

# Landscape Representations



# Landscape Representations:

## *Conceptions of Physical and Human Space*

Edited by

Jorge Luis P. Oliveira-Costa,  
Tatiana A. Moreira  
and Fátima Velez de Castro

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# TABLE OF CONTENTS

Acknowledgements .....	ix
------------------------	----

Editors' Introduction .....	x
Jorge L. P. Oliveira-Costa, Tatiana A. Moreira, Fátima Velez de Castro	

## **Part I: Interactions between Human and Cultural Landscapes**

Chapter One.....	2
Madeira Landscapes: Crossovers between Literature and Geography	
Maite Costa and Maria Teresa do Nascimento	

Chapter Two .....	17
The Landscape as a Pedagogical Resource in the Development of Critical Thinking	
Miguel Castro	

Chapter Three .....	36
Landscape and Cinema in Dialogue: Analysing <i>Brooklyn</i> (2015) through Geographic Lenses	
Fátima Velez de Castro	

## **Part II: Landscape and the Conservation of Nature**

Chapter Four .....	54
Water Ecosystem Services Evaluation from the Historical Evolution Perspective of a Landscape: A Contribution for Planning	
Vivian Cristina dos Santos Hackbart and Guilherme Nascimento Pereira de Lima	

Chapter Five .....	78
The Study and Representation of Landscape in the Environmental Context	
Andréa Aparecida Zacharias	

Chapter Six .....	104
An Inventory of the Names of Vascular Plants Naturalised to Portugal with Invasive Behaviour Elsewhere in the World: Their Taxonomy, Life Forms and Geographic Distribution	
Jorge Luis P. Oliveira-Costa	
 <b>Part III: Language as a Lens of Landscape</b>	
Chapter Seven.....	132
Graffiti Street Art: Words, Performances and Diversity	
Tatiana Aparecida Moreira	
Chapter Eight.....	147
The Representation of Landscape in Poetry: Anissa Mohammedi and Hilda Hilst	
Wellington Rogério da Silva	
Chapter Nine.....	164
From Rap to the World: The Landscape in Two Perspectives	
Tatiana Aparecida Moreira and Wellington Rogério da Silva	
List of Authors.....	178
Bibliographical References.....	180



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## EDITORS' INTRODUCTION

JORGE LUIS P. OLIVEIRA-COSTA,  
TATIANA A. MOREIRA,  
FÁTIMA VELEZ DE CASTRO

### **Landscape: what is it used for?**

The study of landscape representation has become one of those 'classical and rare studies' so profound in its approaches, development, methodologies and implications, that its diffusion in society has confronted the scientific community with several theoretical approaches that create a broad path across numerous academic disciplines. From eco-geographic implications to social aspects, and linguistic analysis to poetry and teaching, the present book is composed of ground breaking new views from landscape representations studies, via a wide multidisciplinary approach.

Adopting an integrative scope, *Landscape Representations: Conceptions of Physical and Human Space*, offers essentials insights into the concepts and applications of some of the new perspectives emerging from landscape studies. Therefore, the book introduces new areas of inquiry into the classical and generalist study field of landscape representations, considering linguistics, literature, poetry, teaching, art, ecology, and geography.

These new excursions into the generalist field of landscape representation study combine practical and experimental research on nonhuman model organisms; information of an ecological and geographical nature; biological conservation and territorial planning; and the study of humans and society via linguistic, pedagogical, artistic, literary, poetic, and cinematic analysis. Therefore, instead of focusing on only organisms or natural dynamics to try to better understand the world and its development, the text places human and physical aspects as the central case study, i.e., as the true model of the world.

The book summarises results of recent studies and discusses long-standing questions in each of the broader landscape representation fields, paying special attention to the links between: (1) the 'state of the art' in landscape studies: human modifications and territorial planning; (2) landscape

developmental constraints, including the notions of “nature conservation” and “natural landscape vs. invaded landscape”; (3) teaching and cinema / literature and art; and (4) linguistic study: poetry, urban landscape, graffiti, rap and street art.

The editors have brought together a strong and productive cast of researchers with a singular focus, presenting the diversities and similarities in the approaches of landscape representation studies. Therefore, this book comprises a singular effort to capture the intricacy of the structure, origin, processes, dynamics and mechanisms of physical and human spaces, using a coherent and synthetic framework to suggest solutions to the problems, disturbances and impacts of different landscapes.

The first part of the book, entitled “*Interactions between human and cultural landscapes*”, is made up of three chapters.

In chapter one, “*Madeira landscapes: crossovers between literature and geography*”, Maite Costa and Maria Teresa Nascimento assume the fecundity of the paths opened up by the relationship between literature and geography. The authors felt stimulated to carry out a case study that had its field of application as Madeira Island. They found that the creation of literary itineraries, with a focus on the landscape, can be a means of reflection on the importance of natural heritage and its preservation.

In the second chapter, “*The landscape as a pedagogical resource in the development of critical thinking*”, Miguel Castro presents the research undertaken in kindergartens, which aimed, through the observation of landscapes, at the development of critical thinking in early childhood. The very positive results achieved in this experimental first showed that the landscape is a powerful tool for introducing geographical concepts in kindergarten and in the 1<sup>st</sup> cycle of basic education.

In chapter three, “*Landscape and cinema in dialogue. Analyzing Brooklyn (2015) through geographic lenses*”, Fátima Velez de Castro intends to connect three vectors: namely, landscape, cinema and geography. The essay is based on the perspective of the geographer Gillian Rose on the analysis method for moving images, which is employed as an optic for the discussion of the human landscape in the movie Brooklyn (2015) directed by John Crowley. In its analysis, the study presents very important insights into the dynamics of human migration and the changing landscapes from the locations of origin (Europe, Ireland) to those of destination (United States of America, New York).

The second part of the book, entitled “*Landscape and the conservation of nature*”, contains three chapters.

The first of these, and the fourth chapter of the book, “*Water ecosystem services evaluation from the historical evolution perspective of a*

*landscape: a contribution for planning*", by Vivian Cristina dos Santos Hackbart and Guilherme Lima, discusses the importance of conservation theories. More specifically, it is based in a case study within study areas with different environmental gradients/degrees and different geographic conditions. While considering the progress that has been made in the theories presented, the authors show how the wider situation remains predictable, and how environmental vulnerabilities are proceeding largely unchecked.

Chapter five is entitled "*Study and landscape representation in the environmental context*". In it, Andréa Zacharias presents and discusses the different schools of landscape study across history. More than three quarters of a century have now passed since the publication of Arthur Tansley's historic paper on ecological nomenclature in 1935. One of the most important, pioneering and revolutionary works on ecogeographical systems, it considered the complexity of ecosystems flows, landscape structure and environmental conditions. Of course, Tansley's system is indeed even greater today, and has influenced all the different schools of landscape and environmental studies which have emerged since.

In chapter six, "*An inventory of the names of vascular plants naturalised to Portugal with invasive behaviour elsewhere in the world: their taxonomy, life forms and geographic distribution*", Jorge Luis Oliveira-Costa assesses how alien species colonise natural ecosystems and different landscapes which have been structured from complexity processes within evolutionary time. Biological invasions have become an important target in directing the future expression of the conservation of nature and its landscapes.

The third part of the book, entitled "*Language as a lens of landscape*", is composed of three chapters.

It opens with the seventh chapter, "*Graffiti street art: words, performances and diversity*", in which Tatiana Moreira discusses graffiti as an artistic and cultural manifestation related to the Hip Hop movement, basing the analysis in the theoretical and methodological perspectives of the Bakhtin Circle (1995, 2003, 2010)—incorporating ideas on ethics, aesthetics, the responsive-active attitude and emotive-volitive tone—and Brait's Theory (2010), concerning verb-visibility. Other theorists, such as Silva (1998, 1999), Duarte (1999), Amorim (2006), and Certeau (2001), are also highlighted in order to understand the relevance of graffiti art.

In chapter eight, "*The representation of landscape in poetry: Anissa Mohammadi and Hilda Hilst*", Wellington da Silva delves into the work of two writers, Anissa Mohammadi (1967), the Algerian poet of French literary expression, and the Brazilian poet Hilda Hilst (1930-2004).

The study employs an analysis that considers the spatial perspective, understanding the landscape as a sensitive experience. Further still, the analysis develops the target at the horizon of poetry as an approach through which expression, perception, representation and emotion are simultaneously realised, mainly through the perspective of literary geography (Collot, 2014).

In the ninth and final chapter, “*From the rap to the word: the landscape in two perspectives*”, Tatiana Moreira and Wellington da Silva discuss rap from the US and France, in order to show the different landscapes within the genre—the different contexts and spatiality—and consider the US and France as the two largest markets of rap as a musical venture. The authors undertake an analysis of “Gibraltar”, composed by Abd Al Malik (France), and “Alright” by Kendrick Lamar (United States). The theoretical and methodological approaches that underline this chapter are a dialogue with: (i) Collot (2014), on the geographical-literary and landscape approach; (ii) Westphal (2005), and his space perception; (iii) Bakhtin (2003), and the responsive-active attitude; and (iv) Glissant (1996), concerning the Poetics of Relationship.

**J.L.P.O.C.; T.A.M. and F.V.C.**

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## **PART I**

# **INTERACTIONS BETWEEN HUMAN AND CULTURAL LANDSCAPES**

# CHAPTER ONE

## MADEIRA LANDSCAPES: CROSSOVERS BETWEEN LITERATURE AND GEOGRAPHY

MAITE COSTA  
AND MARIA TERESA NASCIMENTO

The fecundity of the paths opened up by the relationship between literature and geography stimulated us to carry out a case study that has its field of application as Madeira Island, an area long renowned for its natural beauty and amenable climate.<sup>1</sup>

Due to the search for new ways of understanding reality, interdisciplinarity has brought proximity between geography and literature. However, it took science a long time to accept this approach. As Eduardo Marandola Jr. and Lúcia Helena Batista Gratão note, “as obras literárias sempre estiveram na gaveta da ficção, enquanto a ciência ficava na da não ficção. Gavetas que a modernidade manteve cuidadosamente separadas” (2010, p. 7). Geographers’ hesitations to consider human reality are explained by the fact that human geography was born as a branch of the natural sciences, consequently it mainly considered the diversity of landscapes in place of human sensibility.

Milton Santos mentions inclusively, in one of his works, that when geography sought individualisation, geographers “tiveram a pretensão de que ela fosse, antes de tudo, uma ciência de síntese” (2004, p. 125), and in this way, they became capable of interpreting the events that happen on the face of the earth, “com a ajuda de um instrumental proveniente de uma multiplicidade de ramos do saber científico, tanto no âmbito das disciplinas

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<sup>1</sup> It should be noted that Madeira has received the World's Leading Island Destination awards since 2015 and Europe's Leading Island Destination from 2013 to 2018 except for 2015. It has been nominated in 2019 for the World's Leading Island Destination award.



naturais e exatas, quanto no das disciplinas sociais e humanas" (Ibid). Therefore, if by chance there was some science that collaborated with the objectives of geographers, these sciences were called "crutches" or "auxiliary sciences". Moreover, Santos indicates that geography is one of the sciences that stands out most in its shortage of interdisciplinarity and that "isso está ligado de um lado à natureza diversa e múltipla dos fenômenos com que trabalha o geógrafo e, de outro lado, a própria formação universitária do geógrafo<sup>2</sup>" (Ibid., pp. 128-129).

However, it was progressively accepted that literature was able to express the different representations of geographical reality, and it can be determined that "as fronteiras do conhecimento cada vez mais têm sido superadas" (Feitosa, Moraes & Costa, 2012, p. 192). Interest in the study of works in literature in terms of geography began to grow during the 1940s, when "os geógrafos franceses já manifestavam suas ideias no sentido de valorizar e recuperar a imensa riqueza de cunho geográfico que reside nos romances, contos, poesias, crônicas, entre tantos outros gêneros literários" (Lima, 2000, p. 9); however, as is natural in such matters, this perspective was only consolidated in the seventies, as attested by Collot (2011, p. 6).

Always remembering that the relationship is bilateral, on the one hand writers consider space as an orientation for the production or creation and structuring of their works, and on the other hand, geographers understand areas through the indications of literature.

Accordingly, literary works not only represent parts of reality but also sources of research, sources that reveal information about the human condition and therefore portray "os estilos de vida, as características sócio-culturais, econômicas e históricas e os diferentes meios físicos de determinada área retratada" (Olanda & Almeida, 2008, p. 8). Writers, consequently, with their creations, also play the role of geographers, in reflecting, transmitting, and teaching the visions of a particular period or space.

Undoubtedly, many areas and places can fulfil this function, establishing an image in the mind of the reader, a "poetic image" in Bachelard's expression. This image is based on the feedback (or its absence) formulated when reading the object in question: "la parole parle, la parole du poète lui parle. Nul besoin d'avoir vécu les souffrances du poète pour prendre le bonheur de parole offert par le poète" (Bachelard, 1961, p. 21).

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<sup>2</sup> The authors recall the case of higher education in France, which prevented students from becoming geographers and economists or geographers and sociologists simultaneously.

The knowledge of places assimilated by the reading of literary works, “ainda que somente de modo conceitual, não deixa de ser uma forma de experienciar as diversas faces do espaço” (Lima, op. cit., p. 31).<sup>3</sup>

This approach raised a question as to what space could be, and to what extent it would relate to the concept of place. One of the main works on this theme is the book entitled *Space and Place - The Perspective of Experience*, in which Yi-Fu Tuan explains the closely related concepts of “space” and “place” as elements of the environment.

Concerning ‘place’, it exists on various scales and can be anything from an unavoidably unique blanket to an immense forest. As Tuan mentions, place “is whatever stable object catches our attention” (2001, p. 161); if we are moving through an extended space, if indeed that space allows it, “then place is pause; each pause in movement makes it possible for location to be transformed into place” (Ibid., p. 6). In this way, it is stated that place is fundamentally a static concept.

Mello reiterates this notion: “Pausa, movimento e morada conferem ao mundo vivido a distinção de lugar. As experiências nos locais de habitação, trabalho, divertimento, estudo e dos fluxos transformam os espaços em lugares, carregam em si experiência, logo, poesia, emoção, sensação de paz e segurança” (1990, p. 102). He adds that each human being has a world of their own, mentioning, however, that humanistic geographers insist that “o lugar é o lar, podendo ser a casa, a rua, o bairro, a cidade ou a nação” (Ibid.).

“Place is security, space is freedom: we are attached to the one and long for the other” (Tuan, op. cit., p. 3); this is how Tuan initiates his findings, giving us two clear examples that introduce the two concepts. Framed by episodes in the life of the theologian Paul Tillich, Tuan, working on the concept of space, demonstrates how the extensive Baltic Sea and the restricted city of Berlin, in concrete cases, can both refer to “openness, infinity, unrestricted space” (Ibid., p. 4). He makes a brief reflection on place, about how perspective possesses the power of change, as for example in a castle, in which there is a legend that tells of a prominent figure. Tuan criticises the fact that there have been few efforts to decrypt these issues, and those which have sought to have been limited to the study of the behaviour of individual animals. Tuan states that human behaviour and our values, however, are alike.

He goes on to say, though, that “We have privileged access to states of mind, thoughts and feelings” and “We have an insider's view of human

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<sup>3</sup> Relph notes that “Within one person the mixing of experience, emotion, memory, imagination, present situation, and intention can be so variable that he can see a particular place in several quite distinct ways” (1976, p. 56).

facts, a claim we cannot make with regard to other kinds of facts" (Ibid., p. 5). As a result, we should explore through experiences these data that we can successfully collect due to our nature.

Space and place are at an equivalent level, the "space" being more generic than the "place", however, these concepts cannot be defined without each other, because "What begins as undifferentiated space becomes place as we get to know it better and endow it with value" (Ibid., p. 6). In this way, one can only be aware of the vastness and freedom (or coercion) that space allows, if we have notions about the safety and stability that interprets the place, and vice versa.

Space is an abstract term that differentiates the way in which different cultures divide it and attribute values to it—some spaces, for example, being more complex than others. However, similarities lie in the fact that man is the measure of all things, or as Tuan declares "if we look for fundamental principles of spatial organization, we find them in two kinds of facts: the posture and structure of the human body, and the relations (whether close or distant) between human beings. Man, out of his intimate experience with his body and with other people, organizes space so that it conforms with and caters to his biological needs and social relations" (Ibid., p. 34).

Abraham Moles and Elisabeth Rohmer, in *Psychologie de l'espace*, formulated four types of spaces according to the kind of social control exercised:

*"1) Chez moi: Le lieu sur lequel j'exerce mon emprise, c'est le lieu privé par excellence;*

*2) Chez les autres: Espace assimilable au précédent mais qui s'en distingue par le fait qu'il n'est pas le mien et que j'y suis nécessairement sous l'emprise de quelqu'un d'autre dont je reconnais implicitement la domination;*

*3) Lieux publics: Ces lieux n'appartiennent à personne mais ils appartiennent à tous, ils sont propriété de la puissance publique, émanation du social matérialisé par l'agent de police régnant dans la rue, sur la place, ou sur les routes. En tout lieu, je suis soit «chez moi», soit «chez les autres», soit chez «l'agent de police»: il y a toujours un titulaire de l'espace;*

*4) [sic]<sup>4</sup> L'espace illimité: C'est le lieu où il n'y a personne, le no man's land, le désert. Ces lieux n'appartiennent à personne et l'État n'y exerce pas son emprise. En l'absence de routes et de représentants du pouvoir, l'état y devient mythe concentré et lointain ne s'étendant guère au-delà des confins des zones habitées, où il reprend existence avec le*

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<sup>4</sup> By mistake or on purpose, the number is repeated in the original document

*macadam, l'éclairage, l'irrigation et la puissance publique. Ce dernier type d'espace fut le lieu de naissance d'un grand nombre de civilisations: l'être biologique a formé son humanité dans de tels espaces. Cette notion d'espace devient très perceptible dans beaucoup de civilisations musulmanes ou dans les civilisations implantées dans les espaces illimités."* (1978, p. 30).

In short, according to Tuan: "Space is a common symbol of freedom in the Western world. Space lies open; it suggests the future and invites action. [...] Enclosed and humanized space is place. Compared to space, place is a calm center of established values" (Tuan, op. cit., p. 54).

After this quotation, it becomes clear that for stability humans require both space and place, because "Human lives are a dialectical movement between shelter and venture, attachment and freedom" (Ibid.).

It is necessary then, for us to be aware of what is a place and what is a space, in order for us to live. Hence, what emerges as greatly important is the evaluation of the term "experience", which portrays the different ways in which the individual knows and constitutes reality. "Experience thus implies the ability to learn from what one has undergone. To experience is to learn; it means acting on the given and creating out of the given. The given cannot be known in itself. What can be known is a reality that is a construct of experience, a creation of feeling and thought" (Ibid., p. 9). Subsequently, the human being learns from their own experience.

This distinction established, it becomes essential to pay attention to the differences between space and landscape, as we can read in Milton Santos: "A paisagem é o conjunto de formas que, num dado momento, exprimem as heranças que representam as sucessivas relações localizadas entre homem e natureza. O espaço são essas formas mais a vida que as anima" (Santos, 2006, p. 66). For the geographer the landscape is what we manage to capture through our vision; it is transtemporal, "juntando objetos passados e presentes, uma construção universal" (Ibid., p. 67), while space "é sempre presente, uma construção horizontal, uma situação única" (Ibid.).

In this context, William Mitchell declares that "Landscape is a medium found in all cultures" (1994, p. 5). It is a means of communication, sharing and exchange, "Exchange between the human and the natural, the self and the other. As such, it is like money: good for nothing in itself, but expressive of a potentially limitless reserve of value" (Ibid.).

From the origins of the human being, it can be seen that geographical landscapes and civilization interact intimately, revealing diverse connections. Solange de Lima mentions that landscapes, as scenarios of the living world, entail "horizontes de símbolos e signos em contínuo dinamismo, transmitindo mensagens que falam da percepção, da valorização, da busca

dos significados inerentes as uniões e rupturas do ser humano com seu espaço vivido” (Lima, op. cit, p. 8). With that said, the landscapes absorbed by the human being, both by the writer and the reader, are not inert and inanimate scenarios, but rather dynamic and active frameworks that involve “percepção, concepção e ação” (Alves, 2013, p. 184).

What unites such landscapes is a point of view, a particular extension, a part of the country and consequently a whole. “*Pas de paysage sans horizon*” (Collot, 2010, p. 191), affirms Collot, adding that “*tout paysage est perçu à partir d’un point de vue unique, découvrant au regard une certaine étendue, qui ne correspond qu’à une partie du pays où se trouve l’observateur, mais qui forme un ensemble immédiatement saisissable*” (Ibid.). He further states that the landscape “*confère au monde un sens qui n’est plus subordonné à une croyance religieuse collective, mais le produit d’une expérience individuelle, sensorielle et susceptible d’une élaboration esthétique singulière*” (Collot, 2015, p. 8). The author also highlights, as Tuan did in *Topophilia*, the importance of the senses—of all the senses—leaving aside the tradition that privileges vision above all else: “*Notre tradition occidentale confère à la vue un privilège excessif et presque exclusif dans son approche du paysage. Or le paysage ne saurait se réduire à un pur spectacle. Il s’offre également aux autres sens, et concerne le sujet tout entier, corps et âme. Il ne se donne pas seulement à voir, mais à sentir et à ressentir*” (Ibid., p. 10).

In “*Points de vue sur la perception des paysages*” the writer says that the landscape can also “*être utilisée par la critique thématique pour désigner l’ensemble des choix sensoriels révélateurs des grandes attitudes existentielles d’un auteur*” (Collot, 1986, p. 215). Indeed, as a consequence of alluding to a changing universe, and due to the difference in personal experiences, the dialogue between reading and text can become complex, leading the reader to formulate mental representations distinct from those developed and imagined by the writer. Readers, similar to writers, also proceed with a representation of landscape, this time, not through reality, but through the writing. In the same way, readers perform a mental representation of the written representation; the observers (i.e., writers), before the writing, also perform an illustration of the real, reproducing in the text what they see and the way they see and recognise it.

Representation can thus “*ser considerada a imagem do mundo em que cada aspecto do real passa a ser expresso simbolicamente. Representar seria a construção que os indivíduos fazem na apropriação dos objetos*” (Bastos, 1998, p. 1).

It is indisputable that landscapes allow individuals to improve their mental conceptions from experiences, values and points of view, thus allowing them to formulate cultural projects.

Having synthesised the fundamental concepts of our study concerning the relationship between geography and literature, we can now progress through to its practical component, focused on the elaboration of a catalogue of landscapes and the conception of scripts suggested by it. We can begin by making brief inquiries into some of the pre-existing projects concerning literary landscapes in our context.

In terms of mainland Portugal, we find the “Atlas of the Literary Landscapes of Mainland Portugal”, a project developed by the Institute for Traditional Literature Studies (IELT) in partnership with the Institute of Contemporary History (FCSH), Fabula Urbis and the Eça de Queiroz Foundation. The resource is a piece of interdisciplinary research that intends to revalue the literature and landscapes described in it, preserving, valuing and also contributing to the knowledge of the cultural and natural heritage that sustains the local and regional identities throughout the territory of mainland Portugal.

According to the project statement, “A base de dados das paisagens literárias de Continental Portugal é constituída por um conjunto de fichas em que uma descrição de paisagem se encontra referenciada a um determinado local geográfico. Essa descrição é um texto literário, extraído da obra que está a ser objecto de leitura. As obras indicadas como objecto de leitura, as quais constituem o corpus literário do projecto, são aquelas cujas descrições de paisagem podem ser referenciadas, pelo menos, a uma das NUT III. Os excertos dessa obra podem ser referenciados geograficamente a essa NUT III ou, quando possível, a locais geográficos mais precisos, tais como concelhos, localidades, rios, serras, ou outros topónimos” (IELT, 2011, p. 1).

In this way, the user can explore the application and organise their route (or routes) in a personalised approach and benefit exclusively from whatever they like or prefer.

We highlight as a positive point the fact that the project’s authors deemed it essential to place in the database a full reference to the work, an excerpt, the page where the excerpt begins and the administrative division (NUTS III, municipalities or parishes) to which the description refers. The text also includes landscape descriptors, whose completion is dependent on the analysis of the content of the excerpt.

Another added value of the project lies in the possibility of users being able to report any type of incongruity found in the data provided. It is also worth mentioning the invitation from the administrators to send sound

recordings, photographs or even small videos to complement the existing descriptions, stimulating a relationship of cooperation/interaction with the project that can go as far as the suggestion of itineraries.

Accompanying the scientific purpose of the Literary Atlas is the need to diversify offerings for tourists, something which has given rise in Portugal as in other countries to initiatives that, based on Literature, are constituted as itineraries revolving around an author, their experiences or their works. Eça de Queiroz in Leiria, or Lisbon, a city where Fernando Pessoa is also the subject of an itinerary, are just a few examples of the many that could be mentioned here concerning the Portuguese mainland. Sticking to Madeira though, our field of study, we have developed some projects worth discussing here, one of which is called “Funchal - The Written City”. Carried out by the Regional Secretariat of Education and Culture (SREC) in collaboration with the Regional Directorate of Cultural Affairs (DRAC) and the Directorate of Cultural Heritage Services (DSPC), the project is part of the community programme INTERREG III B (Azores - Canary Islands - Madeira) and aims at promoting cultural tourism in the city of Funchal.

It is a tour of the city of Funchal through the reading of excerpts that describe it. The excerpts belong to the works of eighteen writers, with only three of them hailing from Madeira itself (Rui Nepomuceno, Ricardo Jardim and Horácio Bento Gouveia). They were written between the 15th and 20th centuries and there are sixteen points in Funchal immortalized through the words of the respective writers.

Maintaining our focus on the island, AMRAM (the Association of Municipalities of the Autonomous Region of Madeira) conceived the “Madeira Guides – Routes of Cultural Tourism”, five itineraries for each municipality of the Island including five others for Porto Santo. Available in Portuguese, English, French, and German, these free routes are available both digitally and in print.

Of these fifty-five routes developed to divulge the natural and cultural heritage of Madeira, only three are of literary scope; these are held in São Vicente, Machico and Câmara de Lobos respectively. They are: “A corte do Norte”, “Madeira and the places of literature” and “Câmara de Lobos in travel literature”. The third one, in keeping with its scope of travel literature, mentions such figures as Isabella of France and Winston Churchill, among others. In relation to the first of the itineraries (“A corte do Norte”), this one is also little based on native Madeirans, its only reference to the contrary being the passage through the birthplace and museum of Horácio Bento Gouveia. Last, but not least, is the route taken through the streets of Vila de Machico. It is based solely on Madeiran writers, represented by José Tolentino Mendonça, José Agostinho Baptista,

João Miguel Fernandes Jorge, and Laura Moniz. It should be noted that none of these itineraries present any references to works or excerpts from them, and are comprised solely of maps detailing their respective routes. What is certain is that we are dealing with a set of guides that do not make explicit the selections made concerning the literary field due to their eminently practical nature, nor do they give any information about any previous surveys of the authors or their underlying works.

Our purpose was to provide a catalogue offering itself as a repository of texts potentially available for use in interdisciplinary projects that seek to combine literature and geography, taking as a corpus of analysis the landscapes obtained by reading the work of writer born in the archipelago of Madeira (between the 17th and 21st centuries). In literature, we restricted the data collection to Madeira Island only, representing all its municipalities, and highlighting among them Funchal, the capital. The catalogue resulted in 198 texts from which there were 68 authors; among these, there were 14 females and the remaining 54 were males. The respective percentages here are 20.6% and 79.4%. Of these 68 writers, 43 have only one text in the catalogue, while the remaining 25 have two or more, which comes to 63.2% and 36.8% respectively. We concluded that with regard to the number of works written (or published) in the 20th century there was a clear superiority, with 255 occurrences (64.7%). Then, in descending order, the 21st century follows, with 82 reproductions (20.8%); the 17th century with 36 occurrences (9.1 %); the 19th century with 19 (4.8 %) examples; and the 18th century with two (0.5%). Of the 198 texts collected, 124 belonged to the lyrical genre and the remaining 74 can be classed as narratives. In the latter, there are four novels, 33 short stories, 35 chronicles, and two epics. It was also found that 150 of the texts are only partially presented in the catalogue, 75 of which are in the lyrical form and 75 in the narrative form. Continuing this line reasoning, we further deduced that the remaining 48 works are fully presented in the catalogue. In this case, only one is in the narrative style and the remaining 47 are lyrical.

One of the hypotheses provided by the analysis of the catalogue was the establishment of a set that we designated as “dominant, constant and variant”. We conducted an exhaustive survey from which we intend to highlight some topics intrinsically linked to the specificity of the island, and the way it has been perceived over time.



If “Ilha de Zargo<sup>5</sup>” or “Ilha de Zarco<sup>6</sup>” refers to the authorship of the finding of the island, “Pérola do Oceano<sup>7</sup>” and “Pérola Atlântica<sup>8</sup>” are metaphors that have long identified it. “Ilha das Flores<sup>9</sup>”, “Madeira, terra das flores<sup>10</sup>” and “Ilha florida<sup>11</sup>” are clear allusions to one of the best-known attributes of the island: the variety of flowers that distinguish it. As for “Ilha dos Amores<sup>12</sup>”, this name is explained by the occasionally suggested possibility that the mythical island, sung about by Camões, could in fact be Madeira. Naturally the references which occur most frequently across the catalogue pertain to the island itself, which appears on 200 occasions. The words “Water” and “Green” with 127 and 123 occurrences, respectively, were also found to be numerous.

The identification between the subject of the writing and the represented object sometimes generates a feeling of belonging that the texts express or describe, thanks to the use of the possessive pronouns “mine” and “ours”.

After the survey that we carried out we noted, in particular, with regard to Madeira, that there is still much ground to be cleared in terms of the association between literature and landscape, and we considered that the Natural Park of Madeira should be privileged as an exploration space, in the catalogue, given its characteristics and its location.

Madeira Island is the main island of the Madeira Archipelago, situated in the Atlantic Ocean. This island, of volcanic origin, is 743 km<sup>2</sup> and has 10 municipalities, with 53 parishes distributed among them. In relation to its geomorphology, the “formações vulcânicas da Ilha da Madeira têm sido ao longo dos tempos muito destruídas pela acção das chuvas e das águas correntes, tendo-se constituído uma paisagem onde os

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<sup>5</sup> Carlos Marinho, “A Ilha de Zargo - Opala no seio da emeralda do mar” in *LOUVORES POÉTICOS À ILHA DA MADEIRA*. Organized by Florival Passos, n.a., p. n.a.

<sup>6</sup> Octávio Marialva, “Ruivo” in *POETIC LOUVORES À ILHA DA MADEIRA*. Organized by Florival Passos, n.a., p. n.a.

<sup>7</sup> Abel Caldeira, “Madeira” in *Poesia e Prosa*, 2000, p. 70.

<sup>8</sup> João G. de Ornellas Cabral, “Pensar a Ilha da Madeira” in *A Madeira vista pelos poetas*. Organized by Fernando Melim, 2002, p. 118.

<sup>9</sup> Maria Gisela Rodrigues Fernandes Dias, “Flores, pulcritude das ribeiras do Funchal” in *Pétalas Soltas*, 2001, p. 93.

<sup>10</sup> Horácio Bento Gouveia, “Madeira, terra de flores” in *Canhenhos da ilha*, 1966, p. 29.

<sup>11</sup> Teresa Valério, in *Momentos de Sonho*, 2006, p. 10.

<sup>12</sup> Maria Gisela Rodrigues Fernandes Dias, “Madeira” in *Eflúvios da Minha alma*, 2001, p. 144.

picos, de rochas duras, alternam com vales muito encaixados” (Quintal & Vieira, 1985, p. 12).

Due to its location and climate, the region is very fertile, allowing its settlers and now its inhabitants, to lucratively exploit the land.

The difference in altitude allows, for example, in winter, to find early snow on top of the mountains and then to descend to Funchal and find high temperatures and sunshine at sea level. As a rule, Madeira has plenty of sunshine and little rainfall.

The diversity of the natural values that the archipelago of Madeira presents and the concern for their preservation is witnessed by the number of existing ‘Protected Areas’.

The archipelago of Madeira is included in the Natura 2000 Network, an ecological network for the European Union’s community that aims to ensure the long-term conservation of some of the most threatened species and habitats in Europe, helping to counteract the loss of biodiversity.

The Autonomous Region of Madeira has classified areas included in the Natura 2000 Network, both under the Habitats Directive (11 Special Areas of Conservation - SAC and 7 Sites of Community Importance - SCI) and under the Birds Directive (5 Special Protection Areas - SPA). In 2016, the inclusion of the Cetaceans of Madeira site was also approved.

The Natural Park of Madeira (PNM) is a protected area included in the Natura 2000 Network due to its rich natural and cultural heritage, and the fact that it is fully accessible to the public.

The creation of the Natural Park is based on three objectives:

*"1 – Protecção da Natureza (especial atenção para a flora indígena e para as formações geológicas com interesse científico e paisagístico);*

*2 – Ordenar a prática do recreio;*

*3 – A animação das populações, fomentando a sua participação de modo a conscientizá-las do interesse cultural, científico e turístico desta estrutura" (Ibid., p. 84).*

Formed by Ponta de São Lourenço, Laurissilva and a mountainous massif, the park covers two thirds of the territory of Madeira Island<sup>13</sup>.

Ponta de São Lourenço is the easternmost extremity of Madeira and, in the shape of a peninsula, occupies nine kilometres in length. At its end, there is the islet of the Lighthouse (Ponta de São Lourenço or outer islet) and the islet of the Landing (Half or Barley islet). With a singular

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<sup>13</sup> This includes all the municipalities of Madeira, presenting itself with more expression in the central area and north coast of the island.

landscape relief, the Baía d'Abra, stands out on this extension for its configuration and size, providing excellent anchorage conditions. In this area, among other things, we can enjoy Prainha, a small beach, the only one on the island with natural black sand.

We must of course mention Laurissilva, the indigenous Madeiran forest whose origin dates back to the Tertiary Period. It is claimed that this forest once occupied large areas of the southern European continent and the Mediterranean basin, as evidenced by the existence of numerous fossil remains in Pliocene settlements. Integrated into the list of World Natural Heritage Sites by UNESCO, the value and specificity of this forest—containing plant and animal species unique on a planetary scale and native habitats representative and essential for the conservation of biological diversity—justify this recognition. The climate in this extensive area is regulated by the trade winds from the north and northeast. These winds regularly give rise to the characteristic “sea of clouds” that can be seen in some parts of the island.

Finally, we come to the mountainous massif, the area encompassing the entire central mountain range that divides Madeira Island into its northern and southern regions, which are very geographically distinct. This territory encompasses the highest areas of the island, i.e. Pico Ruivo (1862 meters) and Pico do Areeiro (1818 meters), in the eastern part of the massif, and Pico Ruivo do Paul (1640 meters) and Bica da Cana (1620 meters), in the western part. With the current population and economic growth across the globe, human beings are increasingly distant from nature and, as a result, environmental problems are worsening. However, we believe that in order to understand these problems, we must first address the causes of this worldwide degradation.

Since the end of the 18th century and the middle of the 19th century<sup>14</sup>, drastic changes can be observed not only in the environment but also in human mentality, in its unbridled desire for appropriation. However, in the opening decades of the 21st century, we can observe incivility, ignorance, and an accumulation of errors and deadlocks that have compromised countless resources. Destruction and deterioration of natural habitats, construction, pollution, ecological disasters, global warming, and careless and excessive tourism are some of the reasons that have led (and continue to lead) to the disappearance and modification of parts of Planet Earth as we know it.

A recurring theme is now emerging: sustainable development. This type of development aims to meet the needs of the present without

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<sup>14</sup> The period known as the Industrial Revolution.

compromising the needs of future generations. This development must, therefore, ensure the continuity of essential ecological processes and systems fundamental to human survival, i.e. the preservation of the genetic diversity of living resources and the sustainable use of ecosystems and species.

Today humans are the protagonists of the deterioration of landscapes, not understanding their importance for their survival. We aim here at raising awareness through knowledge and highlighting the value of maintaining and preserving our natural heritage through active collaboration and continuous educational work. Think of this catalogue of landscapes as an instrument of work and awareness. Consequently, it is crucial to follow and know the evolution of a locality; instruments such as these catalogues are a varied source of opportunities to cover this need to study the landscape, to elaborate proposals in a literary scope and, at the same time, to raise awareness and instruct society in the conservation of nature and valorisation of literary records. The question is: how can this information be transformed into knowledge? The idea proposed here is, through the various excerpts in the catalogue, considered as a starting point, to present some proposals for various literary itineraries. Based on the quotation “A cartografia literária de um autor é, assim, o mapa que guia o olhar, a imaginação e os passos do leitor, [...] em direção aos lugares e destinos literários” (Quinteiro & Baleiro, 2017, p. 51), let’s consider the concept of a map, such as the concept of walk, itinerary, circuit, or route, since they are words which can express a similar sentiment. Along this possible path, which has both literary and cultural aspects, the reader travels and defines an itinerary according to what the text has transmitted to him. “Desenhar um mapa é sempre sinónimo de contar uma história, do mesmo modo que contar uma história é desenhar um mapa” (Ibid., p. 50), and in this way, we again understand the reader (be they a geographer or not) as receiver and producer, since both the works themselves and the respective maps are instruments of communication and creations of places. These places “são os rostos do nosso habitar sobre a terra: o do passado, aí onde possa ter sobrevivido ou se mantenha vivo; da ausência ou do retirar-se humano; ou marca presente do estilo cultural” (Bonesio, 2013, p. 472). Therefore, going through the landscapes and the consequent maps (whether physical or mental) allows us enjoy a journey through time, in the cultural field (historical, natural)<sup>15</sup>.

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<sup>15</sup> Luísa Bonesio classified these places as palimpsests, “uma delicada e complexa estratificação de rastros, de sinais, de subversões, de remodelações e de destruições, humanas e naturais: nunca são aqueles territórios anódinos que imaginam os projectistas e os especuladores” (2013, p. 472)

Equipped with the catalogue of landscapes we created and, taking into account, as already mentioned, that it contains the representation of the various municipalities of Madeira, we planned a field visit, to be carried out over four days, which for viability we divided as follows:

- *Day 1: Poiso, Ribeiro Frio, Santana, Queimadas, Machico, and Santa Cruz;*
- *Day 2: Funchal, Câmara de Lobos, Ribeira Brava, Ponta do Sol, Calheta, Rabaçal, Fanal, and Encumeada;*
- *Day 3: São Vicente and Porto Moniz;*
- *Day 4: Pico Areeiro and Pico Ruivo*

Despite not being able to particularise, given the extent and specificity of both the geographical and the literary material collated, we can however advance working hypotheses to be applied in similar situations resulting from the conclusions we have reached. The fact that our literary landscapes were based on an incidentally physical collection could, in some circumstances, condition observation. To explain better, in areas such as Ribeiro Frio, the observation of the landscape had to withstand a considerable number of tourists who usually visit this place.

It is impossible to deny the “frondosa vegetação<sup>16</sup>” that remains both on the path and in the place. Astonishingly present are oaks, cedars, and even chestnut trees. However, the reality of Ribeiro Frio today is that dozens of visitors pass through and travel there, inevitably accompanying them are then several parking spaces, housing for local accommodation, catering establishments, souvenir vendors and numerous vans and buses. Perhaps, from time to time, this tourism is excessive for those who want to take advantage of this “suave paleta de verdes derramados sobre a vastidão das encostas<sup>17</sup>”.

The higher the postponement between the reality we have observed and the texts from which we started, the higher the chances of deviation are. Naturally, what can be deemed geomorphic characteristics have a higher probability of permanence. Even so, the outbreak and progress of civil construction has produced notable changes in the landscape making cultures such as vines and sugar canes disappear, for example in the landscape we observed in the parish of Santo António<sup>18</sup>, Funchal.

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<sup>16</sup> Marco Reynolds, “Ribeiro Frio” in *Ilha-Mãe Ilha-Pátria*, 2009, p. 73.

<sup>17</sup> *Ibid.*

<sup>18</sup> João dos Reis Gomes, “Pela ceia do Natal” in *Contos Madeirenses*. Organized by Nelson Veríssimo, 2005, p. 25.

Sometimes it is the authors themselves who already record in their texts the replacement of the natural landscape by the built landscape, as for example in the municipality of Santana<sup>19</sup>.

It is also known that economic and cultural reasons can intervene in the landscape. The near disappearance of the wicker industry that originated in 1850 in the well-known parish of Camacha, makes it difficult now to approach the observation of what was described by João da Silva (Sílvia)<sup>20</sup>. Natural disasters, such as the major fires of 2013 and 2016 and the flooding of 2010 have also had considerable effects on the landscape. Due to these fires, the landscape is slightly disfigured, some of the trees non-existent, no longer the “melhor o arvoredor” referred to by Abel Marques Caldeira.

The landscapes are inexhaustible, not only because they exist incontestably, but also because they offer us many indications—indications of what existed, of what exists and of what may happen. Besides, these portraits reveal the relationship between humans and the spaces we inhabit. Consequently, the importance of preserving heritage must be emphasised, as should enjoying it appropriately and consciously. As humans are the leading cause of degradation of the environment and landscapes, due to our lack of sensitivity and ecological values which we disrespect or adulterate, all projects that call for environmental awareness are of paramount importance. The creation of literary itineraries, with a principal focus on the landscape, can be a way of reflecting on the importance of natural heritage and its preservation. The Madeira Natural Park, with its inherent diversity, is likely to offer itself as a privileged field for the application of projects of this nature.

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<sup>19</sup> Maria da Conceição Caldeira, “Vão roubar-me a Sé” In *Miscelânea de Memórias*, 1999, p. 123.

<sup>20</sup> João da Silva (Sílvia), “Em amena digressão pela levada do estado (Do Santo da Serra à Choupana)” in *Madeira, terra de encantos*, 1967, pp. 25-26.