

Transitional landscape 1 (below) depicts an area with strong space values such as altitude differences and dynamic ground formations. The point of view directed from transitional to urban space on the upper part of the image and functions not only as a background but also as an unclear border between transitional and urban space.



The foreground consists of the characteristic vegetation of transitional spaces, a layer of poor vegetation small trees and bushes. The image provides a number of signs for the viewer in order to use them as departure point for narratives. A number of buildings in the background create a zone of recognizable signs along with one small house in the right side of the background closer to the viewer and a hidden shed in the middle of the image. The foreground is a zone of bushes in the middle of the image and poor vegetation in the front.

The specific image came third preference both in the overall (16.94%) results and in literature group (10%) but second in the art group (24.13%) signifying that the specific image is not particularly attractive for narratives.

Syntagmatic analysis

a) Characters identified with Transitional landscape 1

In this category I aim to establish the range of characters that are created in the narrative of the respondents. This will reveal ideas and indicate preconceptions of the respondents about transitional spaces and the narrative characteristics of transitional landscapes.

In TL1 respondents identified five transformations, three narratives and one description. An explanation of this follows further down at the paradigmatic analysis of the responses category.

There is a lack of characters in four out of five transformations while the participant appears as traveller in the fifth transformation.

The narratives have as protagonists a family of farmers, an old woman and a bulldozer. Labourers appear as characters in the single description for this image. The above characters indicate social stereotypes regarding the kind of population that leaves near or in transitional spaces and this indication will be further demonstrated at the examination of the more popular choices.

b) Types of events in Transitional landscape 1

This category maps the range of events that might take place in transitional spaces as indicated in the narrative attempts aiming to reveal further ideas about transitional spaces and demonstrating the narrative potential of transitional landscapes. The type of events on the first transitional landscape as far as concern the narratives are: the findings of bulldozers, the history of a farmer's family through the centuries and finally the expansion of city and the consequences to the life of an old woman.

The events in transformations are the arrival of the character in the suburbs of a big city (Athens), the loss of grassland due to urbanization, the rapid growth of the city, and there are two cases with no events.

The one description has no events again just observations based on the visual information of the image.

c) Genre of narratives at Transitional landscape 1

The genre category tries to indicate the range of narrative genres that appear in the narratives in order to demonstrate the narrative capacity of transitional landscapes.

The genres for this landscape belong are:

- *Social drama*
- *Fiction/mystery* genre
- *(Auto)Biography*
- *Documentary*

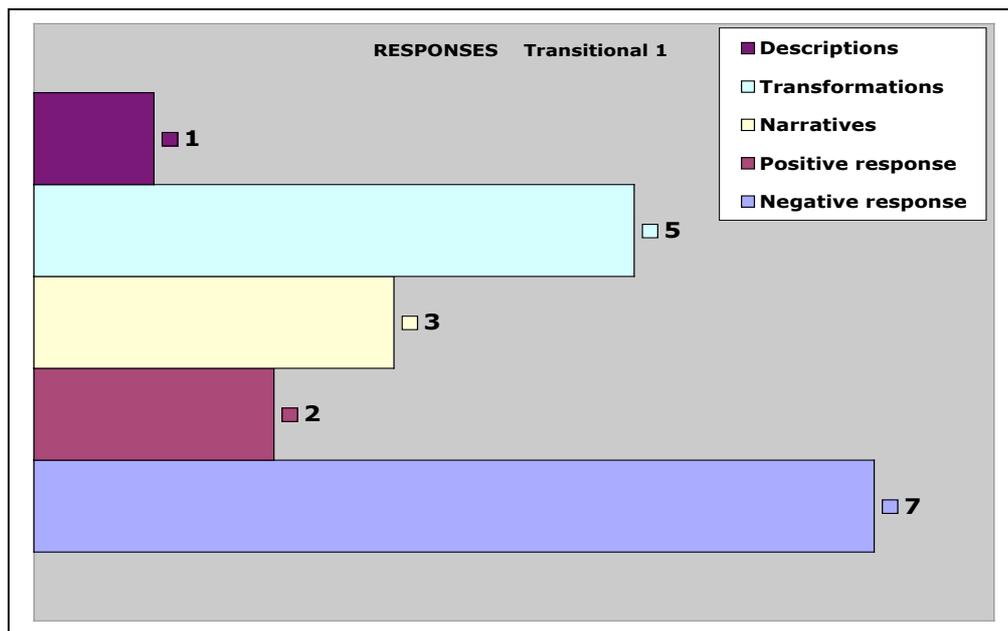
Paradigmatic Analysis

d) The respondents approach in terms of:

- *Reaction (negative/positive)*

Transitional landscape 1 has the highest percentage of negative response (77.8%) and the lowest positive response (22.2%) from all transitional landscapes of question 4. Especially the art group gives a clear negative preference (6 negative to 1 positive) whether the literature group is equal between negative and positive response (1 negative to 1 positive). The big difference between the two groups forced me to test

the same image to a third group of ten people non-related to art and literature groups. The result demonstrated the same tendency as the art group (7 negative to 3 positive). The question why some the specific landscapes prompt a negative or a positive response is analysed further down at the conclusions of this question based on certain landscape theories mentioned at chapter one.



From the 7 negative responses 6 are from the art group and 1 from the literature group. The positive responses came equally one from each group. The specific landscape is the only out of the four where the respondents' texts are particularly concerned with transformation (5) rather than narrative (3) or description (1).

The explanation appears to lie between the absence of a dominant sign or the plethora of signs in the background that discourages most of the responses to narrate or to describe the image. The above explanations came by questioning again the original respondents who had chosen this landscape.

The **five transformations**, all by the art group, concerned with ecological issues such as deforestation caused by the enormous growth of cities, the exploitation of land for

touristic purposes and the sacrifice of forests and grassland for property constructions. Aesthetic issues addressed by one art background respondent, with the question *why do the ugly pictures remain in mind and the beautiful ones fade?* This underlines the absence of *beauty* in transitional landscapes, according to established aesthetic characteristics of landscape iconography.

The first of the **three narratives** uses as departure point the houses on the edge of the cliff and talks about astonishing findings amongst the rubble during the next phase of urban development.

The second narrative, the longest narrative response on this survey, uses the image as view from a farmhouse in southern Europe. The literature group respondent unfolds a complicated narrative about the history of a family living in the farmhouse through the centuries starting from the 16th century until the present day. The narrative is rich in details making a pleasant reading.

The third narrative comes also from the literature group and uses again the image as view from a kitchen window of the characters house, an old woman. The narrative unfolds the memories and thoughts of the protagonist addressing narrative wise the issue of urban expansion.

The **single description** for this transitional landscape uses the image as reminder of previous personal experience of the respondent, especially the contrast between the wooden house in the middle with the new buildings in the background of the image. The description expands into the people living in these houses some of them working on the land whilst others work elsewhere.

The respondents approach in terms of:

- *Role*

| Transitional landscape | Observers approach | Narrators approach |
|---|--------------------|--------------------|
|  | 5 | 4 |
| 2 | 4 | 14 |
| 3 | 1 | 3 |
| 4 | 1 | 15 |
| Summary | 11 | 36 |

Transitional landscape 1 has almost equal balance between the two approaches (5-4) but demonstrates also the highest number (5) of *observers' approach* on these landscapes.

This may indicate the difficulty in general of this landscape as it has also the highest negative response out of four. It seems that the combination of visual elements of this landscape create unpleasant connotations. However the respondents provided four narratives one of which is the longest of this survey indicating the importance of imaginative capacity of the respondents.

The type of buildings and vegetation influenced the reported location for this landscape; just before Athens, parts of Africa, a city in the tropics and Spain came up twice.

There are no *identifications* at this landscape but we have two *projections* one of the participant as traveller passing through transitional spaces, remind us the geographic location of these spaces, and the second projection is a family of farmers in Spain.

e) *Visual triggers at Transitional landscape 1*

| Landscape | Subject I | Subject II | Contrast | Specific |
|---|------------------|-------------------|-----------------|-----------------|
|  | 4 | 3 | 4 | 1 |
| 2 | 8 | 7 | 1 | 3 |
| 3 | 2 | 1 | 0 | 1 |
| 4 | 7 | 7 | 1 | 2 |
| Summary | 21 | 18 | 6 | 7 |

Subject I where the response focuses on a general aspect of the scene

Subject II where the response centres on the whole scene

Contrast where the response concentrates between two aspects of the scene

Specific where the response focuses on a detail of the scene

The four categories of visual triggers created after a tutorial discussion between the researcher and Stevie Bezencenet aiming to cover the widest range of visual motivation on a landscape image. Following the categorization of triggers for this question landscape 1 shows that most of the visual triggers come either from the general aspect of the scene or the contrast between two aspects of the scene (both are 4). Second are responses which centre on the whole aspect of the scene (3). It is only one case where there is a specific detail that triggers the narrative and this detail is the *lightness* of the image as reported by one literature student.

The lack of a specific element that could function as a trigger discourages a narrative reading and it is upon the respondent's imaginative capacity to provide one.

There are also two kinds of positions as to the way the landscape was perceived by the respondents. The first position focuses on image itself while the other position concentrates on the actual space that image depicts.

Image position table

| Transitional landscape | Summary of both groups | Art group | Literature group |
|---|------------------------|-----------|------------------|
|  | 1 | 0 | 1 |
| 2 | 9 | 3 | 6 |
| 3 | 1 | 0 | 1 |
| 4 | 11 | 2 | 9 |
| Summary | 22 | 5 | 17 |

Space position table

| Transitional landscape | Summary of both groups | Art group | Literature group |
|--|------------------------|-----------|------------------|
|  | 8 | 7 | 1 |
| 2 | 8 | 6 | 2 |
| 3 | 3 | 3 | 0 |
| 4 | 6 | 1 | 5 |
| Summary | 25 | 17 | 8 |

The *image position* table reveals that only one out of 9 respondents, a literature student, considered the landscape as image whereas all the others examined the landscape as space. The *space position* respondents were 7 from the art group and 1 from the literature group indicating perhaps the triviality of the photographic image to such extent that only one literature student noticed it.

The *image position* for landscape 1 has the lowest preference, along with landscape 3, whereas the *space position* for the same landscape has the highest preference, along with landscape 2.

f) The preconceptions/ideas on Transitional landscape 1

The ideas behind the narratives for Transitional landscape 1 show three references about ecological concerns which is the highest rate from all landscapes (3L1, 1L2, 0L3, 0L4). The eco-concerns are about issues such as the vanishing grassland, deforestation and pollution along with 7 cases mentioning rapid expansion of urban zone and the high potential of transitional spaces for urban development. There are also 3 cases addressing aesthetic issues indicating the ugliness of transitional spaces as the lack of urban planning creates a chaotic expansion of cities. The table below reveals that landscape 1 is considered in summary more as urban & rural space (3 & 4 accordingly) than as transitional space (3). I have to mention here that all the respondents have a concept of transitional landscape as I define it at the first page of Questionnaire II.

| Transitional landscape | As Transitional space | As Urban space | As Rural space |
|---|--------------------------------|-----------------------------------|-----------------------|
|  | 3 | 3 | 4 |
| 2 | 9 | 5 | 3 |
| 3 | 2 | 2 | 0 |
| 4 | 2 | 1 | 14 |
| <i>Comments on No story responses</i> | 1 | 1 | 1 |
| Summary | 17 | 12 | 22 |
| | 17transitionalresponses | 34urban&ruralresponses | |

Transitional landscape 2 (below) shows a transitional space, which has a complex foreground consisting by two paths, small trees and bushes, an abandoned red car on the right side and leftovers of a small construction at the left side of the image. The point of view in this image is from the transitional space to the rural area consequently the middle ground depicts sparsely situated buildings as they usually are at the fringes of cities while the background of the image consisted by the rural area the horizon and the sky.



This transitional landscape was the most preferable in the overall (30.5%) results and also in the art group (31.03%) while it was second in the literature group (30%) indicating the highest narrative potential compared to the other three landscapes of the questionnaire.

Syntagmatic analysis

a) Characters identified with Transitional landscape 2

The characters range from deprived families, children, ragman and old people to outlaws and a sniper. The range of characters indicates the preconceptions of the respondents for transitional spaces, which are connected to ideas as a deprived habitat

and a place for illegal activities. The strangest character is a sniper reflecting how her country was before the war, how the war destroyed everything. The female respondent who provided the sniper character does not give location or any other detail about the war. Her choice though might indicate that the specific landscape is not only strategically important for a sniper but safe and secure too.

b) Type of events at Transitional landscape 2

The events that taking place in the twelve narratives for this landscape are;

- three cases dealing with the struggle of deprived families to cope with the demands of modern life
- the everyday routines of a ragman in two cases
- an illegal exchange of a mysterious cargo
- the fooling of two characters
- the memories of an old woman
- the return of descendant of a farmer's family to her place of origin
- thoughts of a sniper
- a visit to a childhood playground
- the extrication of two brothers after disobeying the family orders

It could be argued that there is a broad range of events caused by specific visual triggers which will be analysed at the conclusions.

The four descriptions, all from the art group, lack any events however they mention poor families twice, a ragman once and the fourth deals with the chaotic urban development which destroys tradition.

The two transformations, both by the literature group, lack of events also and they focus how time changes elements using as departure point the red car and the ruins. In one transformation there is a male inhabitant of this place.

c) Genre of narratives in Transitional landscape 2

The genre of *social drama* comes up ten times here. More specifically all the descriptions could be categorized under this genre and half the twelve narratives are under this type. Another genre that comes second, 6 cases, is the portrait either of a character or of a family in the narrative. As I have mentioned earlier in some of the narratives we can detect more than one genre in just one narrative.

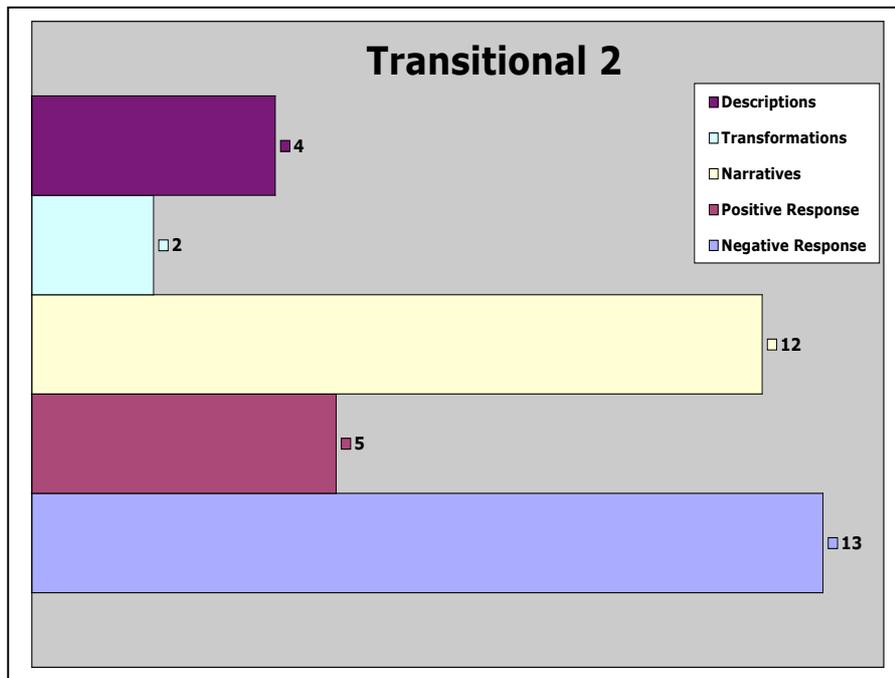
There is also one mystery genre narrative and another one recalling action movies with outlaws. There are three cases with children stories, which can be categorized under the childhood dramas genre and one narrative under the war drama genre. Finally there are three biographies two of them possibly autobiographies as the respondents use themselves as protagonists in the narratives.

Paradigmatic Analysis

d) *The respondents approach in terms of:*

- *Reaction (negative/positive)*

Transitional landscape 2 has the second high negative response with (72.2%) while the positive is (27.8%). The groups had similar negative/positive responses as the art group gave 7–2 and the literature group 6-3. As in the previous landscape the art group has a higher difference between negative and positive response than the literature group.



The responses come in almost the same amount from the groups as for the 13 negative responses we have 7 from the art and 6 from the literature group along with the 5 positive 2 and 3 respectively. The respondents provide also 12 narratives, the highest number in this survey and the same number as in landscape 4 which will see later, along with 2 transformations and 4 descriptions.

The 12 narratives come equally from both groups (6) while the 2 transformations come only from the literature group and the 4 descriptions only from the art group.

The range of the **twelve narratives** concerned with the everyday routines of the inhabitants of this space, one narrative consists of dialogues pronouncing violence, another talks about illegal actions taking place in this landscape, while another deals with the memories of an old woman. One narrative creates a time frame in order to develop the story of a family starting at 1850's and ending in the 1990's while another mentions the geographic location (Mexico) in order to narrate the descending of a young beggar in Mexico City. An unusual narrative deals with the thoughts of a sniper during a war indicating the range of recalls that the pictorial elements of the image could arise. Finally the last two narratives deal with childhood memories after visiting this place and the story of two brothers who become fugitives after their expulsion from the family business.

The **two transformations** interpretations of this landscape deal with the effects of time in the depicted elements of the red car and the ruins. The first creates a portrait of an old man while the second focuses on the transformation of elements due to time.

The **four descriptions** are concerned with the life of poor families (2 cases) or single people (1 case) while the other mentions the destruction of tradition due to the western model of life.

The respondents approach in terms of:

- *Role*

| Transitional landscape | Observers approach | Narrators approach |
|---|--------------------|--------------------|
| 1 | 5 | 4 |
|  | 4 | 14 |
| 3 | 1 | 3 |
| 4 | 1 | 15 |
| Summary | 11 | 36 |

Transitional landscape 2 demonstrates the second highest number (14) of *narrators approach* in this survey. The respondents provided a range of narratives although the image had the second highest negative response rate of four landscapes. The combination of visual elements may create unpleasant connotations but nonetheless they trigger narratives. Four of the respondents (three from the art group and one from literature) who choose this landscape made observations which dealt with the consequences of urban development, with the passing of time over structures or as in two cases brief projections of characters with no intention to involve them in a story.

There is three reported locations for this landscape: Greek province, USA (Miami, Florida) and Mexico indicating the extensiveness of transitional landscapes as a global phenomenon.

There are eight projections in the narratives which demonstrate two tendencies. The first tends to project male characters from female respondents (three cases) and the second projects deprived families by female respondents (four cases). The female respondents formulate the above tendencies, as they are 11 female and 2 male respondents at transitional landscape 2. The range of projections completes with one case were female projects an old woman. The above projection tendencies reveal

preconceptions about the inhabitation of transitional spaces which will be discussed on the conclusions.

Apart from projections there are also four cases of identification from the respondents. In two of them, female respondents identify themselves as an old male and as a member of a family. In the third case of identification a male respondent is the protagonist in a mysterious narrative. The fourth case is a female respondent which identifies herself as a sniper in a war. What might be extracted from these identifications is the narrative capacity of transitional spaces which can be also a theatre of war and mysterious exchanges. There are two cases with dialogues for the development of the narrative. In the first case the dialogue is brief and indicates violence (John and Eric’s golf course) while in the second case the dialogue is skilful. (Pablo the Mexican beggar).

e) Visual triggers at Transitional landscape 2

| Landscape | Subject I | Subject II | Contrast | Specific |
|---|------------------|-------------------|-----------------|-----------------|
| 1 | 4 | 3 | 4 | 1 |
|  | 8 | 7 | 1 | 3 |
| 3 | 2 | 1 | 0 | 1 |
| 4 | 7 | 7 | 1 | 2 |
| Summary | 21 | 18 | 6 | 7 |

Subject I where the response focuses on a general aspect of the scene

Subject II where the response centres on the whole scene

Contrast where the response concentrates between two aspects of the scene

Specific where the response focuses on a detail of the scene

The above table demonstrates the general aspect of the scene as the most popular trigger and the whole scene as the second most popular. Third comes the case where the response focus on a detail of the scene which compare to all the other landscapes has the highest number (3) and that detail is the red unused car which evoked ideas of transformation and stasis in varying degrees. Not surprisingly the car strongly reminds us events in time and it is slightly curious that it was only a support

(unmoving object) in so many scenarios. This detail was mentioned 8 times in total but only three cases reported exclusively as the visual trigger. Fourth comes those responses which concentrate between two aspects of the scene. The single response mentions the comparison between *the old and the new*, (*the shanty house, the factory the abundant car, etc*) as it reported by one literature female respondent.

Image position table

| Transitional landscape | Summary of both groups | Art group | Literature group |
|---|------------------------|-----------|------------------|
| 1 | 1 | 0 | 1 |
|  | 9 | 3 | 6 |
| 3 | 1 | 0 | 1 |
| 4 | 11 | 2 | 9 |
| Summary | 22 | 5 | 17 |

Space position table

| Transitional landscape | Summary of both groups | Art group | Literature group |
|---|------------------------|-----------|------------------|
| 1 | 8 | 7 | 1 |
|  | 8 | 6 | 2 |
| 3 | 3 | 3 | 0 |
| 4 | 6 | 1 | 5 |
| Summary | 25 | 17 | 8 |

Between the two kinds of perceptions that respondents had the image position comes first with 9 cases preferred mainly by the literature group (6 to 3 by the art group) followed very closely by the space position with 8 cases which had the opposite preference 6 by the art and 2 from the literature group. The image position preference between the four landscapes was the second highest were the space position was equally first along with the landscape 1.

f) *The preconceptions/ideas at Transitional landscape 2*

The ideas about transitional landscapes range from their consideration as a deprived habitat to the loneliness of old people. More specifically in 8 cases there were clear signs considering transitional spaces as a deprived habitat after projections of poor families or a ragman living there. Another idea that rises three times is the loss of tradition under the rapid and most times unplanned urbanization. The last idea comes from the sniper story which presents this transitional landscape as a war landscape indicating the level of chaos in this image.

There are aesthetic questions about the depiction of “reality” by photography and the notion of ugliness of transitional landscapes signifying the marginality of these landscapes with established types in landscape iconography.

Another preconception that came up twice was the connection of transitional spaces as theatres of illegal or violent actions an influence probably encouraged by literature and cinema as the related narratives use dialogues and themes that remind Hollywood action movies.

A different idea that came up twice was the isolation of old people which they portrayed living in these spaces and through these portraits a beautification of the past is attempted by the respondents as they put their protagonists to remember the *good old days*.

| Transitional landscape | As Transitional space | As Urban space | As Rural space |
|---|------------------------------|----------------------------|-----------------------|
| 1 | 3 | 3 | 4 |
|  | 9 | 5 | 3 |
| 3 | 2 | 2 | 0 |
| 4 | 2 | 1 | 14 |
| Comments on No story responses | 1 | 1 | 1 |
| Summary | 17 | 12 | 22 |
| | 17 transitional responses | 34 urban & rural responses | |

As far as concerns the kind of readings provided by the respondents landscape 2 is the only one which has more readings as a transitional space (9) other than urban or/and rural space (5 and 3 accordingly and 8 in the summary).



Transitional landscape 3 (above) shows a transitional space with a dry foreground, emphasizing the characteristic emptiness of these spaces, a zone of vegetation in the middle ground working as a natural border between transitional and urban space in the background. The composition completes with a zone of sky in the upper part of the image.

This landscape was the least referable between the four (8.47%) in the overall results and in literature group (6.66%) which came also equally fourth (10.34%) with landscape 4 for this group.

a) Characters identified in Transitional landscape 3

The range of characters in the three narratives starts in the first one with a group of children, the kidnapper, *the good and clever cop*, *the poor but honest* waitress in a Hollywood movie style as the respondent stated at the end of the narrative attempt.

The second narrative involves only one protagonist (John) dumped for unknown reasons in the fridges of the depicted city after some violent event. The last narrative has two groups of people as protagonists, a group of gypsies and a group of city people.

The one description lacks of characters as it is concerned with social problems caused by the dramatic growth of a city in a developing country.

The range of characters is indicative of the groups of people that might use transitional spaces as a playground (children), a human dumping place or as deprived habitat for a minority (gypsies).

b) Type of events at Transitional landscape 3

The events that develop in the narratives are: a kidnapping with happy end, the aftermath of an unfortunate event that is not revealed and the profitable choice of city people about the future of a gypsy camp.

The one description lack of events but considers with the excessive growth of a city in a developing country and concludes with a brief analysis.

Two of three narratives indicate some kind of violence (the kidnapping, the dumping of a man) while the third puts issues such as racism and economic exploitation of minorities (the removal of a gypsies camp and the *cleaning* of the area which finally does not happen as the city people decide to use this minority group for profit).

c) Genre of narratives at Transitional landscape 3

The type of the first two narratives recalls action movies with bad and good guys while the third narrative along with the one description could be categorized under the

social drama genre as they dealing with minorities and environmental problems caused by the lack of urban planning.

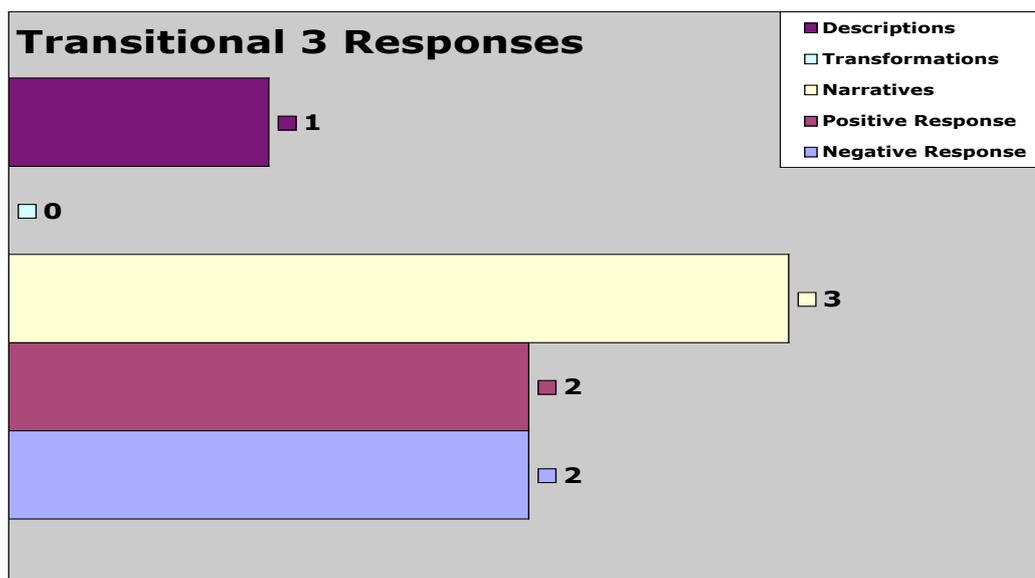
Paradigmatic Analysis

d) *The respondents approach in terms of:*

- *Reaction (negative/positive)*

The negative/positive response is equally shared 50% each both in the overall as in separate groups.

The chart demonstrates the balance between negative and positive responses and the lack of transformations.



The **three narratives** (2 from the art group and one from the literature group) are dealing with themes recalling police Hollywood films (a kidnapping with a happy ending), the dumping of a man outside the city or minority issues.

The **one description**, from the literature group, concerned with the effects of urban expansion in a developing country.

The respondents approach in terms of:

- *Role (Observer/Narrator)*

| Transitional landscape | Observers approach | Narrators approach |
|---|--------------------|--------------------|
| 1 | 5 | 4 |
| 2 | 4 | 14 |
|  | 1 | 3 |
| 4 | 1 | 15 |
| Summary | 11 | 36 |

Three out of four respondents preferred the *narrators approach* while one approached the image as observer. (There is a fifth participant choosing landscape 3 but he just marked this landscape without giving any further explanation about his choice). The image had very poor response however the percentage of narrative approach here is the third highest (75%) in the survey.

There are no clear indications about the location of this landscape on the narratives while the description indicates a developing country.

There are no *identifications* at this landscape only two *projections*. In the first a female respondent projects a male character while in the second a female respondent again projects a family living in this space. Both projections form tendencies in the narrative characteristics on transitional landscapes, which came up four and five times accordingly. Gender tendencies to narratives are discussed later in the conclusions.

e) *Visual triggers at Transitional landscape 3*

| Landscape | Subject I | Subject II | Contrast | Specific |
|---|-----------|------------|----------|----------|
| 1 | 4 | 3 | 4 | 1 |
| 2 | 8 | 7 | 1 | 3 |
|  | 2 | 1 | 0 | 1 |
| 4 | 7 | 7 | 1 | 2 |
| Summary | 21 | 18 | 6 | 7 |

Subject I where the response focuses on a general aspect of the scene

Subject II where the response centres on the whole scene

Contrast where the response concentrates between two aspects of the scene

Specific where the response focuses on a detail of the scene

What mostly triggered the response in landscape 3 was the general aspect of the scene, followed by the whole scene and finally, the detail of the scene. One respondent refuses the factor of visual trigger by reporting that she *first thought of the story and then tried to fit the story in the landscape and that she could write the same story for all the images of this question*. A specific detail of the scene, the foreground near in the inhabitant area, was the departure point for the narrative *which develops without been inspired from the image. Sorry but with these kinds of images there is no other way*. The above statements are very interesting and indicative of how blunt transitional landscapes perceived by people and demonstrate the difficulty of *reading* transitional landscapes as they contradict conventional postcard landscape aesthetics.

Image position table

| Transitional landscape | Summary of both groups | Art group | Literature group |
|---|------------------------|-----------|------------------|
| 1 | 1 | 0 | 1 |
| 2 | 9 | 3 | 6 |
|  | 1 | 0 | 1 |
| 4 | 11 | 2 | 9 |
| Summary | 22 | 5 | 17 |

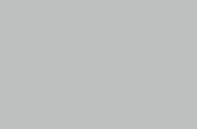
Space position table

| Transitional landscape | Summary of both groups | Art group | Literature group |
|---|------------------------|-----------|------------------|
| 1 | 8 | 7 | 1 |
| 2 | 8 | 6 | 2 |
|  | 3 | 3 | 0 |
| 4 | 6 | 1 | 5 |
| Summary | 25 | 17 | 8 |

Only one literature student took image position while three art students took the space position. Both *image position* and *space position* preferences for landscape 3 were the lowest among the four landscape images of the survey.

f) The preconceptions/ideas at Transitional landscape 3

The ideas behind the narratives show transitional spaces as playground, as deprived habitat and as deposits of the aftermaths of violent actions. There are ecological concerns considering transitional spaces as particularly preferable for haphazard urban planning. The table below demonstrates that landscape 3 has been *perceived* equally either as transitional space or as urban space, but unlike all the other transitional landscapes of this question has not been read at all as a rural space.

| Transitional landscape | As Transitional space | As Urban space | AsRuralspace |
|---|--------------------------------|-----------------------------------|--------------|
|  | 3 | 3 | 4 |
|  | 9 | 5 | 3 |
|  | 2 | 2 | 0 |
| 4 | 2 | 1 | 14 |
| Comments on No story responses | 1 | 1 | 1 |
| Summary | 17 | 12 | 22 |
| | 17transitionalresponses | 34urban&ruralresponses | |



Transitional landscape 4 (above) decreases substantially, compare to the previous images, the indirect human presence to a minimum of two small structures (houses?) at both sides of the image function that way as a marginal image between transitional and rural space. The landscape consists of small trees and bushes and some sparse poppies. The foreground covers more than half of the image whereas the rest is mostly white sky.

This image was the second most preferred landscape for narratives in the overall results with 27.11%. There is a great difference between the two groups as it clearly came first in the literature group (43.33%) and fourth in the art group (10.34%). It is worth pointing out that the specific choice in the art group came after the *No answer* choice.

a) Characters in Transitional landscape 4

This landscape has the most pluralistic range of characters of all the landscapes in this question. The characters appearing in the three descriptions for this image are children and a woman.

The narratives introduce a range of characters such as young couples, a photojournalist, protesters, woman, teenagers, a detective and old man and his grandson, an extricated family and finally one narrative where the protagonists are insects.

b) Type of events in Transitional landscape 4

The type of events in this landscape are children playing in the first two descriptions while the third description is dominated by the presence of a woman and her thoughts about this landscape.

The events unfolding in the narratives are wild crimes (two cases), a picnic (two cases), a political demonstration, the waiting for a meeting, teenage activities such as parties, games, fights and conversations, insects feasting on the leftovers by humans, a woman's thoughts as she stands in front of this landscape. Another event is the visit of an old man with his grandson in the fields and the uprooting of a family for the cultivation of soya beans by a large company.

c) Genre of narratives at Transitional landscape 4

The genres that we see in these narratives are childhood and teenage dramas which came up five times, violent dramas (twice), one political drama, one wildlife docudrama, one portrait of an old man, everyday dramas (three cases), a mystery, and one narrative that could be under the social drama genre.

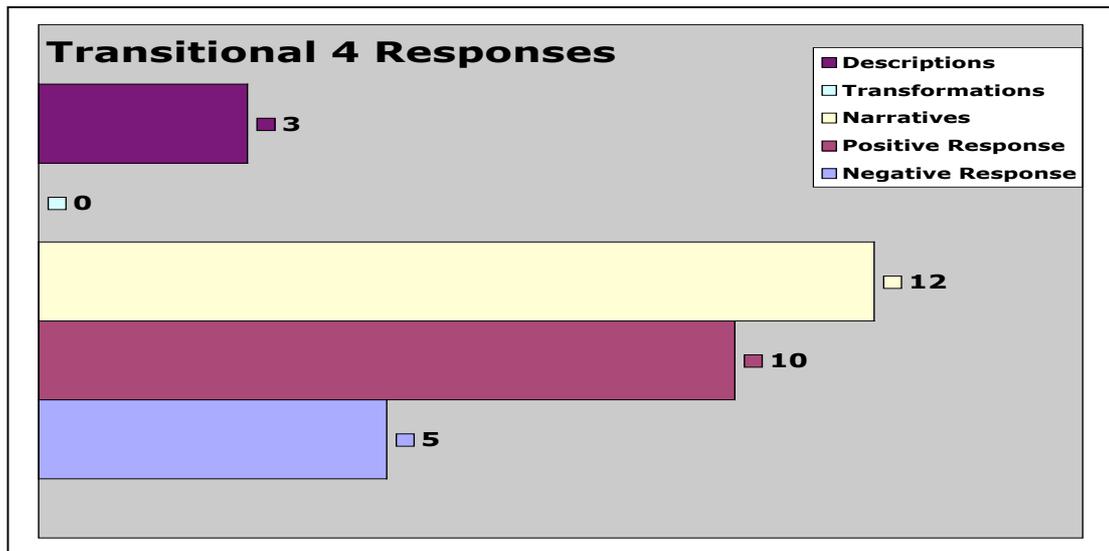
Paradigmatic Analysis

d) *The respondents approach in terms of:*

- *Reaction (negative/positive)*

This image is chosen as the most optimistic landscape of the four transitional landscapes of this question and has the highest percentage of positive responses in this survey (66.7%) and the lowest in negative response (33.3%). Considered separately, the art group gave 2 negative and 0 positive response while the literature group gave 3 negative and 10 positive responses.

From the 5 negative responses two came from the art and three from the literature



group. There was no positive response by the art group for this landscape unlike the literature group which gave the highest number of positive responses (10) of all landscapes. This image has the highest number of narratives, along with landscape 2, while there is a complete lack of transformations and three descriptions.

The **twelve narratives**, two from the art group and ten from the literature group are concerned with a range of narratives from wild crimes and political demonstrations to picnics, open air parties, children playing, and even the life of insects.

Two narratives have wild crimes as main theme. The first mentions an illegal couple where *their relationship ends up in a wild crime situated in this landscape*. The second violent narrative starts with the phrase *this is a murder site* and develops into the undiscovered body of a woman *lying for three weeks [in this landscape] until children found her as they play with their dog*.

One narrative deals with a political demonstration giving rich details about it and includes issues such as the increase of anti-Semitism and fundamentalism and reflections on contemporary England.

Three narratives involve teenagers. The first has two teenage girls in family holidays *in their countryside house on the mountain. The house is at the edge of the village...They don't like the idea of family holidays and prefer to stay in town with their friends. They despise the village and the country house therefore in the afternoons take the path behind the house and talk as they walk until the plain fields...*

Clearly the above part of the narrative considers this image as a rural space.

The second teenage narrative talks about *summer holidays in a place in the countryside... [which] ...its not far from the habituated area hence it secures that they can't be seen...[as this] place is for games, fights, where the first love sparks born; here is the place where endless conversations for the future begins*.

Once again transitional space functions as a free space for young people to express themselves in close proximity to inhabited areas. Similarly the third narrative deals with teenagers organizing an open-air party in *this place, which is quite far from the nearest houses...* locating the specific transitional space.

Another set of narratives considers this landscape as a place of leisure. The first locates the exact area in Turkish countryside (Mersin) where a couple *will have a picnic here and then go back to the house in the mountains* indicating once more this landscape as a rural space. The second narrative driven possibly by the poppies locates time and space (*it is the afternoon of 1st of May and everybody had returned back home from an enjoyable day in the countryside*) and chooses once again this image as rural space.

Another narrative develops with the reflections of the character as she waits to meet someone in this landscape which is characterised as an *awkward place* and *this place is not so comforting*. Later the character becomes obsessive with *this place* which makes her feel that she is *merging in the landscape*. *The dry branches, so still, yet they perform the most beautiful dance. I lie down. I don't need to move around to fight the stillness. I wait, blending into the surrounding. A crowded solitude.*

Perhaps one of the most inventive narrative comes from a literature student who uses *the microcosmos: ants, spiders, butterflies and the rest of the insects...* as the characters of her narrative which starts *the day after the bank holiday* where the yesterday's fun and celebration passes from the humans to the insects as they feast on the leftovers. The narrative concludes *...when the celebrations finish they [insects] will carry the leftovers of the leftovers in their nests and according to their accounts they will have plenty of food until Easter.*

The last two narratives are concerned with an old farmer and his grandson and the uprooting of a family. The first story projects *an old man, who lives in the village, goes in this small field everyday and in summer his grandson follows him when he comes to the village*. Another clear demonstration considering transitional landscape as rural space.

The last narrative deals with the extrication of a family living in this space by a company in order to cultivate the land with *soya beans*. *But they never did, so the land was left to become nothing*. A brief story with lack of details.

Two of the **three descriptions**, all of them by the literature group, talk about children playing games and drawing pictures in this landscape mentioning that *they are not often in such places where they could play free without worrying*, thus indicating the lack of free space in urban environment and the consideration of this transitional space as a rural area as the second children's' narrative reports [...the two girls] *live in this small village. You can see their houses*.

The last description deals with the thoughts of a woman as she sees this landscape. She reflects on how *real* this landscape is, in fact *so real that she felt uncomfortable, as if she didn't know where to stand...it wasn't like the postcard landscapes but look to her so strange and beautiful at the same time*. The realization of the pictorial qualities of transitional landscapes rise from the reflections of this respondent as she address the issue of beauty in landscape.

d) *The respondents approach in terms of:*

- *Role (Observer/Narrator)*

| Transitional landscape | Observers approach | Narrators approach |
|---|--------------------|--------------------|
| 1 | 5 | 4 |
| 2 | 4 | 14 |
| 3 | 1 | 3 |
|  | 1 | 15 |
| Summary | 11 | 36 |

The table in the previous page demonstrates that landscape 4 has the highest number (15) of narrative responses of all the landscapes of question 4 while it also has the lowest number for an observer's approach (1). This may indicate that the greater the reference to rural iconography, (as this transitional landscape was generally considered to have) the greater the narrative potential. Furthermore, it could be argued that it is that the absence of specific urban icons allows the respondents imagination to be freer. It is the combination of visual elements along with the cultural, personal connotations of this image that encourages such a high narrative approach.

The possible locations for this landscape as mentioned by the respondents are England, Greece and Turkey.

There are certain *projections* in the narratives such as female projection of children (three cases), one projection where a male projects young people, and in the last projection a male projects an old man and his grandson.

There are also certain identifications from the respondents such as an identification as a photojournalist, another where the respondent identified as part of a couple, two other respondents identified as themselves while the last identification is as a detective.

f) Visual triggers at Transitional landscape 4

| Landscape | Subject I | Subject II | Contrast | Specific |
|---|-----------|------------|----------|----------|
| 1 | 4 | 3 | 4 | 1 |
| 2 | 8 | 7 | 1 | 3 |
| 3 | 2 | 1 | 0 | 1 |
|  | 7 | 7 | 1 | 2 |
| Summary | 21 | 18 | 6 | 7 |

Subject I where the response directly relates to a general aspect of the scene

Subject II where the response centres on the whole scene

Contrast where the response concentrates between two aspects of the scene

Specific where the response focuses on a detail of the scene

The narratives on landscape 4 were triggered equally (7 cases each) by a general aspect of the scene or the whole scene. The responses of these two categories mention the content, the simplicity of the image and the composition of the landscape image as the triggers of the narratives. One response was triggered by the colour contrast of the scene and two respondents focused on a specific detail of the scene.

The detail that was particularly mentioned for this landscape was the poppies, which seemed to connote: danger, history, and a nostalgic sense of the countryside. The poppies seem to evoke ideas of optimism and violence in equal amounts (4-4 negative/positive responses) if we analyse the narratives that mention clearly the word *poppies*. The main difference between landscape 4 and the other three landscapes, in terms of visual elements, as the respondents indicated was the lack of urban elements that were dominant in the other images.

Image position table

| Transitional landscape | Summary of both groups | Art group | Literature group |
|---|------------------------|-----------|------------------|
| 1 | 1 | 0 | 1 |
| 2 | 9 | 3 | 6 |
| 3 | 1 | 0 | 1 |
|  | 11 | 2 | 9 |
| Summary | 22 | 5 | 17 |

Space position table

| Transitional landscape | Summary of both groups | Art group | Literature group |
|---|------------------------|-----------|------------------|
| 1 | 8 | 7 | 1 |
| 2 | 8 | 6 | 2 |
| 3 | 3 | 3 | 0 |
|  | 6 | 1 | 5 |
| Summary | 25 | 17 | 8 |

The table above reveals that more respondents perceive the landscape as image than as actual space (11 to 6 accordingly) and as we notice in the rest of the landscapes of this question this position seems to increase their narrative potential as it is indicated in the most preferred landscapes 2 and 4.

The *image position* table demonstrates also that this landscape has the highest preference as image among the landscapes of this question. Two respondents of this position were from the art group while the other nine came from the literature group.

The *space position* table reveals that one respondent from the art group and five from the literature group gave a total of six responses that consider the landscape image from the space position.

g) The ideas about Transitional landscape 4

The ideas behind the texts reveal that transitional spaces are considered as a playground (4 cases and 7 in overall results), also as a place for picnic (2 cases) and preferred for teenage activities such as open-air parties (2 cases). On the other hand they were also considered as theatres of violence and as awkward and mysterious places (2 and 7 cases in overall results). Another idea was the consideration of transitional space as working land either for small farmers or big companies. There were two reports revealing a sense of discomfort and desolation about transitional spaces and another addressing aesthetic issues of beauty and the quality of 'real' as they contradict conventional postcard landscape aesthetics.

The table below also demonstrates clearly that the specific transitional landscape was considered more as a rural space 14 (cases) than urban (1) or transitional space (2).

| Transitional landscape | As Transitional space | As Urban space | As Rural space |
|---|----------------------------------|---------------------------------|-----------------------|
| 1 | 3 | 3 | 4 |
| 2 | 9 | 5 | 3 |
| 3 | 2 | 2 | 0 |
|  | 2 | 1 | 14 |
| Comments on No story responses | 1 | 1 | 1 |
| Summary | 17 | 12 | 22 |
| | 17 transitional responses | 34 urban&rural responses | |