most societies. However, according to Arnheim R. (1994), an aesthetic item does not require conscious recognition to elicit an aesthetic reaction or experience in the viewer. As a result of different points of view, the studies provide dimensionality of aesthetics in the subject of landscape aesthetics. Most of the studies contribute a viable knowledge for landscape architects. Enhancing the understanding and learning to use aesthetic theory to help reinforce a positive aesthetic response to the environmental forms and processes necessary within our landscapes - including those forms and processes deemed "messy" or "unattractive" - to achieve long-term sustainability.

3.1.2. Perception of landscape aesthetics

The notion of aesthetics in landscape could be seen when people are motivated to search for and enjoy the scenic and spectacular parts of the natural world, as Saito (1998) argued. In landscape, it is important to resolve our natural inclination toward scenic perception. Since, according to Saito (1998), such style of appreciation overlooks the scenically lessened, resulting our experiences with those pictorially pleasing artifacts can be mistaken. It is always easy to approach nature like art, to enjoy its shapes and colors. Here it is essential to ask the question, is all of nature aesthetically pleasing? The scope of the question varies and depends on people's experiences in their respective nature. Therefore, it becomes challenging to pinpoint a clear perceived quality of nature. This is why, Saito (1998) stated, different people may argue that even though they experience nature, some things are so repulsive, irritating, or unattractive that they cannot make themselves understand the positive aesthetic value. After all, we are talking about our own aesthetic experience, backed up by our collection of sensory apparatus, proclivity, limits, and concerns (Saito, 1998).

In contrast, there is an exception to the statement that everything is aesthetically appreciable. With their dangerous features, some phenomena in nature overwhelm us, making it very difficult, for us to have enough physical and conceptual distance to listen to their tale and to appreciate it aesthetically (Saito, 1998). As long as we speak about our aesthetic experience based on our emotions, capabilities, constraints, and concerns, not everything in nature can or should be aesthetically appreciated. This is the reason why the perception of aesthetics in a landscape is not definite and varying (Saito, 1998). For instance, people prefer the self-similar patterns of nature to the linear patterns of the built world. Hence, one of the most critical properties embedded within a landscape is its underlying geometric pattern (Habibi, 2017). Simply defining a *landscape* as aesthetic is oversimplifying, but it is sure that any landscape will evoke an aesthetic response. (Habibi, 2017). Furthermore, the influence of aesthetics on landscape understanding, experience, and

improvements is illustrated. Aesthetic is essential for the understanding and experience of the landscape, according to research-oriented perspectives.

A study of various landscape aesthetic theories is essential to frame this research. It will discuss how one or few of them are oriented explicitly towards the natural landscape and human survival. In contrast, others are oriented toward culturized landscapes transformed by man. Besides, others have sought to reconcile or merge different contrasting views. Several group theories can be differentiated within the field of landscape aesthetics to describe landscape perception and preferences. According to Tveit et al. (2006), the first theory is Evolutionary or Biological theory, where landscape preferences represent landscape qualities that satisfy human biological needs to survive and succeed as a species. Another one is the cultural preference theories that refer to landscape perception and experience (Tveit et al., 2006). To analyze the theories discussed based on the preferences of aesthetics, the list below summarizes the important theories used in this study based on Tveit et al. (2006), Ode et al. (2008), and Zaleskienė (2014).

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- Biophilia or Biophilia hypothesis, which bases aesthetic appreciation of landscape on the human biological need to affiliate with nature. It emphasizes the importance of natural diversity of species and of landscape types and the tendency naturally inherent in people through evolutionary history to focus on and appreciate life and lifelike processes (Tveit et al., 2006; Ode et al., 2008; Zaleskienė, 2014).
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- The other is mixed biological-cultural ecological aesthetics theory, which links preferences for landscape with ethics, suggesting a preference for ecologically sound landscapes. This theory sees landscape preferences from an ethical perspective: if a landscape is known to be ecologically healthy then it will be preferred. However, such approach is applicable only to specific categories of landscape (Tveit et al., 2006; Ode et al., 2008; Zaleskienė, 2014).
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- The topophilia theory by Y. Tuan, can be described as the love of place. It focuses on the cultural dimension of preference and is defined as the affective bond with one's environment. The topophilia hypothesis emphasizes the personal attributes – age, gender, occupation, hobbies, academic background, familiarity etc. – as important factors for landscape preference (Tveit et al., 2006; Ode et al., 2008; Zaleskienė, 2014).
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- Spirit of place or genius loci, is another aesthetics theory that explores vividness or imageability. This theory links landscape preferences with such special landscape features as identifiable uniqueness and distinction. It is the quality in a physical object which gives it a high probability of evoking a strong image in any given observer (Tveit et al., 2006; Ode et al., 2008; Zaleskienė, 2014).
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- Finally, the aesthetics of care theory that focuses on the signs of landscape maintenance. The visual “cues of care” such as mowing, tidy fences and footpaths, bright flowers, and trimmed, straight edges are used to explain landscape preference (Tveit et al., 2006; Ode et al., 2008; Zaleskienė, 2014).
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Table 2: Various landscape aesthetics theories, Source: Tveit et al., (2006); Ode et al., (2008) and Zaleskienė (2014).

3.1.3. Characteristics of landscape aesthetics

Here, it is important to discuss the two opposing paradigms that have emerged to evaluate landscape aesthetics characteristics. These are the objectivist and subjectivist paradigms, according to Bourassa, 1988 and Lothian, 1999. Based on the frameworks, beauty may be found in the subject (as an inherent element of the landscape) or the creature's eyes (a human construct) according to these studies. Environmental management practice was controlled by the objectivist paradigm in the twentieth century, whereas research was dominated by perception-based techniques (subjectivist paradigm) dealing with popular perception (Daniel, 2001). Personal variables such as expertise, experience, familiarity, demographic factors, and cultural context were significant in subjective perception research by several authors (Kaplan & Kaplan, 1989; Karjalainen, 1996).

Different user groups have different views of what is, was, and should be, or whether they benefit from the property of a landscape by picturesque amenities, as Jenkins (2018) argued. Especially contested landscapes, have their aesthetic character shaped by their discourse. The notion of contested landscape will be discussed in the coming section of this paper. These are places shaped by situated pasts of material resources, politics, and environmental change. These visual sensitivities result from shared cultural interpretations that are deeply rooted in collective memory and location perceptions (Brady, 2003). The landscape is, therefore, something relational, as Gunderson & Watson (2007) discussed. It exists in human perceptions of the physical environment, which provides structure and limits to what is otherwise socially created via history and experience. Being a part of the physical environment will not be enough, according to Gunderson & Watson (2007). Landscape imaginaries are both realistically derived and trapped amid society's more extensive structural processes. National interests, world issues, and cultural norms all express them. With this all different characters in mind, Tribot et al. (2018) proposed the general identifiable characteristics of landscape aesthetics.

landscapes aesthetics	biodiversity and ecosystems functioning
<p>ecological value</p> <p>landscape complexity: diversity, richness of landscape elements and features</p> <p>diversity of land cover: diversity and evenness indices based on the number of different land covers per view</p> <p>vegetation percent cover: percentage of landscape covered by vegetation</p> <p>naturalness: closeness to a preconceived natural state</p> <p>elements</p> <p>man-made elements: e.g. typical houses, roads, industries</p> <p>amount of water: e.g. no water, river, lake, sea</p> <p>cultural value</p> <p>historical importance: historical continuity and historical richness, amount and diversity of cultural elements</p>	<p>Biodiversity</p> <p>taxonomic diversity (TD): number of species, abundance,</p> <p>richness, evenness within the biotic community</p> <p>phylogenetic diversity (PD): phylogenetic distances between</p> <p>each pair of species of the biotic community</p> <p>Functional diversity (FD): species traits, functional richness of the biotic community. Functional evenness, number of functional groups.</p> <p>ecosystem functioning.</p> <p>Indirect measures: many ecosystem processes are correlated with TD, FD and PD.</p> <p>examples:</p>

emotions and feelings excitement: feeling of excitement (exaltation) tranquility: feeling of tranquility (peacefulness) painterly values composition, colours, shapes, relief	- the nitrogen pools in grasslands' soils and their resistance to drought increase with plant functional richness - the recycling of organic matter in aquatic ecosystems increase with insect PD - plant productivity increases with mycorrhizal PD direct measures: total biomass, primary production, soil nutrient recycling, fluxes of carbon and nitrogen, etc.
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Table 3: Characteristics of landscapes according to Anne Sophie Tribot et. al. 2018

3.1.4. Benefits of aesthetics in landscape

Habibi (2017) mentioned that aesthetics helps to attract, embrace, and value the landscape by providing a sustainable environment of a modern sort. In general term, Aesthetics influences landscape design. Besides, it is also utilized to force cultural norms, social fairness, and environmental rights to change. Here, Howley (2011) reflected on the relevance of landscape aesthetics for human well-being and the general public (Howley, 2011). Aspects such as the aesthetic attractiveness of landscapes are the public and political attention and of science (Council of Europe, 2000; Wascher, 2000). Regarding policies, conservation is primarily aimed at preserving and growing variety, distinctive character and elegance, and the landscape's recreational potential (German Federal Nature Conservation Act, 2010). The Millennium Ecosystem Assessment (MA) also said that landscape aesthetic is an ongoing cultural service (MA, 2005). The demand for natural settings that are visually attractive has grown in tandem with growing urbanization (MA, 2005). They observed a decrease in the amount and coherence of regions that contribute to the aesthetics of the landscape. Another use of landscape aesthetics in public discourse is regional design, which aims to achieve many goals at once, including power generation, income development, diversity, and stunning scenery (Blaschke, 2006). However, there are currently no uniform approaches for assessing and tracking landscape aesthetics, according to some studies (Jessel, 2006; Von Haaren & Albert, 2011; Kroll et al., 2012).

According to the empirical analysis and limits of existing techniques, a more systematic and multidisciplinary methodology is necessary to develop a new perspective regarding landscape aesthetics, according to Habibi (2017). As a result, many scholars' theories about more systematic and integrated paradigms should be looked at. The three issues that describe the connection methods are exchange, evolutionary, and holistic perspectives centered on landscape aesthetic experience. In other words, while evaluating the empirical basis of landscape aesthetics, experience, consciousness, and behavior study techniques should all be considered. Aesthetics in the landscape is a part of the overall quality of life. One of the dimensions of landscape preservation is aesthetics. In addition, to use aesthetics more means studying the importance of landscape aesthetics as a market category. To do a landscape analysis, it is critical to move from qualitative to quantitative, according to Zaleskienė (2014). This is due to landscape formation is dominated by rationalistic,

economic, and productive interests. Landscape study is dominated by everchanging thinking. With this regard, landscape aesthetics presents several solutions when it comes to integrating subjective judgments with objective landscape element.

3.2. Culture and landscape

In this section, cultural dimensions which greatly entangled with landscape will be discussed in detail. Firstly, culture not only helps to understand landscape composition, as Nassauer (2003) states, it also helps to indicate the wide variety of potential human activities and buildings in the landscape. This includes landscapes that do not occur now, but that may be built in the future. In a vicious cycle in which culture structure landscapes and landscapes indoctrinate culture (Nassauer, 2003), a central understood argument is that culture and landscape engage actively. As Nassauer (2003) argued, in both populated and wild environments, cultural traditions significantly impact landscape layout. Since, landscapes transmit cultural values through their appearance as Nassauer, (2003) puts it. Similarly, Rapoport (1982) discussed, landscapes are physical manifestations of cultural values (Rapoport, 1982).

Culture is one of the most dynamic and challenging concepts to define, according to Kay (2009) and Zhanga et al. (2014). Despite the efforts of many scholars to describe culture, they were unable to come up with a single concept or methodological approach. Many studies have used culture as a method to describe the study's limits rather than as a term with inherent significance. It becomes a complex term to define because it is broad (Kay, 2009). However, Nigel Holden's twelve definitions of the concept give a better understanding. According to Holden (2002), culture forms one's behavior and affect one's view of the world. It is the result of a group's and its members' previous behavior, in which the members share a collection of ideas, especially values.

Other scholars like Lowenthal and Prince (1965) discussed that people in every country see their surroundings, through their chosen and accustomed lenses, and they tend to remake it as they see it (Lowenthal & Prince, 1965). This chosen and accustomed lens is culture, according to Nassauer (1995). To broaden the cultural context of an environment a little further, it would help to explore and see different elements of it. One element of culture linked to landscape is food. As MacKendrick (2014) discussed, considering the places and spaces where we actively engage with food from the start to the end is our culinary landscape. This makes the landscape's relationship to food to be a fascinating dynamic within culture. As MacKendrick (2014) points out, food production and consumption of all kinds are affected by the presence of the environment and human contact with it. Roe (2016) added that focusing on food allows us to understand better the forces that form landscapes. Food, like landscapes, becomes embedded through shared and collaborative networks of cultural significance (Wylie 2007). This notion was demonstrated by Roe (2016) to show the importance of a broad understanding of agricultural landscape capability, where sustainability

encompasses not only food but also culture and social identity. Cultural politics and trends about the nature and importance of food also form the contours of foodscapes. With this notion, the link of culture and landscape is very tight and have different dimensions.

The two broad groupings of culture identified by Nassauer (1995) discussions are significant in viewing the culture and landscape active engagement. The first one is specific such as culture based on ethnicity or group. The second one being mentalist suggesting that the noticeable aspects of culture such as beliefs, concepts, values, and rules exist in mind, though they are evidenced in the world (Nassauer, 1995). These two sorts of physical and ideal conceptions of the subject made landscape and culture a codependent notion. To strengthen the idea Nassauer (1995) added, when people recognize different landscape patterns as material evidence of long-held values, culture can shift (Nassauer, 1995). One's culture is characterized by the behavioral outcomes of shared interior values and ideas, as well as physical objects (Samovar et al., 2010). These expressions of culture are manifested in their respective landscapes. Furthermore, the presence of landscapes conveys cultural values, which is an essential thought from general cultural accounts suggested by Nassauer (1995). With this arguments it can be said that, in both populated and seemingly natural landscapes, cultural conventions affect landscape trends profoundly. That is, the depiction of landscapes is always ideological, always filled with meaning.

According to Uwajeh & Ezennia (2018), recently landscape has been characterized holistically in human geography as a notion that seeks to connect the physical and aesthetic aspects of a location (Lindström et al., 2010; Uwajeh & Ezennia 2018). In other words, the environment's intangible and invisible mental structures. Even though prior landscape studies focused on the visual elements, Daniels & Cosgrove (2007) wrote in, 'The Iconography of Landscape' that "landscape is a cultural image, a visual representation, structuring or symbolizing our environments" (Daniels & Cosgrove, 2007). The landscape is not limited to the visible aspects of the surrounding environment, nor can it be connected with the actual surroundings or nature, despite common belief (Lindström et al., 2010). Culture is at the root of the case for looking at a landscape beyond its aesthetic aspect. It impacts all sub-dimensions of understanding, such as legibility and coherence, as well as involvement, which includes mystery and diversity, according to Zhanga et al. (2014).

Each of the above-mentioned factors is likely to impact how individuals understand and judge various items since culture comprises a range of elements such as language, faith, beliefs, and norms (Hall, 1989; De Mooij & Hofstede, 2011). Landscapes are included in this discussion. For instance, the impact of culture is notably evident in place-naming practices and interpretations in many regions of the world, according to Zhanga et al. (2014). Landscape names evolve through time due to a community naming process that reflects residents' views, ideals, superstitions, preferences, and dislikes, among other factors. According to Bricker & Kerstetter (2002), this naming practice is

significantly affected by culture. On the other hand, the landscape has an impact not just on naming customs but also on how individuals from diverse cultural backgrounds view such names.

3.2.1. Culture oriented preference

Landscape experience is filtered by culture, as Nassauer (1995) deliberates. The representation of landscape in literature and art in the nineteenth century provided new cultural filters. The landscape can represent itself and allow people to see it differently (Matijošaitienė, 2014). Since the mid-1980s, researchers have studied how different cultures perceive the landscape, focusing primarily on comparisons of landscape preference. This consists of cross-cultural correlations of preference ratings for the same settings sample like Herzog et al. (2000) studied. Based on Matijošaitienė's (2014) study by combining the theoretical and functional findings, it can be concluded that members of different cultures perceive landscapes differently. The cultural differences and the environment are the reasons for such a disparity in landscape perception between different cultures. On the other hand, according to Kaplan (1992), all humans have a similar nature, and their similar information-processing abilities contribute to similar landscape perceptions. It can be concluded that differences in landscape interpretation are a psychological phenomenon influenced by the respondents' cultural backgrounds (Zhanga et al., 2014).

Majorly, geography and environmental psychology scholars have paid attention to cultural effects on landscape choices (Yang & Kaplan, 1990; Buijs et al., 2009). Some writers attribute landscape features and scenic beauty perception to inherited traits, while others attribute variations to learned traits (Hall, 1989). Many researchers have described culture as the most important determinant of choice (Tuan, 1971; Stephenson, 2007). For example, Tuan (1971) and Lyons (1983) argue that aesthetic response to a landscape is significant, if not entirely, a learned cultural trait. Even if people have moved away from their childhood environment, they prefer qualities associated with their childhood landscapes. In addition, Adevi & Grahm (2012) argue that people feel more at home in the type of landscape they grew up in and more often want to settle down in that type of landscape. Even though some researchers report cross-cultural similarities in landscape perception and preference (Yang & Kaplan, 1990), others argue that people from different cultures can attach different meanings to landscape features.

It is imperative to explore different studies to comprehend the effect of culture on a landscape in depth. To investigate the effect of culture on different behavioral variables, various models have been proposed and tested. Hofstede's and Hall's typologies are the two of the most effective approaches and models among various approaches and models (Hull & Reveli, 1989). According to Hofstede and Bond (1984, 1988), individuals from different backgrounds differ in five dimensions.

Dimensions	variety of dimensions how cultural aspects of a certain place is translated to its landscape.
1	the degree to which less influential people can agree that power is distributed unequally in a society is referred to as power gap.
2	Individualism versus collectivism, which determines the degree to which a society values individual concerns over collectivist concerns.
3	masculinity vs. femininity, which refers to the degree to which a society perceives gender roles to be fairly distinct.
4	uncertainty avoidance, which refers to the degree to which members of a culture can accept and endure uncertain or unknown situations.
5	long-term orientation, which refers to the degree to which members of a culture can accept and endure uncertain or unknown situations

Table 4: Individuals from different backgrounds differ in five dimensions, based on Hofstede and Bond (1984, 1988), and individuals with similar cultural characteristics can be categorized using main five dimensions.

The Hall (1989) model, instead, explains the many forms of culture, is considerably researchable. According to Hall (1989), cultures are defined by the words that members of a specific society employ. He believes that most cultures may be categorized as high-context or low-context contact cultures based on communication patterns. In low background cultures, where nothing is taken for granted, more significant cultural variation and variability are likely to make linguistic skills more vital and, hence, more highly valued (Hall, 1989). In high-context civilizations, cultural homogeneity, on the other hand, encourages skepticism of language, faith, and a desire to avoid confrontation (Hall, 1989). Because both Hofstede's and Hall's cultural typologies are widely used, examining the effects of cultural differences on landscape interpretations and preferences using the typologies together is helpful.

3.2.2. Landscape naming

According to Zhanga et al. (2014), a name plays an integral part in constructing a good landscape picture because it represents the order of symbols and meanings inherent in a landscape. Over the last decades, behavioral scientists have examined the impact of culture on how individuals think, feel, and act (Kitayama & Cohen, 2007). People from various cultures think, feel, and act differently, according to these researches. It is common knowledge that people's cultures influence their actions and behaviors (De Mooij & Hofstede, 2011). People perceive a landscape as an area whose character results from the activity and interaction of natural and human elements (European Commission, 2000). Therefore, it is crucial to discuss landscape naming with culture and examine the two-way relationship between landscape and culture.

Perception of a landscape is impacted in part by the qualities of an individual and in part by the features of the environment (Soini et al., 2012). Landscape perceptions pertain to people's various

interactions with the environment. As a result, Zhanga et al. (2014) claim that landscape naming is an integral component rather than an item in a landscape. Place names are made up of a single word or a string of words that define and distinguish one location from another. They may trigger powerful pictures and implications, which aid in creating a feeling of the place as the above mentioned studies argued. Cultures, languages, histories, ecosystems, and perspectives on space and climate may be revealed by place names (Jett, 1997). According to Afable & Beeler (1996), the designations indicate the comprehensive understanding of the environment. Also, how indigenous people understand, communicate with, and use their environment. Most scholars who study place names, do it from a local standpoint since landscape names may disclose information about the past, cultural attitudes, and values of those who named them, such as local people and history (Bell, 2012).

3.2.3. Culture for landscape study

Following the preceding sections' discussion of the relationship between culture and landscape, it is critical to consider how a place's culture may contribute to various landscape studies and landscape design. It is clearly visible to see the many distinct and interconnected values exist in landscapes. According to Crumley (2017), these values span from intangibles like moral ideals, to tangibles like water, green environment and food production. Landscape study into such services is typically focused on how different types of landscapes deliver varied services. Furthermore, based on cultural background, availability, and affordability of the services supplied, how various sectors of society value them (Plieninger et al., 2018). As a result, studying a place's cultural background through landscape biography is critical.

Landscape biography displays a good awareness of the rich, multifaceted nature of landscapes and the active role in people's lives and social memory as a historical research technique (Ingold, 2000). This means that landscapes are viewed not just as outcomes but also as social change agents. The integration of culture in the landscape would considerably enhance the area of landscape study. After all, Crumley (2017) claims that the primary goal is to make landscape studies useful for current landscape services and potential landscape enhancements. Landscape biography and cultural studies can clarify distinctions and constraints in landscape study and landscape characterization by focusing on diverse themes (Kolen et al., 2015). Landscape architects may use these researches to build a new subject dimension in several ways, as Brandsma (2010) recommends. It can be useful to make culturally relevant concepts a reality, transforming existing cultural knowledge into practical environmental design methods.

3.3. Cultural landscapes

This section will discuss culturally and historically entangled landscapes to understand how they are formed and their implication. According to Antrop (2005), cultural landscapes are the result of the repeated reorganization of a land, to adapt its usage and spatial structure to changing social demands. History has documented many successive and disastrous landscape changes in various parts of the world, leaving few remnants today (Antrop, 2005). The mutability of the world and the landscape that define human-nature relationships, as Lee (2019) discussed, is represented by the fragility and endurance of landscapes. As a consequence it can be said that, evolving landscape attachments represent the timing, scale, and rate of depopulation. Also, landscapes are heavily burdened with moral and symbolic value as ecological paradigms and rightful common inheritances according to Lee (2019). This is the reason why landscape becomes a fundamental part of everyone's heritage (Lowenthal, 2007). It encompasses everything and is inevitable. Plumwood (2006) described landscape morphology as culture is the agent, the natural environment is the medium, and the product is the cultural landscape (Plumwood, 2006). The environment evolves throughout time due to the influences of a different civilization developments.

Cultural landscapes are included in cultural heritages, according to Sowiska-Wierkosz (2017). Built history, landscape composition, and various immaterial cultural elements are all included in cultural heritage (Sowiska-Wierkosz, 2017). Here, the concept of cultural legacy in connection to settings, according to Capelo (2011), has both practical and profound importance. Heritage may be found in things, architecture, and landscapes, as well as "in mind in the form of memories, behaviors, and images that give meaning to the material manifestations" (Merriman, 1996). In recent decades, the phrase 'heritage' has expanded. Its meaning has moved from architectural buildings to locations and from the urban context to the natural environment, which has gained such prominence that it has become a cultural commodity for others. In a changing context, *heritage value* is defined as a set of positive traits or qualities recognized in cultural artifacts or locations by specific persons or groups (De la Torre & Mason, 2002; Capelo, 2011).

Landscapes are prized for various reasons, including their holistic and dynamic character, which binds natural and cultural components together (Antrop, 2005). Most people have a holistic perspective of landscapes, combining what they see immediately with what they know and remember (Meinig, 1979; Tuan, 1990). They see or read the landscape through the lens of their cultural background (Cosgrove, 1989; Lowenthal, 1997; Muir, 1999). Each traditional landscape has its feeling of place, contributing to its uniqueness (Antrop, 2000). These unique sites and landmarks have symbolic significance and guide people as they travel across space and time (Lynch, 1973; Holtorf, 1998; Coeterier, 2002). According to Antrop (2005), cultural landscapes are the umbrella term for such landscapes. These landscapes should be appraised using heritage studies criteria,

according to Capelo (2011), and good practice standards should be created. A few of functional heritage landscape evaluation criteria was identified and described. Furthermore, their relative relevance allows for creating a legacy value hierarchy utilizing a weighted direct combination. This technique should demand a link between the contemporary cultural environment and the individuals who have ties to the place in the past (Capelo, 2011). Accordingly, the landscape inspires and shapes much of what we learn and accomplish, as Lowenthal (2007) suggested. Furthermore, what symbols they represent, promised progress or feared loss, impact our interactions with them.

The major differences are shaped by cultural traditions, according to Lowenthal (2007). Marcucci's (2000) concept of 'Landscape as Legacy' supports this idea. As a legacy, each landscape has its tale to tell. The goal of well-written landscape history, often known as a landscape biography, is to clarify the chronological context of the contemporary environment (Marcucci, 2000). Lowenthal (2007) discussed that landscape symbolizes a natural force. The landscape has easily visible links since it is at the heart of daily existence. This is why such cultural landscapes are widespread and typical, reflecting public desire on a different level. In recent years, landscapes that are both spectacular and representative have become communal legacies. For a long time, magnificent attractions, landscapes, and gardens have been appreciated (Lowenthal, 2007). As a result, UNESCO classifies cultural landscapes of universal significance based on distinguishing traits rather than unique elements. In recent years, landscapes have shifted their focus from idealizing countries to idealizing nature. Furthermore, cultural landscapes represent what appears to be natural, inherent, and ordinary. According to Marcucci (2000), the flow of energy, material, and creatures into and out of a landscape, including people, substantially impacts its evolutionary path. In the history of a landscape's interior geography, the sequence of land patterns, and presumably unique landscape characteristics themselves, are explored (Marcucci, 2000). The essence of the landscape will be vacant if the features mentioned above are not there. The landscape becomes hollow, puerile, and incapable of experiencing significance as the social context deepens— becomes just a scenery, as Lowenthal (2007) described it.

Cultural landscape, according to the UNESCO, 'Cultural and Natural Heritage Convention' (2005) and many experts, may be viewed as demonstrative of the evolution of human civilization and habitation through time. Therefore, many locations or items in the landscape earned a symbolic meaning, as Antrop (2005) clarified typical landscapes. This form of landscape, according to Antrop (1997), is traditional. Many traditional landscapes have emerged in various areas of the world due to their long and complicated history and enormous cultural variety, and they have become a vital part of our cultural legacy (Antrop, 2005).

It is essential to know how landscapes have functioned as a channel for human-caused changes and adjustments to understand how culture affects the environment. According to Henderson's (2003) the concept of landscape as a social space, it is frequently formed as a daily space and urban fabric

in all of its dimensions. The relevance of the environment in terms of legacy is crucial in this situation. According to Capelo (2011), heritage landscape shows the many ways in which humans and individual communities engage with nature and the environment. Each group has its own historical, cultural, technical, and moral background. The different activities put on the landscape are influenced by various traditions, conventions, and local interactions. The disparities are evident, as Capelo (2011) pointed out, and the more we examine, the more we see that they are the result of numerous human accomplishments and actions. We may become more aware of these variances and assess how much human activities drive those using monitoring measures according to Capelo (2011).

The other explanation is the ambiance of the terrain (Nassauer, 1995). They are nearly always encountered as part of a social engagement, have a consistent aesthetic, and are structural. According to Nassauer (1995), these considerations show how individuals interact with and on their surroundings and how landscapes supply people with information and experiences. The heritage value of a landscape is influenced by people's involvement as players in shaping it. Furthermore, according to Capelo (2011), the most highly valued cultural landscapes might be referred to as legacy landscapes (heritage landscapes). According to the UNESCO definition, heritage landscapes display a high degree of typological variety since they demonstrate particular links between humans and their environment and live traditional cultures. Specifically, such ecosystems maintain remnants of long-gone human land-use patterns (Aplin, 2007). As a result, examining cultural landscapes in terms of legacy is essential for determining how they are created by the cultural experiences of civilizations placed on their distinct landscapes.

3.3.2. Cultural landscape variables

Here variables such as agricultural practices, time and culture are discussed as premises to provide up new options for understanding dynamic interacting systems throughout the landscape. According to Antrop (2005), predominantly agricultural landscapes have resulted in a diverse spectrum of sustainable landscapes. These are easier to read and provide a particular personality and character to a location or area. In many types of research, these traditional landscapes are referred to as cultural landscapes. These ecosystems also provide a wealth of data on long-term management techniques (Antrop, 2005). Lowenthal (1997) identifies three landscape features that promote a sense of security and reliability in this regard. Landscapes have a tangible nature that allows us to perceive them with all of our senses and makes them visible. The second is that landscape is utilized as a container for various items, giving them a broader significance and emphasizing their unique qualities. Finally, there is landscape stability, which is a stable and immovable phenomenon (Lowenthal, 1997).

When examining how cultural landscapes are seen and portrayed in terms of their materiality, it is essential to stress the significance of time in the landscape. According to Schreyer (2008), some authors have linked time and landscape. Barbara Bender (2002), an archaeologist, describes the landscape from the perspective of time. Landscape, she claims, has taken on a life of its own. It is time materializing, or, to put it another way, the landscape never stands still, just like time (Bender, 2002). Dümpelmann & Herrington (2014) extend this concept by arguing that gardens and designed landscapes are a medium of time in both a material and an academic setting. Plants grow, periods change, societies shift, and the public realm is used in various ways depending on the season. In light of this, it is plausible to assume that time is central to landscape architecture philosophy and that depicting time is popular (Schreyer, 2008).

As discussed in the previous chapter, it is no wonder that cultural changes impact the shape of cultural landscapes, given how time affects the landscape. People's movements, for example, are the outcome of culturally influenced changes in the environment through time. According to Brabec (2004), the kind and expression of material culture migrate from one civilization to another via several routes. Cultural landscapes are altered through war and invasion, human expansion, secondary movement of travelers, trade, and the flow of goods and ideas (Brabec, 2004). Landscape shift is enabled by these vectors, which may then be expressed as a series of design options. Fundamental elements might include symbolism, environmental or physical features, and practical issues of cultural usage of space. In addition, economic decisions, readily available technology, and social engineering are all variables that influence landscape changes throughout time (Brabec, 2004). Comprehending the vectors of change and the design decisions made due to those vectors makes understanding the development and evolution of landscape patterns affected over time straightforward. To better grasp the essence of landscapes in a broader perspective, Crumley (2017) proposed several premises in this respect. Crumley's (2017) principles include a thorough understanding of how cultural settings may be established to solve issues and comprehensive and interdisciplinary approaches to long-term cultural landscape transformations. In its deliberations, it also considered the passage of time.

3.3.3. Cultural landscape identity

The identity formed by cultural landscapes will be briefly explored in this portion of the chapter. To begin, Sörlin (1999) asserts that landscape is a contested territory. This assertion makes sense since landscape as a mental domain, is and has always been contested. The landscape has served as the raw material for images and projections of territorial bodies such as empires, governments, territories, and localities. These landscapes have been culturally reproduced and mediated. According to Sörlin (1999), these cultural processes produce a broad spectrum of landscapes, including landscapes of honor and virtue. Furthermore, there are abundant resources and prospective wealth, tourism wonders, and, most often, distinctive landscapes (Sörlin, 1999).

According to Antrop (2005), the diversity and individuality of cultural landscapes are crucial in this argument. A landscape must be constant throughout time to be harmonious. On the other hand, identity is characterized by the coherence of particular qualities, according to Antrop (2005). Changing the features and coherence causes the loss of identity.

It is also vital to comprehend the cultural landscape's coherence as a location. A place becomes a location when it develops form and meaning, according to Tuan (1977). Its presence adds to the formation of a place. This concept may be measured in terms of aesthetics, tradition, unique cultural practices, and consistency in the context of cultural landscapes. According to Tuan (1977), cultural landscapes have a natural feature that is often missed yet is significant enough to draw a wide range of visitors. It is the personality of the location that gives it its individuality. With this in the account, Antrop's (2005) remark about the modifications required to transform a landscape into an isolated landscape is critical when discussing identity. This demonstrates a landscape's overall consistency as well as its behavioral consistency. Physical or mental changes can frequently be so pronounced that it is difficult to identify the landscape, if not impossible (Antrop, 2005).

The importance Tuan's (1977) discussion of a person's relationship to his/her country is crucial in supervising the identity created by a place in the framework of cultural landscapes. The position exists on many scales. According to evidence from many civilizations, a place is associated with a specific cluster of buildings or landscapes at a single location. People believe that wherever they go in such places, they are at home with their protecting souls and identities. Tuan (1977) gave a good illustration of a place's communal religion. Icons can be high-profile and public-facing characteristics like monuments, unique components, or a sacred battleground in a cultural landscape. According to Tuan (1977), these visible signals contribute to a person's sense of identity by encouraging awareness of and commitment to their surroundings. Simple familiarity and comfort, the certainty of nurturing and protection, recall of noises and scents, social events, and homely pleasures accumulated over time may all contribute to such attachments (Tuan, 1977). Overall, these types of quiet attachments find it challenging to represent cultural landscapes as a site. Because of its universality, character derives from being a descendant (Tuan 1977).

According to Sörlin (1999), various countries and territories have distinct landscapes, which means they have different identities and, all too frequently, different values. These ecosystems have been exploited and controlled for the goals of power and influence and creating a sense of belonging and identity, whether consciously or unconsciously (Sörlin, 1999). It is the same with cultural landscapes. According to Sörlin (1999), regional and national landscape pictures have been the subject of commitment and journey, and they have been portrayed in numerous genres. It is crucial to learn more about the processes that led to the formation of landscapes that have become part of the national mentality according to different studies. Since the notion of nation is well-established, that cultural landscapes with a variety of unique places are well-established.

The landscape played an important role throughout this time of human history when the country was essentially structured (Tuan, 1977; Antrop, 2005; Sörlin, 1999). It can be said that, our ordinary mental landscapes have emerged as a result of cultural processes. Many academics have discussed the significance of territoriality in expressing landscape identity (Tuan, 1977; Antrop, 2005; Sörlin, 1999). A peripheral, which represents boundaries, may emphasize the extent of landscape studies in this cultural and intellectual era (Antrop, 2005). People belong to countries, regions, cities, and villages to a significant extent because they have formed a sense of identity and recollection. According to Sörlin (1999), identity is not a descriptive phrase for a country or territory's feature. Instead, people in certain nations or areas have a set of values shared historically and geographically. In the study of national consciousness and self-awareness growth, this concept has shown to be quite valuable (Sörlin, 1999). In this stage of social memory, landscapes, mainly cultural landscapes, play a significant role.

3.4. Identity

The relationship between identity and landscape have been discussed briefly in the above sections of the paper. Here in this section, the notion of identity will be discussed in greater detail to have a complete picture of the study on how aesthetics comes to the picture. Various studies on landscape identity have been written in the recent decades (Lowenthal, 1994; Haartsen et al., 2000; Jorgensen et al., 2006). Landscape identity is a challenging concept to define. It is challenging to analyze scientifically because the concept lacks consistency and may be interpreted in various ways. However, it is valuable since its idea is widely used.

Tilley (2006) discussed how a landscape's identity is formed using the landscape. According to Tilley (2006), when we think about social or cultural identity, we position it, place it in a context, and visualize it in a place. There are two sorts of connections to a place in this regard, according to Butler & Sarlöv-Herlin (2019): "place identification" (identity of place) and "place-identity" (identify with the place). Particularly with the idea of place identity, it denotes how individuals interact with their environment. 'Place-identity,' according to Proshansky et al. (1983), is made up of self-dimensions generated in response to the physical environment by patterns of views, sentiments, ideas, and hopes. Therefore, it needs the effort to build links between people and place, as Massey (2005) & Tilley (2006) noted. On the other hand, "place identification" becomes one of the components underlying human identity (Proshansky, 1978), allowing for the explanation of actions, expression of needs, and questioning environmental changes. When it comes to landscape identity, it is founded on both place identity literatures and practical researches (Stobbelaar & Pedroli, 2011). Landscape identity has traditionally been considered in landscape studies as the visual and physical characteristics of the landscape (Krause, 2001; Nitavska, 2011). According to Butler & Sarlöv-Herlin (2019), it is demonstrated in reality by landscape characterization. Landscape identity refers to the

identity of the landscape as a visible and physical object, defining the qualities that differentiate one region from another (Egoz, 2011; Butler & Sarlöv-Herlin, 2019).

By traveling through and interacting with distinct places and histories, landscapes are frequently perceived as an emotional framework through events and performances that crystallize and transmit community identities to the outside world, as Tilley (2006) suggested. As a result, according to Butler & Sarlöv-Herlin (2019), changes in the environment impact how individuals interact and how actions function as identity anchors. Understanding relationships to the terrain necessitates a thorough examination of changes to physical landscape components that act as identity foundations. Landscape cannot be static because it represents cultural and ecological forces (Antrop, 2005). In this regard, Butler & Sarlöv-Herlin (2019) discussed that, while landscape change has always been in progress, it has always been limited, gradual, and entrenched within existing landscape frameworks. According to the European Landscape Convention, people-environment connections are an essential component of people's surroundings, a reflection of the richness of their shared cultural and natural heritage, and a cornerstone of their identity (Council of Europe, 2000: Art. 5.a). A tangible reference to a location might manifest the identity developed as a result of this relationship. According to Tilley (2006), people form attachments to places through the medium of "traditional" material culture and ideas of no longer existing urban and rural lifestyles.

Stobbelaar's (2011) 'Identity circle concept' is helpful in arranging research methodologies and disciplines related to cultural landscape identity. The landscape Identity circle framework divides the many components of landscape identity using two concepts. The first distinction is between geographical and existential identity, while the second is between personal and cultural landscape. Even though the broad characteristics of landscape identity may be easily mentioned, it is difficult to explain it exactly, as previously indicated. Such interpretations only address landscape identity in the context of an area's nature, a historical event, or a community's experience. These give an idea of the general concept, but they do not distinguish between different types of landscape identification. Since, as Haartsen et al. (2000) detailed, landscape identification serves as a unifying element for people or the city while simultaneously differentiating them from residents in other regions.

Both good and bad experiences, according to Jorgensen et al. (2006), can form cultural landscape identity. Taking care of the landscape as a group has significantly impacted the area's cultural landscape identity. Cultural landscape identity can be represented by environmental signs, landscape maintenance, accomplishments, and religious characteristics (Stobbelaar, 2011). In addition, historical events and place names are frequent indicators of cultural landscape identity. The historical component of cultural landscapes recognized as heritage, as Enache (2013) points out, is typically a source of establishing regional and local identity. It includes a piece of the region's history and transcendental knowledge that has impacted the appearance of the towns and has been

transmitted via local uniqueness (Enache, 2013). The natural framework, the spirit of the site, spatial coherence, contemporary heritage, and architectural artifacts are the components that make up the context of this identity creation, in addition to the landscape's historical background.

3.4.1 Shared identity

As Butler & Sarlöv-Herlin (2019) points out, identity is established by separating one aspect from another, and what we leave out becomes a component of identifying both "sameness" and "distinctiveness" at a same time. It generates a language that legitimizes such actions and connections by providing context and experience and generating a sense of belonging, according to Jenkins (2018). As a result, we establish and build identity through our interactions with others, as Paasi (2002) stated. Because such encounters and connections with people are frequently physically located, they help us feel belonging, purpose, and safety in our surroundings (Relph, 1976). Recognizing a position as meaningful provides us with information about people's identities, allowing us to create relationships and interventions. According to Selman (2012), when people and organizations take responsibility for the land, such ties develop stronger over time, resulting in more sustainable landscapes.

Butler & Sarlöv-Herlin (2019) discusses how important social identity concerns, such as how we portray ourselves and what is important to us. These discussion lead to a better understanding of how social and personal identity are inevitably intertwined. They are manifested and realized through activity and practice in both the mind and the actual world. Tilley (2006) claims that identities are only safe and unproblematic when we do not begin to question them. When we begin to doubt who we are and where we belong, we are forced to evaluate what has been handed to us and what has gone unquestioned in the past (Tilley, 2006). Because identities are strongly tied to experience and meaning, they must be improvised and developed rather than fixed and rule-bound. Things and locations are significant agents of identity, not only symbols of pre-existing beliefs and social connections. According to Tilley (2006), things and places should be regarded as both subjects and objects of identification since they have different material and ideological influences on individuals and social interactions. It is easy to understand, people in an environment moving inside and between them form landscapes, spaces of personal and social identity.

While discussing the personal and social identity ideas, Stobbelaar (2011) noted, every human being has his or her lifeworld, composed of places with a personal value, which may be called the identity of a landscape. For those whose lives are intertwined with specific locales, they may have a unique value. The connections and memories connected with a landscape's diverse places contribute to its relevance. This shows that people are continuously aware of their environment (and other people) to verify who they are. According to Twigger-Ross & Uzzell (1996), such continuous interactions rely on different elements of a landscape or a location. The first is that a position allows individuals

to differentiate themselves from others, referred to as uniqueness. As a result, a location functions as a social category, and place identification is comparable to social identity. The dependability of a site is the second feature to consider (Twigger-Ross & Uzzell, 1996). The physical environment activates the ability to trace history. Another element is a favorable evaluation of a person or a group with which one is associated. Self-esteem is connected to feelings about personal or social values. The fourth factor is self-efficacy, which is concerned with the purpose or use of space. A sense of self-efficacy is maintained if one's lifestyle is approved by or not in contradiction with the area. This aspect has to do with the room's purpose or use (Twigger-Ross & Uzzell, 1996). With this in mind, the impact of the features of one's upbringing community, which constitute part of one's identity, is critical for the creation of shared value.

3.4.2. Contested identity

The notion of contestation will be discussed in depth in this portion of the chapter to have a good grasp of the concept and to apply it to the case studies that are chosen. First, the landscape is contested and altered by individual experience, societal knowledge, and political situations. Even if the physicality of the environment remains the same, as studies indicate, how people and cultures see it will vary through time due to a shift in cultural appreciation (Nassauer, 1995; Ipsen, 2012). Such changes, according to Antrop (2005), alter how individuals communicate with their surroundings, influencing social interactions in the landscape (Antrop, 2005). According to Revill (2000), a stability is the result of such turmoil of social dynamics. In other words, the terrain is inherently contested.

As a result, landscape portrayal is important to show such contestation. Landscape representations of ideological material is constantly present, always full of significance (Revill, 2000). It is vital to keep the relationship between identity and landscape representation in mind here. Identity, like landscape, is a constantly disputed phenomenon. Landscape, according to Mitchell (2002), obscures the reality that identity is disputed. The landscape has a certain allure to it, and it contains aspects that are not instantly apparent. Aside from the many types of partnerships, it also makes it difficult to immediately obvious. The idea of contestation is crucial because it forces us to comprehend both hidden and evident worlds, material activities, and ideological impositions. As Étienne (1962) pointed out, the landscape cannot be understood without considering unseen elements such as, birth rates, land ownership, wealth flexibility, and religious activity. The environment is significantly more contested in locations across the world with various people, cultures, and ethnic groupings.

As Masolo (2002) noted in his study of 'culture, identity, and the cultural space,' ethnic groupings contribute to many individuals perceiving their surroundings and defining themselves in diverse ways. In certain instances, they see themselves as one person, while they see themselves as a

different person (Karp, 1992). When the core of political speech has been depleted to such an extent, one can identify as a member of one ethnic group or a subset of it. One of the domains of such perception is landscapes. Such socio-cultural diversity raises serious political problems about nation-building, the impact of inter-ethnic rivalry on state stability, and moral concerns about how members of different groups treat one another when their allegiances are divided. Identities based on community or nation-state, such as patriotism, or those based on faith, are incompatible with the common understanding, according to Masolo (2002). In such countries, official cultural identity is divided between national and regional narratives. Official thought has pushed for the conservation of national geography, culture, and legacy throughout history, mainly overlooking the conditions that led to such occurrences. Ethiopia is a good example here to show this division.



Figure 3: National identity against regional identity in Ethiopia.

As Germundsson (2005) said, this national-versus-regional competition tends to naturalize the environment, sometimes by cleaning it of human activity and generating a sense of a natural and provided national landscape. According to Germundsson (2005), the landscape's history is formed via the interaction of regional and national discourses, which impacts landscape heritage protection. It illustrates how national heritage landscape values may decrease and hegemonize local and regional cultural assets. On the other hand, Heritage is becoming increasingly significant in a wide range of locations across the world, according to Lowenthal (1993). Because legacy is mainly concentrated at the national level, the worldwide dissemination of these patterns is less obvious. Because heritage icons are generally place-specific, they are rarely compared between countries (Lowenthal, 1993). In addition, national landscape features are explored. According to Lowenthal (1993), geographic qualities have traditionally mirrored national character.

As mentioned before, national identity is seen as a subset of cultural identity, with a political component tossed in for good measure, according to Wen & White (2020). Cultural identification refers to a sense of belonging to a group of people who have a lot in common, such as knowledge,

values, artifacts, arts, morality, and legislation. Culture infuses physical and intangible aspects of human experience with values and meanings (Wen & White, 2020). In contrast to the identities of other groups, national identity is frequently associated with territorial sovereignty. A shared language is a foundation for cultural identity at the core of a nation, as Wen & White (2020) points out, maybe a tool. Depending on the situation at hand, individuals and organizations draw identity from various factors, including their place of origin, social position, race, and activities. According to Butler & Sarlöv-Herlin (2019), various identities imply power systems, with multiple value holders fighting for recognition, and global community values transcend local concerns. As Mitchell (2002) suggests, this involves examining the components that drive to understand what causes identity shifts (Mitchell, 2002).

While landscape identity has good implications, such as bringing people together and developing shared ideals (Paasi, 2002), it also promotes exclusion by discriminating between "I," "we," and "the other" (Paasi, 2002; Manzo, 2003). Identity, especially landscape identity, is employed as a sorting procedure, an objectifying scientific instrument that hides disagreements and avoids the question of who belongs, who has the right to engage in landscape behaviors, legitimizing their identity in their surroundings (Egoz, 2011). As a result, Butler & Sarlöv-Herlin (2019) recasts landscape identity as a political force fueled by power conflicts as everyone attempts to make their point of view and place matter. Landscape identity, in general, determines who is allowed to reside in a specific region, as well as who is included and excluded, and how people connect (Hopkins & Dixon, 2006). As a result, it has much promise as an analytical tool for examining various connections to the landscape and how change impacts that identity and determining who loses and wins as landscapes change. It sets the stage for the identity clashes that we anticipate witnessing due to the changing terrain. Using Stobbelaar's (2011) landscape identification circle as an example, embedded generalizations assist us in making valuable interpretations of a landscape's harmonious dynamics. It is worth noting that landscape identification research should include both social and natural disciplines. Using this broader frame, it is feasible to unify or identify a connection between diverse traditions on a terrain. According to Stobbelaar (2011), one of the most significant elements of the concept of landscape identity is that it provides insight into the implicit balance between aggregation and segregation. It can draw people together by instilling a sense of communal belonging. This might encourage interest in and engagement in the landscape's spatial and existential features' maintenance and creation.

Chapter 4. Ethiopian Landscapes

4.1. Background

Primarily, as visually attractive as it is, Africa is a complicated intellectual notion that has varied meanings for different people, as Hassan (2001) argues. In this sense, the continent is a dynamic and highly complicated historical entity. According to W. Giorgis (2012), this is also visible in the continent's diverse terrain. Looking at Ethiopia specifically, the culture and landscape are vast, old, and mostly unexplored. With over 110 million people (as of 2019), the nation is a mash-up of old African and Middle Eastern civilizations, as seen by the religious, cultural, and linguistic variety. It is a country with over 80 ethnic groups, each having their own language, culture, tradition, and custom. With little impact from other countries, the country has one of the world's richest and best-preserved traditions. Locals have a strong sense of self, and stories and customs are passed down through the ages (Evason, 2018). For comparison, the nation is almost twice the size of France with a total land area of over 1.2 million km² (Zelege & Vidal, 2020; Billi, 2015). Because it lacks a border with the Red sea or the Indian Ocean, it takes up a large amount of Africa's inner horn (Billi 2015). According to several history books, Emperor Menelik II expanded its borders to its current shape in the late 1800's.



Figure 4: Map of Ethiopia, situated in eastern Africa

Berry & Ofcansky (1993) provided a thorough overview of Ethiopia's historical and geographical evolution in their book "Ethiopia, a Country Study." According to their study, the vast rift valley is the starting point for describing the country's geographical setting. The Great Rift Valley separates Ethiopia's landmass into two highlands, one in the northwest and the other in the southeast, each with its own set of lowlands. The valley is a physical depiction of the massive fault line that runs from Jordan Valley in the Middle East to a Zambezi River tributary in Mozambique. The Great Rift Valley is known for discovering early hominids such as 'Lucy,' whose bones are on display at Ethiopia's National Museum. The fault line runs right through Ethiopia's core, cutting the Ethiopian Highlands in half. The Blue Nile's source, which supplies the great majority of the water to Egypt's Nile River Valley, is in the highlands of Lake 'Tana'. It is the most significant geographical region in Ethiopia. The Danakil Ethiopia's depression symbolizes the rift's northernmost portion, which is 115 meters below sea level and; one of the world's hottest locations (Berry & Ofcansky, 1993).

Ethiopia could be represented with the split of two geographical areas, according to Billi (2015): cold highlands and hot lowlands. With land heights varying from 155m at 'Asal' lake in the Afar depression (Africa's lowest point) to 4,620m at Mt. Ras Dejen in the Simen Mountains, the contrast in relief is dramatic. Rugged highlands, isolated valleys, dense forests, and scorching lowland plains make up Ethiopia's terrain. The area's mountainous topography has successfully isolated the country from the rest of the globe, acting as a barrier to invading forces. Ethiopia's topography is determined mainly by its geological structure, but weathering, deforestation, and deposition have contributed to the country's current landscapes and landforms (Billi, 2015).

Unique geomorphic features	Specific parts	
The western plateau	the northern highlands, including the volcanic plug belt of Adwa	
	the central highlands	
	the southwestern highlands	
The Rift Valley	northern	
	central	
	southern trunks and the Afar and Danakil depressions	
The southern plateau	northern	the Ogaden tableland gently descending to Somalia and the Indian Ocean
	southern sector	

Table 5: Ethiopian subregions with unique geomorphic features according to Billi (2015).

Discussing Ethiopia's vegetation, it varies depending on height and weather. The lowlands' vegetation is mainly thick and tropical, except for Danakil and the southeastern plains, where only indigenous brush and acacia trees flourish. According to Billi (2015), Ethiopia's flora is scenically spectacular. The central plateau is lush, rich, and thickly vegetated during the rainy season (July and August). The hills are covered with wildflowers in September and October months. In southern

Ethiopia mountains, savannas, and rain forests are the main florae. Mountains in the country, are the source of several rivers, including the well-known Blue Nile (Billi, 2015).

4.2. Heritage in Ethiopia

Heritage is a broad phrase that refers to both tangible and intangible characteristics of a culture (Ahmad, 2006). Furthermore, it may be defined as tangible evidence of one's identification, according to Gebreegziabher (2019). An extended Ethiopian heritage history, increases access to informational resources of interest and adds to a more diversified antiquity of the current Ethiopian state. The state is historically and culturally prosperous according to various studies (Billi, 2015; Huber, 2016; Gebreegziabher, 2019). On a practical level, the interaction of expertise, guiding concepts, and numerous institutional and individual players determine the country's heritage development complexity. Ethiopia's history caught UNESCO's attention nearly two decades before the Simien Mountains National Park, and the Lalibela Rock-Hewn Churches were recognized as UNESCO World Heritage Sites in 1978, according to Huber (2016). According to Huber (2016), developing Ethiopia's national heritage benefited several elements of the country's life. The establishment of laws and federal agencies strengthened the growing administrative system on the path to reform since heritage sites offered a continuous supply of foreign income and finance (Huber, 2016). According to UNESCO's acknowledgment of Ethiopia's unique legacy, the nation contains nine world heritage sites, eight cultural and one natural. These World Heritage Sites are the Simien mountains national park, the Rock-hewn churches of 'Lalibela,' the 'Fasil Ghebbi of Gondar,' 'Aksum,' the lower valley of the 'Awash,' the lower valley of the 'Omo,' 'Tiya' archeological site, the fortified historic town of 'Harar Jugol,' and the Konso cultural landscape.

However, compared to the overall number of cultural and natural heritage sites in a nation as rich in history and natural resources as Ethiopia, this is a small amount. According to Huber (2016), the country's world heritage sites are noteworthy. This is because the country's ecosystems, biodiversity, and geodiversity are examples of natural heritage significance. In contrast, cultural heritage significance instills aesthetic, historical, social, and cultural values in the present and future of the country (Gebreegziabher, 2019). As a result, the term 'making Heritage' in Ethiopia, encompasses not just cultural and identity processes (Lowenthal, 2004), but 'culture memory' (Assmann, 2006), and 'imagined community' (Anderson, 2006). All of these factors lead to the formation of a shared past. However, it also refers to very physically and functionally apparent features in national practice. As Huber (2016) stated, it is implemented by designating and proclaiming antiquities and natural conservation zones, establishing national parks, and so on. The wide variety of natural and human resources and some cultural and natural traits that set it apart from other African countries (Gebreegziabher, 2019). Various landscapes in the country are manifested by the numerous ethnic communities, each with different languages, customs, and traditions (Altes, 2018). According to Sauer (1925), the cultural environment in which these people

live results from cultural groups' activity on natural landscapes. The concept of a landscape connected to a region paved the way for cultural landscapes or landscapes created by cultural groups in Ethiopia (Sauer, 1925; Tesfamariam et. al., 2019). According to Altes (2018), the primary natural and human-made landscapes in Ethiopia are as follows:

Parts of the country (From the center to the corner of the country)	Natural and Cultural landscapes in Ethiopia
Northern historic path	Lalibela, Aksum, Gondar, Lake Tana monasteries, and the source of the Blue Nile
Southern path	cultural and natural attractions of the lower Omo valley national parks, as well as the rift valley lakes. the cultural villages of Dorze, Chench, and Konso, which are products of heavy community participation. Lake Chamo in Nechisar park has some nascent water-based operations, and the town serves as a gateway to other southern and south-western destinations.
North-eastern Ethiopia	Afar and Danakil Depressions, the Dallol geothermal fields, salt quarry sites, the Erta Ale volcano, and the low Awash valley.
Eastern path	Harar Walled City and Awash National Park, Dire-Dawa, Hurso Sercama rock paintings, and the Babile elephant sanctuary.
South-eastern path	Bale Mountains National Park, Sof Omar Cave, and Dire Sheik Hussein Muslim Shrine.
Western and South- western	Underdeveloped cloud forests, the origin of coffee, and have three biosphere reserves: Kaffa, Shaka, and Yayu

Table 6: Summarized cultural and natural landscapes in all parts of the country according to Altes (2018).

4.3. Landscape study in Ethiopia

The landscape is generally perceived as scenery in Ethiopia, according to Tesfamariam et. al. (2019), with people associating it with depictions in paintings, arts, photography, and cinema. He went on to say that whereas iconographic depictions are common in Ethiopian Christian culture, landscape images are uncommon (Tesfamariam et. al., 2019). According to Tesfamariam et. al. (2019), people's reverence for landscapes is shown in the inclusion of ecology; they also believe that trees should be maintained since they are God's creations that provide various benefits. Similarly, foreign painters frequently represented Ethiopian landscapes; according to Tesfamariam et. al. (2019), Henry Salt's 1805 engravings are perhaps the most well-known. Scenes from the Ethiopian highlands are depicted in Henry Salt's artwork. The foreground of this picture depicts people from rural areas, as well as their animals. Schlatter (2014), a recent painter, created a serene and magnificent view of the

Ethiopian countryside. Such landscape representations in Ethiopia are scarce and can only be found in a few historical texts and churches.

The long-term management of natural resources and the advancement of landscape research require a thorough understanding of the role of a landscape. In Ethiopia, however, little is known about landscape definition, landscape science, or landscape application. Tesfamariam et. al. (2019) discovered that the term landscape' has multiple connotations in Ethiopia. The study's findings also reveal that landscape research in Ethiopia does not fully address the holistic definition of the subject, concentrating mainly on the physical characteristics of the environment. Furthermore, an interdisciplinary approach that includes landscape ecology, perception, and history is lacking, which is crucial for understanding landscapes and changes (Tesfamariam et. al., 2019). As a result, landscape studies in which the topic is exposed to various meanings result in a diversity of interpretations and may miss the concept's accurate core. It is crucial to understand and debate how landscapes are portrayed in Ethiopia to grasp the substance of the landscape concept. In addition, the historical significance of landscapes in the country must be examined and how landscape terms are employed. It is also critical to comprehend what constitutes a landscape and how the landscape studies field is evolving in the country.

Given all of the factors mentioned above, it is easy to say the concept of landscape is not well-established as a topic of inquiry in Ethiopia. Even the landscape studies that are accessible also tend to concentrate on a small number of landscape features or components that have received little attention, such as assessing landscape component changes. There are few institutions, schools, or specialty fields in Ethiopian landscapes, especially within Ethiopian universities dealing with the subject. Over the previous few years, more universities and institutions have adjusted and gave more attention to the study. The lack of a landscape science area of study in the nation adds to a different understanding and perception of landscape. Ethiopian landscape research falls short of expressing ecosystems' comprehensive, complex, and varied character. When it comes to landscape and landscape transformation, most academics choose to focus on a small number of physical elements.

Consequently, most keywords linked to the landscape and associated topics were not used in most of the reviewed papers. Tesfamariam et. al. (2019) also observed that researchers use the words' landscape studies,' 'land use,' and 'land cover' studies interchangeably and utilize comparable methodologies. In reality, land usage and land cover are landscape characteristics. However, the relevance of an interdisciplinary approach to landscape study that includes landscape ecology and history appears to have been overlooked. Most Ethiopian landscape studies misinterpreted the meaning of landscape due to the interchangeable usage of land use, land cover, and landscape and the lack of landscape science as a field in Ethiopia. Despite the slow development in landscape

science, Tesfamariam's (2019) landscape and land unit analysis study reveals that natural resource conditions have improved since 1974 (and have improved substantially in some places).

There is also a semantic distinction in the way landscape is interpreted. Other landscape-related terms, for example, have diverse meanings in Amharic and Tigrigna, two Ethiopian languages. According to Saur (1925), the Amharic definition of landscape refers to the earth's landform perspective and look. However, Tigrigna landscape notions relate to a land of shape, which is similar to the Germanic term of the landscape. Because of the many interpretations of the issue, people in the same nation have diverse perspectives on the landscape. The meaning of the term "landscape" varies significantly from language to language, according to Olwig (1996) and Cosgrove (2003). The interpretation and experience of landscape vary in Ethiopia because words and symbols have various meanings. Landscape's semantic meaning varies, resulting in many interpretations of the term. Furthermore, the majority of Ethiopian research does not take a comprehensive approach to landscape science. As a result, a better grasp of the definition of landscape and the applications of a holistic landscape approach is required.

4.3. Ethnic diversity

This part will address a highly critical view on landscape contestation, which has been transformed into an identity contestation due to numerous ethnic groups. As Aalund (1985) points out, Ethiopia is a mix of races, ethnic groupings, and linguistic classes. The country has undergone a shift, particularly in terms of ethnicity, after the reformation of the Ethiopian state in the form of "race" focused federalism in the previous 30 years or more (Woldeselassie, 2017). Ethnic groups and identity are commonly related to conflict, particularly political battles, in many world regions. One is connected to variations in culture, mainly linguistic and religious ones. An ethnic region, according to Woldeselassie (2017), is a limited reality with a high ethnic concentration, which makes it culturally different from the larger receiving community. Ethnic areas have sprung up in virtually every nation due to the increased immigration of individuals of similar ethnic origins. As a result, an ethnic area is described as a geographic zone with a unique cultural identity and economic activity. Ethiopian ethnic groups differ economically from one location to the next, according to Woldeselassie (2017). Some places have sophisticated technical and industrial capabilities, whereas others have not. As it is discussed, the landscape is one of the primary drivers of economic inequality (Woldeselassie, 2017). To properly grasp an ethnic group's economic status in a particular environment, we must first examine the area's climatic characteristic, landform type, forest type, political and social circumstance.

Due to Ethiopia's complicated ethnic division, language geography and visual landscapes, had a part in defining the country's collective essence. Language, as a tool of meaning, expression or construction on one hand, and identity creation on the other has the unavoidable effect of dividing

its users into opposing camps, according to Yimam (2012). According to Aalund (1985), the usage of the national language is a critical component in forming cultural identity. Language must be viewed as a construct of smaller categories that arrange themselves into more prominent components (Yimam 2012). For instance, there is a discrepancy between or among language speakers regarding how people perceive, count, or measure landscape and assign social or economic values to it in Ethiopia. As Yimam (2012) observed, identities or sub-identities that presume differential power situations are often contradictory. In Ethiopia, numerous ethnic groups have combined diverse aspects to create a distinct cultural identity from their surroundings. People who have tolerance for ethnic diversity and respect for one another's diverse cultures will adjust to needed changes and embrace the concept that part of their sovereignty must be lost for the sake of strengthening the country as a whole (Aalund, 1985)

It is important to underline some aspect of national identity as a driving factor when studying how diverse ethnic groups interact on a terrain collectively in the same country. The overview of identity and belonging by Woldeselassie (2017) provides a more precise understanding. Ethnicities can be described by definitions and limits based on common faith, nationality, language, descent, ethnicity, and history, regardless of the circumstances in which they formed. According to Woldeselassie (2017), identity is a concept of cultural differentiation that incorporates a broader framework in which the difference is created as substantial. The term "belonging" should refer to a socially and physically defined sense of connectedness to certain people or locations. This might be inside or outside of the scope of a particular definition of cultural difference. Some describe ethnicity as "established primal relationships" (as viewed and experienced locally) (Geertz, 1973), as is the case in Ethiopia. Others regard ethnicity as a shared interest (Cohen, 1969) or a deliberate and rational choice that people must make (Barth, 1969). These and other ethnicity notions are sometimes combined as primordial versus constructivist identity beliefs and characterized by descent or origin (Woldeselassie, 2017). Ethnicities can be split into two categories: identity and belonging. They are interchangeable terms. Both phrases can be used to refer to aspects of a broader human social structure.

Furthermore, they are both concerned with social differentiation and structuring processes that include establishing categories and limits (Woldeselassie, 2017). Nonetheless, since they represent diverse contexts, classifications, category formations, power relations, ideologies, and articulations of group interest, they are complex to a single set of interactions (Woldeselassie, 2017). The difference between these two categories helps us account for different sorts of social and political interactions in Ethiopia and collective goals that play a role in putting together the overall picture of diverse ethnic problems. Ethiopia is a multicultural and linguistically diverse country forging a regional and national identity based on unity in variety.

Chapter 5. Case studies

This chapter will discuss the selected case areas through previous studies and data collected from numerous sources. Along with discussing each landscape, the study findings will be analyzed in different sections with different parameters. The area for analyzing the data is divided into two segments: the aesthetic of the landscape and the implication of identity.

5.1. The case of Konso terraced landscape

5.1.1. Background

Konso is Ethiopia's first "cultural landscape," referencing its historical significance as a junction of cultural and social variety. The place "represented a rare illustration of a surviving cultural legacy extending back 21 generations (over 400 years) and adapted to its arid... environment," according to UNESCO. The environment embodies the residents' shared values, social peace, and engineering expertise. The Konso are a Cushitic-speaking tribe that resides on a small rocky and barren hill in southwest Ethiopia. They are noted for their unique religious and cultural practices, including elaborate musical and dance funeral celebrations (Assoma, 2010). The area is between 700 and 2100 meters above sea level, with minimal rainfall. Their dry-stone terrace gardening, native soil and water management practices, and walled town communities have made them famous throughout Ethiopia as well as the world. As of today, this is one of the few Ethiopia's living cultural landscape. Furthermore, as Assoma (2010) pointed out, the current cultural environment concludes a long history based on similar values and customs, which gave rise to the community and socioeconomic ties. According to Assoma (2010), the worldwide accreditation validates the efforts and techniques of the guardians of Konso's holy places.

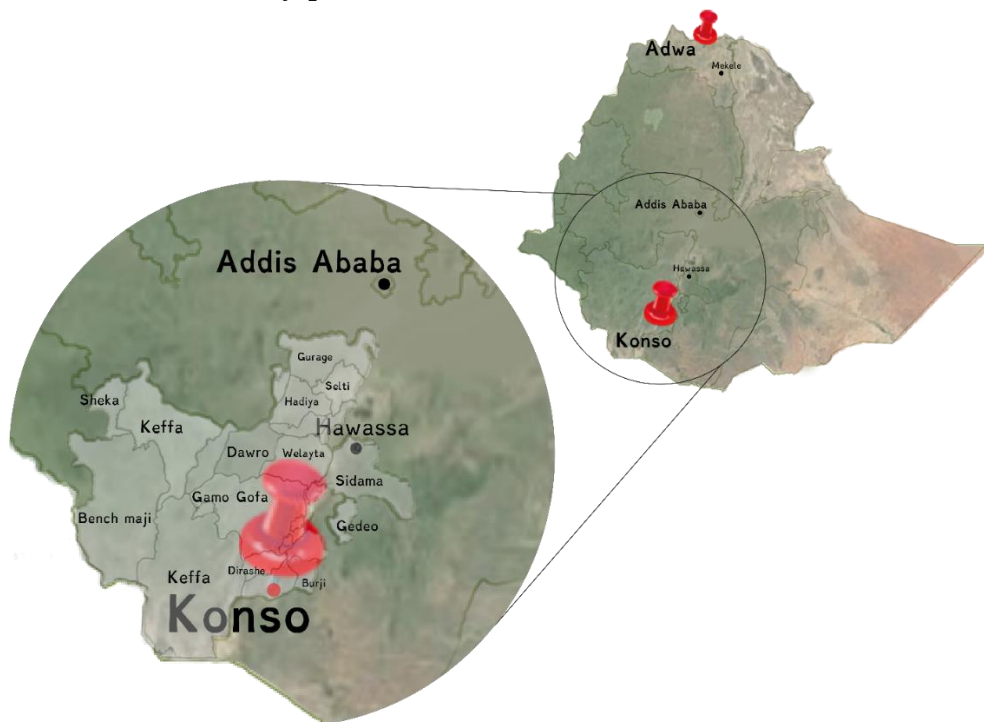


Figure 5: Konso is situated in the region of SNNPR, southern part of Ethiopia

With the above discussion in mind, the term 'cultural landscape' refers to Konso's status as a sacred location for the locals. From this perspective, the area is environmentally and spiritually significant natural site that human societies maintain as suitable for the survival of their cultures and natural ecosystems. Strengthening this notion, Konso's long-term farming techniques, which include extensive terracing and efficient ways that create a network of agrobiodiversity, have also earned them recognition.

To dependably generate bountiful harvests, Konso farmers utilize a complex blend of terrace, agroforestry, and manure agriculture. As several studies indicate, when there are food shortages in the lived environment, the biocultural landscape's web of interactions reacts and delivers for all (Koffi et al., 2017; Plieninger et al., 2018; Ritchie & Roser, 2020). These terraces in Konso, protect the soil from erosion, collect the maximum water, discharge the excess, and make agricultural terrace saddles. The hills are contoured by dry-stone terraces that can reach up to 5 meters high in some areas, according to Assoma (2011).



Figure 6: Over generations the Konso have nurtured a terraced agricultural landscape that is extremely efficient with water and harbors high levels of agrobiodiversity. Source: The Christensen Fund

According to the World Heritage Convention (2011) and studies on the cultural landscape's features and components can be described in different ways. To discover some of Konso's unique landscape characteristics, it is necessary to assess the entire town of Konso. In the life of the Konso, the cultural areas in the walled city, known as 'Mora,' continue to play a prominent and essential role. There are as many as seventeen 'Moras in certain walled cities.' They have a practice of constructing a generation marker stone called 'Daga-hela,' which is quarried, transported, and built through a proper procedure; making the Konso people among the last megalithic societies. Traditional trees

in the towns are utilized for ceremonial leaders' burials as well as therapeutic reasons. A wooden humanoid statue called 'Waka', fashioned of hardwood and resembling the deceased, is built as a burial monument. Their water reservoirs (Harda) are built and managed collectively throughout the environment. Typical ponds or reservoirs were used to retain rainwater throughout the rainy season. The water is swapped during the dry season. The usage of dried stones adds to the design's distinctiveness. Dry stone terraces dominate the Konso cultural environment. The dry-stone terraces of the Konso hills are stunning examples of indigenous soil and moisture retention systems (Asfaw et al., 1992; Brandt 1997; Hallpike, 2008; Assoma, 2010; WHC 2011)

As seen by the preceding description of the Konso cultural landscape's significant elements, this landscape was formed out of complex social, political, cultural, and religious and natural, technical, economic, and climatic processes, as Watson (2009) put it. The huge dry-stone terraces result from many years of effort, which has been passed down as a legacy from generation to generation. In general, cultural landscape is a living cultural inheritance that forges culture and environment with the assistance of traditional leadership and unique forms of social organization.

5.1.2. Heritage of Konso

The Konso Cultural Landscape has been included in this distinguished list to appreciate the unique biocultural riches that thrive there. UNESCO's declaration of Konso's importance delivers a meaningful message, especially to Ethiopians who may be losing touch with their history. Assoma (2010) claims that a place's heritage and internationalization fulfill different connected functions. Beginning from encouraging individuals from the local level to boosting the country's worldwide reputation and representation. It supports UNESCO's heritage debate, which is part of the globalization discourse, on a worldwide scale, according to Fontein (2000).

Among the criteria utilized in its declaration, the Integrity and authenticity of the Konso cultural landscape are the principal values. According to WHC (2011), this landscape exhibits distinguishing features based on the two UNESCO criteria. The first criterion is Konso's megalithic, which makes extensive and methodical use of stone. This terrace work is a monument to man's attempt to control his surroundings in an otherwise hostile environment across a 230-square-kilometer area that is now recognized as a significant human achievement. The second criterion will be the settlement tendency. The Konso cultural landscape, with its hostile environment and highly organized social structures, is shaped by a strong tradition based on shared values, which has resulted in the development of Konso's socioeconomic and cultural fabrics.



Figure 7: Konso village Source: Richard Mortel, from <https://www.flickr.com/people/43714545@N06>

According to WHC (2011), the work to construct terraces would have required a strong feeling of togetherness and solidarity across all clans. The social structure needed certain work divisions for the labor forces to accomplish the terrace building and the indigenous engineering expertise utilized; which are still present in today's Konso traditional system. The people of Konso are dedicated to environmental preservation and conservation according to WHC (2011). They continue to practice environmental care based on indigenous knowledge of water and soil management practices. According to Assoma (2010), this has served as a lesson in environmental conservation to Ethiopians, living in similar circumstances. Moreover, it is used as an example for farmers and agricultural students from all over the world regularly visit Konso.

Natural and cultural features define the Konso cultural landscape. In addition, the place has been described by its aesthetical, cultural, and social backdrop of the Konso people. The entire terraced landscape is considered as a whole. As a result, the integrity of the entire environment is preserved. The landscape, like the integrity, has kept much of its original shape and design, proving its authenticity. Local resources were utilized in the initial construction of the terraces and town walls, according to WHC (2011), and community members are responsible for their upkeep. The terraces are still in use and serve the same purpose as they did previously. Walled cities, which are built in a typical manner, are home to communities. Previously covered forests are now preserved and utilized for weddings and funerals. According to Assoma (2010), the wetlands are still in use and are being protected regularly. Terraces, walled towns, wetlands, and reservoirs are still being preserved traditionally (Assoma, 2010). Generation and manhood stones, as well as generation

trees, are still ceremonially installed in line with the generations-old 'age-grading technique.' As a result of all of this, the InforMEAa convention on preserving the global cultural and natural heritage determined that Konso is a cultural heritage site due to the landscape's various criteria and distinctive traits.



Figure 8: Waga statues represent and tell the stories of the deceased, of wives and husbands, hunters and warriors. They form a part of the elaborate funerary traditions of the Konso. Source: The Christensen Fund.

5.1.3. Analysis and Study findings

5.1.3.1. Aesthetics of Konso terraced landscape

During the survey, the picture of the main features of the Konso villages, with their tightly-packed homes, small raised gardens, and narrow stone-walled paths, were given to the participants to see and respond. As discussed in chapter 2, the participants were selected randomly to represent different groups. The pictures characterize the prominent feature of Konso, which is the terraced and walled village. From the lengthy survey made with 100 people (80 people have responded), 58 people know the landscape either physically been to the place or seen the landscape through different media. Including the people who have not seen the landscape before, 72.5% of the responders have knowledge of the history and the values the landscape represents. Out of these participants, 93.8% responded that Konso's terrace setting has a unique aesthetic that resonates with its value.

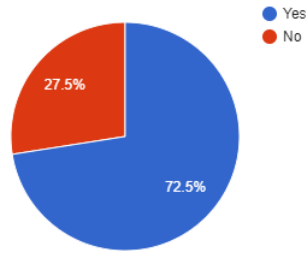


Figure 9: Prior knowledge of the landscape, out of 80 responses.

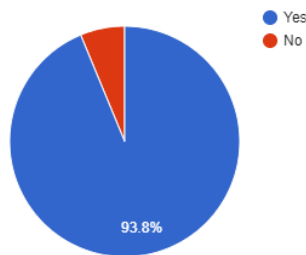


Figure 10: Whether the landscape has a unique aesthetic, out of 80 responses.

Of the participants who do not have prior knowledge about the place, 22 people, 86.4% of them feel the landscape is aesthetically appealing and has a distinct character. Furthermore, the participants responded that they gain high aesthetic appreciation by observing and recognizing the story behind the various elements of the place.

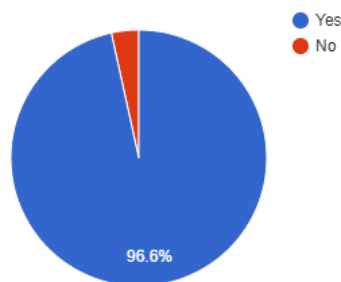


Figure 11: From the people who have seen and know the landscape before (58), 96% find the landscape aesthetically pleasing.

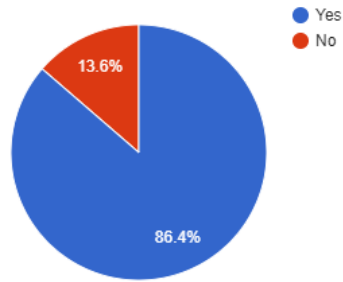


Figure 12: From the people who do not know the landscape (22), 86.4% find the landscape aesthetically pleasing.

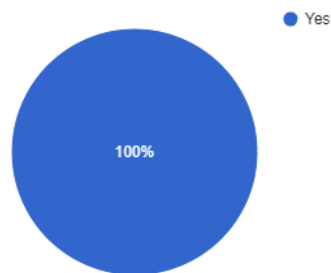


Figure 13: From the people who know the history/background of the landscape (34), 100% find the landscape aesthetically pleasing.

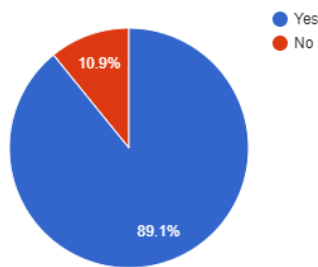


Figure 14: From the people who do not know the history/background of the landscape (46), 89.1% find the landscape aesthetically pleasing

What are the unique aesthetic values?

While discussing the presence of aesthetics, the reasons for its uniqueness stem from the different qualities of the landscape. During the survey, participants were given a list of landscape characters to back why they find the place aesthetically pleasing. The options for the characters were selected due to their qualities, which could be tangible and intangibles. The characters that created the landscape's aesthetics discussed were:

- The setting where the landscape lies, which includes the overall natural environment. In the case of Konso, this is visible in terms of its location in a dry, hilly environment at the edge of the rift valley. The place incorporates an appealing drive as the road winds through these terraces on hilltops and the landscape goes beyond the horizon in every direction.
- The unique design the site has at a convenient scale, with surface features and contour intervals appropriate to the detail required for dwelling and agricultural purposes. The area is one of the basalt hills and the Konso make the most of this landscape for agriculture through extensive rock terracing, making for a dramatic landscape.
- The specific elements which are distinctive in nature add up to give the whole landscape. The small villages, thatched-roof houses, carved wood statues, grave markers, stone obelisks, water reservoirs, and the detailed elements exist on the landscape.
- The color variation of the landscape is another important character of Konso's landscape. The natural green scheme of the trees and grassland with a black gradient of stone and housing materials.
- The landscape interaction with its background environment shows the nature being set in a harmonious relationship with each other. The surrounding mountains have a similar structural arrangement with each other and have a similar build in terms of terraced look.
- The landscape's history indications of community succession or regression due to past land-use impacts on or near the site. Konso constitutes a spectacular example of a living cultural tradition stretching back 21 generations (more than 400 years) adapted to its dry environment.
- The interaction of local people with their landscape shows the ways and forms how the landscape is maintained, used, and utilized daily. The story of the landscape evolution of these terraces over generations and the interconnectedness of the terraced landscape with other parts of the agricultural system. The landscape demonstrates the shared values, social cohesion, and engineering knowledge of its communities.

Through the above-mentioned qualities of a landscape, the participants were given the option to select which of the qualities describe the aesthetics of Konso. Participants respond to the characters they feel created the aesthetics of the place.

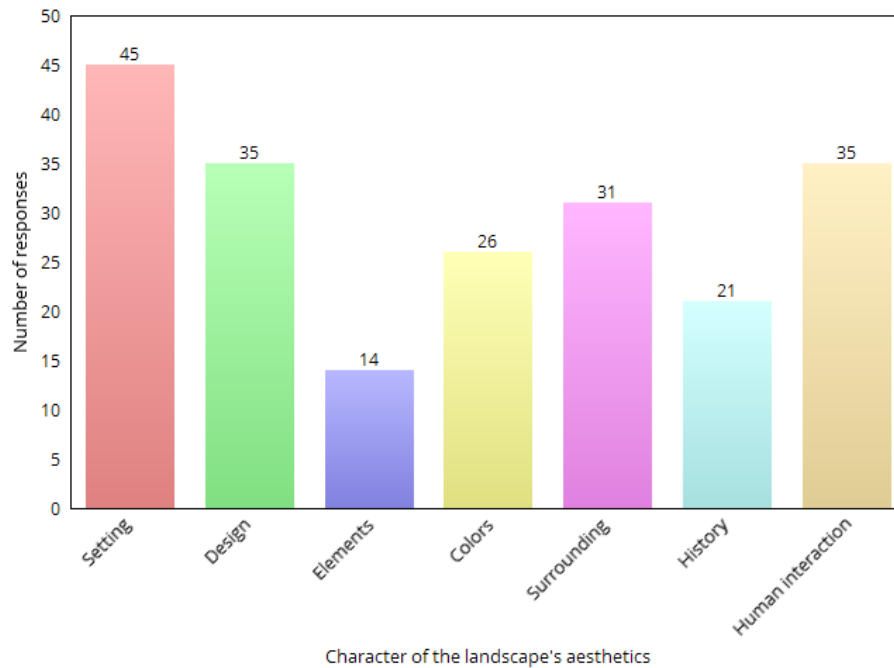


Figure 15: The character that created the landscape's aesthetics in your view; More than one option can be selected.

In addition to these characters, the participants were given a chance to describe their first impression and view of the landscape in their words. Summarizing the mentioned words with the parameter of landscape quality, the most used words the participants stated can be categorized as the generalized keywords collected from the participant's shows the impression of the landscape that people perceive. In addition, the most repeated words in each category are stated below.

Catagory	Specific key words used (frequency)
Green nature of the place	'አረንጓዴነት' (green nature) (13), 'ልምላሜው' (fertile ground) (3), 'ተፈጥሮ ይዘት' (natural value), green trees (2),
Efficiency	landscape effectiveness, conservation of soil, the irrigation system in place, preservation from flooding, the place is clean, water Irrigation, prevent erosion
Typology of the place	'ምድሩ' (topography) (4), 'የቦታው አቀማመጥ' (land setting) (6), 'የመልከአ ምድሩ ቅርፅ' (land form), the geographical feature, structure, topology
Creativity and authentic use of local materials	efficiency conservation and the people, the purpose, its agriculture purpose, humans, creativity, challenge and opportunity, layer of cultivated land., peoples in landscape, integration with nature, it's interaction with surrounding
The visible contour lines	'እርከኑ' (terrace) (9), 'ደረጃ የመሠለው ገፅታ' (stair view), the green stairs, pattern, repetition, flow, design

The cultural practices of the Konso people	'ህብረተሰቡ ለስራ ያለው ፍቅር' (local people work ethic), 'ተፈጥሮን ለመንከባከብና ለመጠቀም የህ/ሰቡ የሚያሳየው ተነሳሽነት' (nature conservation of the locals)
Color of the area	'የአካባቢው ቀለም' (the color of landscape) (5)
The Anthropogenic landscape	'ውበት' (beauty) (3), 'የገፅታ ዜጫው' (the way of the view), 'የመልካዎ ምድሩ ውበት' (landscape scenery) (2), mountain, an appealing design

Table 7: Key words collected from the participants shows the impression of the landscape that people perceive.

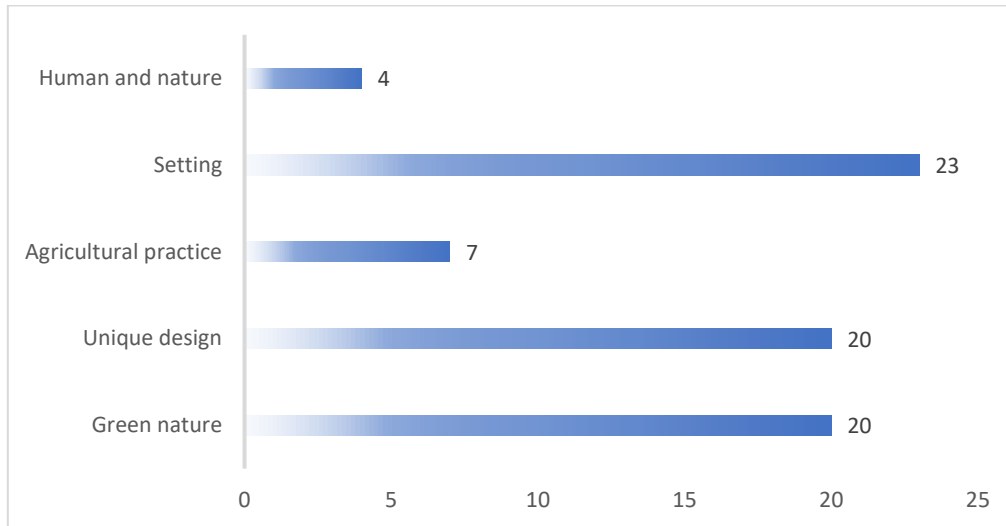


Figure 16: The first thing that draws participants attention.

Generally, from the collected data, 34.9% of people find the Konso terraced landscape aesthetically pleasing due to the unique design of the terraces. The exact amount of people (34.9%) feel the green nature is the character that gave aesthetic to the place. The other 23.8% feel the human adaptation of the landscape is the character they find aesthetically pleasing.

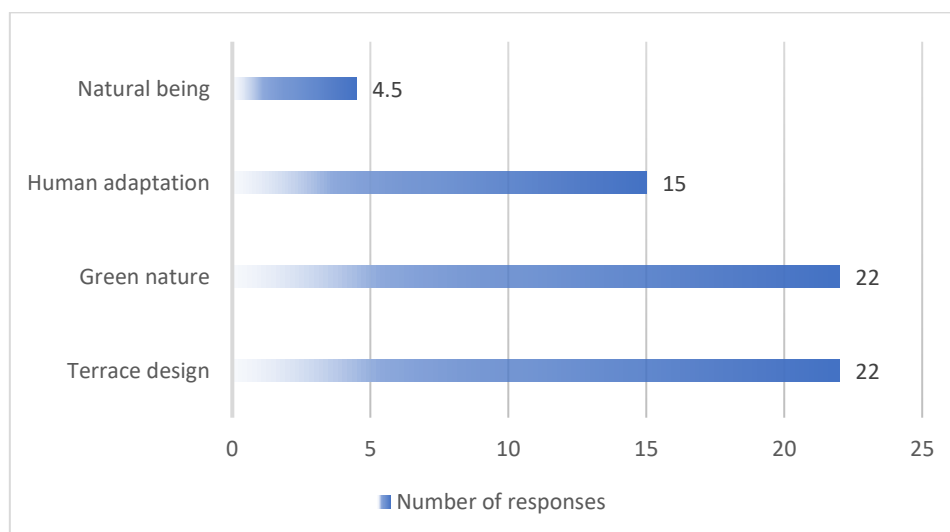


Figure 17: The specific feature they do find aesthetically pleasing.

Following this, the participants were asked why they feel the aesthetic character they perceive is unique and why it makes them attracted to it. They answered an open-ended question stating the specific features of the area they do find aesthetically pleasing. Similar to the above data, the answers are categorized in terms of their similar qualities.

Major aesthetical qualities	Specific descriptions
Terraced landscape	The order of steps, 'የእርከኑ ግንባታ እና አቀማመጥ' (terrace design and setting), 'እርከን መሰራቱ' (the making of the terrace), 'ልምላሜው' (fertility), 'የቦታው አቀማመጥ' (land setting), the layers of the landscape, 'የእርከኑ አቀማመጥ' (the contour alignment), its structure, color and contouring, integrating the terrace with the landscape
Greenness	Green plants, 'የተከሎቹ አቀማመጥ' (plant arrangement), 'አረንጓዴ መሆኑ' (green nature), 'አረንጓዴ የሆነው ቦታ እና ተራራማነቱ' (its hilly nature), natural color of the land.
Human interventions and designs	It's appropriately designed, 'አስተራረስ ብቃቱን' (agricultural quality), 'ተፈጥሮዊ የመሬት ጥበቃ ዜዴ' (natural way of conservation), 'በተራራ ላይ በእርከን የሚታገዘው እርሻ' (sloppy area with terrace agriculture), 'አካባቢው አመራረት ስርዓት' (production system), small houses, the landscape features, design, interaction with its environment and human interactions, Agro processing, the design and colors, system that important for agriculture
The naturalness of the area	Nature, color, conservation, culture, 'ተፈጥሮ' (nature), 'ከፍታው' (altitude), 'የአካባቢው ነፋሽ አየር' (windy air), 'አቀማመጡ እና ቀለሙ' (setting and color), its sloppiness and wider view, the topological structure, the color description, easily understandable, the Nature & superb view, the mountain

Table 8: The answers are categorized in terms of their similar qualities with a major perceived aesthetical quality and the used key terms to describe them.

5.1.3.2 Implication for identity

The primary pursuit of the study regarding aesthetics is to explore the specific values of a landscape that are implicated in the identity creation of a country. Regarding this, 66.3% of the participants feel the Konso landscape has a unique value that stems from its aesthetics.

To determine whether the value they see in the landscape has benefited them personally or collectively as a society, the questions were given in the survey.

- 88.8% believe that they have benefited from the value which this landscape represents.
- 78.8% of them think it represents the landscape nature of Ethiopia.
- The identity created through this landscape makes proud 50% of the participants.

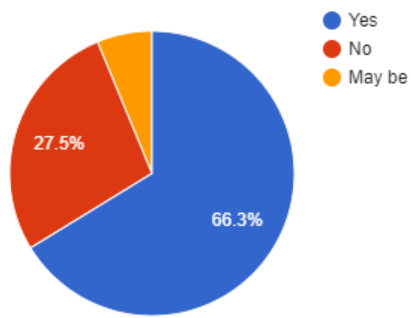


Figure 18: Does it have any unique value?

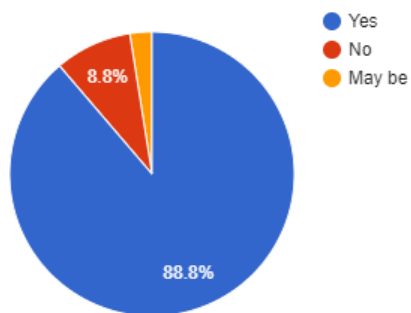


Figure 19: Does the value benefit you in anyway? Personally, or collectively as a nation

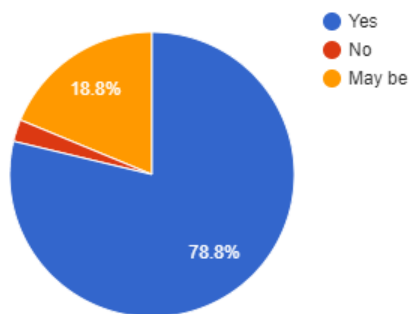


Figure 20: Weather it could represent Ethiopia?

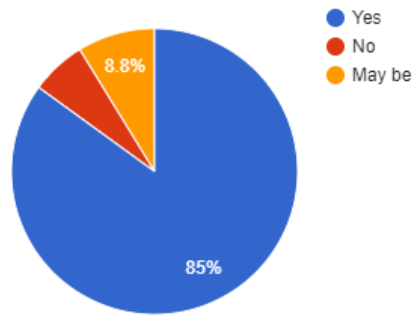


Figure 21: Weather if it is a landscape which makes one proud.

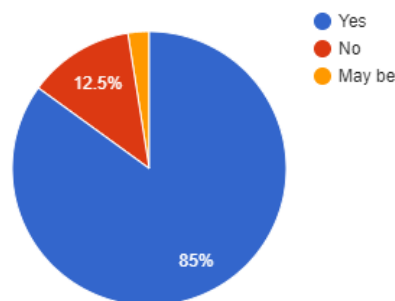


Figure 22: Weather Ethiopia have similar landscapes anywhere else having similar values.

5.2. The case of Adwa chained mountains

5.2.1 Background.

The Adwa Mountains were chosen as the project's second case study. Ethiopia has a wide variety of landscapes and landforms to offer. According to Billi (2015), Ethiopia's geological development may be defined by alternating periods of diverse land and rock formation processes. These characters have imprinted specific features on the country's geomorphological settings in areas that are different in nature. As a result, the nation boasts numerous spectacular mountains. They all have a pleasant look and view that draws tourists worldwide, including Ethiopians. Significantly, the notions' democracy, liberty, freedom, and sovereignty all have a heritage that can be discovered in one of these mountains. This place is Adwa. Its beautiful surroundings and magnificent vistas from every corner, as Gebresellasie (2016) puts it, are alluring. Many Ethiopian viewers are touched by its beauty, inspiring pride, bravery, and power.

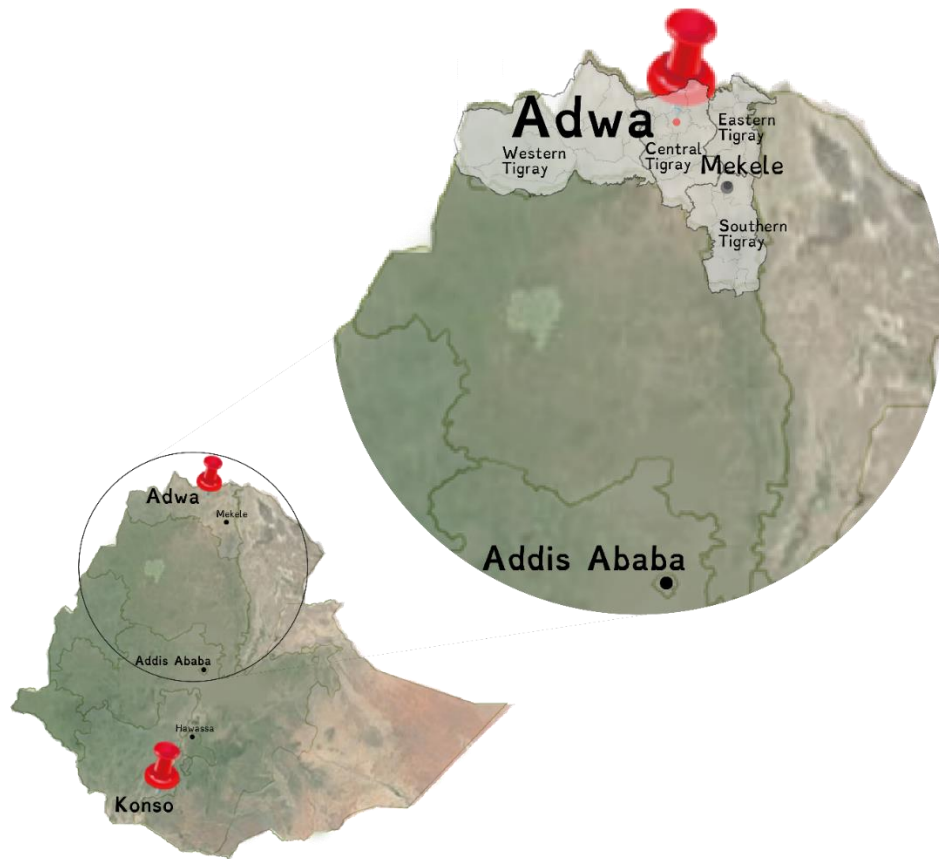


Figure 23: Adwa is situated in Tigray region, North part of Ethiopia.

Gorfu (2007) presented that the Adwa area is located in the northwestern section of the vast and elevated Ethiopian Plateau, mostly over 1,500 meters above sea level. It is made up of metamorphic, sedimentary, and volcanic rocks. Various dynamic ecosystems exist in the region, each with its own history of landscape evolution (Gorfu, 2007). Because of its proximity to Axum, Adwa was likely founded soon after Axum became Ethiopia's capital and political superpower (Gorfu, 2007). The majestic and overpowering mountains, particularly Mount' Soloda,' tend to overshadow anything visually in the area. It is a continuous presence that can be sensed and seen from nearly anywhere in town.

According to Gebresellasie (2016), Mount' Soloda' is not the only mountain in Adwa and its surroundings. A bit further east and southeast, many other mountains as high and majestic may be discovered. Mount' Moqtun,' Mount' Semaiaata,' 'Enda Aba Gerima,' 'Enda Aba Tsahma,' Mount 'Debre Damo,' and several others. Gorfu (2007) highlighted that any of these mountains might be viewed from vantage points in town. Based on these characteristics, the landscape function of the area is a chain of mountains that are linked at the same time.



Figure 24: Adwa Mountains landscape. Source: Alexander Savin

5.2.2. History of Adwa

The battle of Adwa in 1896, according to different history books, brought Ethiopia to the world's notice when an African nation with no firearm tradition and largely barefooted men beat Italy, a modern European country (Milkias & Metaferia, 2005; Jonas, 2011; Legese & Alemshet; 2019). As Bekerie (2020) puts it, Adwa is a symbol of human decency, equality, and democracy that is honored worldwide. Since it was a courageous and successful struggle against colonialism and independence, the Battle of Adwa became a world-historic event. Moreover, as Eshete (2012) discussed, the victory at Adwa established the current Ethiopian nation-sovereignty state, comparing the importance of the war to the state creation of European super houses of the time.

The Adwa battles, according to historical books, took place primarily in three locations around the Adwa mountain ranges, when the Italians were beaten (Jonas, 2011; Gebreyesus & Alemshet 2019). As a result, the Adwa mountain ranges and the battlefield should be classified as natural, historic sites and protected, maintained, and promoted in light of their historical value and ecotourism potential. The significance of the Adwa fight as a historic phenomenon has been debated in several ways. Following the victory, the battle's significance grew in the decades that followed. According to Vestal (2016), one of the war's architects, Emperor Menelik, concluded the process of territorial expansion and the formation of a new imperial state from inside. Foreign forces voiced support for Ethiopia's independence following Adwa's triumph.



Figure 25: Battle of Adwa. Source: A. Davey

We refer to anything as a landmark event because it occurs for the first time, has substantial consequences, or is symbolically significant. Levine (1996) utilized these findings to depict the battle of Adwa. We frequently designate events as historic because their ramifications have a significant impact on the course of history. The historicity of the conflict has led to it being used to represent fundamental national or universal human ideals, even when events have no clear outcomes. According to Levine (1996), the Battle of Adwa, was significant not just because of its genuine historical repercussions but also because of its symbolic significance. Symbolism began to have an impact on the outcome of events in some circumstances.

As a sign of Ethiopia's independence, Adwa was a symbol for a variety of things, some of which were good for the country's development. It signified Ethiopia's bold resolve to achieve internal and exterior independence from international control. The landscape is one of Ethiopia's numerous historic freedom emblems, and it is arguably the most visible and dramatic. As a result, its symbolism carried a layer of meaning that alluded to Ethiopia's long history. It brought up recollections of former accomplishments and wishes, as Levine (1996) puts it. The contemporary environment of Mountains Adwa is imbued with all of the memories, historical documents, and great patriots who battled for their country's independence.

5.2.3. Analysis and Study findings

5.2.3.1. Aesthetics of Adwa chained mountains

During the survey, the picture of the main features of the Adwa Mountains, with the surrounding town, were given to the participants to answer the given questions. The picture represents the prominent features of the connected hilly tops of the mountains. Similar to Konso's case, from the lengthy survey made with 100 people (80 people responded), 57.5% of the responders do know the landscape either physically or have seen the landscape through different media. Including the

people who have not seen the landscape before, only 45% of the responders have knowledge of the history and the values the landscape represents. Of all participants who observed the landscape picture, 72.5% responded that the Adwa mountain landscape has a unique aesthetic that resonates with its value.

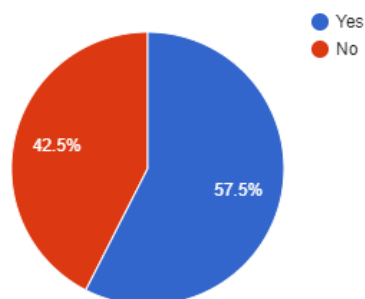


Figure 26: Prior knowledge of the landscape.

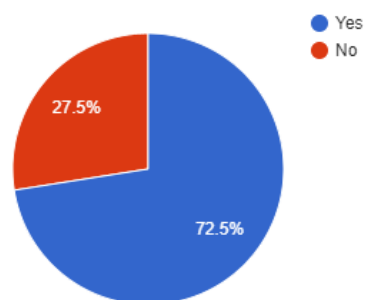


Figure 27: Whether the landscape has a unique aesthetic.

Of the participants who do not have a prior knowledge of the place, which was 34 people, 55.9% feel the landscape is aesthetically appealing and has a distinct character. Furthermore, the participants responded that they gain high aesthetic appreciation by observing and recognizing the story behind the various elements of the place.

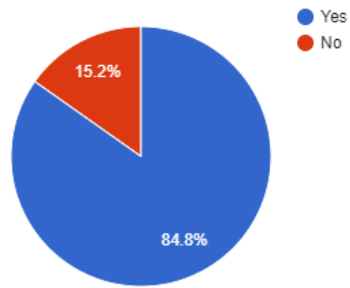


Figure 28: From the people who know the landscape (46), 84.8% find the landscape aesthetically pleasing.

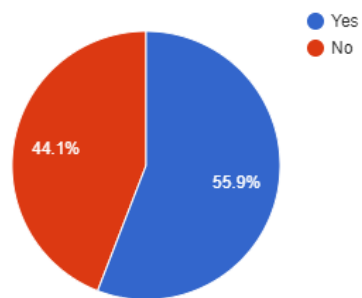


Figure 29: From the people who do not know the landscape (34), 55.9% find the landscape aesthetically pleasing.

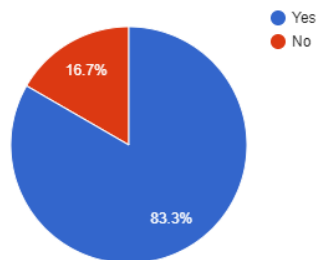


Figure 30: From the people who know the history/background of the landscape (36), 83.3% find the landscape aesthetically pleasing.

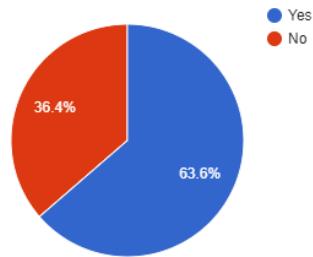


Figure 31: From the people who do not know the history/background of the landscape (44), 63.6% find the landscape aesthetically

What are the unique aesthetic values?

While discussing the presence of aesthetics in Adwa's landscape, its uniqueness stems from the different qualities of the landscape. During the survey, similar to the Konso landscape questions, participants were given a list of landscape characters to back why they find the place aesthetically pleasing. The options for the characters were selected due to their qualities, which could be tangible and intangibles. The characters that created the landscape's aesthetics discussed were:

- The setting where the landscape lies, which includes the overall natural environment. The typical conical shape of the geological features is known as the Adwa Mountains, which are located not far from the town of Adwa. The one's observation of this landscape features one witnessing spectacular terrain and a fantastic topography.
- The biological basis of the area. In the case of Adwa, as it has one of the most ancient towns in Ethiopia, the area has a natural design of a majestic and imposing linear sequence of interconnected mountains with an abundance of year-round freshwater.
- The specific elements which are distinctive add up to give the whole landscape. The town of Adwa, chained mountains, soil and stone covered houses, temples, archeological sites, monasteries, rock-cut chambers, and other individual landscape elements exist. Adwa is home to several notable archaeological sites, historical events, religious places, beautiful mountain chains, and highland scenery.
- The color variation of the mountain is another crucial character of Adwa's landscape. The natural green scheme of the trees and grassland with sand and dry-stone area.
- The landscape interaction with its background environment shows the nature being set in a harmonious relationship with each other. The surrounding mountains have a similar structural arrangement with each other.
- The landscape's history. The battle of Adwa was a global historical event, for it was a battle heroically and victoriously fought against colonialism and freedom. The strategic position and the commanding views that the mountain provides made it possible in the past for the locals to spot and prevent the advance of any potential security encroachment. Therefore, the mountains of Adwa contributed a significant role in the victory of Adwa by Ethiopians over the Italians.

- The interaction of local people with their landscape. The agricultural practices, trade activities, housing styles, writing system, the ornaments, overall the cultural practices of the locals related to their landscape.

Through the qualities mentioned above of a landscape, the participants were given the option to select which of the qualities describe the aesthetics of Adwa. Participants respond to the characters they feel created the aesthetics of the place.

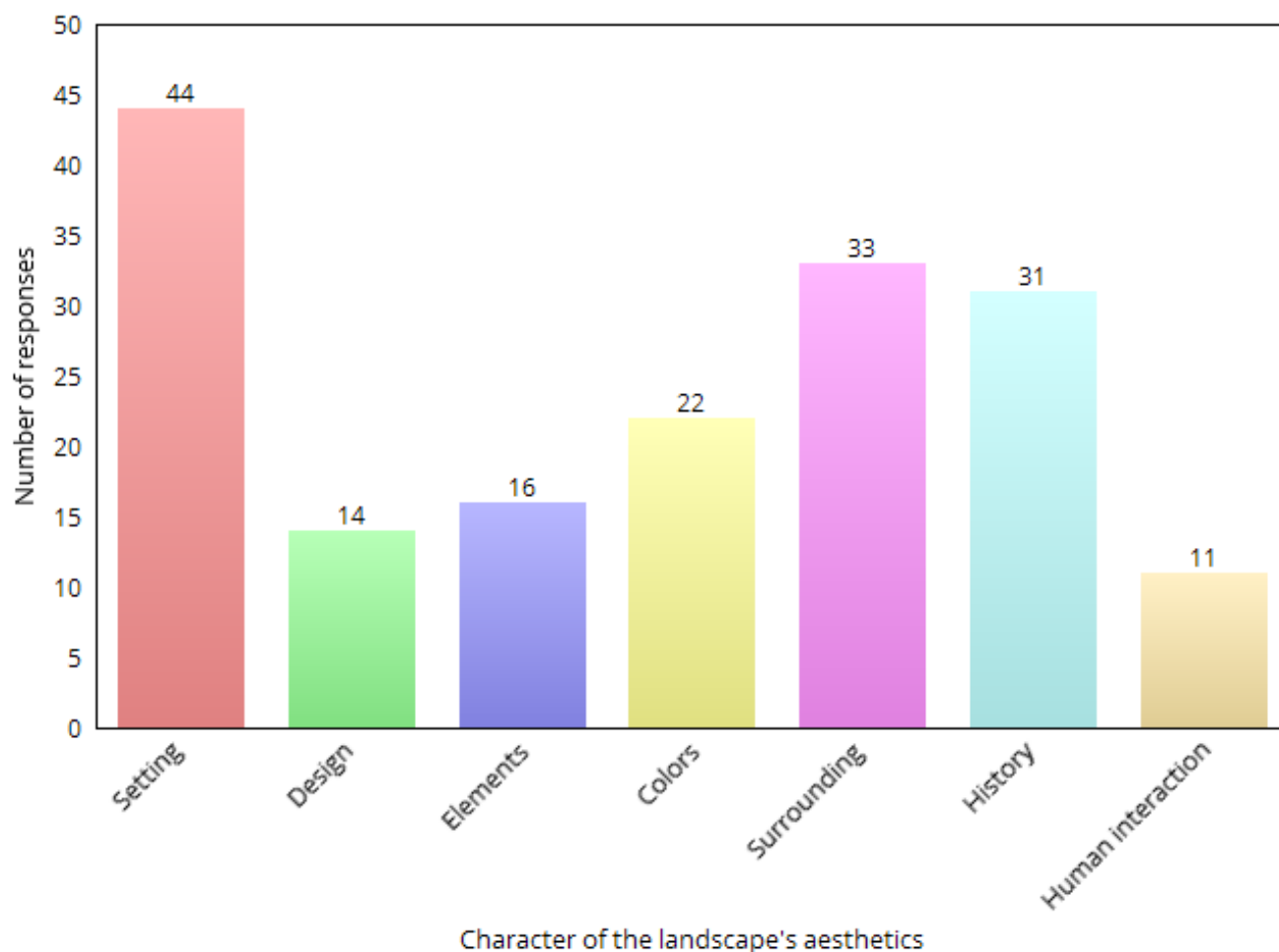


Figure 32: The character that created the landscape's aesthetics in your view; More than one option can be selected.

In addition to these characters, like Konso's case, the participants were given a chance to describe their first impression and view of the landscape in their words. Summarizing the mentioned words with the parameter of landscape quality, the most used words the participants stated can be categorized as the generalized keywords collected from the participants shows the impression of the landscape that people perceive. In addition, the most repeated words in each category are stated below.

Catagory	Specific key words used (frequency)
The dry (desert)nature of the place	'ደረቅ ስፍራነቱ' (the dry area) (2), 'በረሀማነቱ' (desert nature) (3), the soil, 'የአየር ሁኔታው', drought and suffering

The history of the landscape	history of Adwa, 'የመልክአ ምድሩ ታሪክ' (history) (3), 'የአድዋ ድል ቦታነቱ' (place of battle) (4), 'ታሪኩ' (2), the historical significance, victory, war, history or purpose, freedom, Ethiopia defeated Italy, its value
Landscape typology of the place	'ከጀርባው ካለው ተራራ ጋር መስማማቱ' (complement with its surrounding mountains), 'የመልክአ ምድሩ አቀማመጥ' (landscape setting) (9), The diverse landscape, 'ተፈጥሮ', environment in landscape, it's unique nature (2), the color variation, Canyons, water, volcanism, everything, 'መስተጋብሮቹ' (interactions).
Different mountains view	'የተራሮቹ አቀማመጥ' (mountain setting) (21), 'ተራሮቹ አንድ ላይ ካላቸው ውበት እና ወደ ምሽት ላይ ፀሀይ ስትጠልቅ አንድ ላይ የሚፈጥሩት ውህደት' (sunset vistas), its height, 'ተራራው እና ቀለማቱ' (mountain and color), 'በተራራ ሰንሰለት የተያያዘ መሆኑ' (chained nature)

Table 9: Key words collected from the participants shows the impression of the landscape that people perceive.

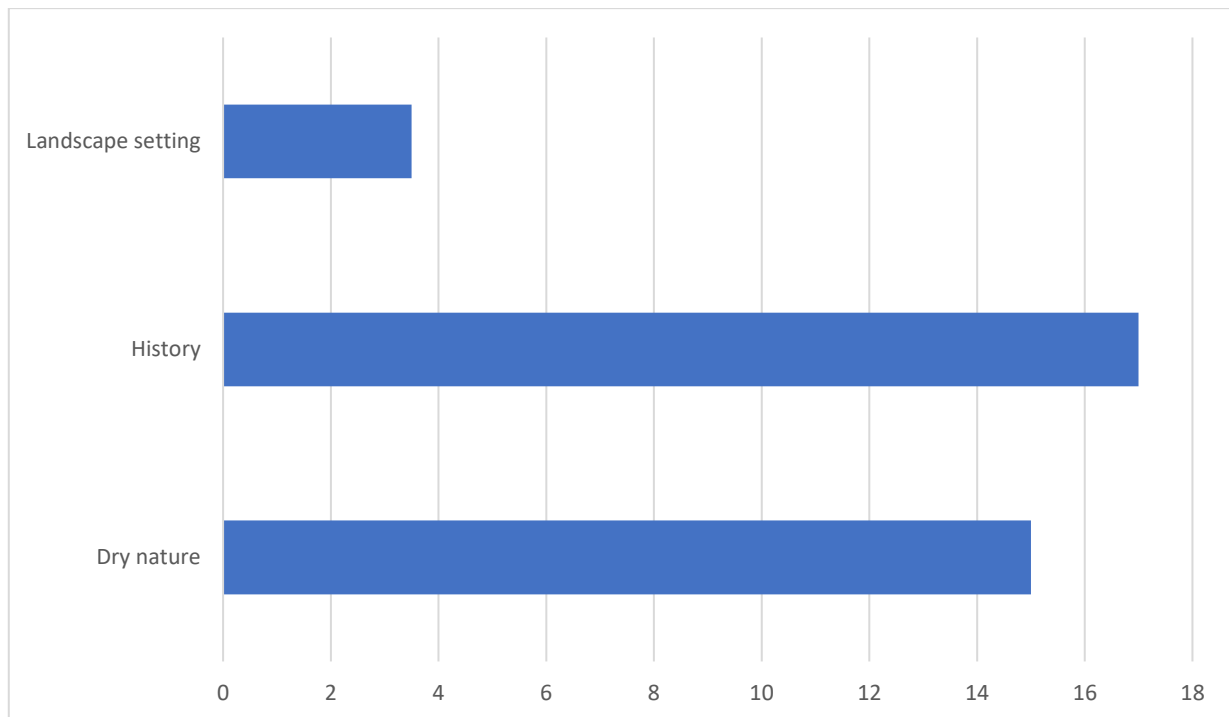


Figure 33: The first thing that draws the attention of the responders

Generally, from the collected data 52.2% of people find the Adwa landscape is aesthetically pleasing due to its chained mountains. The other 39.1% feels the durability and coexistence nature gives the aesthetics to the landscape.

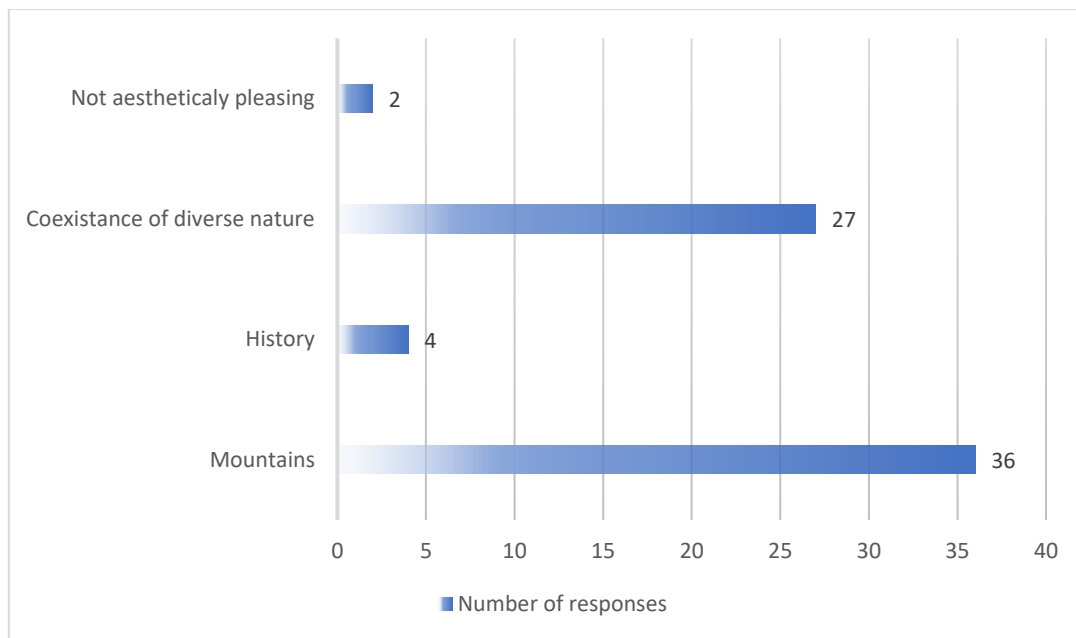


Figure 34: The specific feature they do find aesthetically pleasing.

They feel the aesthetic character was different but have standard features. They answered an open-ended question stating the specific features of the area they do find aesthetically pleasing. Similar to the above impression data, the answers are categorized in terms of their similar qualities.

Major aesthetical qualities	Specific descriptions
The mountains	order, view of other mountains, combination, 'ተራሮች' (only the mountains), 'የተራሮች አቀማመጥ' (mountain setting), 'የተራሮች ሰንሰለታማነት' (chained), 'የተራራው ተያያዥነት' (connectedness)
History of the place	black victory, natures immense power, The mountains and the history behind, 'የቦታው ታሪክ' (place's history), 'አቀማመጡ' (setting)
Dry nature; Desertness of the area	Color description, combination, its toughness to live and fight over it, 'የገፅታው አቀማመጥና' (visual appearance), 'የአየር ሁኔታው ሞቃትነት' (warm weather), 'ድንጋያማ' (rocky), the yellowish color, 'የበርሀ ቀለም' (desert color), 'የአካባቢው ነፋሽማ አየር' (windy enviroment)
Coherence and Harmony; Coexistence of different land features	Scale, natural landscape, Landscape settings, design and the elevation, View of other landscape, 'አቀማመጡ' (setting), 'ተፈጥሯዊ ገጽታ ለደን ሽፋን ምቹ መሆኑ' (comfortable for dense foresting), 'ጋራ ሽንተረሩ' (variety of setting)

Table 10: The answers are categorized in terms of their similar qualities with a major perceived aesthetical quality and the used key terms to describe them.

5.2.3.2 Implication of identity

As the study did in the case of Konso, the primary pursuit of the questions regarding aesthetics is to explore the specific values of the landscape that implicate the identity creation of a country. Regarding this, 66.3% of the participants feel the Adwa landscape has a unique value that stems from its aesthetics.

To determine whether the value they see in the landscape has benefited them personally or collectively as a society, the questions were given in the survey.

- 87.5% believe that they have benefited from the value which this landscape represents.
 - 81.3% of them think it represents the landscape nature of Ethiopia.
 - The identity created through this landscape makes proud 80% of the participants.
- The survey asks if this landscape with its given unique qualities represents Ethiopia

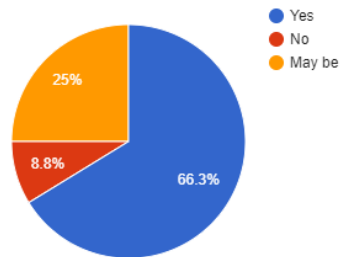


Figure 35: Does it have any unique value?

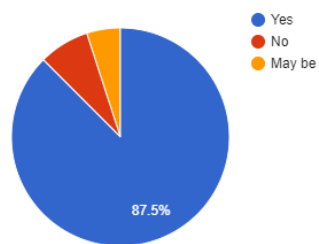


Figure 36: Does the value benefit you in anyway? Personally, or collectively as a nation.

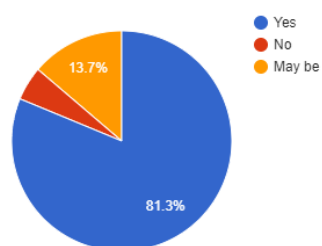


Figure 37: Weather it could represent Ethiopia.

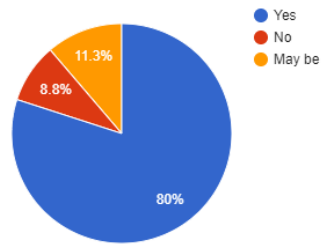


Figure 38: Weather if it is a landscape which makes one proud.

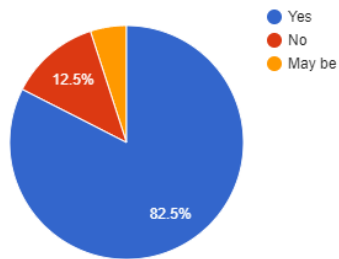


Figure 39: Weather Ethiopia have similar landscapes anywhere else having similar values.

Chapter 6. Discussion

This chapter discusses the implication of the analysis and study findings stated in chapter 5. As indicated in the previous chapters, the research dealt with two representative landscape cases in Ethiopia, selected due to their distinctive aesthetical values. The landscapes' demonstrative nature was shown in the results, through issues that have been considered on the cases to have similarities with other landscapes found in the country. In general terms, the study suggests that landscapes with their respective aesthetical value affect the creation of the shared identity in a country. The universality nature of aesthetics, allow people to perceive landscapes as theirs, even though it belongs to another area. The cultural similarities in living style, cultivation of land, historical connectedness, ways of constructing houses, and social makeup of communities, allow people to have a sense of ownership in the landscape. Overall, the study demonstrates that the coherence of different aesthetic properties in the landscapes is vital in creating a typical value. In addition, the subjects discussed also have implications on new understandings in the notion of landscape aesthetics to countries similar to Ethiopia.

As seen in the previous chapter, the study follows through two paradigms outlined by Lothian (1999) to evaluate the landscape aesthetics. The objectivist and subjectivist paradigms are essential to understand the perception of landscapes. In one group, people who know the place, either seen the landscape physically or through images, have a certain level of subjective perception. Such perception could be affected by expertise, experience, familiarity, demographic factors, and cultural context. On the other hand, a group of people who do not have prior knowledge about the landscape, in this case, have an objective perception. Participants observing the landscape for the first time, evaluate primarily concerned with the structure of a landscape, the shape, and arrangement of its components, according to Kearney & Bradley (2011). In order to establish a systematic approach, as Fuente de Val et al. (2006) propose, a combination of both paradigms is used in this discussion. The perception of a landscape either be factored by the object as an intrinsic feature of the landscape or in the eyes of the beholder as a human construct. These two factors were taken into consideration while assessing people's perceptions in the given case studies. The discussion of the results is divided into two sections. The first section discusses the results of the perceived aesthetical values of the given landscapes, using the paradigms mentioned above. Then, the second section builds upon the perceived values to show their implication on created identity.

6.1. Aesthetical values

The case of Konso

According to the results, out of the people who have seen this landscape before, 96% find it aesthetically pleasing. The response was even more significant to the people who had prior background and knowledge of the place, which was 100%. The primary reasons for such high

response, according to the results, can be categorized into two major groups (shown in figure 16). The first one is the unique setting of the place, which is the visible terraced pattern. The second is the human adaptation of the landscape, which results in such a unique environment. With this subjective perception, it can be said that the aesthetical view of the landscape as a whole stem from the place's visual beauty and sacred meaning. Here, it is vital to converse one of the theories discoursed in chapter 3 to illustrate in which category Konso landscape aesthetics perception can be characterized. The spirit of a place or the genius loci presented by Lynch & Gimblett (1992), Litton (1974), and Bell (1999) could be identified with the nature of this landscape. The vividness of imageability of Konso's landscape basis on the unique and distinctive remarkable landscape features it holds. As the study results show, most participants perceive the aesthetics of the visible contour lines with a stair view and hierarchical levels. This view gives a unique storyline of how people maintain a living condition in such a hilly environment with their agricultural practices. This terrace agriculture is a feature of the landscape that has a high likelihood of creating a powerful image in the mind of any particular viewer.



Figure 40: Konso village of Mecheke. Source: Richard Mortel, from <https://www.flickr.com/people/43714545@N06>

The landscape setting is the decisive element in defining the aesthetics of the place, as shown in figure 15. As subjective perception is concerned with this landscape, the setting factors in all the elements visible, especially the terracing system. Rather than the outstanding visual aesthetics as the results show, these terraces are a testament to humanity's ongoing struggle to make use of and exploit the harsh, dry, and rocky climate of the place. The measures are taken by the people who inhabited the land to maximize the livability of the place resulted in a well-designed and constructed landscape form. The anticipated usability of a conventional landscape intervention

gives a person who views it a specific aesthetical meaning as WHC (2011) deliberates. As a result, the Konso agricultural system offers insight into the roles of terrace systems and how their activities can still apply to cultivating this harsh landscape today. This demonstrates a sophisticated knowledge of engineering and landscape dynamics. These local people's interactions with their nature are often maximized benefits, but the human-nature interactions can also result in non-beneficial outcomes. Both benefits and disadvantages of human-nature interactions are understood in this landscape, which makes it appropriately managed. As a result of such interaction (shown in table 8), the aesthetical value is highlighted in the construction of chronicle of life and dwelling in this region.



Figure 41: Terraces in Konso, Source: Maurits Vermeulen, <https://www.flickr.com/photos/mvvermeulen/2921954281/>

On the objective perception side of this landscape, a high number of positive aesthetical response is recorded. As figure 12 and figure 13 show, out of the people who do not know the landscape and have a prior background, more than 86% of the responders find Konso aesthetically pleasing. Here the primary reason that the responders give was the physicality of the landscape. As shown in Table 7, the green nature and the terraces are the repeated keywords showing the first impression of the participants looking at the landscape. Taking Assoma's (2010) description of the elements of the Konso landscape, this could be explained in depth. As the results show, the painterly values (composition, colors, shapes, and relief) and the specific elements like artificial elements and natural features are included in this perception of aesthetics. For instance, the typical fortified villages built on hilltops and surrounded by dry stone walls as high as 2 meters are the main attraction, aside from the scenery (shown in table 8). Furthermore, according to the results, some of the specific aesthetical features, majorly the creativity and the authentic use of local materials, distinguish the place from other places.

Overall though both perception paradigms, it can be concluded as the area upholds a distinctive aesthetical value that makes the landscape unique. The aesthetic perception results complement the

discussion of Konso as a preserved agricultural landscape in section 5.1.1. Both sets of responders, who know and do not know the place, find several landscape qualities as an aesthetical element. The unique thatched landscape of Konso with its natural setting and man-made elements gave the responders a high aesthetical preference. Moreover, the results show, the spectator gains a high aesthetic appreciation when learning and recognizing the story behind the various elements of the place.

The case of Adwa

Here, in this case, the aesthetical response of the landscape is very distinct in terms of the two paradigms (Subjective and Objective). More than half of the participants in the case of Adwa knew the landscape, specifically the mountains. According to the results, the two groups differ in their response in terms of finding the landscape aesthetically appealing. From the people who have background knowledge of the landscape, almost 85% of the responses were positive. On the other hand, out of the people who do not know the landscape beforehand, around 58% find it aesthetically valuable (seen in figure 28, 29, 30, 31). The variation between the two different positive responses results from either knowing the history or not (illustrated in figure 33).

Overall, in this case, the result of the study suggests two primary aesthetical values that the landscape upholds. These are the historical meaning and landscape typology (seen from figure 32). First, with the subjective perception of the area, the dominant aesthetical quality of the landscape, according to the results (see figure 33), is the historical value it constitutes. As discussed in the previous section (5.2.2), c. Most of the participants who have prior knowledge of the history link the landscape with its history since it is one of the significant historical events in Ethiopia (seen in table 10). Such subjectivist perception of the landscape led most participants to relate the landscape to its natural existence and its instrumental significance in the country's history. As one responder states, 'Adwa is empty without its mountains nor the battle there.' This was evident from the study through the first reaction (figure 33) and evoking response for the spectators while looking at this landscape, subjecting themselves to view the place more than it is now (table 9). They relate it to their being, as they are part of that history. Most of the keywords collected imply that the historical implication gave Adwa landscape its unique aesthetical appearance, which other similar landscapes do not have (table 10). With the history behind it, the past is always present in the landscape of today's Adwa. The mountain's meaning in the battle of Adwa is always celebrated uniquely.

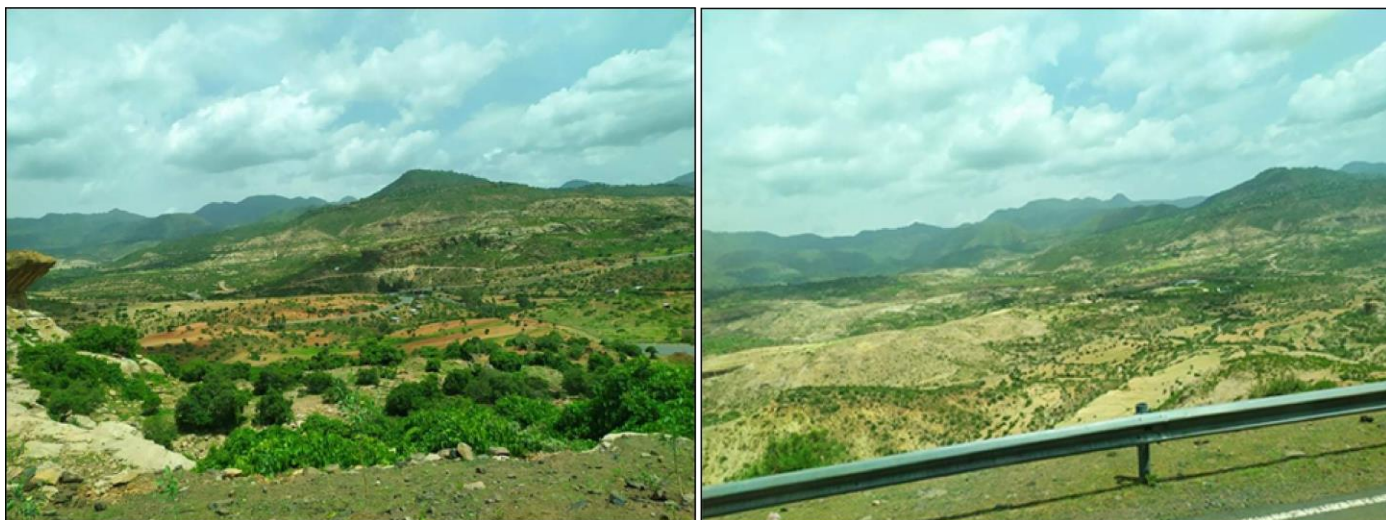


Figure 42: Adwa chained mountain landscape. Source: Biruk Elias.

The other aesthetical characteristic of the place, under this subjective perception, is connected to the coexistence of different land features in harmony. Participants familiar with the landscape have stated the area's unique setting with the chain of mountains and the land reformation process caused by erosion and volcanic eruptions (can be seen in Table 10). As Billi (2015) points out, the general landscape characteristics of the Adwa region represent a constant and unbalanced rivalry over time between climate and the resistance of exposed rocks to weathering and erosion. As shown in Table 10, the response of the high aesthetical perception also resides in this coherence and harmony of different land features. The desertness and dry nature of the area with the typical hilly tops show geomorphology results in a heterogeneous mosaic that preserves ancient land surfaces and landforms.

Even though the aesthetical perception of the objectivist paradigm, in this case, is lower than the subjectivist, the number of positive responses is still more than half of the overall response (seen in figures 29 & 31). Here most participants agree on looking at this landscape, and one can see an appealing scenery and impressive topography. Although, the majestic and imposing Mountains seem to overshadow everything. It is an ever-felt presence everywhere one goes and can be seen from almost anywhere in town. As Gebreyesus & Alemshet (2019) characterize Adwa, the landscape is 'Mountains in Conference.' The Adwa Mountains are situated not too far from the town of Adwa and have a traditional conical shape. These chains of mountains are the significant features perceived on this landscape. Their unique arrangement and connectedness (Table 9) give aesthetical character to the place. The aesthetical appreciation between the two paradigms (shown in Figures 33 & 34) aligns with the historical element or the mountain setting. Through all the features mentioned above, the study results regarding its aesthetics could be summarized by the landscape becoming a historical entity and a heart of great mountain chains with diverse landforms. All of these factors combine to make Adwa what it is today, with its appeal, scenery, and aesthetics, as Gebreyesus & Alemshet (2019) deliberated.

6.2. Identity formation

The case of Konso

Based on the results, the findings show that this landscape could be an illustrative site for Ethiopia. Most of the participants (almost 80%) agree it represents their country (as seen in figure 20). Discussing its identity implication, most participants relate with the unique values of Konso's landscape that gave them a sense of ownership of the place as theirs (figure 19). The findings imply Konso landscape exemplifies the communities' common ideals, social harmony, and engineering expertise. This was shown as the responders gave a high positive response for the unique value the landscape embodies (figure 18). It is a landscape that demonstrates the particular characteristics of the area, which can be a shared binding value for all people living in the same country. The outstanding aesthetics of the landscape have a gratified value to people that makes them proud in terms of representing them (figure 21). 'It is a landscape very similar to my country side' as one of the responders stated; reasoning the man-made interventions in ways people preserve the landscape is a living testament for most Ethiopians. Most of the responses agree with this statement; as shown in figure 21, 85% feel proud it is an Ethiopian landscape.

For this shared value, it is essential to point out that the inscription of Konso in the UNESCO heritage list played a significant role. The acknowledgment and heritagization of the landscape in the international platform gave people a value to be proud of. To that end, the cultural landscape's key features have been registered and mapped. As well as a border delineation and heritage site management plan have been prepared and submitted to the World Heritage Center (Assoma, 2010). Furthermore, a legal document has been prepared to shift the cultural landscape from the Konso people to the Ethiopian State and the international community (via the Ethiopian government). Complementary to the study results, the heritagization of the Konso cultural environment played a significant role in fostering attachments and a sense of belonging on a different level. Different natural and cultural characteristics, traditional practices, unique beliefs, and historical importance contributed to the development of identity, which started at the local level and spread to the national level.

As the findings show, it is one of the unique landscapes that can represent Ethiopians' country (figure 20). Therefore, the unique aesthetics value found in this particular landscape connects and enhances the togetherness of people in Ethiopia. Other similar landscapes are found in the country, where people uniquely cultivate and use them for agriculture (figure 22). Such landscapes reflect an extraordinary spiritual bond between people and nature, as they are associated in the minds of cultures with strong values, artistic and traditional customs. These sites, known as cultural environments, have been inscribed on the World Heritage List to expose and conserve the great diversity of human-environment experiences. They are an essential part of a shared identity that everyone shares, as the case of Konso shows.

The case of Adwa

Adwa's implication for national identity has discoursed through numerous studies throughout history. However, these discussions were solely focused on the historical event that occurred there. With this in mind, discussing the landscape of Adwa, it is essential to state that the place has endowed plenty of heritage as part of the country. The place has a diverse range of values that are exceptional, innovative, inspiring, and noteworthy. Still, the study findings show, relatively to its nature of interlocking mountains and heavily changed lands forms, the historical event that happened at this place is the entrenched central value celebrated today. Therefore, the aesthetical perception of the landscape majorly revolves around its history. When most people think of Adwa, the first thing that comes to mind is the battle that occurred in 1896 (as seen in figure 33). The image of chained mountains where a war for freedom sets is still intact in people's minds vividly, as the results of the study revealed. From the historical perspective, the landscape is a sign of a multiethnic corporation. Its symbolism of multiethnic collaboration is equally evident in its symbolizing Ethiopia's independence tradition. This notion is significant in discoursing the national identity of the country. As divided the country is, for different reasons, Adwa's symbolism in showing the collaborative effort of the different groups makes it a place of all. This is showed in the findings (table 10, figure 35, 36, 37 & 38); as an Ethiopian looking at this magnificent landscape, one feels the sentiment of pride in winning a powerhouse that seems unformidable at the time. This created a typical value and shared understanding that people adhere to this day.

Most of the participants believe the unique value this landscape upholds benefits them individually or as a nation (figure 36). This was highly showed by the subjective perception group, which has detailed knowledge about the place. It has been mentioned repeatedly, Adwa also contributes to the national identity debate through economic activities, house building, writing methods, food, clothing, ornaments, customary law, and social order. All of the elements mentioned above embodied the cultural value that the landscape embodied. For illustration, Adwa's social structure can be thought of as a reflection of the country's overall social dynamics, as Gebreyesus & Alemshet 2019 discussed. In Adwa, the community elders are valued for their age and experience, which is the case for other parts of the country. They are chosen to serve as mediators in cases of dispute between individuals or groups before they are brought before modern judicial (Gebreyesus & Alemshet, 2019). This conventional method of maintaining social order can be seen in a variety of locations throughout Ethiopia. With this viewpoint, a person from the south end of the country with a different cultural background would relate to and comprehend their social structure (seen in figure 35). There are unique landscapes in different parts of Ethiopia which share a similar value with this particular landscape in terms of having a significant history or different landscape setting. These ideas and notions of this particular landscape make people relate and have a solid connection

to it (figure 37). As it is the place of the battle of Adwa, the landscape became and remains one of the most enduring symbols of Ethiopia until today (figure 39).

As it can be seen in the discussion of the above cases, it can be concluded that the unique aesthetical value of a particular landscape is crucial in creating an identity for people who are not from that particular area. The aesthetical categories have conversed through the different landscapes in terms of their visible physical phenomenon and their ideal value. With the subjectivist view, both landscape cases showed that they uphold unique aesthetics that are very distinct to the country. Moreover, this aesthetics is a shared value among the different groups exist in the country. People from different parts of the country find the connection thread, which binds them to the given landscape, creating a sense of ownership. With the given two different landscapes, it can be seen that the physicality and adaptability nature of Konso on the one hand and the historical significance and ideal value of Adwa, on the other hand, are the aesthetical characteristics they perceive. With these perceived characteristics, people feel it is their landscape, which represents them, and is proud of it as it is part of their identity.

Chapter 7. Conclusion

As landscape constitutes different tangible and intangible values in its creation, it is essential to identify its aesthetical virtues, valuable in creating a national identity. These would lead to formulating the aesthetical values that are more important in finding a common unifying bond in a country. Ethiopia is an excellent example to show the split of regional and national discourse in discussing identity. In the country, different kinds of cultures are constituted in their respective landscapes, creating different identities. With this regard, cultural identity is vital for the country, equally as national identity is. A country needs a sense of belongingness, not only focused on culture but more expansive criteria including descent, language, religion, history, to take more manageable steps forward. Here, one of the shared criteria should be the landscape. A landscape's context is made up of a complex web of past interactions and future aspirations. With this regard, the intangible element of a landscape is just as crucial as its nature and its visible qualities. From the several measured subjectivities of landscape, aesthetics has a significant role. The notion of aesthetics can represent both visible and invisible elements of the landscape. The significance of addressing the role of aesthetics plays in creating an identity that different groups share will bridge the values of the locals with the more significant values which the country needs. The rationale behind the study using aesthetics as a memory for both physical landscape and created identity could explain how a country relies on its landscapes to create togetherness and unity. The missing links in this study are the parameters in choosing the landscape that ultimately represents a country. This would answer the question what is the role of aesthetics when identity is represented through the landscape.

This study argued for the universality of aesthetics, and several advantages of it can be instrumental in the landscape. It is understood that aesthetics has distinct and complementary meanings depending on the area it is described. In terms of culture, aesthetics affect relationship building and the interaction between different people. In landscape aesthetics, culture plays a significant role in tying the identity of a person not exclusive but depending on the situation. Therefore, the aesthetics of the environment people live in would smoothen the solid cultural identity affecting the relationship between different groups. The same group of people can share the same national identity, even with the difference of numerous things. Here, language and descent could be the most critical factors in forming a national identity. This study argues that landscape aesthetics is also another additional critical criterion. Nationals of the country who have the same national identity would be firmly connected, and the country would flourish in the same way. The common ways in presenting unified symbols are the likes of the national flag or national song. In addition to this national phenomenon, national landscapes are also used as a unifying symbol. All together function as the critical elements to building a national identity, presented in numerous media and platforms.

The paper discusses that the physicality and human adaptability to their environment make Konso terraced landscape unique and aesthetically significant. By its nature, the countryside, Konso, is made up of a challenging environment. Nevertheless, the Konso people developed a system of dry-stone terracing to prevent erosion and create saddles for agriculture. This functionality of the landscape gave the place recognition on the UNESCO tentative cultural landscapes list. On the other

corner of the country, the Adwa area offers a spectacular view of the Adwa Mountains' now famous and historical asset. The historical importance of the place as a permanent spot of commitment gives the landscape aesthetics of its own. It became a place of global significance. It is a place that people, throughout the country as well as the world, instantly recognizable. This makes it a global heritage and cultural center. From the perspective of long Ethiopian history, Adwa can tell ancient and contemporary stories of the great land. Therefore, as a land of diverse landscapes, the aesthetics value in these landscapes is vital in creating a strong national and cultural identity which positively affects the stability and the cohesion between different groups.

To point out the key takeaways from the research paper, the first could be, situating aesthetic engagement in a functioning physical landscape in terms of agriculture or dwelling is positioned within the modes of inhabiting the land. Such landscapes explain the interplay between humans and nature engaged within these places and the aesthetic bases and values brought to the fore through this interaction. Therefore, it results in making aesthetics one of the landscape sustainability's dimensions. The desirable image, aesthetic character, and identity of such landscapes are essential yet often ignored issues. This research is presented with the idea that the aesthetic perception of elements in the landscape can be used as a basis for the development of distinctive identity which others would share. The other key point is the landscape memories, which can make people aware of similarities and differences (otherness) in people's perceptions, both in the past and in the present. The case of Adwa taught us precious lessons in the context of national identity formation. Almost all ethnic groups asserted their complicated sense of identity and carried out a battle plan that resulted in a triumphant victory. The cardinal virtue of unity may and should be used to resolve conflicts. The lessons from this battle and the triumph are pertinent to Ethiopians' significant social, political, and economic issues. The Adwa landscape represents this enormous value in the present time.

The identified values in the selected case landscapes can be categorized in to two parameters in selecting a representative landscape for a country. These are the physicality of a landscape and the ideal nature of a landscape. These parameters are identified for the context of Ethiopia through the aesthetical values the landscapes have. There could be more parameters which should be investigated through the numerous aesthetical characteristics of different landscapes. Overall, the identified aesthetics of these two landscapes should be protected and promoted through different media across the country as well as the world. In doing so, educating children in school, designating a proper management body to undertake the protection of these landscapes, and implementing the different ways to celebrate the values the landscapes have is important. The two selected cases as the study showed, they are a representative landscapes for most of the landscapes found in the country. In terms of aesthetical values, other landscapes in the country fall into the two categories which these landscapes represent. Therefore, similar approaches of promoting the aesthetical values, physical and ideal, would enhance the shared identity which the country needs. The strong local identity which is specific to the local area would align with the overall national identity through identifying its unique aesthetics that can be shared with others.

In last, the visual quality of landscape or, more generally, landscape aesthetics is an essential component of quality of life, landscape identity, and landscape sustainability. That is why it is

crucial not only to protect valuable resources – natural and cultural landscapes or historic heritages– but also to take care of the aesthetic dimensions of our everyday environment. Both selected landscapes in the research, through their respective aesthetics, can be promoted as tools of tolerance, openness, and pluralism. Ethiopia has immense potential in this regard. The beauty of Ethiopia's spectacular landscapes, historical sites, and other cultural attractions are all main elements of the country's potential. This research paper could be used as a basis for further studies in finding stable aesthetic categories. The understanding of this research lays out the groundwork for the importance of landscape aesthetics as the basis of identity, economic category, and solving concurrent societal relation problems. Further studies are needed to study and discuss aesthetic fragmentation in landscapes and why landscape is not viewed as aesthetic resources.

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