

The thesis focuses on landscape in the context of culture, or „cultural landscape“ from the perspective of genius loci – „spirit of a place“ – which on one hand consists of unique subjective feelings, yet also transcends subjectivity. At one level the atmosphere of a place is created by nature. However, at another level the presence of the human element is indispensable – „dead men“ determine the overall spirit of each location. The overall spirit is thus an expression how landscapes appropriate us. (From this perspective the spirit of the place is not just a fleeting and purely subjective impression, but an expression of the fact that, in a manner of speaking, we are appropriated by the land ourselves.) This thesis discusses in fact two different points of view: the anthropological perspective (the subject produces nature, nature produces the subject) and the perspective of the landscape itself (landscape has its own quality – from nature’s own point of view the Baroque period is a meaningless term).

In order to study genius loci it is necessary to find some tools to help us describe it within the context of human history and culture. One possibility is to start with a description of cultural landscape.

The theoretical explanations in the chapter „The Historical Development of Landscape as of a Natural and Cultural Space“ analyse different historical periods as well as phenomena that were used to make sense of the landscape as of our environment (the phenomena of Home-place and Landscape Memory) in European context, with special focus on Bohemia and the aesthetic aspect. (aesthetic, which is not just a theory of beauty, but also of the human ability to live in accordance with our own ecosystem. This ability was formed in the subconscious in archaic times and its basis is „pleasure“) In practice we can speak about two possible ways of understanding landscape.