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Cultural Landscapes as Potential Tools for the Conservation of Rural Landscape Heritage Values

Using the Example of the Passau Abbey Cultural Site

ABSTRACT

Heritage values are receiving more attention today than they have ever before. Many international and local conventions, as well as legislations, deal with the conservation and valorization of heritage values. Among these, the UNESCO World Heritage Convention (UNESCO, 1972) and the International List of Intangible Cultural Heritage (UNESCO, 2003) are particularly important. This subject is also becoming more meaningful in the field of tourism. Ambitious tourists put an authentic environment first, and cultural tourism based on intellectual interest is one of the most dynamically developing types of tourism products (Gonda, 2016). One of the fundamental characteristics of a cultural landscape is change, which is reflected in the natural landscape and also in the features that fill the spaces. However, the changes that have taken place in recent decades have not only led to the loss of diversity of cultural and historical habitats. These have also resulted in a blurring of the images that characterize a region, with the consequent loss of aesthetic values and identity. The Bavarian example examined in my study is an attempt to map and record the current state of the Bavarian cultural landscape and to define recommendations for the various sectors as a guide for future generations.

Keywords: authentic environment, cultural heritage, cultural landscape, world heritage

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INTRODUCTION

Cultural tourism is a widely used term, however, it does not possess a generally accepted, unitary definition, as the concept of culture is difficult to define and is in constant change (Steinecke, 2007). We can state that culture is the sum total of a lifestyle that numerous people share. In a culture, the similarities in speech, language, behavior, lifestyle, customs, ideology, and technology unite individuals into groups (Trócsányi & Tóth, 2020).

As early as in 1985, the UNWTO accepted a wider (conceptual) and a narrower (technical) definition for cultural tourism, as follows. The wider concept: "Cultural tourism means all movements of persons, because they satisfy the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounters" (UNWTO, 1985). The narrower concept: "Cultural tourists travel for study tours, performing arts and cultural tours, travel to festivals and other events, visit sites and monuments, travel to study nature, folklore or art, and pilgrimages" (UNWTO, 1985; Frank and Medarić, 2018). These groups then make up, on the one hand – in terms of demand –, tourists who possess a cultural motivation, on the other hand – concerning supply –, the welcoming destination equipped with attractions that generate motivation in the tourists (Csapó & Matesz, 2007).

From a general perspective, cultural tourism is a trip (1) whose primary motivation is to meet different cultures and traditions, participate in cultural events, visit cultural sights; (2) where the tourist's scope is to view a cultural event (Gonda, 2016). It encompasses thus the built and the intellectual cultural heritage, the cultural attractions, the contemporary arts and artworks, the programs, and the ecclesiastic scenes and events as well.

The UNWTO's regular engagement with the topic also proves its importance. At the 22nd General Assembly of the UNWTO, organized between 11–16 September 2017 in Chengdu, China, the following definition was accepted: Cultural Tourism implies "A type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions." The most recent researches in Hungary also sustain that in the demand for tourism the want for authenticity is on the rise, and so the unique particularities of the host area are more greatly appreciated both in catering (Nagy et al., 2021a) and in the general supply of tourism (Nagy et al., 2021b).

At the end of the 20th and the beginning of the 21st century *heritage tourism* is situated among the dynamically developing types of products around the world; it represents consistency in our changing and unifying world. According to Silberberg's definition, "cultural tourism represents an area of significant economic benefit to museums and heritage sites. Challenging economic times in particular require cultural and heritage facilities to explore ways and means to increase attendance and self-generated revenues and to control operating expenses" (Silberberg, 1995). This is why it often appears in less developed regions as a tool for development (Lempek & Tésits, 2021). Heritage can

also be harnessed by those destinations that cannot position themselves with the help of traditional 4S enticements of mass tourism. Such a trip means that that tourist experiences the cultural environment, i.e. the landscape, visual and performance art, traditions and organized events as well. With the popularity of the heritage attractions, the social need for a “shared past,” for the discovery of one’s roots also rises, and, besides, with the emphasis on the uniqueness, the particularities, and the heritage of a given region it can benefit from a favourable position in the competitive market of tourism products. It is its added benefit that it utilizes the existent historical, cultural or natural resources, found in the cultural landscape – instead of building new attractions these destinations look towards a sustainable future by harnessing the past (Hargrove, 2002). Actually, in the past decades there has been a considerable oversupply in the field of heritage attractions (owing to, for example, the support of several distinguished tender programs). As a result, heritage tourism became a strongly competition- and market-oriented product, and hence its constant development and product differentiation became essential. Hargrove called it the fastest-developing niche-market (Hargrove, 2002). Cultural heritage tourism thus is the most dynamically developing branch of tourism, which is increasingly progressing towards specialization. Both the tools of smart rural development (Szalai & Fabula, 2021), and spatial cooperations that build essentially on inner resources (such as the thematic tours for which we can find good examples in Hungary, too, e.g. in the topic of wine tours) can gain space in this specialization. Wine, wine culture is such a buzzword, such an attraction that is more and more popular among tourists. Creating thematic tours around the supply of wine regions can ensure the most effective way for presenting the values and operating wine tourism. The wine tour is such a complex tourist product that provides a wide range of experience through a unique supply (Máté, 2007). One possible direction for the specialization is the development of rural heritage tourism. The importance of the rural area for tourism has unambiguously gained weight as a consequence of the COVID-19 pandemic (Csóka et al., 2021; Kovács et al., 2021).

Heritage tourists do not simply search for adventures, but also for culture, history, archeology and not least a connection with the local population. One of the tokens of the integration of the smaller settlements of the area into tourism is the conception and realization of authentic local programs (primarily connected to trades and professions), and the involvement in festivals (Lempek & Tésits, 2021). According to Fladmark, cultural heritage tourism does not only mean the identification, management, and preservation of heritage, but it also helps understand the effect tourism has on local communities and regions, helps raise the economic and societal profits, and raise the financial resources needed for protection, marketing, and promotion (Fladmark, 1994).

In the cultural heritage category, among the most well-known world heritage sites in Hungary are the Hortobágy National park, the Fertő-Hanság National Park, and the Tokaj-Hegyalja historical wine region; in addition, the caves of Aggtelek Karst and Slovak Karst received their honourable world heritage rating in the natural heritage category.

Among the 51 cultural and natural world heritage sites to be found in Germany today,³ we can find churches and monasteries, castles, prehistoric settlements, modern architectural masterpieces,

³ The list of the 51 world heritage sites in Germany can be accessed here: <https://www.unesco.de/kultur-und-natur/welterbe/welterbe-deutschland/welterbestaetten-deutschland>

industrial monuments, and also biotopes. 48 are in the category of cultural world heritage sites, and three pertain to the category of natural heritage. From among the industrial monuments, one can mention the Zollverein Coal Mine Industrial Complex in Essen. The caves from the Ice Age of the Swabian Alb preserve the memory of the prehistoric age. From among the protected landscapes, the Rhein Valley brings together German romanticism, Europe's history, and the beauties of nature. The stretch of river between Bingen and Koblenz is characterized by wonderful castles and industrial monuments. From the category of biotopes we can mention the Wadden Sea, an intertidal zone in the North Sea, which received a place on the list of world heritage natural sites being Earth's biggest continuous plain of tides.

The *cultural landscape* is the product of human activity ranging across several generations. Nothing signals better its significance and role as an important bearer of cultural values, than the fact that since 1992 cultural landscapes have been given three different categories in the UNESCO world heritage pact – "as the joint creation of man and nature". The most easily recognizable category, which possesses clearly identifiable boundaries, is the landscape consciously shaped by man. This includes aesthetically shaped gardens and historical parks, which often (but not in all cases) are embedded in some sort of religious or historical environment (e.g. the Würzburg Residence, Muskau Park).

The second category includes cultural landscapes shaped by the land, which were organically developed in the original social, economic, administrative and/or religious environment. These can be grouped into two categories (e.g. Speyer Cathedral, Lorsch Abbey, downtown Goslar, and the Oberharz Water Regale). In the case of the fossil (or relic) landscapes, the development of the landscape suddenly stopped at a point in history, or gradually broke off, but its marks were conserved and are recognizable. We are dealing with a continuously developing landscape when the said landscape is tightly connected to the traditional ways of life and it also plays an active social role in today's society, and it can stimulate its development. At the same time, it shows significant material signs on its timeline.

The third category includes the associative landscapes that possess strong religious, artistic, or cultural features. These are symbolic landscapes, and they can often be connected to historical or some sort of cultural events (e.g. the Roman architectural records, downtown Regensburg-Stadtamhof) (Heritagestudies, 2020).

The general scope of the study is the presentation of that positive example, which makes an attempt at the mapping and archiving of the current state of Bavarian cultural landscapes. It formulates suggestions concerning the future, intended for the representatives of the state and private sectors, such as local governments, traditional associations, or even planning offices, but also integrating large parts of the population, too. For the attainment of the general scope, the first milestone was the analysis of the projects that archive the momentary state of cultural landscapes in the various provinces of Germany (e.g. North Rhine-Westphalia, or Thuringia), and the second milestone was conceived by the choice of the Bavarian model, which I found worthy of presentation because the task forces employed a method that covered the entire territory of the province. Further milestones included the exploration of the literature, the performance of further comparative analyses, and the repeated touring of the territory. The prime goal of the study is to draw attention to the importance of

the archival and preservation of the Hungarian cultural landscape, by presenting the Bavarian good practice to readers in Hungary.

METHODS

As a methodological component, besides the analyses of various other literature, I consulted and compared the documents connected to the Bavarian development of tourism and the regional development of the area, strategic programs (Tourismus 2030, 2019), the website of the Bavarian State Ministry of the Environment And Consumer Protection (Bayerisches Staatsministerium für Umwelt und Gesundheit) and that of the Bavarian Environment Agency (Bayerisches Landesamt für Umwelt). This I completed with the technique of a personal qualitative observation carried out on the field of Passau Abbey cultural site. The first author of this present study first toured the region 20 years ago, and from then on visited the Bavarian Forest and Passau, where the three rivers meet, on a monthly regularity. She regularly participated in the traditional events of the region, such as the “Säumerfest,” represented in Figure 7. She marked her findings in the form of photographs, too. She also works as an active local tour guide, and is a regular attendant of the lecture series on local knowledge given by the colleagues and researchers of the Department of Geography at Passau University. The authors deemed it important to mention the name of geographer and cultivator of traditions Mario Puhane, who reports on his latest research results in the course of the visits to the sites.

RESULTS

Attempts at Capturing the Momentary Condition of the Cultural Landscapes

Early antecedents

In the course of history, the observation and archiving of the momentary state of a landscape have been the preoccupation of several genres and disciplines, which contain useful information for posterity not only from a physical geographical perspective. In many cases, we can also find out a considerable amount of information on such things as the functions connected to the landscape, objects of use, traditions, and costumes. Some indicative examples could be:

Landscape poetry

Landscape poetry (nature poetry or topographical poetry) is one subgenre of descriptive poetry. Those works included here represent – not exclusively, but to a significant extent – the animate and inanimate natural environment surrounding man (including the buildings and objects made by him) (Kelecsényi et al., 2020).

Landscape painting

The creators, including the prehistoric cave drawings too, at first were recording more living beings and objects of use. Landscape painting, as a separate genre, first appeared in China in the Early

Middle Ages; even its name refers to its subject: *mountain and water* (shanshui). Its first appearance in Europe can be dated to the Renaissance, and then it started to flourish in the age of Enlightenment, until it was replaced by photography. According to Humboldt, there is an “old alliance” among poetry, artistry, and the natural sciences (Probáld, 2011).

Early legal regulation from 1902

In the first section of the act seen above, in Figure 1, one can read that the license issued for construction needs to be denied in case the effectuation of the construction works would significantly distort the image of the streets or squares of, or even the entire municipality. The act above shows well how already at the beginning of the 20th century Germany gave importance to the aesthetic and authentic appearance of its municipalities and, through them, its landscapes.

Figure 1. Prussian law against the distortion of settlements and the beauties of the landscape, 15. July 1907. (The modification of the first wording from 1902)

28. Gesetz gegen die Verunstaltung von Ortschaften und landschaftlich hervorragenden Gegenden.

Vom 15. Juli 1907 (G. S. 260).

[Nachdem das bei § 8 erwähnte erste Verunstaltungsgesetz von 1902 die unter § 10 II 17 WRN. nicht fallende Bekämpfung der Verunstaltung der Polizei als Aufgabe grundsätzlich zugewiesen hatte, geschieht dasselbe in erheblich vergrößertem Umfang durch das vorliegende Gesetz, das jedoch als Form der Regelung die ortstatutarische vorsieht.]

[Aufgabe der Baupolizei]

§ 1.

Die baupolizeiliche Genehmigung zur Ausführung von Bauten und baulichen Änderungen ist zu versagen, wenn dadurch Straßen oder Plätze der Ortschaft oder das Ortsbild g r ö ß l i c h v e r u n s t a l t e t werden würden.

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Source: <https://www.degruyter.com/document/doi/10.1515/9783111648880-033/html>

The conditions for the preparation of the project titled "The Mapping of the Bavarian Cultural Landscapes"

There were several attempts in federal states for the archival of the momentary state of cultural landscapes, such as in Thuringia and North Rhine-Westphalia, among others, whose methodology also served as an example for the realization of the Bavarian project.

Acting on behalf of the Bavarian State Ministry of the Environment and Consumer Protection and under the guidance of the Bavarian State Office for the Environment, The Institute of Landscape Architecture and the Faculty of Strategy and Management at the Technical University of Munich worked on a joint project to process and prepare the mapping of the Bavarian cultural landscapes and the drawing of the borders, covering the entire territory of the province. With their work, they contributed to the preservation of biodiversity. The works were carried out between 2009-2013, and can be divided into three main stages. All three stages were led by a different task force. Besides the representatives of the above-mentioned institutions, various other external experts and agencies (for instance, The Bavarian State Research Centre for Agriculture, the Bavarian Academy for Nature

Conservation and Landscape Management, the Bavarian Rural Development Offices, the Bavarian State Office for Monument Protection, furthermore, the Upper Bavaria Government Agency, the Geography Department of the University of Augsburg, the Department of Historical Geography of the University of Bamberg, planning offices, and the provincial leaders of the Bavarian traditionalist associations) were included in the collaboration in order to process a body of knowledge as extensive and multidisciplinary as possible. Without this collaboration, the analysis of this amount of knowledge and data in such a short time would have been impossible. Workshops were also organized on regional levels, with the inclusion of local experts, within which the methods for the demarcation of cultural landscapes were worked out. This is how they also managed to guarantee the wide acceptance of the boundaries to be drawn by a list of disciplines.

The arc of the project – from the demarcation of the landscapes, through the division of the spaces observed inside them, to the development of proposals

The creation of the cultural landscape sites – 1st stage

The goal of the first stage contains the creation of the planning for the Bavarian cultural landscape, which served as a first attempt to draw the boundaries and formulate the specificities of some spaces by covering the entire area of the province. The following methodological components served as basis for the drawing of the boundaries of the cultural landscape sites that cover the entire area of the province:

- The first target was to set the boundaries of approx. 50 spaces (ultimately, they became 61).
- The division needs to be complete.
- The characteristics of any given circumscribed space need to be understandable and identifiable for the population, too.
- Focus had to fall on the ascertainment of the current state of the cultural site.
- In terms of methodology, the example of North Rhine-Westphalia needed to be followed, meaning that it needed to be shaped and developed in light of the local affairs.
- As there was no databank on the Bavarian historical cultural sites covering the entire area of the province until then, its bases in the project also had to be created by using the already existent data.
- In order for the project to be widely accepted, the inclusion of various agencies and institutions had to be ensured (Bavarian State Office for the Environment, 2006; Table 1).

The result can be seen on Figure 2, on the interactive map that can be accessed by all on the website of the Bavarian State Office for the Environment, where, if we click on one of the *61 cultural landscape sites* (Kulturlandschaftsräume), *the major cultural sites* will be revealed. The division above does not replace the division based on natural landscapes, but it rather serves as a needed complementation to it. The first stage of the project ended in 2009.

Table 1. Criteria used for the delimitation of parts of cultural landscapes

1	Endowments	Relief, soil/geology, waters, climate.
2	Defining, typical natural landscape elements	Spatial elements of the historical cultural site: vegetation conforming to its use (orchards), anthropogenic waters (fishponds), stables, memorial sites. Spatial elements of the modern cultural landscape: golf course, the Danube-Main Canal.
3	The structure and types of space use – now	Ploughland/pasture, usage intensity/distribution, special cultures and ways of cultivation (hop), parts of forests/types of forests. The exploitation of raw material, the livestock industry, industry and handicraft.
4	The structure of its use - historically	Historical agriculture and forestry, inheritance customs of historical handicraft (the distribution of inheritance).
5	Use for leisure and relaxation	Tourism, leisure time and relaxation nearby. Activities and free time facilities.
6	Nature painting and landscape ethics	E.g. mountain scene, distant scene (the feeling of proximity to nature).
7	Settlement history and structure	The stages of the settlement, its forms. Its density and division, dominant cities, central places.
8	The structure and type of architecture	Forms of houses and crofts, religious buildings (architectural forms).
9	The introduction of public utilities and transport	The extent of the introduction of public utilities (minor or intensive), main forms of transport (roads, tracks, waterways). Transit function, trade roads (historical/actual).
10	Former territorial affiliation	Secular: e.g. earldoms, dukedoms, knights. Religious: e.g. episcopates, religious influence
11	Customs	Folk costumes. Customs
12	Linguistic particularities	Linguistic boundaries, dialects.
13	Associative aspects	Arts: artists/art groups connected to a space, cultural sites inspiring painters, poets. History: e.g. battlefields (Lechfeld), historically important spaces. Tourism and marketing: Schwäbische Toscana, Bayerisches Venedig.
14	Biodiversity	Types of biotope that conform to use, which are characteristic of the cultural site, protected areas of large dimensions (e.g. national parks, biosphere reservations). Regional species of livestock and crops (e.g. rye from Karlshuld, cattle from Murnau-Werdensfelser)

Source: Own editing, based on the website of the Bavarian State Office for the Environment (www.lfu.bayern.de)

The major cultural landscapes of Bavaria – 2nd stage

The name of the second stage is "The major cultural landscapes of Bavaria", in the course of which 112 sites were traced. In this stage of the project the complete coverage of the area was not the aim. The task force of the Bavarian State Office for the Environment defines the meaning of the major cultural landscapes as follows. Major cultural landscapes are those parts of a given cultural landscape whose appearance is largely determined by history and traditions. Historical cultural landscape elements are organized based on their use of space, through which the landscape is revealed to us in the context of traditions. In this way, major cultural landscapes preserve extraordinary natural and cultural characteristics (Bavarian State Office for the Environment, 2006).

Therefore, the second stage, based on the above definition, categorizes those landscapes that possess a *special value*, with special attention to those regions that have specifically developed historically, and retain those characteristics to this day.

Figure 2. Division of the entire territory of Bavaria by cultural landscapes



Source: Website of the Bavarian State Office for the Environment

(<https://www.lfu.bayern.de/natur/kulturlandschaft/gliederung/index.htm>)

The "major cultural landscapes" investigated by the second stage figure in several acts:

- Bavarian Nature Conservation Act (BNatSchG) – mentioning the diversity, characteristic features and beauty of nature and landscape" (Bavarian Nature Conservation Act, 2022);
- Bavarian Nature Conservation Act (BNatSchG) – implying that natural landscapes and cultural landscapes that have developed over time, and including their cultural, structural and soil monuments, are to be protected against defacement and disfigurement, urban sprawl and other adverse effects (Bavarian Nature Conservation Act, 2022);
- Federal Regional Planning Act (ROG) – stating that the characteristic features and the cultural and natural monuments of evolved cultural landscapes shall be preserved (Federal Regional Planning Act, 2008);
- The Forest Act of the Federal Republic of Germany (BWaldG) – mentioning the function of the forest as a cultural-historical archive, as well as the importance of parks, gardens and cemeteries for monument protection (The Forest Act of the Federal Republic of Germany, 1974).

The preservation of the “cultural landscapes developed in the course of history” is the focus of several international treaties and programs, which, due to the length of this paper, we will not discuss here.

3rd stage

The third stage of the project contains the suggestions connected to the preservation and development of the "cultural landscapes developed in the course of history." As far as possible, concrete, special suggestions and steps were expanded for the preservation of the diversity of the Bavarian cultural sites, furthermore, plans were devised for their long-term development and the easing of possible future decisions. In the course of the completion of the work not only the sites highlighted in the second stage

were taken into consideration, but instead, the task force was aiming to provide perspectives that can be accomplished with the complete covering of the province.

The presentation of the German good practice through the cultural site of the Passau Abbey

The drawing of the boundaries of the Passau Abbey cultural site (1st stage)

In the first stage, the periphery of the Passau Abbey cultural site has been traced (Table 2; Figure 4), which is the part of the Bavarian Forest that extends north from the Danube and surrounds the city of Passau. It covers the region of the Danube Valley that ranges north and south of Passau, including the steep slopes at the riverbank, the Wegscheid Plateau, and the southern regions of the Bavarian Forest. Cultural-historically, this area belonged to the Episcopacy of Passau, and it is characterized by historical trade routes and roads, such as the "Goldener Steig" (this trail was used in the Middle Ages by people using donkeys for transporting salt and other goods arriving to Passau on the river Inn). The trodden path is beloved by tourists, as it provides, for instance, with practice climbing walls for a pleasant experience for those preferring active recreation.

Table 2. The location of the Passau Abbey as a cultural site

Administrative region	Lower Bavaria
Provincial territories	Passau provincial territory, the city of Passau, some areas of the Freyung-Grafenau provincial territory
Natural region	The territory of the Passau Abbey and the Neuburg Forest, Wegscheider Plateau, some areas of the Inner Bavarian Forest
Height	400–1330 meters above sea level. (Dreisesselberg 1333m – [tripoint])

Source: Bavarian State Office for the Environment
<https://www.lfu.bayern.de/natur/kulturlandschaft/gliederung/doc/31.pdf>

The relief of the landscape is undulating, partly shaped like a cone, has a favourable climate, and is full of contradictions. It has been known as an inhabited area already since the age of the Celts, and later even the Romans populated it, as it had a strategically important role in the course of history. The episcopate was founded in 739. The areas situated on the plateau have been unoccupied for a long time, mainly because of their unfavourable location, which nowadays is still partly the case. New uses were formed at the beginning of the Neolithic Age, during the industrialization, such as mining, logging, and the glasshouses. The salt trade, however, also had a significant role.

During the 11th and 12th centuries smaller settlements, villages built along a road, and band-shaped plots formed along trade routes appeared. Near the toll-collecting places, markets were organized and populous settlements formed. The salt trade was a defining element for the formation of local structures. The merchants, carriers, and the animals too needed supplies, which incited the development of inns, smithies, and other services built on them. In the 15th century, even glasshouses appeared, as the area was rich in metals and forests. As the area was located near the frontier, and its trade routes, which

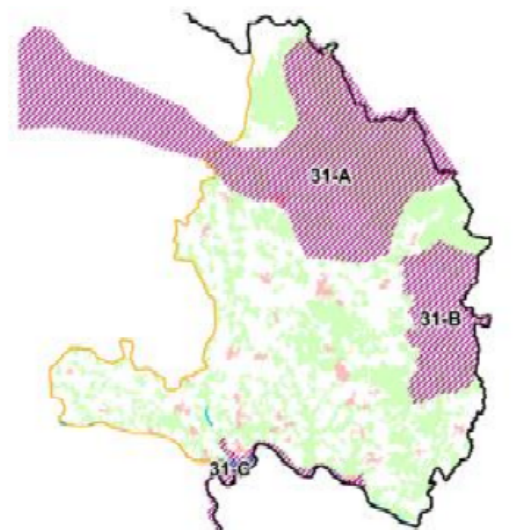
meant richness, needed protection, on areas that previously were counted as peripheral, castles and fortresses started to appear. In the course of the colonizing work of the episcopate, the population of the area towards the north, in the hills of the rivers Ilz and Erlau, was started. Kropfmühl acquired around that time the worldwide monopoly of granite quarries. Mills were operated on the banks of rivers and brooks, and their waters were used for timber rafting. The cultural landscape elements characteristic of this area:

- Hamlets
- Frontiers divided into ridges
- Sawmills
- Glasshouses
- Facilities required for timber rafting
- Trade trails (trodden by humans or animals)
- The remnants of the historic and modern mining
- The signs of the destruction on the frontiers in the Middle Ages

At the end of the 17th century, the last new wave of inhabitation populated the “new world” as well, during which farmlands were sporadically built in, ploughlands and forests alternated; the development of these settlements is easily traceable even today, as it never lost its diasporic nature. The peasantry supplemented its agricultural income by weaving linen, and for this reason, the landscape in those times was mainly shaped by the cultivation of linen.

Three "major cultural sites" in the Passau Abbey cultural landscape-site (2nd stage)

Figure 3. The Passau Abbey Cultural Landscape Space and its 3 “major cultural sites” (31-A; 31-B; 31-C)



Source: Website of the Bavarian State Office for the Environment
<https://www.lfu.bayern.de/natur/kulturlandschaft/gliederung/doc/31.pdf>

On Figure 4, the three “major cultural sites” of the Passau Abbey Cultural Landscape Space can be seen (see also Figures 6–8).

Horseshoe- and band-shaped farms inside the Bavarian Forest (31-A)

The landscape is characterized by the olden trade routes, alongside which historical settlements with unique spatial structures were also formed (Figure 4). Landscape elements that can be found today are: lanes, glasshouses, water reservoirs, and irrigation systems.

Figure 4. Kreuzberg, radial, horseshoe and band-shaped farms

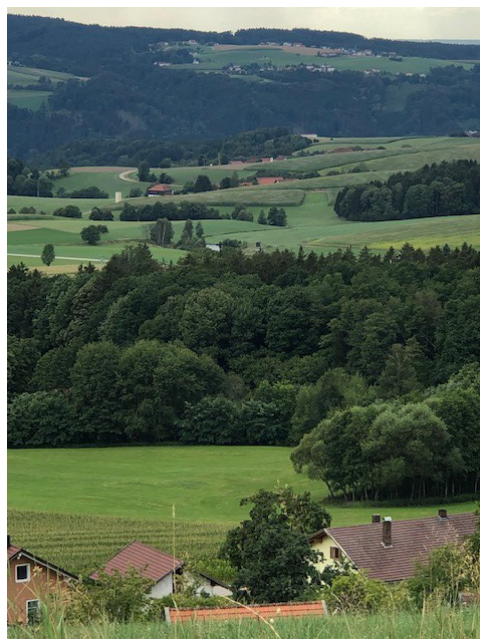


Source: Profile Kulturlandschaftsraum 31 Passauer Abteiland
(<https://www.lfu.bayern.de/natur/kulturlandschaft/gliederung/doc/31.pdf>)

Neue Welt – "new world" (31-B)

With the end of the thirty-year war, Bishop Wenzeslau von Tun populated the Wegscheid Plateau (Figure 5), the uninhabited southern part of the Bavarian Forest, following well-prepared plans, and thus defined the structure of the settlements still recognizable today.

Figure 5. The "new world" settlements of the 17th century, Wegscheid Highlands



Source: own photo (2022)

The valleys of the rivers Inn and Danube from Passau to the frontier (31-C)

The area encompasses the valleys of the rivers Inn and Danube (Figure 6), and it extends to the frontier, where the castles and strongholds, once serving defensive purposes, are lined up.

Figure 6. Passau, where the three rivers meet



Source: website of the city Passau (Stadt Passau, 2017)

The three "major cultural sites" of the Passau Abbey Cultural Landscape Space are exposed to the following sources of danger. The woody and open-structured settlements are endangered by the more intensive traditional farming (free pastures turn into ploughlands), at the same time, certain areas also show signs of the complete disappearance of the traditional uses of the lands (former agricultural areas filling with undergrowth, which is noticeable especially in the case of pastures and green areas).

Suggestions for the preservation and development of the cultural landscape (3rd stage)

- The spread of undergrowth and forests on valley fields, clearings, and agricultural fields with extensive utilization, and also on other areas that are used traditionally (especially on site 31-A).
- The remnants of the former establishments and the attendant protrusions and ditches need to be preserved (31-A, Finsterau, Bischoftsried, etc.).
- The shapes of the settlements and ploughlands, characteristic of the landscape, need to be preserved.
- The future development of the settlements on the landscape 31-A is problematic, especially considering the development of new districts and the expansion of the industrial areas.
- We do not recommend the development of new residential districts in close proximity to the diasporic settlements, especially in the case of Freyung-Grafenau.
- We recommend the building of new residential districts near bigger settlements.
- The multitude of cultural landscapes, formed in the course of history, need to be preserved, especially those that testify to the development of trade, handicraft, and mining.
- Along the olden trade route the "Goldener Steig" these days a colorful touristic supply has emerged [hiking trails, traditional festivities (Figure 7), museums], which should be preserved and continuously developed.

- The further expansion of the touristic supply is feasible from the perspective of cultural landscapes, such as concerning the shapes of settlements and farmlands, or the potential use of granite, graphite, and mills.

Figure 7. Folklore tradition, which recalls the transport of salt on donkeys



Source: <http://www.saeumer.de/saeumerfest.html>

CONCLUSIONS

The goal of this project is the preservation of the multifariousness and particularity of the Bavarian cultural sites and landscapes that have been formed throughout history, and to which we owe the uniqueness and familiar nature of the landscape. The cultural landscapes consisting of territories formed of natural relief, climate and soil, which were shaped across centuries by humans, contribute greatly to the formation of a region's identity. Hence, the cultural landscapes endowed with unique characteristics form part not only of our natural, but also our cultural heritage. The Bavarian cultural landscapes developed according to the traditions presented earlier are in ever-graver danger nowadays, and the reason is the substantial change the utilization of these sites underwent in the past decades. According to the hopes pinned on the project, the mapping of these cultural landscapes and the archiving of a status quo may show a path for the preservation of our cultural landscape heritage through future planning. The main goal of this study is, through the presentation of the Bavarian good practice, to direct attention to the importance of preserving and archiving cultural landscapes in Hungary and other countries, too.

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