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THE QUALITY OF THE LANDSCAPE ARCHITECTURE AS A RESULT OF CONTEMPORARY DEVELOPMENT TRENDS AND SOCIETAL ACTIVISM

JAKOŚĆ ARCHITEKTURY KRAJOBRAZU JAKO WYNIK WSPÓŁCZESNYCH TRENDÓW ROZWOJU I AKTYWIZMU SPOŁECZNEGO

ABSTRACT

The focus point of this article is *the territory of historical greenery* (THG) of landscape architecture (LA) as a result of interaction between material environment design as applied art and society. As an object of applied art and anthropogenic activity, LA, as well as its research is an important area for natural, anthropogenic, social and economic sustainability. The study of THG problems today is based on the innate human right to live in a harmonious space of both aesthetic material and natural environment. Aesthetic quality criteria are important for understanding the systemic relationships between nature and human interaction embodied in LA as an applied art form. Therefore, the anthropogenic objects of LA and the spaces formed by them in the urban environment require studies of the material and natural environment and the anthropogenic functioning as a whole. Based on heuristic, qualitative and quantitative research methods and case studies, the article discusses the problems of interaction between present anthropogenic and natural processes, as well as the possible influence of such interactions on scenarios of LA development and future management of *the territory of historical greenery*.

Key words: historical greenery, interaction of anthropogenic and natural components, landscape architecture, park art

STRESZCZENIE

W artykule skupiono się na zagadnieniach zieleni historycznej (THG) i architektury krajobrazu (LA) w wyniku interakcji pomiędzy materialnym projektowaniem środowiska (jako sztuki użytkowej) a społeczeństwem. Przedmiot badań jest traktowany jako przedmiot sztuki użytkowej i działalności antropogenicznej. Badanie mieści się w obszarze zrównoważonego rozwoju przyrodniczego, antropogenicznego, społecznego i gospodarczego. Współczesne badanie problemów THG opiera się na wrodzonym prawie człowieka do życia w harmonijnej przestrzeni zarówno estetycznego materiału, jak i środowiska naturalnego. Kryteria jakości estetycznej są ważne dla zrozumienia systemowych relacji między naturą a interakcjami międzyludzkimi zawartymi w LA jako formie sztuki użytkowej. Dlatego też obiekty antropogeniczne LA i tworzone przez nie przestrzenie w środowisku miejskim wymagają badań środowiska materialno-przyrodniczego oraz całościowego funkcjonowania antropogenicznego. Opierając się na heurystycznych, jakościowych i ilościowych metodach badawczych oraz studiach przypadków, w artykule omówiono problematykę interakcji między obecnymi procesami antropogenicznymi i naturalnymi, a także możliwy wpływ tych interakcji na scenariusze rozwoju LA i przyszłe zagospodarowanie terenów zieleni historycznej.

Key words: architektura krajobrazu, interakcja elementów antropogenicznych i przyrodniczych, sztuka parkowa, zielen historyczna

INTRODUCTION

With an increasing focus on the analysis of the role of society in landscape architecture, especially regarding the development of historical greenery,¹ the article discusses the interaction between anthropogenic (Bučas, 2001)² and the natural environment in the context of contemporary development trends and societal activism.

Man-made environments are created to suit specific cultural contexts and time, and tend to be fixed and local. Towns are built up of buildings, infrastructure and spaces, with nature usually interlacing the design solutions (implying that we effectively also design nature, landscape and its interaction).

Based on scientific literature, results of sociological research and surveys, methods of statistical analysis, intuitivist conception and practical examples are evaluated aesthetics, functionality, psychological comfort, public activity (activism), participation, involvement, access to information, etc. Aspects of evolution during specific periods of historical greenery development. In discussing the current issues of IG development, attentions directed towards the process of formulating, designing and implementing creative ideas in creating an anthropogenic environment. The importance of the theme of interaction between anthropogenic and natural environments is evidenced by the enormous variety of scientific literature both nationally by Interpretations of the Landscape Policy of the Republic of Lithuania in 2014, and internationally by comments of the United General Assembly of

Nations in 2016. Thus, LA as an object of anthropogenic activity and in the context of historical greenery as applied art, as well as in the context of contemporary anthropocentric development, is of great importance both from the point of view of cultural heritage value and community welfare. By manipulating concepts and uncertainties, communities of interest, often relying on intuitive knowledge (Gaižutis, 2004), form a tradition of liberal democracy³. Clearly, the architectural design activity of landscape formation and the reinterpretation of the concept of historical greenery as the result of anthropogenic activity require a systematic approach and clearer definitions of the interaction between man-made and the natural environment. The Law on Greenland's of the Republic of Lithuania defines historical greenery as part of a greenery system, but *de facto*, that is, often disintegrated interactions of natural and anthropogenic components in urbanized structures. In addition to the declared environmental goals, the heritage and especially anthropogenic uniqueness of the historical greenery is often underestimated in the formation of the applied art greenery of LA. In this way, due to its methodological paradigm, which is poorly defined, the law on green areas is not fully implemented. Moreover, the concept of historical greenery as an art object is poorly defined in terms of utilitarianism, which is of greater importance to society. Monitoring of greenery development trends, unlike Western and Central European countries, where it is legally required to record and control changes in their condition, due to poor management regulation in Lithuania, loses its proactive management tool in greenery policy development. Despite the abundance of studies on the science of landscape formation in Western and Central Europe (P. Hobhouse, E. Kluckert, W. Reh, H. Günther, P.J. Lenné, R. Strong, E. Wharton, V. Bezemer Sellers, G.A. Ciołek, A. Mitkowska,

¹ 1981 — in the history of LA, ICOMOS introduced the term 'historical greenery', which is discussed in more detail in the approved Charter of Florence, otherwise known as the Charter of Historic Greenery. Likewise, 'historical greenery' is defined in the Law on Greenland's of the Republic of Lithuania.

² In the broad sense, the term anthropogenic is understood in the article as resulting from human activities. In the context of the topic of the article, the scientific meaning of the term is interpreted by Bučas (2001, p. 16) in several ways according to the degree and nature of the anthropogenic environmental impact. In one aspect, the anthropogenic impact on the environment, when it comes to the nature of the human reconfigured environment. In the narrower sense, according to the degree of anthropogenic impact. From the aspect of the formation of THG, the concept approach is important in terms of anthropogenic impact degree in psychological, spatial, scaled perception, planned functions and character, aesthetics and art. Artistic, aesthetic the result created in the interaction of man and nature as a spatial, territorial, material, functional whole is an important part of the quality of life and is partly an expression of public participatory democracy in the process of shaping LA.

³ Democracy is more collective decision-making and liberalism is individual-driven, liberal democracy the majority principle does not in itself guarantee minority rights, thus preventing NGO (Non-Government Organization) representatives as members of minorities participate in government decisions. Obviously, this situation creates an antagonistic environment and a sense of uncertainty when considering not only the documents of prospective planning (territories, objects of LA, etc.), but also the development of policies of separate areas. *Citizens are beginning to feel. (...) I see intensifying conflicts, not diminishing ones. And I don't see it yet solutions to problems. The problem is how to create a system, where citizens feel they not only have the opportunity to vote, but also vote, who will be heard* (Zielonka, 2019). This duality of liberal democracy is important in developing discourse in society methodology.

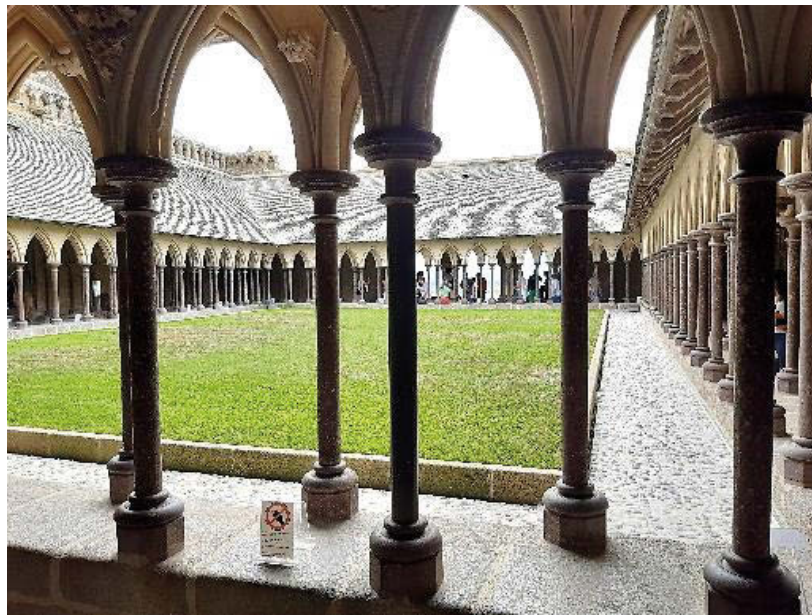
M. Siewniak, L. Majdecki, J. Bogdanowski et al.), a deeper analytical approach to the interaction between historical greenery and the anthropogenic and natural environments in terms of present-day societal needs, is still presented in a fragmented manner. Problematic issues indicate a lack of focus on the holistic aspect of research. In many post-Soviet countries, including Lithuania, with relatively less experience of democratic involvement of the public in the design processes, due to perceived uncertainties, subjectively interpreted discussions are being debated. Often, the thematic insights of the interactions are not determined by the systematic and ongoing monitoring results, but by changes in the conditions of public activism, due, for example, to illegal or immoral activity in public spaces. The interaction between the anthropogenic and the natural environment as a topic of applied art in universities is also subject to different interpretations. The systemic nature, for example, is evidenced by the fact that, often, the design decisions of historical green areas are not based on enough landscape archaeological research (Janonienė, 2017). It is noticeable that management is *largely limited to surviving discoveries of structural elements marked on plans*. When discussing the duality of the interaction between the anthropogenic and the natural environment of Lithuanian green areas, it should be noted that this is an area of narrow research. For example, methodological analysis of the restoration of LA objects (Kavaliauskas, 1992; Bučas, 2001), historical greenery restoration (Pukienė et al, 2018), management and qualitative analysis, (Jakovlevas-Mateckis, 2008, 2009, 2011, 2014; Steponavičienė, 2005), harmonization of the material environment (Bagušinskaitė, 2015), garden relationship with manor architecture (Semaškaitė, 2008), garden relationship with urbanism (Grunskis, 2009; Grecevičius et al, 2006; Stauskis, 2018), greenhouse influence on the social urban environment (Gražulevičiūtė-Vileniškė, 2010, p. 73; Rudzkienė et al, 2007, p. 327), social role (Samalavičius 2009, p. 32), historical development (Mocevičius, 2010), natural features (Gecevičius et al, 2006; Labeckis et al, 2007), ethnocultural or natural sciences (Grikevičius, et al, 2008), natural dendrological (Januškevičius, 2017) and other problematic issues are studied disintegrated. Even though historical green plantations in Lithuania started to develop actively in the 20th century. At the end of the 19th century, they often remained the subject of only sociological (Nefas, 2014; Gražulevičiūtė-Vileniškė, 2014; Vanagas, 1996), managerial or media (Zaleskienė

et al, 2014) research. Such a situation is obviously due to the passivity and low level of leadership of the coordinating institution at the national level.⁴ Thus, successful development of the state's public welfare can only be achieved through a comprehensive and complex study of the various interactions between the anthropogenic and the natural environment.

1. LANDSCAPE ARCHITECTURE AS AN OBJECT OF APPLIED ART: ORIGINS OF DUALITY OF ANTHROPOGENIC AND NATURAL INTERACTION

Horticulture, as a utilitarian precursor of landscape architecture and applied art, is the result of the interplay between the anthropogenic and natural environments of early civilizations. By integrating the forces of nature and the creative endeavours of society (anthropogenic activities — author's footnote), horticulture has evolved from farm fields and gardens for practical purposes to contemporary applied gardening. Utilitarian gardening-horticultural variety today in the Netherlands, England, Italy, Denmark, Poland or the Czech Republic, and finally in Lithuania, during the Soviet era known as collective gardening, is a favourite leisure activity of modern society. In the socio-cultural context, the aesthetic features and applications of horticulture were determined by the level of interaction between anthropogenic and natural processes and the level of development of civilization (Ceramo, 1991). Many philosophers of ancient culture meditated and studied in the gardens. Horticulture was not an exceptional phenomenon in ancient culture, but as an object of applied art it meant everything that made a person delighted and content (Turner, 2005). Thus, the concept of art (Greek — *Technos*, Latin — *ars*) was applied emphasizing the exceptional knowledge of craftsmanship and craft (Andrijauskas, 1995). And until the 17th century, remained in Western cultural consciousness as an understanding of the art of antique (academic) culture, often based on the principles of catharsis, mimesis, kalocagacy (Ackrill, 1994, p. 69) and later modernism, thus developing the applied horticultural art to craft the postmodern concept of culture.

⁴ In the period of 2016–2019 was reformed the structure of Ministry of Environment of the Republic of Lithuania. During this period was “disappeared”, the Department of Landscape Management, to which responsibility was delegated, e.g. Implementation of the Landscape Convention in Lithuania, formation of Lithuanian landscape policy, etc. issues related to LA activities.



Ill. 1. A garden spaces in Mont Saint Michel (France) monastery. Source: Archive of author.

Il. 1. Wirydarz w klasztorze Mont Saint Michel we Francji. Źródło: Archiwum autora.

Thus, in the Middle Ages, the garden as an object of applied art was associated with paradise. His anthropogenic and natural interactions had a unique application meaning — to inspire the clerical community for spiritual reflection and to meet other spiritual needs of the ecclesial community.⁵ Gardens in the Middle Ages⁶ were closed, focused on

sacral utilitarianism (ill. 1). Drawing the inextricable dependence of the aesthetic expression of the Medieval Garden on the residences of monasteries, castles and nobles, it shows that the greenery of that time had its target user.

Renaissance horticulture preserved its medieval sacredness and the noble representational function of utilitarianism. For example, the Vilnius castles by George Brown and Franz Hogenberg represent the World Cities from around the 16th century. In the middle, there is a large garden between the palace and the defensive wall of the castle, near the bridge leading to the present Pilies Street. It was a Renaissance garden (Janonienė, 2006, p. 14). Sixteenth century relics of this period found in the cultural layers of the Palace of Vilnius Rulers (Pukienė et al, 2018, p. 38), which testify to the idea of human supremacy in nature, are imbued with anthropogenic environment flowerpots. Today, the Garden of the Palace of the Rulers has been restored in the style of a representative residence of the Renaissance era (arch. Bernardinus Zanobi da Gianotti), which has become a successful object of modern education for public training. This highly positive implementation of the garden and the result of a professionally organized public process are worthy of reference in the development of other historic greenery projects and contemporary public spaces (ill. 2 and ill. 3).

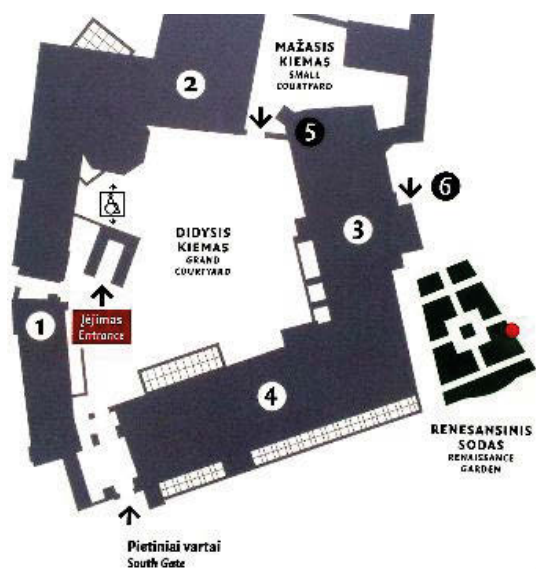
According to the principles of artistic design of the Italian gardens, since the 17th century. In the

⁵ In the Middle Ages, the form of the garden was associated with the symbolism of the cross, the image of Mary and heaven, and the function — heavenly meditation. Therefore, garden spaces were primarily created in monasteries. The garden was intended to inspire spiritual reflection, so the customary form of gardens, due to their specific function, was closed (lat. *hortus conclusus*), reminiscent of the lost Eden (biblical garden-paradise — author's footnote). The gardens were fenced, enclosed, with a geometric plan, divided into quarters with cut bushes and fountain inserts, planted with spices, fragrant herbs, flowers, roses. Later Renaissance gardens began to be built on a similar principle. Until the 16th century, the garden was basically based on the same principle, which seeks to keep enclosed walls. The Renaissance laid the foundations for the development of the Baroque park. Parks have been created to highlight the beauty of nature in harmony with man-made. Eventually, an important way of planning, typical of Baroque parks, came from the garden overlooking the surrounding landscape. Such baroque geometry was preserved in them until the 19th century, when the palace complexes, even in the classical context, were symmetrically composed, inevitably dictating the design conditions of the garden space around them. Such a regular or geometric way of planning gardens, according to the architecture of the palace, the socio-cultural context as an object of applied art, was an integral part of the palace and had a great influence on the development of much later landscaped parks.

⁶ Today, no such greenery has survived in Lithuania, only speculations about the presence of medieval garden or nurs-

ery relics near the castle's defensive wall (Pukienė et al, 2018, p. 34).

Baroque style, large solemn and elaborate parks were created to elevate the powers of the princes. Geometric forms of greenery with long channels, alleyways, large partitions were chosen for this utilitarian task, all in connection with palace architecture.



Ill. 2. A plan of the Palace of Vilnius Rulers. Source: Archive of author.

Il. 2. Plan Pałacu Władców (Dolny Zamek w Wilnie) Źródło: Archiwum autora.



Ill.3. The Garden of the Palace of the Rulers has been restored in the style of a representative residence of the Renaissance. Source: Archive of author.

Il. 3. Ogród przy Pałacu Władców (Dolnym Zamku w Wilnie) odrestaurowany w stylu renesansowym. Źródło: Archiwum autora.

The French park, created by André Le Nôtre, the chief gardener of Versailles, is an object of applied art formed by decoupling it from its natural environment. The sophistication of the garden was created by emphasizing the anthropogenic environment,

which is confused with so-called decorative utilitarianism. Baroque parks have integrated the principles of mimetic design and, unlike the Renaissance, have revealed tendencies to mimic natural forms. Even though today there are no surviving Baroque parks in Lithuania, it does not mean to abandon it by resurrecting it. The news that most of them have been redesigned or self-altering and are still disappearing suggests that, according to Jakovlevas-Mateckis (2014, p. 116), (...) *today, at least some Baroque parks need to be restored. The first Baroque-style restorative park should become the Sapiego Residence Park in Vilnius.* However, this restoration must be highly sensitive, professionally organized, scientifically sound, and implemented transparently, avoiding pseudo-aesthetics. But this is a matter of political manoeuvre, not creative ingenuity. LA as an interaction between anthropogenic and natural processes, related to the history of modern Lithuania has been discussed since the 19th century. This often associated (Taluntytė, 2014, p. 113) with the 1810s. September 15 A public lecture on imitation by the English painter J. Saunders from St. Petersburg on the need to understand the influence of decorative and arts and how to use them for practical purposes. The circumstance suggests that in the horticultural sector there was also a problem of utilitarianism and ornamentation. The object of LA as the applied art of parks was discussed in the theoretical works by the representative of late Classicist and Romantic thought in Lithuania — arch. Podchashinsky (1838). Another important one, based on the Western concept, is Levandauskas (1994), arch. Interpretation of K. Podchashinsky's difference between Kitchen/garden-Garden and Garden-Park as applied park art (Podchashinsky, 1821). The architect attributed park art as anthropogenic activity to crafts (Levandauskas, 1994, p. 101) and associated it with applied art.⁷ According to Podchashinski (1838, p. 5), (...) *symmetrical parks* (French-type parks — author's footnote) *are not creatures of nature, but craft*, thus emphasizing their anthropogenic origin and thus the essential element of human interaction with the natural environment role. In the context of modern interaction between nature and man, we are thinking about the natural, social and economic balance. Biodiversity, whether naturalistic or concerned with today's society, in the context of climate change, was completely unconcerned with the pragmatic

⁷ V. Levandauskas analyzed the theoretical works of K. Podchashinsky in great detail, however, the issues of formation of landscape architecture of K. Podchashinsky were investigated episodically. The author focused on Podchashinsky architectural questions.

pretensions of the aristocrat. Therefore, in restoring historical greenery, it is a challenge for today's politicians to choose appropriate strategies for greenery development and to find solutions that strike a balance between socio-cultural and natural heritage. Only through scientifically sound reasoning for preserving historicism, issues of management of historical green areas should be addressed in interaction with the political commitment and interest of society. Otherwise, the populist decisions, which are obscure sources of funding from EU investment programs for the goals of Environment, Sustainable Use of Natural Resources and Adaptation to Climate Change (Andrikonytė, 2019) (Kisarauskaitė, 2019), will lead to conflict in society (Sapieha Park). — author's footnote). The issues of park art, the issues of anthropogenic activity and the formation of social and cultural relations are the most important for historical greenery.

Thus, sources of funding other than nature funds or EU funded programs. Naturally, in response to such situations, public organizations and individuals, usually in an informal manner (Jakaitis, 2013, p. 22), carry out actions of mistrust of the government. Public fears that the idea of a baroque park (in the case of Sapiega Park — author's footnote) could only serve as a cover for the local government to handle new construction or commercial premises, fuelled by opaque and open competition for Bernardine's Garden, Lukiškes Square Greenery Park, Trakai Vokė Park, Rasų Cemetery and Tauras Hill Greenery (the competition was only announced for the Missionary Garden Project in Vilnius).

2. ON THE CONCEPTS AND DEVELOPMENTS OF HISTORICAL GREENHOUSE IN MODERN SOCIETY

Kant's *Critique of Pure Reason* (Kant, 1996) raises the fundamental question of "what must I do?". The way in which the surrounding environment is interpreted depends on the answer to Kant's question. The world is evidently changing, and man, being completely dependent on nature and time, cannot resist this constant change. This natural being presupposes the temporality of the living being and conducts the cognition of the world through its interpretation. This is also characterized by the tendencies of the contemporary postmodern cultural material environment as the formation of applied art. When there are no separate artistic directions — in a postmodern culture, art is everything, humanity is left to change its existence through interpretation. Therefore, it is often interpretative in the context of contemporary greenery.

Most green areas are defined without first seeking to differentiate between their aesthetic, cultural origins, functional properties or other values. The object in society is interpreted based on emotions, rumours, or hearsay, often in the face of decisions against established values. In this way we speak of the death of "all art" (Gaižutis, 2004, p. 617). Thus, when neither the concepts nor their content are explored, superficiality, the anonymization of artistic works and heroes, fragmented uncertainty and apparent vision prevail. The "I" dissolves in styles that often become not even styles, but a destabilizing and ever-changing environment of postmodern culture (Hassan, 1987, pp. 46–83). Processes in society become a goal, and engagement in them is due to involvement. In this context, greenery⁸ — garden, park, square or green joint, according to research, nine out of ten residents of Lithuania call it greenery or simply public or green space for leisure. However, today's real estate developers usually associate the process with economic benefits, so the greenery is regarded as a wooded or beautiful place and a convenient plot for the formation of an expensive real estate object. Therefore, voluntarist purposes here and now are in a hurry to "remodel" without respecting the past of the environment and the legacy of creators of the past, simply "stealing" the public spaces of the townspeople.

In this situation, the postmodern government — on one hand — originally deconstructs the established moral norms of earlier periods and cultures [legal confusion and postmodern nihilism of today (Gaižutis, 2004, p. 605)]⁹, but on the other — seeks public attention in its most unexpected ways.

⁸ Formalized in 2007 Law of the Republic of Lithuania on Plantations with 2019 Amendments (Official Gazette, 2007, No. 80–3215) concerning the definition of the park are as follows: *Park — no less than 1 hectare man-made or redesigned greenery containing artistically composed greenery, small landscape architecture and/or engineering structures for recreational, scientific, cultural or recreational purposes and to improve the quality of the environment.* Defines applied meaning and the concept of exclusion from the natural environment. Meanwhile, the concept of a garden is defined as (...) *a detached green area of at least 0.5 hectares with a canopy density of at least 70 percent, intended for peaceful recreation and events*, which in practice leads to misunderstandings about subjectively interpreted concepts, garden size. Are they differently formed by man or are they self-formed? Is the density of garden crowns a decisive indicator of the quality of greenery or aesthetics?

⁹ Irony, auto-irony, grotesque, action, simulation, simulacra, anarchist play with art, arrogance in science, philosophy, religion (...) have emerged in the main aesthetic categories of postmodernism, while the aesthetic signs themselves tend to shock, contradict, question the existing "world order", traditional values (...) and tend not to the completeness of the object but to the process of the process. (...)



Ill. 4. The greenery is regarded as a wooded or beautiful place and a convenient plot for the formation of an expensive real estate object sometimes in a criminal way. Source: Archive of author.

Il. 4. Zieleni uznawana jest za zalesione lub piękne miejsce, ale i wygodną działkę pod budowę drogiego obiektu, czasem w sposób przestępczy. Źródło: Archiwum autora.

In such a situation the concept of object management, the idea, the subtleties of worldview, is not the primary goal of power, but actions, action, gesture, often exuberant action on action and purposeful pursuit of power in dialogue with project developers. Thus, due to the provocative actions of many authorities, not only the declared content of the public interest, but also their own participatory process is often important to the public.

In the context of this socio-cultural environment, the criticality of community, belonging to a community, and community representation becomes important. Therefore, in defining a territorial (local) community, it must be related to the interest of communion between its members (Bentham, 1907; Hillery, 1955)¹⁰. Obviously, the development of historical greenery and its typology is more understandable to the societies of countries with a long tradition of creating and managing them. As a result, parks in the Western world are commonly referred to as very large, open (Shantručkova' et al, 2013), mostly anthropogenic greenery. Smaller, enclosed spaces are called gardens, even smaller squares. In this way, a hierarchy of greenery is naturally formed in neighbouring countries, which inevitably has direct links with the interests of territorial (local) communities (Dringelis et al, 2016; Jakaitis, 2013, p. 153; Mocevičiu, 2009, p. 39).

¹⁰ A community is a supposed body made up of individuals who are considered to make it up as if they were members. So, what is the interest of the community? The sum of the interests of those individual members. Contemporary sociologist Hillery (1955) provides 94 definitions of community. So, it is not so important, who defines communality and how, what is important is that people, who are the subjects and subjects of the communal process see for themselves that what they are doing contributes to communality, changes the quality of life of their group and of society as a whole.

Often, what we call gardens in many other languages (garden) refers to the area planted with vegetables or fruit trees near home. However, the Historic Green Plantation is defined by the Law on the Protection of Immovable Cultural Heritage¹¹ as it is by the Law on Green Plantations as *A large-scale greenery of enduring stylistic value or belonging to important stages of urban development, associated with significant objects or locations and important events or personalities in social, cultural and national history*. This moves away from the natural origins of the garden and approaches the concept of anthropogenized greenery as a Western concept of applied art. Formally, historical greenery as anthropogenic objects, by their cultural values, is a feature of human interaction with the natural environment. To achieve the historic goal of greenery management, restoration through conservation, is often understood in modern society as preserving *status quo* and immutability. The management of anthropogenic greenery, often based on environmental aspirations, is driven by nature conservation concerns (presumably due to the current emphasis on climate change, urban biodiversity conservation, or often simply political populism and voluntarist interests. — author's footnote). The regular cultural value of historical greenery and the development of its concept often takes on a secondary meaning in comparison with nature conservation. Such a situation lacks the leadership and involvement of state institutions in problem-solving processes. Nevertheless, internationally recognized Lithuanian landscape designers, who have developed methodological and design frameworks in this area are still discussing landscape policy directions and the methodological frameworks for designing the RD (Kavaliauskas, 2011, p. 124) and public relations issues. In this context, it is appropriate to highlight some of the problematic aspects of the development of LA, as well as the historical development of green plantations, specific to our country:

- The weakness of the legal frameworks for the formation of LA, the lack of understanding of the concept of LA in general and/or historical greenery, and the reluctance of architects as applied art designers to adopt a formalized legal environment based on Western concepts of LA;
- The disintegrated understanding of LA and general landscape research and the erroneous devaluation

¹¹ 1995 with 2019 The Law on the Protection of Real Cultural Heritage of the Republic of Lithuania defines that (...) *cultural landscape is a landscape created by human activity and reflecting its coexistence with the environment* object.

and neglect of LA as an applied art in the Ministry of Environment of the Republic of Lithuania;

- The lack of understanding of the interaction between CR and its key role in environmental protection and the complete lack of focus on science, practice, education or teaching/learning by public authorities;
- Insufficient development of applied research, of socio-cultural and anthropogenic cognition in interaction with conservationists;
- Insufficient public integration and involvement in LA facility management processes;
- Poor procurement;
- The lack of understanding of the holistic nature of landscape planning and landscape architectural design as qualitatively different and autonomous landscaping;
- Poor development of the potential of professional art criticism as a dialogue between society and the art object of LA, which would be oriented not only to the development of public taste but also to the professionalism of creators.

As a result, due to these specific circumstances, many historical green spaces not only lose their valuable qualities as works of art, but also completely disappear (Jakovlevas Mateckis, 2008, p. 12). Today, LA objects are like a combination of natural and anthropogenic processes that create the local identity — *genius loci*. To balance this result, strategic directions for the formation of LA should be determined based on integral functional-economic, socio-cultural, environmental, and *genius loci* (local spirit) criteria. This is not only the full benefit of architectural, applied art objects, but to, the feeling of individual or community spiritual connection and interaction in a specific territory is difficult to name.

Evaluating the research (Jakaitis, 2013, p. 153), the results allow to form urban interaction zones — *genius loci* spaces of territorial (local) communities¹². Psychologists studying the phenomenon of place attachment equate rapid changes in

¹² When investigating the interaction between the participants of urban spatial formation and the environment, the hypothetical statements that in the case of planning at the local level the activity of the society directly correlates with the size of the planned territory or those living closer to it are verified. The case of Utena, Kaunas, Naujoji Akmene and Vilnius were investigated by applying the methods of practical experiment and comparative analysis. The optimal territorial unit at the lowest level has been identified. The area of the psychological effect of the active interaction of the territorial community, defined within a radius of 1 to 2 km (1 to 4 km²) from the place of residence, is the place where an active territorial community of interest, to the regulations of spatial planning policy of cities (Jakaitis, 2013, p. 156).

the immediate environment with factors that lead to strong human experiences (ill. 5). Therefore, it is so important to consider the relationship of local territorial communities with the local spirit, giving preference to the arguments of people living closer together, rather than the general view of society as a whole and politicians.



Ill. 5. It is so important to consider the relationship of local territorial communities with the local spirit, giving preference to the needs of people living closer together. Source: Archive of author.

Il. 5. Istotna rola rozważenia relacji lokalnych społeczności utożsamiających się z przestrzenią, z uwzględnieniem potrzeb osób mieszkających w sąsiedztwie. Źródło: Archiwum autora.

In formalizing, defining priorities for the development of anthropogenic LA objects as cultural landscapes, programmatic discourse with territorial (local) society should be developed at the earliest stages of the design process¹³. Subsequent, community-related discourse develops at the level of local communities. This would also be a step towards an agreement not only with national, urban, but also local communities¹⁴ at national, regional and local level¹⁵. One such framework

¹³ The Aarhus Convention (United Nations Convention on Access to Information, Public Participation in Decision-making and Access to Justice in Environmental Matters) concerns three public rights: 1) access to environmental information; 2) participate in environmental decision-making; 3) to apply to the courts for environmental issues (Sands, 2003).

¹⁴ Territorial (local) communities are discussed by the author of this paper in the context of the formation of urban structures and consider that the most important communities — geographically-territorially and communicatively — are distinguished; based on the extent to which community members have common interests in a particular geographical area. (Jakaitis, 2013).

¹⁵ Žilinskas (2009) identifies as the most important local government entity a community consisting of residents living in a defined space — an administrative territorial unit. The author points out that the community is formed by a territorial community of municipalities — the territorial (local)

for the implementation of environmental democracy is the Aarhus Convention. However, implementation of the Aarhus Convention rights is still a problem for the EU, addressed by the European Council to the Commission September 30 a study on the implementation of the Aarhus Convention in EU Member States, and in particular on access to information, public participation in decision-making and access to justice in environmental matters, and how EU Member States are committed to the Convention and its objectives.

3. REDESIGN PROCESS OF THE HISTORICAL GREENERY IN THE CASE OF SAPIEHA PARK AT VILNIUS

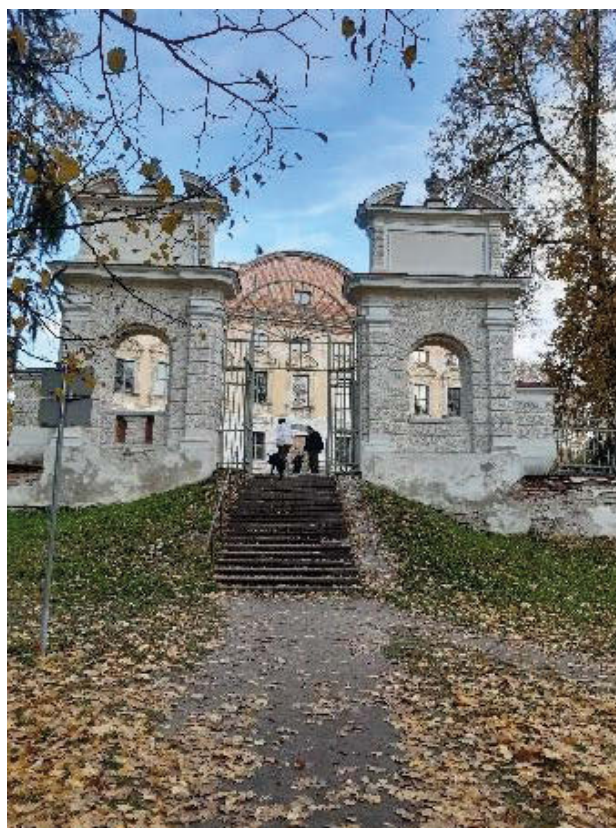
Evaluating the deficiencies of the management of LA objects in specific cases, such as Sapieha,¹⁶ Trakų Vokė Parks, Lukiškių Square, or Reformatų Gardens without the valuable criteria established in the LA policy, the solutions of green areas remain difficult to explain and socially disintegrate. This aspect is evidenced by the fact that despite the definition in the Law on Green Plantations of the Republic of Lithuania that (...) *historical greenery has a lasting stylistic, artistic value (...) state events or personalities (...)*, today's regulations on the management of historic green areas, which are prioritized to achieve environmental goals. This is explained by the fact that the current line of the Ministry of Environment was and is (...) *primarily oriented towards the implementation of nature conservation priorities*, (but not the goals of sustainable spatial development. — author's footnote), *the inability to realize it* (Dringelis et al, 2008, p. 50) and leads to a flawed imbalance between the anthropogenic and the natural environment. Given that the Ministry of the Environment does not provide for extended functions for the protection of cultural heritage, the responsibility for the development of historical greenery policy is disintegrated and becomes a public concern. The State Department of Protected Areas and the Department of Nature Conservation and Forests under the Ministry

community.

¹⁶ Sapieha Palace (pol. *Pałac Sapiechów w Wilnie*) is a High Baroque palace in Sapiegos str. of Vilnius. The palace, ordered by Polish prince and Great Hetman of Lithuania Jan Kazimierz Sapieha the Younger was built in Baroque style in 1691–1697. The palace was designed by Giovanni Pietro Perti and Michelangelo Palloni. The palace is surrounded by the remains of the seventeenth-century formal park, with parterres, ponds, and avenues. A parterre as a formal baroque garden constructed on a level substrate, consisting of plant beds, typically in symmetrical patterns, which are separated and connected by paths (Kłos, 1937).

of Environment, the Department of Real Cultural Heritage with Territorial Departments, and the public institutions “Travel in Lithuania” under the Ministry of Economy and Innovation would testify of an integrated and integrated understanding of natural and cultural landscape Integration of the competences of the Ministry and the National Land Service under the Ministry of Agriculture of the Republic of Lithuania with regional units by merging them into one institution.

In this context of disintegrated managerial uncertainty, the case of Sapieha Park restoration (ill. 6), like the creation of many green areas in Lithuania, can be presented as a chrestomatic example of inconsistent thinking and irresponsible implementation.



Ill. 6. Current condition of the Sapieha Park. The impressive baroque gate is in the near the palace. Source: Archive of author.

Il. 6. Obecny stan Parku Sapiechów. W pobliżu pałacu znajduje się imponująca barokowa brama. Źródło: Archiwum autora.

Analysing the case of Sapieha Park redesign (Poderskis, 2019) (ill. 7), it is possible to summarize the antagonistic development of LA object restoration, disregard for the preservation of the baroque park's valuable characteristics (in a higher, well-visible, open area that needs to be understood intuitively, based on the canons of Baroque greenery of that period and the idea of representing the



Ill. 7. A redesign project of Sapieha Park by arch. J. Večerskytė-Šimeliūnė. Source: Archive of author.

Il. 7. Projekt rekompozycji Parku Sapiehów autorstwa arch. J. Večerskytė-Šimeliūnė. Źródło: Archiwum autora.

palace — author's footnote), would be synonymous with the destruction of the mindset of the time, the visual landscape as a symbol¹⁷ of the ruler.

One of the causes of discourse in society, which has led to the discourse, can be attributed to and discussed in more detail in the context of the above-mentioned shortcomings in the development of LA:

- Unwillingness at the political level to declare CRA policymaking and a lack of capacity at both national and local level to implement it;
- Poor managerial and communication skills of the organizer and his/her education;
- Ignoring the competences of the project promoter and the expectations of the public;
- Ignorance of the legal and methodological content of the restoration of historical green areas;
- Non-evaluation of results of foreign analogue analysis and good practical experience in the object;
- Disintegrating the design process and ignoring monitoring.

Thus, the antagonistic experience of the restoration of historical greenery today can be justified both by the poor capacity of the authorities in the formulation and implementation of LA policy and by the poor methodological knowledge of the restoration of historical greenery in society. On the other hand — the part of postmodern society in which

personal interest is important (...) *in fact, clarity is not at all necessary. Not only is the feature of post-modern culture not guided by clarity, but sometimes by deliberately rejecting it* (...) (Gellner, 1993).

Thus, the modernization of greenery in a post-modern society (when the object becomes its own to the local community — author's footnote) is a decisive factor for public engagement and participation. Questions — what is important for the individual, what is important for the territorial (local) community or the wider society are becoming particularly relevant. In answering these questions, the qualities of the participants of the discourse must pay the utmost respect to the compatibility of law, morality and natural norms (Jakaitis, 2013). Otherwise, the extent of conflicts in historical greenery management processes will increase. For example, when discussing issues of historical greenery in public discourse, attention is drawn to the fundamental principle set out in the Florentine Charter that extensive, independent research is required before greenery management (Labeckis et al, 2007), i.e. (...) *each new owner must thoroughly familiarize himself with the world he has created before making any changes. Because changing one element changes everything fundamentally*. However, today's Sapieha Park greenery, instead of seeking to recreate Baroque park art, declares the need to preserve (Labeckis, 2019) spontaneous¹⁸ presumably poorly maintained greenery from the Tsarist era. This

¹⁷ The Versailles Park, designed by A. Le Nôtre of Louis XIV, became a reference. The park, which has been created for hundreds of years, has become an exemplary model of landscape architecture, including in the Republic of Both Nations.

¹⁸ Sapieha Park Landscape and Dendrology Examination Act. 11/12/2017.

inconsistency in development not only negates the foundational baroque style development potential, but also calls into question the expert recommendations of the Government of the Cultural Heritage of the Republic of Latvia Cultural Heritage Commission on the management of the Sapiēha Park. At the Lord Jesus Trinity Church complex, the desire to participate in the process is an understandable act of the involvement of the postmodern society in the processes of order. However, this approach to the content of management diminishes the value of public discourse and creates a maladaptive practice of questioning expert judgment. Thus, in order to deny the previously declared Art values¹⁹ on balancing the effects of natural and anthropogenic interactions. Moreover, not only does the problem of immutability and survival of the artistic idea of the park not be solved, it is obviously ignored the historical architectural composition of the Sapiēha Palace, the idea of harmonizing the spatial environment, and the palace is not harmoniously integrated into the historical environment.

As a result of scepticism, denial of reality, mistrust, society's involvement in the process of participation (...) *creates history, but not in the circumstances of its own choosing* (Jameson, 2002, p. 65). In today's mass-consuming society, with its predominantly fast-paced, food-consuming, pie-making environment, public spaces, park art is becoming an *ad hoc* challenge. The topic of greenery development is being speculated, and one-day goals and criteria of common goods are being debated in the public. The preservation of the compositional unity, structural elements, content, and details of historical greenery, whose changes are not detrimental to their essence, must today be formalized by special rules reflecting that era in Florentine Charter 1982, Art. 4.

Thus, as epochs change, it is evident in the management process, where the change of details is not detrimental, and the shapes are kept recognizable, such a transformation of the greenery would be considered positive. Such greenery — on one hand — should be viewed as an associated historic park and in an effort to maintain Baroque-style identifiability (in the case of Sapiēha Park. — author's footnote).

On the other hand — in a wider territorial (municipal) community and national context, greenfield transformations could be captured by contemporary artistic means and adapted to the needs²⁰ of the urban

¹⁹ *A historic garden or park is an architectural composition, whose constituents are primarily plant-based and therefore alive. This means that they are fragile, dying and renewable or renewed* (Leparskienė, 2007).

²⁰ When the Chairman of the Board of Experts of the Lithuanian Landscape Architects' Union divided their positions

population as a choice of contemporary worldviews. Still, it would be a novelty. However, while avoiding postmodern arrogance, voluntarist simulations, the appearance of fake and fictional anarchist play with art (Gaižutis, 2004, p. 605), tradition-oriented societies should discuss the direction of restoring historical values as anthropogenic and natural interactions. And this would be the right choice, as the greenery is gradually being found, understanding the landscape and prevailing fashions, and has been in existence for decades. The original idea is inherently intuitive, even if it is a geometrically designed space. Édouard François André (1879) and his son René made consistent and careful study of the landscape, making decisions and devoting long years to their implementation. The plan of Palanga Park is seen as a project that corresponds to the original vision. It is the result of a long evolution, a human interaction with the natural environment and a particularly holistic interaction.

Today, the concept of participatory society is based on intuitive knowledge and the criteria of the art of ideas. The latter aim to connect the spaces in the interest of the community. In this way, expanding the concept of communality to the "local spirit", *which, in each epoch, is formed by each culture alone* (...) (Bell, 2003, p. 47). In this way, the "benchmarks" of urban spaces that have formed in the minds of the population and the signs of local identity could be "measured" and compared with pre-existing indicators during the monitoring process. They have been applied by Design Dialogue²¹, Participatory Planning²² or Participatory Democracy²³, communities have the potential for successful spatial solutions based on the "local spirit" of historical greenery.

CONCLUSION

Horticulture, as a utilitarian precursor of landscape architecture, formed the art of gardening in the early civilizations of mankind as a result of anthropogenic action integrating the forces of nature and the

into two different opinions, it became clear that the latest scenario of greenery restoration should be developed. (The author of the article is the Chairman of the Board of Experts since 2016.)

²¹ Widely applied in the implementation of democratic planning principles in Scandinavian countries.

²² As part of the democratic principles of planning, participatory planning is a set of procedures that seek to reconcile the interests of different sections of society and to reach a consensus on forward-looking planning.

²³ The focus of participatory democracy is on active citizens joining organizations who seek to represent the interests of the community and influence decisions taken by government officials (Held, 2002).

creative endeavours of society. According to the principles of the International Charter of Florence, historical greenery as objects of anthropogenic activity includes architectural compositions of authorship, originality, spirit, authenticity, stylistic features, artistic and floral unity, and ethno-cultural values. They can be compared in the wider context of the evolution of European horticulture in defining the importance of greenery not only at local, national, but also at European level.

The antagonistic development of contemporary historical greenery in Lithuania can be defined by the authorities' lack of capacity for policy formulation and implementation, lack of methodological and inadequate public awareness of historical greenery restoration, and Contemporary greening of greenery in a postmodern society (where the object is given a sense of identity at a specific location — author's footnote) is an important factor in the management and activity of greenery in society. In this way, urban space "benchmarks" and local identity marks, through the use of Design Dialogue, Participatory Planning or Participatory Democracy, provide solutions for preserving historic green spaces in communities. The public sees the object of LA primarily as a "part" of the spatial structure of the territorial community, rather than as a place to be redone. Thus, the active participation of the society and consistent involvement in the project implementation processes especially requires the consensus of the society.

However, the fact that we are observing conflict situations in society today does not mean that all and especially the projects of the territorial communities are not properly designed and implemented. Describing the negative reasons for undemocratic and ineffective cooperation in the management of historical green areas, one can distinguish: subjective interpretation of legal documents; lack of information needed to make decisions; hasty, unreasonable decision-making and often at the wrong level of governance; the extent to which innovation is being implemented slowly or insufficiently; lack of competence of decision-making staff; lack of motivation to perform well; the passivity of the general public is still noticeable.

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