

Unit 06

Landscape perception

Landscape Through My Eyes

Landscape is not only a physical environment, but also a carrier of cultural and spiritual heritage. Only if we have a relationship with the landscape around us will we want to care for it and protect it. Through selected examples of art, pupils are exploring how the relationship between humans and nature is formed.

AGE GROUP

6–11 years

DURATION

**5 lessons
(45 min each)**

LINKS TO CURRICULUM

Historical Sciences

Arts and Crafts

Literature

Social Sciences

Languages

Legend

Layout orinetation

Head with logo

Unit number

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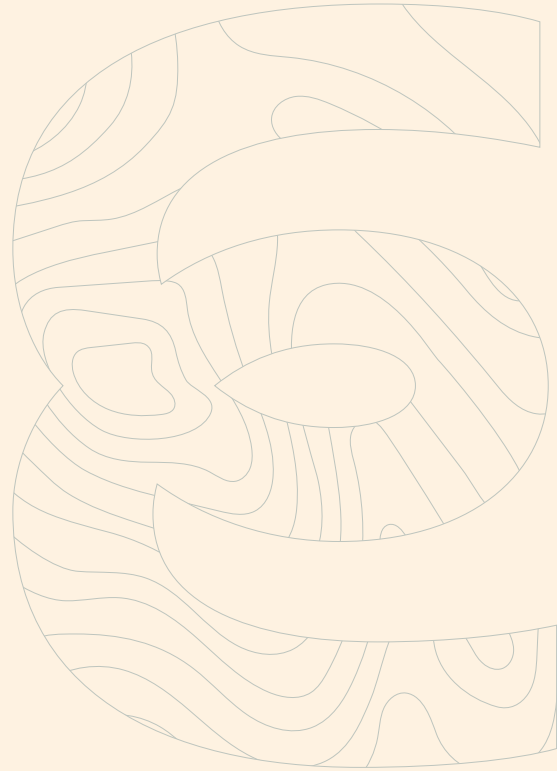
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INFO



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for children

for teachers

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gaining knowledge

analysing

creating



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Landscape Through My Eyes

The landscape is not only a physical environment but also a carrier of cultural and spiritual heritage. Only if we have a relationship with the landscape around us will we want to care for it and protect it.

The lesson will introduce pupils to the concepts of landscape perception throughout history through its representation in the visual arts. The lesson proceeds in three steps, each seeking the answer to a question concerning the human-nature relationship with the help of selected examples of art.

1. The Landscape of My Heart

(What kind of landscape do we connect with?)

Students will understand that everyone perceives landscape in their own personal and unique way, and that the way we perceive it has changed throughout history.

Selection of works: landscape painting.

2. A Landscape That Interests and Inspires Us

(How do we perceive the landscape around us?)

Students will understand that their interpretation of a landscape changes depending on various conditions and that they perceive it through all their senses.

Selection of works: landscape painting with unusual themes (e.g., devastated, urban, industrial landscapes, or nighttime landscapes, ecological themes).

3. Art as a Means of Communication

(How can visual art help the landscape?)

Students will try to find inspiration in the landscape for their own (e.g., artistic) expression, or explore ways to convey their experience to others.

Selection of works: land art and site-specific art.

AGE GROUP

6–11 years old**TIME REQUIRED***5 lessons (45 min each)***LINKS TO THE CURRICULUM***historical sciences, language, literature, social sciences, arts and crafts***KEY WORDS***landscape perception, emotions, landscape painting, history, land art, site-specific art***GOALS**

- The pupil understands that everyone perceives the landscape in their own unique way.
- The pupil will understand that the way we perceive landscapes has changed throughout history.
- The pupil understands that landscapes are perceived through all the senses.
- The pupil tries to find inspiration in the landscape for their own (e.g., artistic) expression.

INTENT – CONNECTION TO CLIMATE**CHANGE ADAPTATION AND MITIGATION**

Teaching about landscape perception is crucial in the time of climate change because it fosters a deeper connection between people and their environment. It is important to see the landscape not just as a physical environment, but also as a bearer of cultural and spiritual heritage. By truly noticing the landscape around us, we can build a connection with it, which inspires us to care for it and protect it.

Landscape Through My Eyes

I. MOTIVATION + GAINING KNOWLEDGE



Activity 2: Landscape of My Heart

What landscape do we relate to?

Pupils explore their emotional connections to various landscapes by expressing their likes and dislikes through cards while discussing how perceptions of landscapes have evolved over time and been depicted in art.



Activity 1: Landscape as Kim's Game

Pupils explore personal interpretation by recreating a projected landscape image, promoting understanding that everyone perceives art uniquely while engaging in a non-judgmental environment.



Activity 3: Landscapes that Interest and Inspire Us

How do we perceive the landscape around us?

Pupils analyse various artworks to express their personal perceptions and emotions related to landscapes, fostering discussion on the evolving nature of landscape appreciation and its representation in art.

II. MAPPING + ANALYSING + PROBLEM DEFINITION



Activity 4: How we see Landscape around us

Pupils explore their subjective interpretations of familiar local landscapes by analysing photographs, assigning emotions, and creating mental maps.



Activity 5: Landscape around us with all the Senses

Pupils engage in a sensory walk to explore their environment, utilising sight, hearing, smell, and touch, followed by group discussions to reflect on how their perceptions of familiar landscapes change based on the conditions.

III. CREATING + DESIGNING SOLUTIONS



Activity 6: Art as a means of communication

How can visual art help the landscape?

Pupils try to find inspiration for their (e.g. artistic) expression in the landscape and explore contemporary art's role in revitalising or improving neglected spaces.



About the topic

Landscape Through My Eyes

The lesson allows students to explore why everyone perceives landscapes differently and why certain landscapes capture our attention while others are overlooked. Discussions often reveal that familiarity, emotional connections, and personal experiences significantly influence our perceptions. Students may also discover that their view is shaped by their personality, age, and life experiences.

What does the broad concept of 'landscape' actually encompass, and what role does human perception play in it? According to the Landscape Convention, a landscape is "an area as perceived by people, whose character is the result of the action and interaction of natural and/or human factors." This definition highlights that each landscape is unique to the observer, emphasising that perceptions and interpretations are filtered through individual experiences.

Landscape is a complex system of elements and relationships that can evoke a range of feelings—harmonious, disruptive, alluring, mysterious, or chaotic. This perception varies not only among individuals but also evolves over time throughout history.

"The concept of landscape did not exist in antiquity or the Middle Ages and only emerged in the Renaissance. It is questionable how far the mere existence of a term can serve as evidence of its 'perception,' but it does provide some proof of attention being directed toward a certain phenomenon. The concept of landscape—and perhaps even the view into it—has a relatively complex history that is presented differently in various sources. On one hand, it emerges in Italy as a *parergon*, originally meaning a supplementary scenery in a painting, a backdrop, or a painted landscape. In English, the first occurrence of the word 'landscape' is dated just before the end of the 16th century, in connection with the influence of Dutch landscape painters. The term then transferred to the experience of terrain, and such a view began to be called a landscape. Thus, only after experiencing the depicted landscape does the understanding of the surrounding environment as a landscape take shape. This is seen as a visual whole that can be viewed from a distance, at least partially terrestrial with a horizon. This understanding is also reflected in contemporary language—while in a dense forest or valley, I wouldn't say I'm 'looking at the landscape' or 'into the landscape.'



However, at least currently, or rather earlier, the term appears in various European, particularly Germanic languages, in another context, where it meant a certain territory in a political-geographical sense, such as in German 'Landschaft.' Something like 'our landscape' or 'this region.' In Czech, where the term is derived from 'kraj' (region), it meant for some time 'our landscape,' referring to the homeland, but at certain times it also referred to 'foreign land.' Only from the 18th century could it be used to refer to a view, for example from the top of a mountain, for what I see from a lookout tower, to mention the 'definition' of landscape by botanist Jiří Sádlo.“

In simple terms, this process can be described as the landscape, once taken for granted and nearly unnoticed, gradually becoming an object we observe from the outside, as if we are no longer part of it. This separation initially evokes romantic sentiments, with landscapes primarily depicted in their beauty. However, over time, art starts to incorporate additional themes that convey various emotions—wild, dangerous or nocturnal landscapes. Additionally, themes of urban and industrial landscapes begin to emerge, with artists either seeking alternative, unusual beauty or focusing on activism to highlight ecological and other contemporary societal issues. Land art and site-specific art come into play, performances take place within landscapes, and genres start to blur.

This lesson, however, doesn't aim to teach students about the history of visual art. Instead, through selected artworks, it encourages students to develop a sensitivity and broad perspective on how landscapes can be viewed, ultimately conveying that the landscape encompasses everything around us, regardless of whether it's associated with positive or negative emotions. Therefore, a key part of the lesson is dedicated to exploring the selected space itself, with an emphasis on detail, allowing students to realise how the perception of a place can change under different conditions.

Through sensory walks and activities like using a peephole or viewfinder to focus on details, students learn to observe elements of their environment they might otherwise miss. This experience fosters a greater awareness of how different senses contribute to their feelings about a space.

After experiencing how perceptions of landscape can change, students are encouraged to share their insights with others, as awareness is the first step towards caring for these environments. Contemporary art examples serve as inspiration for their own creative expressions. The lesson could be enriched by visiting a local art gallery, using exhibited works to further engage students in the exploration of landscapes.



Activity 1

**TIME REQUIREMENT:**

20 minutes

GOAL:

The pupil understands that everyone perceives the landscape in their own unique way.

TOOLS:

drawing paper, crayons/
pencils/drawing markers,
picture of landscape (digital
- projection) (presentation
page: Joachim Patinir,
Flight into Egypt, "Biblical
Landscape", 1516)

Landscape as Kim's Game

Description:

The teacher projects the selected image of a landscape for a few seconds, then the pupils' task is to reproduce the image. When the work is finished, all the images are placed next to each other so that everyone can see them clearly. The aim is to encourage students to understand how each person interprets the same landscape differently.

Didactic Info for teachers:

No Judgement: Reassure students that there is no right or wrong approach—whether they recall vivid details or capture abstract shapes, each interpretation is valuable.

Questions to Ask:

- What caught your attention first in the image? This helps students articulate what stands out for them—whether it's color, a specific object, or an emotional feeling.
- How did you decide what to draw or to focus on? Encourage them to explain their process of selecting details.
- What did you find it difficult to remember? This can bring out the challenges in visual memory and recall, highlighting different areas of focus.
- How do you feel about the landscape? This encourages students to connect emotionally with the image, recognizing that perception





Activity 2

**TIME REQUIREMENT:**

20 minutes

GOAL:

The pupil understands that everyone perceives the landscape in their own unique way.

The pupil will understand that the way we perceive landscapes has changed throughout history.

TOOLS:

- powerpoint presentation with examples of art (classic landscape painting up to 20th century)
- cards for each student, a set of cards for each pupil (younger pupils like/dislike - page 11, older pupils plus emotions -

Landscape of my heart

What landscape do we relate to?

Description:

1. The pupils sit in a circle so that they can all see each other clearly.
2. Each pupil gets set of cards
3. The teacher projects the picture and allows the pupils to look at it in silence.
4. Then, on cue, each pupil shows a card to indicate whether the image evokes a feeling of liking or disliking.
 - A. The pupils can give reasons for their choice if they wish or if asked, according to the two-question rule (anyone can ask anyone else the reason for their choice).
 - B. Pupils can also share the associations that the image evokes in them.
5. The teacher provides context by interpreting the image.
6. Each image will be discussed in the same way.
7. At the end, in a circle, everyone chooses and expresses which landscape speaks to their heart the most— their "magic place," where they feel drawn to—whether it's mountains, the sea, a forest, a swamp, or a "pastoral" setting (fields, meadows). There will be a discussion on where we can see such landscapes, whether we visit them, and what makes them important to us.

Alternatively, it is possible to visit a local art gallery followed by a group discussion about the individual exhibits.



Like

Dislike

Don't know

Like

Dislike

Don't know

Like

Dislike

Don't know

Like

Dislike

Don't know

Like

Dislike

Don't know

Like

Dislike

Don't know

Like

Dislike

Don't know

Like

Dislike

Don't know



Joy

Peace

Anger

Sadness

Fear

Disgust

Joy

Peace

Anger

Sadness

Fear

Disgust

Joy

Peace

Anger

Sadness

Fear

Disgust

Surprise

Surprise

Surprise

Uncertainty

Uncertainty

Uncertainty



Activity 3

**TIME REQUIREMENT:**

20 minutes

GOAL:

The pupil understands that everyone perceives the landscape in their own unique way.

The pupil will understand that the way we perceive landscapes has changed throughout history.

TOOLS:

- powerpoint presentation of examples of visual arts,
- a set of cards for each pupil (younger pupils like/dislike - page 11, older pupils plus emotions - page 12)

Landscapes that interest and inspire us

How do we perceive the landscape around us?

Description:

1. The pupils sit in a circle so that they can all see each other clearly.
2. Each pupil gets set of cards
3. The teacher projects a series of selected artworks. One after the other, he/she lets the pupils look at the image for a while.
4. After each painting, each pupil chooses one card they have chosen for the painting and on command, each holds the card in front of them for the others to see.
5. At this point two questions can be asked - anyone can ask anyone for their answer. No one may be asked twice in one round
6. The aim is again to observe the differences in perception of different images of the landscape. Other meanings and feelings can be invented and added.
7. The teacher provides context by interpreting the image.
8. Discussion on whether the pupils have any landscapes of their own that inspire them, that they like to observe or visit and why. If time permits, it is possible to raise the topic of tourism and its effects on the landscape.

Alternatively, it is possible to visit a local art gallery followed by a group discussion about the individual exhibits.



Activity 4

**TIME REQUIREMENT:**

20 minutes

GOAL:

- The pupil assigns subjective meanings to the landscape (school surroundings, wider region) based on their previous experiences.
- The pupil understands that their interpretation of the landscape changes based on different conditions and circumstances.

TOOLS:

- A set of 5 photographs for each group of 5 pupils, featuring selected places they are familiar with (such as the school surroundings, school garden, or a chosen park or public space). Include some photographs with a high level of detail or taken from unusual angles.
- A set of cards for each pupil: younger pupils will use cards to indicate like/dislike, while older pupils will express their preferences along with associated emotions.
- Worksheet (page 15)

How We See Landscape Around Us

Description:

1. Class is divided into groups of five pupils.
2. Each pupil gets a set of cards.
3. Each group receives a set of 5 photos.
4. Pupils will choose emotions in each of the photos.
5. The differences and similarities in perceptions between groups will be compared.
6. The teacher asks the pupils if they recognise the place where the photographs were taken.
7. Now each pupil receives a worksheet to draw a map of an identified place (such as the school surroundings, school garden, or a selected park or public space that the children are familiar with).
8. Activity 5 will follow. Otherwise, mental maps will be displayed, leading to a discussion about the differences in perception among the pupils and the identification of places they all like or dislike, as well as those they notice or neglect.

Ideally, the activity should be repeated after the sensory walk (see Activity 5) so that children can observe the differences in their perceptions based on the circumstances.



**Think about what the place you are discussing looks like. Do you remember everything that is there?
Draw a map.**



Activity 5

**TIME REQUIREMENT:**

40 minutes

GOAL:

- The pupil understands that the landscape is perceived through all the senses.
- The student understands that their interpretation of the landscape changes based on different conditions and circumstances.

TOOLS:

Blindfolds,
Worksheet (pages 15 a 17)

Landscape Around Us with All the Senses

Pupils who did not participate in Activity 4 will draw a mental map of how they remember the place where the sensory walk will take place (worksheet, page 15).

- **Sensory Stops:**

During the walk, the teacher will plan appropriate locations for five-minute sensory stops, chosen for their variety of stimuli for each sense. At each stop, the teacher will provide initial instructions to focus attention on:

- Sight:** After stopping for few seconds with eyes closed and focusing on breathing, they open their eyes and observe colors, shades of green, shapes of trees, shadows, and movement caused by the wind. The instruction look up/down/left/right can be given by the teacher at each of the locations.
- Hearing:** Stop with eyes closed and listen to the surroundings.
- Smell:** Stop with eyes closed and take in the smells of the air, grass, and earth.
- Touch:** Find a space where everyone has enough room to sit. The pupils sit down and explore their immediate surroundings by touch.

- **After sensory walk each pupil receives a worksheet to fill.**

- **At the end, in groups of five, pupils discuss their impressions of what they saw, heard and touched. Then the whole class is asked by the teacher what influenced their choice of location and whether they perceived surroundings differently than usual. If time permits, each person shares a stop that caught their attention and why.**

Alternatively, it is possible to prepare special peepholes or viewfinders that allow children to gain a unique visual experience of the landscape they already know. The sensory walk will then be reduced only on hearing, smell and touch.



After the sensory walk:

1. What places stuck in your memory? Write or draw:

View no.1

View no.2

View no.3

The place explored by touch



2. What could you hear there?



3. Look at your map on the previous page, do you have any new information? If you do, add them in a different colour.



Activity 6

**TIME REQUIREMENT:**

40 minutes

GOAL:

- The pupil becomes familiar with selected works of contemporary art and interprets their meanings.
- The pupil learns that art can serve as a tool to revitalise unsightly or abandoned places and to highlight social issues, helping them notice these places in their environment.

TOOLS:

- presentation page ...
- photos featuring selected places the pupils are familiar with (such as the school surroundings, school garden, or a chosen park or public space) printed on A4 or A3
- worksheet page 19

Art as a Means of Communication

How can art help the landscape?

Description:

- 1. Presentation of Art Works:** The teacher presents several works of art (land art, site-specific) and focuses on three pieces in detail. A discussion is moderated using guiding questions. The selection of works can be tailored to the specific needs of the school.
- 2. Brainstorming Session:** The pupils brainstorm and guess the reasons why the artist chose the specific site for their work.
- 3. Mapping Activity:** Pupils choose the photographs of the places they would like an artist to work on (or where they would commission an artist to create art as town managers).
- 4. Justification:** Pupils describe their reasons for selecting those specific locations in their worksheet
- 5. Designing:** Pupils draw their design over selected photograph (for instructions see U15)
- 6. Presentation:** Drawings are exhibited in the classroom and each of the pupils can present their idea.

Didactic Info for Teachers:

Consider asking the following questions to stimulate discussion in the brainstorming session and provide hints for possible situations:

- What emotions do these artworks evoke?
- How does the artwork change your perception of the location?
- In what ways can art influence community engagement?
- Can you think of any local issues that could be highlighted through art?



Selection of a Place for Artistic Intervention:



1. Where is it located?

.....

2. Who is it intended for, who is the audience?

.....

3. Why highlight this particular place?

.....

.....

4. What would change?

.....

.....

5. What will the place be called?

.....

6. If you already have an idea of what the artwork should look like, try to briefly describe or sketch it. You can also use the other side of the paper.



References

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