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LANDSCAPE ELEMENTS IN DESIGN. INTRODUCTORY COURSE FOR STUDENTS OF SPATIAL MANAGEMENT AT THE UNIVERSITY OF GDAŃSK

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Abstract

The landscape has many meanings: intangible - associating it, for example, with art, culture or politics, and material as 'a part of the land, as perceived by local people or visitors, which evolves through time as a result of being acted upon by natural forces and human beings' (European Landscape Convention, 2000 - Dz.U. 2006 No. 14, item 98). The landscape, as well as cityscape, is a common good that is recognised in legal documents not only at the local, regional and national levels, but also at the European level. Interdisciplinary teams consisting of planners, architects, landscape architects, sociologists, geographers and representatives of other professions are involved in shaping the landscape. These issues are of interest to graduates of Spatial Management. There are many different institutions that employ them, which are directly involved in the assessment and shaping of the landscape, as well as spatial design.

The article describes the teaching methods used for first-year students of Spatial Management at the University of Gdańsk. It presents the classes carried out as part of the Architectural and Urban Basics of Spatial Management (AUBSM) module. The methods adopted at the university have been selected to sensitise students to the values of the surrounding landscape. They aim to guide the student from observing the surrounding landscape, through analysis and valorisation, to acquiring the skills to creatively shape it. The article is supplemented with examples of student work carried out during classes and as individual homework assignments.

Key words

landscape, spatial composition, urban design, spatial management, teaching landscape, teaching methods.

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1. Introduction

Everything that surrounds us: the shape and cover of land, water, greenery, roads, houses and housing estates, regardless of whether shaped by nature or created by man, composes the notion of landscape. In the 1970s, Prof. Janusz Bogdanowski and his team defined the term as 'the physiognomy of the Earth's surface as a synthesis of natural elements and human activity' (Bogdanowski et al., 1979). Prof. Zygmunt Novák defined the landscape as more than just the scenic and material state of space. He wrote: 'The landscape is an expression of the community's culture, it is national property, it is also an educational wasteland, the cultivation of which determines the future role of the nation.' (Czarnecki, 1968). Recently, a team of Professors: Tadeusz Jan Chmielewski, Urszula Myga-Piątek and Jerzy Solon undertook to develop a proprietary typology of current Polish landscapes (Chmielewski et al., 2015). The three landscape categories selected in it (natural, natural-cultural and cultural) organise an interdisciplinary view of the space around us, its evaluation and shaping.

Nowadays, landscaping is not only limited to creating new designs, but also to protecting existing values through various legislative acts. These documents provide definitions of landscape and describe the tools that enable this protection. Currently, the most frequently cited definition is that enshrined in the European Landscape Convention (2000): 'landscape is an area perceived by man, whose character is the result of the action and interaction of natural and/or human factors'. When Poland joined the EU in 2004, it ratified the document of this convention (Journal of Laws 2006 No. 14, item 98).

At the national level, issues related to landscape shaping and protection can be found in a number of legislative documents - both acts and regulations. The definition of landscape is provided in the Act on Planning and Spatial Development (Journal of Laws 2024, item 1130), which also emphasises the relationship between space and the natural and anthropogenic elements within it. Furthermore, this law includes the concept of a priority landscape as a landscape that is particularly valuable due to its various types of values (including natural, cultural, aesthetic and scenic) and requires special attention - preservation or shaping based on appropriate principles.

Since 2015, the Act on the Amendment of Certain Acts in Connection with the Strengthening of Tools for the Protection of the Landscape (Journal of Laws 2015, item 774) has been in force in Polish law, which does not define the landscape itself as such, but concerns advertisements located in space. On this

basis, landscape resolutions have been developed in many Polish towns and cities, thanks to which the aesthetics of the space have been improved. The differences in the urban landscape that resulted from the introduction of landscape resolutions (organising advertisements and signs, standardising their types, sizes and colours) are often described in the local media and in scientific literature (Gralak, Wiśniewski, 2023; Rembeza, 2021).

Currently, based on the Regulation of the Council of Ministers on the preparation of landscape audits (Journal of Laws 2019, item 394), such documents are being developed in Poland (Wiśniewski, 2021). This tool helps to identify and valorise the landscape. It is supposed to present the characteristic features of regional landscapes, assess their condition and identify the most valuable priority landscapes in the region. In addition, landscape audits can identify ways to protect and shape the landscape.

The landscape is also presented in the Environmental Protection Act (Journal of Laws 2001 No. 62, item 627) as an element of the natural environment transformed as a result of human activity. On the other hand, the Act on Nature Conservation (Journal of Laws 2004 No. 92, item 880) refers to the 'protection of landscape values, greenery in towns and villages, and tree stands'.

The landscape is a common good that can be benefited by everyone (Wiszniewski, 2019). Therefore, everyone should feel responsible for it, especially specialists and representatives of various professions that shape it. The aforementioned studies as well as planning documents, especially local spatial development plans, are a form of appropriate landscape modelling (Misiak, Cieślak-Arkuszewska, 2021; Koperska-Kośmicka, 2019). Projects carried out as part of participation, e.g. through participatory budgeting, also have an impact on the cityscape (Bernat, 2019a; Bernat, 2019b). The need to 'strengthen the role of landscape issues in spatial planning and integrated development planning' is also pointed out by Prof. Elżbieta Raszeja. She emphasises the importance of 'raising public awareness and educating specialists in the field of landscape' (Raszeja et al., 2022).

2. Training of staff responsible for the landscape

Graduates of Spatial Management (SM) programmes work in various public institutions and private entities (Szulczewska, 2010). In their professional work, they implement tools defined in Polish and European legislation. In addition, they develop various analytical documents in which the landscape is an important

element. Furthermore, they prepare policies at the local, regional, national and even international levels.

Graduates also find employment in planning offices and studios, where they prepare general plans, local zoning plans, urban planning projects, and more. By proposing a development composition for a specific area or a supplement to the existing buildings, they have a real impact on the shape and image of cities and villages. In their work, they use not only analytical skills, as well as a high sensitivity to the surrounding environment - both natural and anthropogenic.

The article describes how students of the SM programme at the Institute of Socio-Economic Geography and Spatial Management at the Faculty of Social Sciences of the University of Gdańsk (pl. IGSEiGP WNS UG) are taught the fundamentals of landscape architecture and spatial composition. The presented course programme is implemented in the first year of full-time, Bachelor's studies, as part of the module Architectural and Urban Basics of Spatial Management (AUBSM).

The first section describes the place of landscape issues in study programmes, especially in the field of Spatial Management. The second section describes the experience of the University of Gdańsk in the AUBSM module, which consists of lectures and practicals. Particular attention was paid to the individual practical tasks carried out as part of the course. Finally, the authors presented the results and conclusions of the research.

2.1. Landscape issues in the Spatial Management Study Programme

Spatial Management study programmes are offered at several Polish universities. They differ depending on the specifics of the university - they are offered both by universities with a humanities profile, such as the University of Lodz (Koboжек, 2013), and technical and engineering universities, such as the Warsaw University of Technology (Maciejewska, Bielska, 2013).

During the education process, students learn various subjects - socio-economic (Rachwał, 2021), cultural, legal, or more specific ones such as those related to the planning of the housing environment (Schneider-Skalska, 2020) and the protection of the cultural landscape (Kuśnierz-Krupa, 2021). However, an important question emerges: how should Spatial Management students begin their study of valorization and landscape design to effectively apply their analytical findings in a creative manner to fundamental design tasks?

Study programmes are often divided into modules (Churski, 2013), including those on architectural and urban planning issues. Academic teachers use a variety of teaching techniques. The design thinking method (Blaży, Łysień, 2021) and the urban planning marathons (Banet, 2019) are well recognised. The first of these involves getting to know and understand the complex aspects of the project topic in depth. During the classes, participants take on and recreate the various roles that space users actually play. This method aims to familiarise participants with other disciplines and teach them how to communicate with people from other professions involved in shaping the urban environment. The urban marathon is a short but intensive workshop in which participants work in groups to solve a specific urban planning problem.

Nowadays, students have many and more opportunities to learn how to work in a group and in an interdisciplinary way. During their studies, various workshops on the design of new urban and rural spaces are organised, in which students of Spatial Management can work together with students studying Architecture and Urban Planning or adept of the Academy of Fine Arts (Węclawowicz-Bilska, 2019). In this way, all students learn from each other's different types of sensitivity and perception of the same space. In this context, cooperation with local governments is essential. It consists of solving specific landscape and spatial problems in the municipality (Racoń-Leja, 2020). Learning composition is the key to conscious shaping of space in both landscape architecture (Bogdanowski, 1976) and urban and architectural design (Kosiński, 2016).

2.2. Methods of teaching landscape

Landscape design-related subjects are taught at universities in Poland and abroad. The methods such as reading the landscape, representing the landscape and transforming the landscape, are widespread (Jørgensen et al., 2019). Popular teaching methods include classes in the form of DesignLab (Abbott, Bowring, 2019) and On-site learning (Colwill, 2019). Another method is Learning-by-filming (Fabris, Granello, 2019) for students who do not have sketching and drawing courses.

Spatial Management, due to the overlap of some teaching content, draws on related fields such as Architecture and Urban Planning. Based on experience from architecture departments, methods used especially in design classes can be introduced (Pluta, 2019). Prof. Kazimierz Wejchert, a long-standing academic teacher at the Faculty of Architecture of the Warsaw University of Technology, introduced the

subject Elements of Urban Composition (Wejchert, 1984), which prepares students for urban design. As part of the course, students learn the theory of urban composition and urban design so that they can use it in simple tasks during practical, such as design of coupled spaces, design of an urban interior floor or composition of a complex of small buildings, using their hand-drawing skills (Pluta, 2021). On the other hand, the experiences of the Faculty of Architecture at the Silesian University of Technology show that students learning urban composition must be equipped with the appropriate knowledge. Nevertheless, with increased work, they are able to develop complex compositions even in the first year of their studies. In addition, the importance of carrying out research tasks by hand has been emphasised for better assimilation of the theoretical content discussed (Wojtas, 2022). Composition and art tasks are also important in the later years of architectural education, but these are advanced level subjects. They are introduced in the form of subjects such as 'colour composition' taught by employees of the Drawing, Painting and Sculpture Departments, e.g. at the Faculty of Architecture of the Gdańsk University of Technology or at the Faculty of Architecture of the Wrocław University of Technology (Balasiński, Baluga, 2018).

It should be noted that Spatial Management students are not examined on their drawing skills at the recruitment stage, as applicants for architectural studies. Moreover, it is difficult to find easel or architectural drawing classes in these programmes. Therefore, some of the tasks described above could not be carried out in classes with SM students. Nevertheless, the presented content should also be implemented in the SM course, taking into account the students' abilities and skills. There are many different methods of teaching landscape, and the method presented in the article is just one of them.

3. Architectural and Urban Basics of Spatial Management (AUBSM) at the University of Gdańsk

At the University of Gdańsk (UG), landscape composition is taught at the Faculty of Social Sciences (WNS) in the field of Spatial Management (SM). Students learn about this subject in the first year of their first degree programme, during the teaching module Architectural and Urban Basics of Spatial Management (AUBSM). This course consists of four different lecture sections and two practical sections (Fig. 1.).

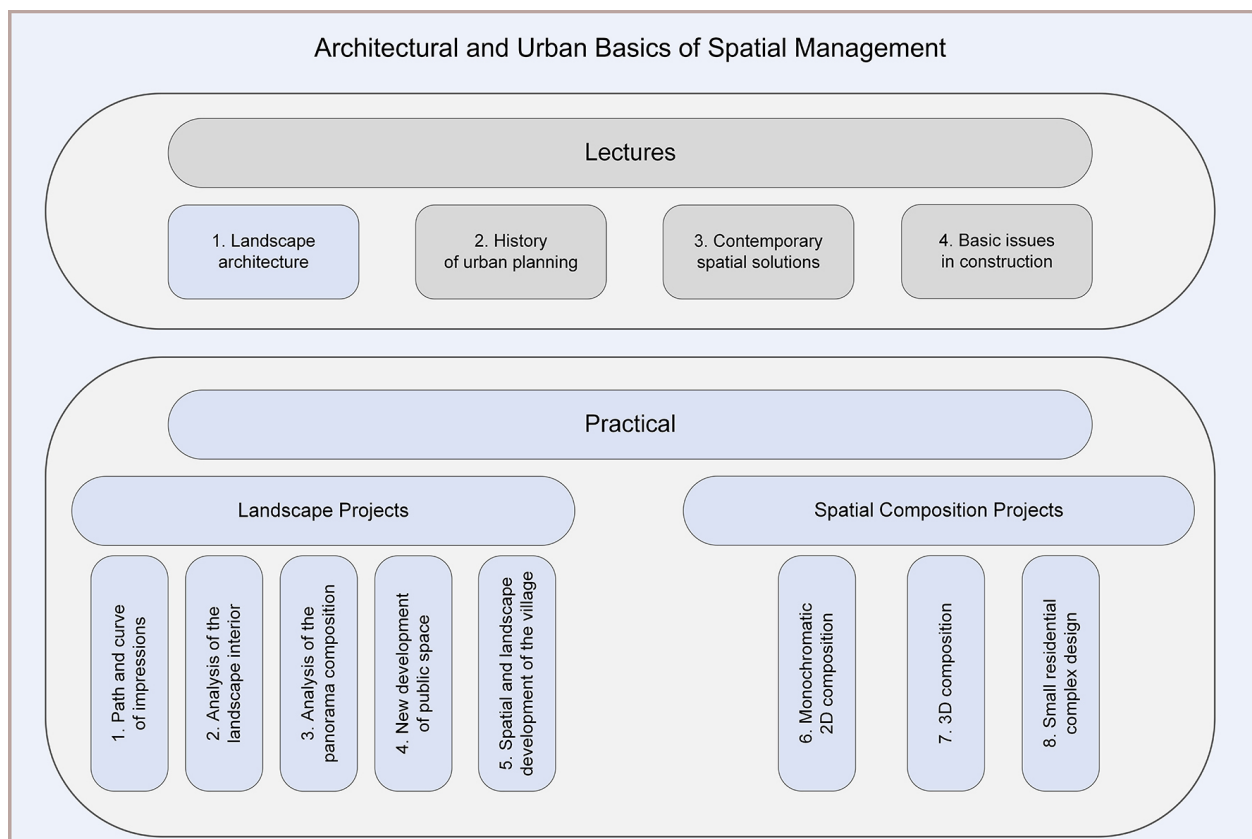


Fig. 1. Architecture and Urban Basics of Spatial Management (AUBSM) course structure. The blue colour indicates lectures and exercises directly related to teaching landscape methods, which are described in detail in the article.

Source: Developed by Marta Popaszkievicz and Joanna Poczobut.

Landscape and composition issues are directly addressed in the practicals and in one of the lectures entitled Landscape Architecture. The other lectures in the module focus on the history of urban planning, contemporary spatial solutions and basic issues in construction, indirectly giving students the opportunity to use this expanded knowledge in the practicals.

3.1. Lectures as basic

In the Landscape architecture lecture section, students learn basic concepts and the legal framework for landscape protection. They also learn about landscape perception and the tools used to shape it. All of this is supported by examples from selected regions of Poland. The characteristic spatial features of villages and their cultural values are presented on various scales - from the open landscape, settlement layout, homesteads, architectural styles, to the details of buildings. The lectures discuss the issues of landscape exposure: passive, which determines the visibility of an object, and active, which refers to what the observer perceives (Niedźwiecka-Filipiak et al., 2017). Students also learn about the methods of Prof. Janusz Bogdanowski for analysing, evaluating and shaping landscape units and interiors (Bogdanowski, 1994).

The first is the method of Architectural and landscape units (pl. JARK), the second is the method of Architectural and landscape interior complexes (pl. ZWAK), and the third is the method of Architectural and landscape interiors (pl. WAK). During these classes, aspects of micro-, meso- and macro-landscape interiors are also analysed. In addition to broadening knowledge, these issues are aimed at building students' sensitivity and the ability to consciously

perceive and shape space in various architectural and urban perspectives and scales.

3.2.1. Landscape projects

The students work on five tasks as part of landscape projects section. The methods used in the exercises mainly involve observing the space in situ and taking photos (a kind of photographic inventory), which are necessary to understand and draw the space and to carry out analyses.

One of the first tasks is Path and curve of impressions. It concerns the space of a selected street. This task is carried out according to the method of studying the urbanised landscape developed by Prof. Kazimierz Wejchert (Wejchert, 1984). The objective of the task is to provide a simplified record of the subjective impressions of the space observer, both positive and negative. First, the students choose a 300-metre section of the street. Then they make a landscape and photographic inventory from two opposite directions. The locations of the shots are marked on a street plan, which thus becomes an illustration of the surveyed path. The students record their impressions and evaluations of the views on a corresponding coordinate system, using an evaluation scale from '-10' to '+10'. A graph called an impression curve is created by connecting the determined evaluations in a line. The students place descriptive views on the boards under each of the photos (Fig. 2).

The next task concerns the Analysis of the landscape interior. Before the class, students prepare a printout of two photos of a street they know in the context of its spatial elements, such as buildings, greenery or street furniture. During the class, after tracing the photos, they analyse the interiors, distinguishing elements such as the floor, walls and

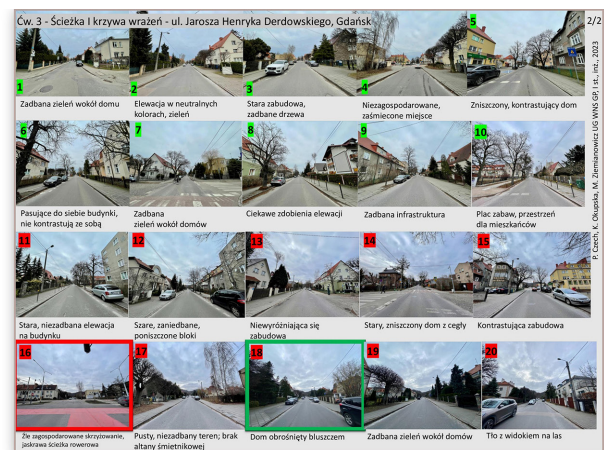
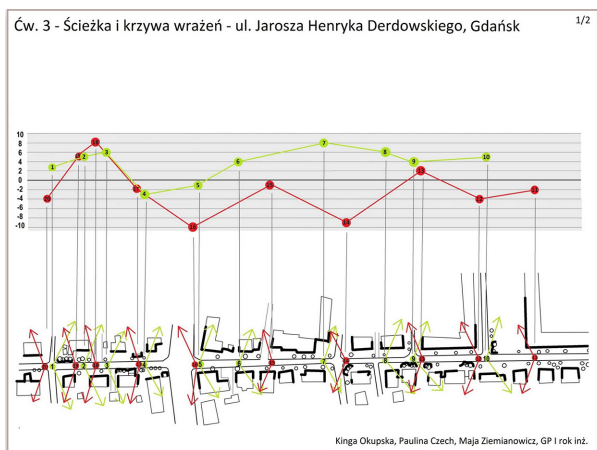


Fig. 2. Path and curve of impressions with photographic documentation.

Source: Task developed by Paulina Czech, Kinga Okupska and Maja Ziemianowicz under the guidance of Joanna Poczobut, academic year 2022/23.

ceiling (Bogdanowski, 1976). In addition, the students indicate the street walls as coherent (buildings) and incoherent (greenery) and also mark architectural details as scenic accents. Moreover, the students identify the characteristic features of selected interiors, stating whether they are open or closed, long or short, symmetrical or asymmetrical, and so on. They are also to identify the visible viewing axis and its closing elements. They should also pay attention to the freestanding interior elements and visual

accents (Fig. 3). The presented task aims to develop basic hand-drawing skills and to show an alternative to the graphic design software preferred by students. It is also important to develop their sensitivity to the aesthetics of the surrounding space, resulting from the colours, textures and forms of its elements. It is also important to pay attention to the composition of the space and to develop the ability to analyse and evaluate it.

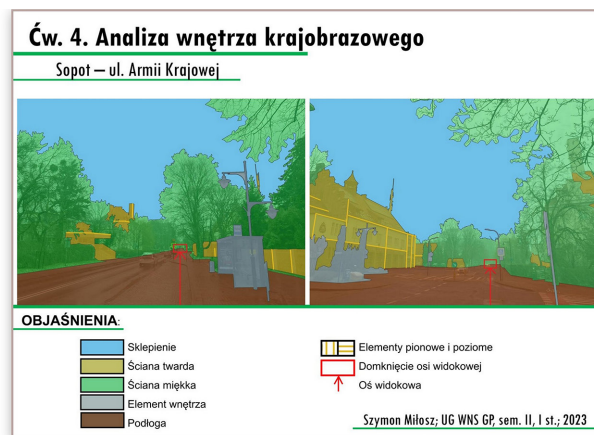


Fig. 3. Analysis of the landscape interior.

Source: Task developed by Szymon Miłosz under the guidance of Joanna Poczobut, academic year 2022/23.

In the lecture preceding the third task, entitled Analysis of the panorama composition, the principles of taking a good photographic shot of the panorama are discussed. The importance of keeping a large foreground and a wide angle of view is explained. Then, the students prepare their own panoramic shots in a place of their choice. This photographic material forms the basis for the task in the exercises. The first part of the task is to make a hand-drawn synthetic drawing on transparent tracing paper based on a printed photo of the panorama. The rest of the work is done on copies of the first sketch. Students analyse the panoramic frames, marking the prominent, subordinate and accentuating elements of the view in their drawings (Bogdanowski, 1976; Michalik-Śnieżek, Chmielewski, 2012). They determine the skyline, the content of the panorama and the foreground. They distinguish walls formed by buildings and strips of greenery. They draw a site plan of the analysed viewpoint. Then the students develop a valorisation of the panorama, assessing its landscape values. The final stage is to define the design guidelines, i.e. the necessary actions leading to an increase in the aesthetic value of the view (Fig. 4).

The fourth task is New development of public space - a project to repair it through new development. The subject of the study is a small square in Gdańsk on the Motława River. The task aims to help students develop the ability to assess distances in the field and draw new street furniture in perspective. They show

their project on a plan at the appropriate scale. They develop their spatial imagination by developing a project, taking into account the choice of materials, colours, greenery and the necessary elements of street furniture. In addition, the new space is to be interesting and accessible to potential users, taking into account different social groups and usage preferences. The project is judged on the basis of the original idea for the new composition, as well as the correct representation of the proposed elements on the plan and in perspective (Fig. 5).

After analysing examples of rural spatial systems presented during lectures, students begin work on the fifth assignment entitled Spatial and landscape development of the village. The aim of the student's work is to collect historical maps and analyse the initial layout of the selected village. Based on these materials, the student is also to determine the spatial changes that have taken place since its foundation. The final result of the task is a proposal for the expansion of the village, assuming the clarification of its historical layout (Fig. 6).

The method of historical-spatial analysis preceding the creation of the image of selected villages was described by Prof. I. Niedźwiecka-Filipiak (Niedźwiecka-Filipiak 2009). This research concerned not only architectural and landscape elements, but also aspects of the spiritual side of life in the countryside - inseparable from the material side of space.

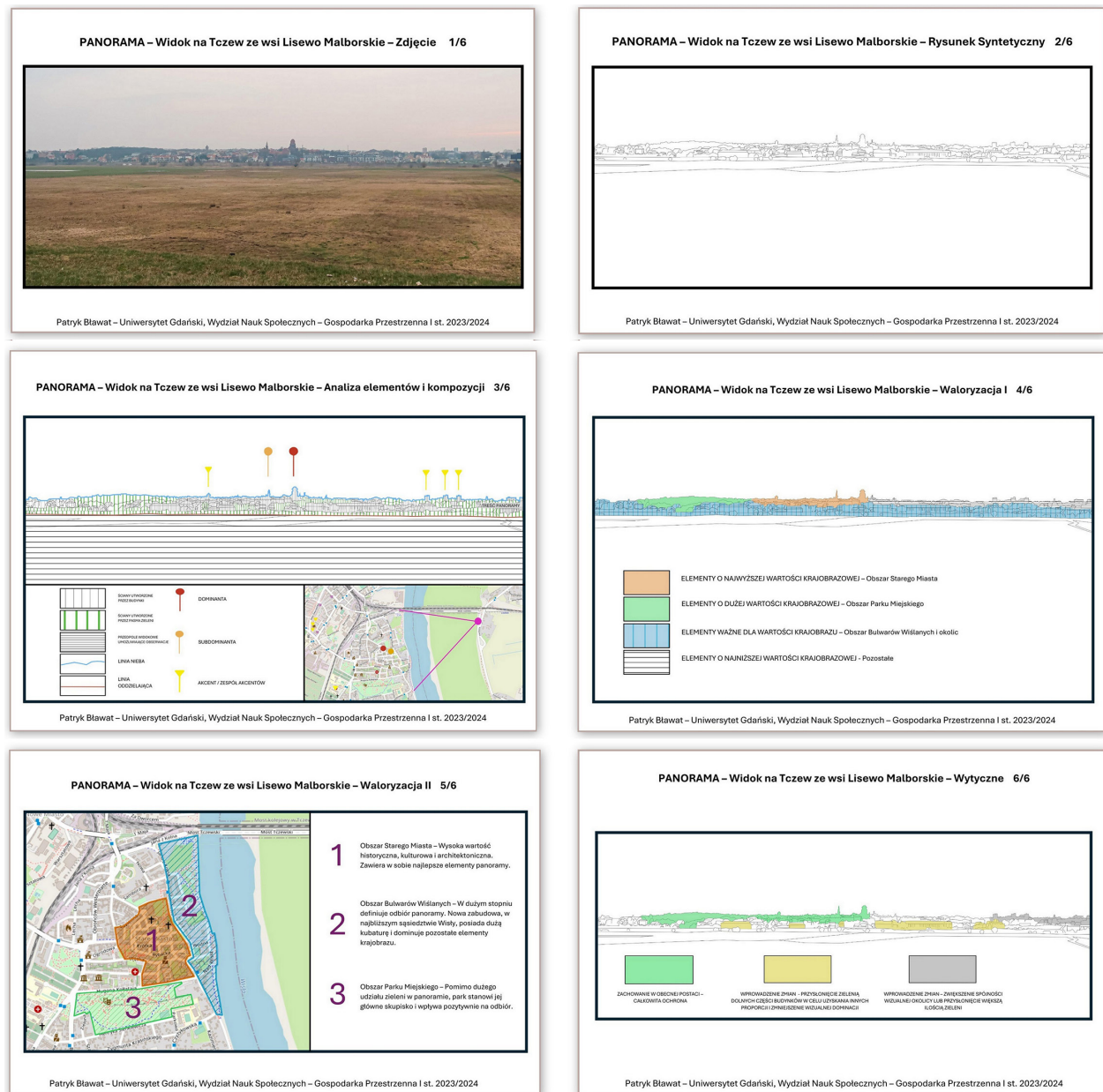


Fig. 4. Analysis of the panorama composition.

Source: Task developed by Patryk Bławat under the guidance of Joanna Poczubut, academic year 2023/24.

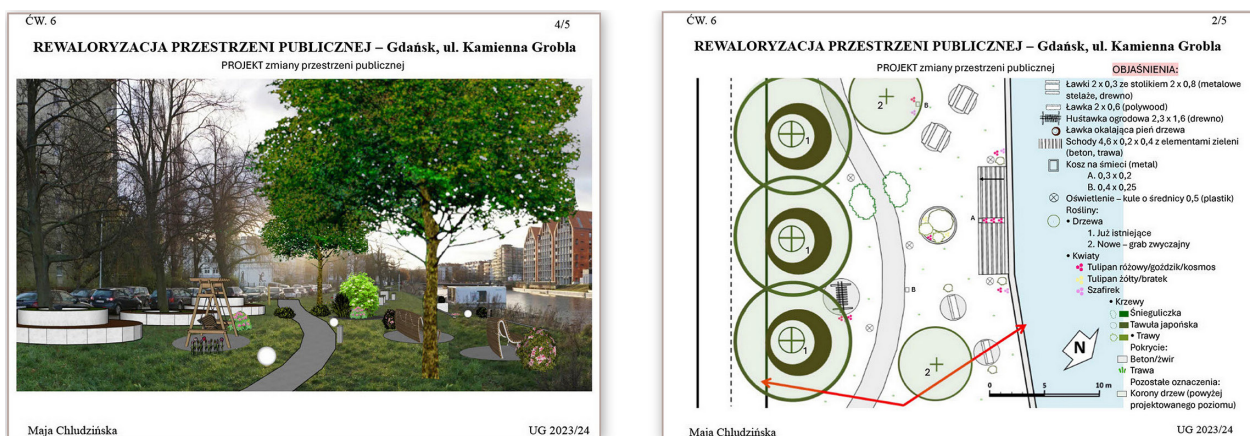


Fig. 5. New development of public space.

Source: Task developed by Maja Chludzińska under the guidance of Joanna Poczubut, academic year 2023/24.

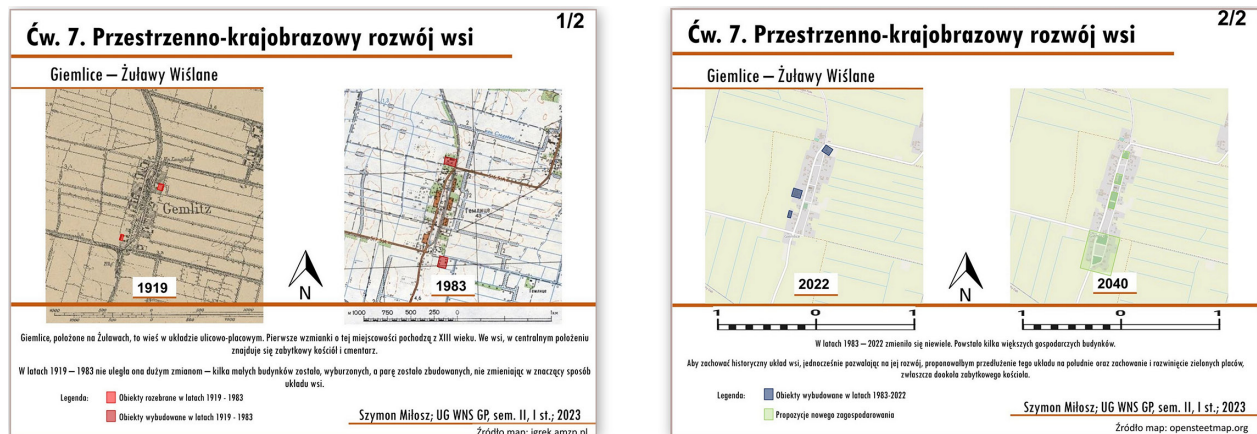


Fig. 6. Spatial and landscape development of the village.

Source: Task developed by Szymon Miłoś under the guidance of Joanna Poczobut, academic year 2022/23.

3.2.2. Spatial composition projects

After studying the basic elements of the landscape, analysing their types and learning to identify them in the surrounding space, the students continue with the second part of the practical exercises. In the following section, they work on tasks involving the independent creation of various compositions, with the final aim of designing a small settlement.

At the beginning, students learn the basics of composition. Its principles can be introduced using paintings from the turn of the century, including contemporary paintings (Bolueau, 1963) or photographic works (Liu et al., 2010). Then they become familiar with various types of composition, including static, dynamic, diagonal, rhythmic, arrhythmic, symmetrical, asymmetrical, centric, open, closed (Jezierska, 2007). They also learn about concepts such as balance in composition and try to interpret it (Poore, 1967). In addition, they become familiar with the golden ratio (Wang et al., 2022, also

in a simplified way as the triad ratio) and the location of the strengths of a composition (Langford, 1992).

Students who are more familiar with this knowledge are asked to create their own Monochromatic 2D compositions consisting of geometric figures. Initially, each student develops the basic types of composition: static and dynamic, rhythmic and arrhythmic, symmetrical and asymmetrical, open and closed, to finally prepare their own composition from any number of basic geometric figures - squares, rectangles and triangles. Examples of works are presented below. The first composition (fig. 7) is symmetrical and consists of different types of rectangles, triangles and squares. The second composition (fig. 8) is dynamic and asymmetrical.

The next task consists of developing a 3D composition consisting of 8-10 different cuboids. As in the previous one, students first prepare different types of opposing compositions: static-dynamic, symmetrical-asymmetrical, rhythmic-arrhythmic, open-closed. Finally, they create their own work. Next, they add a freely chosen material to the composition, which can be plain or patterned, glossy or matt. The

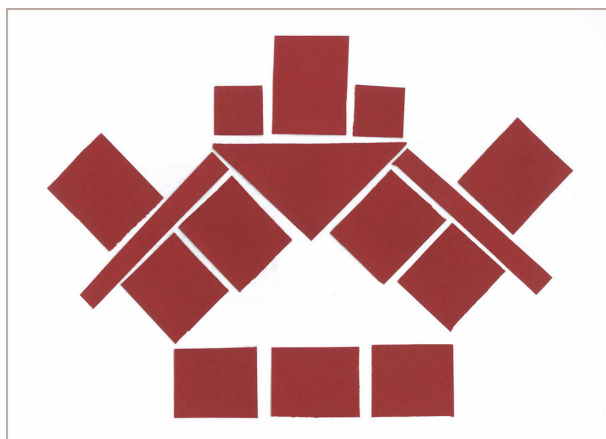


Fig. 7. Monochromatic 2D composition.

Source: Task developed by Szymon Richert under the guidance of Marta Popaszkiewicz, academic year 2022/23.

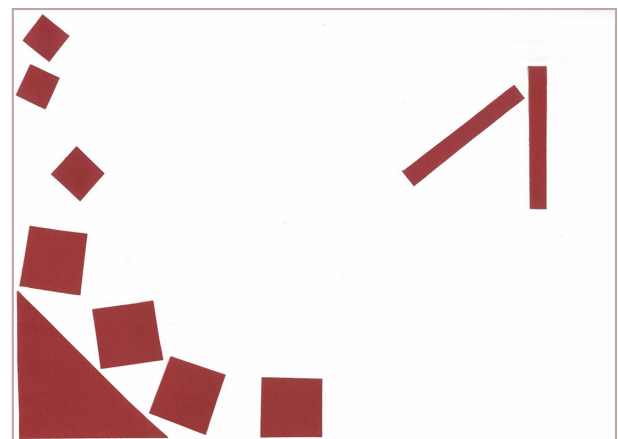


Fig. 8. Monochromatic 2D composition.

Source: Task developed by Weronika Polińska under the guidance of Marta Popaszkiewicz, academic year 2022/23.

students' works are shown below. The first of these (fig. 9) has been supplemented with a patterned paper on one part of the cuboids' walls, making it visible only from a specific angle. The vertical elements in the second presented 3D composition (fig. 10), which are not only higher than the other elements and positioned at a different angle, have also been emphasised by colour.

The next step involves developing an urban composition at a specific scale. The final task combines the issues from the first part of the semester – determining dominant features, visual axes, and rural

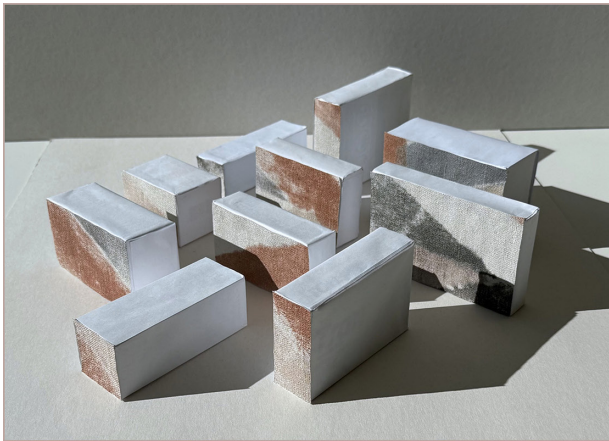


Fig. 9. 3D composition.

Source: Task developed by Bartosz Maślankowski under the guidance of Marta Popaszkievicz, academic year 2022/23.

layouts – with the compositional issues introduced in the design part of the practical exercises. Students develop a design for a small residential complex consisting of nine buildings: seven detached and two semi-detached. When developing the building layout, students must remember the distances required by Polish legislation, e.g. between the building and the boundary of the plot. In addition, the students are asked to propose the location and design of the neighbourhood public space. The models are made on a scale of 1:500 from any materials and in any colours.

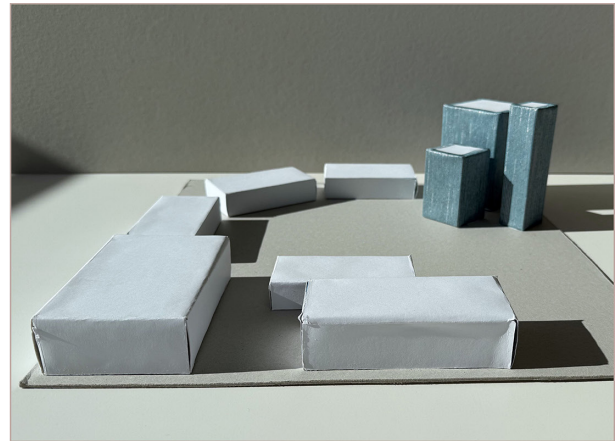


Fig. 10. 3D composition.

Source: Task developed by Kamila Winiarska under the guidance of Marta Popaszkievicz, academic year 2023/24.

When designing their own housing estates, students draw on the knowledge they have gained during the first part of the semester, where they carry out analytical tasks. Among the works, several are inspired by one of the basic village layouts, namely the oval village. One of the works representing this group of projects is presented below (fig. 11).

Some of the proposed layouts were rectangular (fig. 12), but took into account the location of the houses on the plots in relation to the sides of the world, so that as many gardens as possible would receive optimal sunlight.



Fig. 11. Design of a small residential complex.

Source: Task developed by Izabela Bober under the guidance of Marta Popaszkievicz, academic year 2023/24.

Certain compositions of the single-family housing estate are determined by the location chosen by the author (fig. 13). In the case presented below, the settlement is located on the shore of a lake, where a pier and a marina have also been situated. The main public space is a green belt connecting the centre of the estate with the waterside area.

Many works were characterised by simplicity and a minimalist aesthetic. Their authors reject the use of colours when creating their models. The example below illustrates such an approach (fig. 14).



Fig. 12. Design of a small residential complex.

Source: Task developed by Anna Szwaba under the guidance of Marta Popaszkievicz, academic year 2023/24.



Fig. 13. Design of a small residential complex.
Source: Task developed by Szymon Miłosz under the guidance of Marta Popaszkiewicz, academic year 2022/23.

4. Results and conclusions

The practical exercises for the course Architectural and Urban Basics of Spatial Management were carried out in the above-described way in the academic years 2022/23 and 2023/24. The observations from the classes and the final results of the students' work provided the basis for the following conclusions.

The described didactic approach was based on various schools. The most famous precursors of the Polish landscape school of the 20th century are scientists from the Cracow University of Technology: Prof. Zygmunt Novák and Prof. Janusz Bogdanowski with his team. Nowadays, landscape design is the subject of many specialists from various fields, in numerous scientific and didactic centres: universities, universities of natural sciences and technical universities, which are impossible to list. On the other hand, the principles of shaping the urban composition are based on the publications of Prof. Kazimierz Wejchert and his projects developed in cooperation with Prof. Hanna Adamczewska-Wejchert, both associated with the Faculty of Architecture of the Warsaw University of Technology, where their design concept is continued. The approach proposed in this article draws on the above-mentioned concepts, as well as a variety of others. However, it is one of many possible ways to teach students in the field of landscape composition.

The tasks in the AUBSM course are organised in such a way that the students have learnt the theory and gained experience from previous tasks at each stage of the course. This enables them to recognise the different aspects of landscape: analysis, valorisation and design. The course structure and content prepare students to solve increasingly complex problems on different spatial scales. The first stage of the course is learning how to consciously perceive the landscape

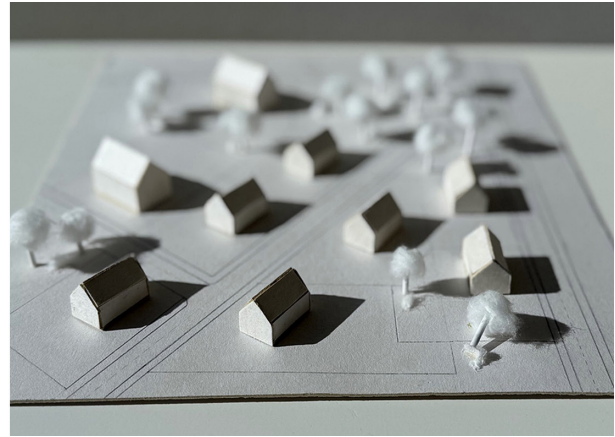


Fig. 14. Design of a small residential complex.
Source: Task developed by Kinga Okupska under the guidance of Marta Popaszkiewicz in academic year 2022/23.

– observing and evaluating it, which enables the examination of its elements. The second stage is an attempt to formulate observations by creating spatial compositions. In *The Routledge Handbook for Landscape Teaching* (Jørgensen et al. 2019), a similar division of tasks in the teaching method is presented: reading, representing, transforming landscape.

The aspects of the landscape considered during the course should be treated coherently. The prepared tasks on various scales and topics (landscape interior, path and curve of impressions, panorama, new development of public space and rural development analysis) are intended to make students aware of the value and significance of these aspects. Once sensitised to the value of the landscape, the students consciously create new spatial concepts. Subsequent practical tasks (monochromatic 2D composition, spatial composition, a small residential complex design) are intended to encourage more confident and conscious design decisions.

The students show different design abilities when completing the tasks. Some students find it easy to create compositions, but for others, design work is still a significant challenge. Preparing compositions several times according to different types, consulting with the teacher, or discussions among the fellow students motivate them to improve their first ideas or create completely new compositions.

Students have given positive feedback on the design tasks in the AUBSM module. They have noticed that they have been able to stimulate their own creativity. They have also emphasised how these lessons differ from subjects in modules based on theoretical knowledge with no opportunity to apply this knowledge in a creative and practical way. The students emphasise that after completing the entire AUBSM module, they perceive their surroundings more consciously and appreciate the value of the landscape.

5. Summary

There are numerous publications in the literature on teaching landscape design to architecture and landscape architecture students. However, there is a lack of literature addressing the didactics of these issues for students of Spatial Management. It should be noted that the skills of these students are different - mostly more limited in terms of drawing or preparing models. In addition, landscape design topics in the Spatial Management programme are covered in fewer teaching hours. Therefore, other teaching methods must be selected.

Students who have gained experience in landscape analysis and design and have developed basic creative skills in composition and design move on to the next subjects. Some will continue to learn urban design and the preparation of local zoning plans and other planning documents. It is important that they

continue to maintain their sensitivity to the good of the landscape and do not forget its value, especially when they move on to economic or business content, where aesthetics and compositional coherence will not necessarily be of the utmost significance.

A graduate of Spatial Management benefits from knowledge in the fields of urban planning and architecture, nature and geography, as well as economics and social sciences. If employed in a planning office, spatial planning skills are essential for daily work. If employed in a government office, the graduate must be aware of the spatial consequences of the decisions and documents he or she produces. Without basic knowledge of the landscape and sensitivity to its well-being, negative decisions would also affect the local community. Even the most meticulously designed policies, developed using advanced tools, ultimately depend on the knowledge and sensitivity of those who formulate or implement them.

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