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Landscape geographies: Interdisciplinary landscape research and a new framework to apply landscape as method

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ABSTRACT

The landscape concept's disciplinary ambiguity and its broad range of definitions have resulted in the term's unruly reputation. More recent scholarship, however, suggests that the term's interdisciplinary application challenges its contentious origins, creates new pathways for co-creation, and encourages more direct interventions in informing policy. I therefore suggest there is a growing realm of *landscape geographies*, exploring alternative ways of knowing and being in landscapes across broader spatial, temporal, and ontological scales. Given that it can be difficult to navigate the complicated matrix of landscape definitions, theories, and methodologies, I position landscape as a method and introduce a new model of landscape analysis that includes three overlapping approaches to investigate a landscape's material, symbolic, and affective dimensions. I conclude that embracing a wider spectrum of *landscape geographies* will help to elevate a more diverse range of voices, inspiring interdisciplinary conversations that contend with landscape futures in a rapidly changing world.

KEYWORDS

Landscape; landscape geography; methodology; Anthropocene; material; symbolic; affective; interdisciplinary; unruly

Emerging landscape geographies

Similar to 'unruly' and 'patchy' concepts such as heritage or the Anthropocene (Olsen & Pétursdóttir, 2016; Tsing, Mathews, & Bubandt, 2019), the landscape concept has been described as 'slippery' (Atha, Howard, Thompson, & Waterton, 2019)—simultaneously suffering from a 'definitional overload' and a 'nagging ambiguity' (Dubow, 2009, p. 105). As Atha et al. argue, 'there still remains no single perspective, no individual approach or singular theoretical framework that can be drawn upon to understand or *know* landscapes' (2019, p. xix). This has led to endless 'scapes' of inquiry across geography, archaeology, ecology, and beyond, suggesting that 'landscape is a subject of study that belongs to nobody' (Tilley & Cameron-Daum, 2017, p. 1). While some have argued that such manifold usage has rendered the landscape term 'dead' (Henderson, 1998), more recent scholarship suggests that the term's interdisciplinary application challenges its masculine, anthropocentric, colonial, and anglophone foundations (see Dang, 2021; Lindström et al., 2019), creates new pathways for learning and co-creation (see Wergin, 2022), and encourages more direct interventions in informing policy (see Bartolini & DeSilvey,

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2021). The term's ambiguity and its evasion of claim by any single discipline therefore help to make it such an intriguing subject.

While the term 'landscape geography' has mainly been used to distinguish the different landscape traditions that developed in North America, the UK, and Scandinavia (Wylie, 2007), in this paper I suggest there is a growing realm of interdisciplinary *landscape geographies*, exploring alternative ways of knowing and being in landscapes across broader spatial, temporal, and ontological scales. In some cases, this has evolved from a renewed attentiveness to the landscape concept within a specific discipline; for instance, Tsing et al.'s call for an anthropology 'that takes landscapes as its starting point and that attunes itself to the structural synchronicities between ecology, capital, and the human and more-than-human histories through which uneven landscapes are made and remade' (2019, p. 186). At its core, however, a new realm of landscape geographies follows the emergence of other combined fields of inquiry such as the environmental humanities or heritage ecologies that embrace difficult, patchy, and unruly terms to interrogate emerging naturecultures in the Anthropocene. Recognising an array of landscape geographies thus provides a platform for new channels of knowledge co-creation and debate that help to guide, inform, and highlight the value of landscape research in uncertain times.

I begin by arguing that rather than solely a way of thinking or knowing, landscape is a way of *doing*. Drawing from earlier and emerging approaches in landscape research as well as my own engagement with the landscape concept through teaching and research across human geography, heritage studies, and archaeology, I introduce a new framework for landscape analysis called the *Triangle of Landscape Engagement*, or *TRIOLE model*. The model consists of three components (*Locale*, *Story*, and *Presence*), which can be easily adapted and modified across disciplines and beyond academia to analyse the interconnected material, symbolic, and affective dimensions of landscapes. While there will never be one prevailing approach to *know* or *do* landscape research, I aim to contribute to the growing body of work in landscape geographies by providing a more concise methodology to apply landscape as method.

Landscape as method

Providing a detailed account of landscape and its different trajectories over time within geographical work, Jessica Dubow contends that 'the complexity of the term 'landscape' is matched only by the clamour of competing theoretical and methodological positions which have sought to understand it' (2009, p. 105). James Sidaway, for example, explains the transformation of the landscape concept over time from something *made*, to *seen*, and finally, *felt* (Sidaway, 2009). This is also reflected in Denis Cosgrove's definition of landscape ranging from 'the tangible, measurable ensemble of material forms in a given geographical area, to the representation of those forms in various media such as paintings, texts, photographs or performances to the desired, remembered and somatic spaces of the imagination and the senses' (2003, p. 249). In such a linear formulation, however, each new trajectory seems to stand alone, attempting to contradict and ultimately supplant its predecessor. Others have therefore conceptualised landscape in more interconnected sets of three, such as in Barbara Bender's landscape as palimpsest, structure of feeling, and embodied (1998) or Tim Cresswell's descriptive, social constructionist, and phenomenological approach (2015). While such approaches provide a useful way to think differently about a landscape's interwoven components, they often fail to provide a succinct methodology outlining how to apply them in practice. For example, in Tilley and Cameron-Daum's recent work conducting an 'anthropology of landscape' (2017), they highlight key concepts that helped guide their study without providing a clear explanation of how one *does* an anthropology of landscape.

Since landscape has predominantly been positioned as a way of thinking, in this paper I will approach it instead as a way of *doing*. Take, for instance, John Hutchinson's *heritage landscaping* approach to explore 'the ongoing, situated practices which compose a significant aspect of

landscape experiences as well as the *doing* of heritage' (Hutchinson, 2020, p. 21). In this vein, *landscape geographies* can take on a more active stance in outlining and applying the *doing* of landscape research. While many established researchers likely have their own well-oiled approaches, it can be difficult for students and others new to the landscape concept to navigate the complicated matrix of definitions, theories, and methodologies. In the following sections I therefore introduce the TRIOLE model as a methodological tool to guide future landscape research and to inspire a new spectrum of landscape geographies.

Pedagogical foundations

For one of my teaching assignments during my doctoral studies in human geography, I was asked to introduce the landscape concept to undergraduate students. Guided by Wylie's *Landscape* (2007) and Mitchell's *New Axioms* (2008), I reviewed different tensions, prevailing approaches over time, and recent developments, and the students were tasked with evaluating a landscape of their choice from one of these perspectives for the final paper. On the course evaluations, the students expressed a wide range of confusion over how they should choose from so many differing approaches, why they needed to learn a concept with no clearly defined meaning, and how it could be helpful for their research if there is no established methodology for them to apply in practice. Within my own research at the time, I was developing a model to assess the interwoven components of a heritage landscape (Burlingame, 2020), and I realised that it may also be a helpful teaching tool to study a wider range of landscapes. In the following year, I therefore divided my instruction into three main themes that followed the three components of my model: the material, symbolic, and affective landscape. Rather than discussing them as opposing perspectives, I revealed how they could be seen as complementary rather than contradictory. To practice applying each theme and the possible methods that might be employed, I took the students on an excursion around the southern city of Lund in Sweden where we visited many different layers including remnants of the old medieval walls and other traces of the past built into the modern fabric of the city. The students then wrote a reflection on one of the places we visited in relation to one or all three themes of the course. To my surprise, many of the students employed all three in their analysis and positioned them as intrinsically interconnected. This was further reinforced when the students also formulated their final papers around the three landscape themes, and course evaluations clearly indicated that the more simplified and hands-on approach as well as the model's practical application during an excursion had been an effective learning strategy (Burlingame, 2021).

While I have presented the model at various conferences, lectures at cultural institutions, and in other teaching contexts, I have also applied the model in subsequent research projects (Burlingame, 2022; Burlingame & Burlingame, 2022) and it has further been employed by students and researchers across multiple disciplines ranging from specific case studies to broader regional investigations (see Hillier & Fu, 2024; Schaub, 2020; Sundling, 2023). Having not yet published the model on its own beyond my doctoral dissertation, this paper therefore serves as a condensed outline and guide for teaching, researching, and applying landscape as method.

The Triangle of Landscape Engagement (TRIOLE model)

The TRIOLE model consists of three methodological components that analyse the material (*Locale*), symbolic (*Story*), and affective (*Presence*) dimensions of a given landscape (see Figure 1)¹. In its most basic form, a triangular model is used to bring together common concepts that can be easily adapted or modified based on specific needs or goals of the analysis. It is therefore meant as a guide rather than a source of straightforward answers. As such, the model can be applied across disciplines and scales of analysis, and it encourages a more nuanced

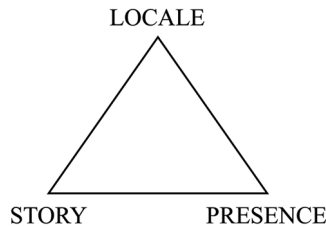


Figure 1. The Triangle of Landscape Engagement (the TRIOLE Model).

consideration of the different elements that hold landscapes together as well as the tensions and interactions between them. Its vertices have therefore been left intentionally empty so that new labels or dimensions can be added. For each component, I provide a theoretical and conceptual background, a discussion of current debates and contributions across disciplines, possible methods that can be employed, and a small anecdote from my excursion with human geography students around Lund to offer a brief example of applying the method in practice.

As there are far more extensive texts reviewing the philosophical foundations and various trajectories of the landscape concept over time (see Antrop, 2019; Wylie, 2007), I instead aim to cast a wider net to situate each component within other modes of theoretical and methodological landscape inquiry across disciplines. While I primarily draw examples from human geography, heritage studies, archaeology, and anthropology, this list is by no means exhaustive, and should not prevent the TRIOLE model from having wide-reaching applicability and relevance to other fields with a specific interest in landscape research.

Locale: the material landscape

Early landscape geography was grounded in the study of the material transformation, or *morphology*, of landscape (Sauer, 1925). Rejecting landscape as a form of gaze, image, or representation, later perspectives sought to return to the *real* landscape (Olwig, 1996) and how it is produced and shaped through industrial and agricultural processes (Mitchell, 1996). While this approach developed in response to using 'culture' as a totality, critics argue it is just as guilty for putting too much emphasis on 'capital' and perpetuating nature/culture dualisms (Wylie, 2007). Furthermore, such an approach prioritises human impact and interpretation, and as Pétursdóttir and Sørensen have suggested, we need 'to invite alternative ways of knowing and making sense of the material...as a means of questioning the human monopoly on having a voice, inviting other ways of storying others' (2023, p. 61). A return to the material must therefore position landscapes as 'relational entities', formed through the entanglements of their co-constituted human and non-human elements (Duineveld, van Assche, & Beunen 2017, p. 375).

While space is often characterised as the realm of movement through which place-making practices are negotiated (Tuan, 1975), place combines both material and immaterial dimensions including, for example, notions of belonging and self-identity (Casey, 2001). Given the contested and often duplicitous nature of space and place (see Pinto, Hannigan, Walker-Gibbs, & Charlton, 2019), *Locale* embraces this unruliness by positioning landscapes as physical places embedded with traces of more-than-human gathering, interacting, and dwelling, as well as relational spaces in which a wide range of forces, including power and justice, shape and reproduce them over time². *Locale* further aligns with research focusing on the vitality of tangible and intangible *things* (Bennett, 2010; Olsen, 2010), encouraging, as Olsen and Pétursdóttir suggest, a 'curiosity and openness to things' being, how they affect us upon encounter...how they persist, gather and outlive us' (2016, p. 40). A focus on the vital materiality of the landscape also answers the call to incorporate deep time perspectives in landscape studies that 'trouble' the present with

objects and substances that have crossed temporal boundaries' and to consider the role of non-human actors in shaping the landscape (Fredengren, 2016, p. 488). As landscapes are constantly in processes of *becoming*, *Locale* further joins debates questioning the nature of aesthetics, ruination, and forms of adaptive release (see DeSilvey, 2017; Pétursdóttir, 2013).

Involving an immersion in the physical landscape, *Locale* seeks to move beyond traditional methods of documenting geographic features and built fabric to search for traces of use and interaction over time by humans and non-human others. Methods within the landscape can include photography, map-making, and walking through the landscape to capture different impressions that might later reveal unexpected or hidden materialities. Inspiration can also be taken from work employing an ecological approach that recognises the human impact in landscapes while considering what emerges in our absence (Bangstad & Pétursdóttir, 2022; DeSilvey, 2017; Tsing, Swanson, Gan, & Bubandt, 2017). As the landscape is also a reflection of power dynamics and shifting economic, political, and social forces, methods can also involve searching archives for maps and photographs, archaeological reports, management plans, policy documents, and interviews to uncover practices of exclusion or deliberately hidden material aspects.

Locale in Lund. During my excursion around Lund that I ran each fall semester from 2019–2021 with human geography undergraduate students, we first visited an area just behind the university library. I asked the students to walk around the grassy area to see if they found anything interesting or out of place. A few minutes later, the students called me over to a small piece of an exposed foundation and crumbled remains of an old building accompanied by a rusted metal sign. One student read out that here once stood a monastery built in the 1080s, which was eventually demolished for building materials in the late seventeenth century. I then asked the students to look around for any other interesting landscape features. Nearby they noticed two ponds, which I explained had been created by the monks and connected through a canal system from other waterways for fish, fresh water, and powering mills. Today, they provide a refuge for a wide range of birds and other pond-dwellers, and the surrounding overgrown grassy area serves as a wildflower paradise for bees and butterflies. Despite walking past this overgrown area behind the library nearly every day, none of the students had ever noticed the monastery's ruins. Here we discussed looking more closely at the landscape's materiality as well as surrounding landscape features and ideas on relationality with the different social structures that had transformed the landscape over time. *Locale* therefore begins to merge with *Story* by seeking to uncover the forces of change and layers of meaning and memory embedded within the material landscape.

Story: the symbolic landscape

Though the symbolic nature of landscape has been seen by some as secondary to its materiality (see Tilley & Cameron-Daum, 2017), reviving historical research in landscape studies has been highlighted as an essential factor in understanding human-landscape relationships (Davis, 2011). While *Locale* can be considered a study of what remains in the landscape and how it has changed over time, *Story* aims to uncover hidden elements not evident through a material analysis. As *Story* builds on earlier approaches focusing on landscape as a form of cultural image to expose practices of exclusion and other layers of power and control (see Cosgrove & Daniels, 1988; Mitchell, 2008), it also acknowledges the heritage-making practices that determine how different accounts of the past are constructed and interpreted based on existing norms in the present (Smith, 2006). *Story* therefore aligns with scholarship that explores how notions of landscape and heritage inform different scales of landscape preservation initiatives and policies, particularly in the face of climate change (Harvey & Perry, 2015). As these practices have often involved the systemic occlusion of local knowledge and marginal identities

(Germundsson, 2005), *Story* is guided by Laurajane Smith's *Authorised Heritage Discourse* (2006), Iain Robertson's *Heritage from Below* (2008), and other approaches that empower local voices and marginalised groups to be more involved in landscape discourse, policy, and management (see Wall Kimmerer, 2013).

Like the incorporation of a deep time perspective in *Locale* to move beyond anthropocentric accounts and limited timescales, *Story* further highlights the concept of the *Longue Durée*, referring to the historical depth of a landscape (Casey, 1993) or the landscape's biography in which landscapes themselves play an active role in human, non-human, object, and landscape encounters and relations (Finch, 2019). *Story* therefore also draws on alternative landscape understandings that blur the boundaries between what has been traditionally ascribed as material and immaterial (see Cariou, 2018). This also relates to research scrutinising heritage ecologies in the Anthropocene (Bangstad & Pétursdóttir, 2022; Harrison, 2015; Harrison & Sterling, 2020) and how future generations should inherit the past while allowing new practices of more-than-human care and storytelling to unfold (Buck, 2015; Harrison et al., 2020).

Research for *Story* first involves analysing primary and secondary historical and archival resources to understand the history of the landscape with a special focus on hidden or previously undesirable events that may not be communicated or that have been manipulated or taken out of context. Just as privileged, authorised knowledge must be questioned, so too must the discourses surrounding the landscape that tell the story through a certain lens to make room for alternative experiences and perceptions of the landscape. Research should therefore take note of *who* discusses the history of the landscape and *how* they are doing it—for example, through official websites, guidebooks, local social media groups, or other written or audio-visual resources. With special attention to the *Longue Durée*, here it is also important to consider work such as Haughton and Løvschal's conceptualisation of deep time entanglements between landscapes, animals, and people as ancestral commons (2023).

Story therefore adds depth to *Locale* as the landscape serves as an archive of memory, shifting valuations, and more-than-human processes of co-becoming over time. Informants can include those who live and work within the landscape and the stories that they have inherited and passed down as well as their own experiences and perceptions (see Burlingame & Burlingame, 2022; Harris, 2023). As noted previously, it is also important to challenge who the storytellers are and how non-human actors can also be involved in *storying* processes. This has been demonstrated, for example, in Pétursdóttir's work with drift matter in northern Norway (2017) and by Icelandic artist Þorgerður Ólafsdóttir's collection of drift matter and xenoliths (migrating rocks) from Iceland's recently formed volcanic island of Surtsey (2021). Offering clues into more-than-human interrelationships, their work transcends limited conceptualisations of time and relationality.

Story in Lund. The Lund Cathedral sits in the centre of Lund as an imposing stone structure dominating the skyline. I walked with the students around the cathedral and asked about their initial impressions. Words like 'ancient' and 'frozen in time' came up as they noted it was the oldest building in Lund. However, I asked them if they knew that while the original cathedral had been built in the twelfth century, it had been significantly altered by fire, demolition, and various remodelling projects most notably in the nineteenth century. This came as a surprise for many of the students—especially for those who had grown up in Lund and never knew that the building that stood there today was not the 'authentic' original cathedral. We then walked around inside and moved down to the crypt. The crypt is famous for several medieval stone sculptures surrounding its pillars. I pointed to two statues and asked if anyone knew the associated legend. The students who had grown up in Lund all knew the story of the giant Finn and his wife. The legend says that Finn was enlisted to help with the building of the cathedral, but the giant told one of the builders that if he did not discover his name by the end of construction, the builder would have to bring him the sun and the moon or else lose

his eyes. Nearing the end of the construction, and no closer to knowing the giant's name, the builder decided to take a long walk when he suddenly came upon the giant's wife telling her child not to cry because his father *Finn* would bring him the builder's eyes as a toy the next day. The builder quickly returned to the cathedral and called out Finn by name, and the giant and his wife became so angry that they began to shake the pillars of the cathedral to bring the building down. In doing so, however, they became petrified, forever entombed in the crypt. Here we discussed that though such legends remained common knowledge, the transformation of the city—particularly the controversial remodelling of many of its historical buildings over time—did not receive the same attention. The cathedral is an important tourist attraction for the city, and thus the prevailing discourse continues to emphasise that it is one of the most magnificent medieval churches in the Nordic countries. Deeply entangled with the materiality of the landscape, *Story* therefore seeks to highlight a wider range of spatial and temporal dimensions, and the final component of the TRIOLE model, *Presence*, enriches these components by attuning to the affective and emotional dimensions that emerge through more-than-human embodied encounters.

Presence: the affective landscape

Research drawing from phenomenological, new materialist, and more-than-representational approaches has explored how landscapes have the power to 'answer back' (Thrift, 2008; Tilley, 1994) and how objects within them can exude an affective 'live presence' (Bennett, 2010). Focusing on the vibrancy of *being there*, others have highlighted how landscape encounters can foster feelings of continuity, ontological security, and wellbeing (Burlingame, 2019; Nolan, 2019; Sofaer, Davenport, Sørensen, Gallou, & Uzzell, 2021). However, such approaches have been criticised for their anthropocentric, romanticised, and privileged representations of landscape encounters particularly as experienced through the elite Western male subject (Edmonds, 2006; Tolia-Kelly, 2007). *Presence* therefore aims to move beyond accounts that are overly reliant on the researcher's own experiences and feelings to highlight a broader spectrum of emotions and experiences through which 'negative felt responses' (Waterton, 2013, p. 78) and more-than-human layers of landscape knowledge, practices, methodologies, and understandings are no longer neglected (see Baird, 2013). As Tsing et al. argue, 'A phenomenological attunement to landscape forms as well as to beings-in-landscapes allows multispecies histories to come into view' (2019, p. 187). Here I follow Bawaka Country et al.'s conceptualisation of place-space-being relationships as processes of *co-becoming* that are 'more-than-human, more-than-words, more-than-thought, more-than-feeling, more-than-dream' (2016, p. 458).

While research on presence has been previously criticised for lacking a clear methodology (Bille, Bjerregaard, & Sørensen, 2015), *Presence* involves three stages of study: embodied, observational, and collaborative³. The embodied stage involves the researcher's own experiences and reflections that emerge when walking through the landscape and developing different sense impressions, which may involve following different paths and allowing the body to be guided by different impulses in the moment as well as longer periods of sitting and observing from one place. Harriet Hawkins (2015), for example, explored the different sensory impressions she encountered while employing this approach, noting that she was able to observe more of the smaller nuances that might normally be missed. Usually this should be done over multiple days or seasons to consider the ambiance of the site at different times using a variety of methods such as drawing, photography, and reflective notetaking.

The embodied stage is then followed by observational work, which involves understanding how the landscape is encountered by others including local people with a deeper knowledge of the landscape, visitors with little understanding or prior experience, and non-human beings and objects within the landscape. While some of the information gathered might help verify impressions from the embodied stage, this stage is far more concrete in identifying previously

overlooked dimensions. Participatory observation, walking interviews, interactive painting, photography, and map-making are all useful methods in capturing multisensory impressions (see Crang, 2003; Hawkins, 2015). Similar to *Locale*, further observations should also focus on the ways in which non-humans exhibit different layers of dwelling and care beyond the realm of human intervention or perception (see Olsen & Pétursdóttir, 2016).

The final stage of researching presence is the collaborative stage where the main goal is to transform findings from the first two stages into practical strategies as well as collecting broader impressions that might inform future projects or initiatives. With a focus on collaboration, the researcher must establish a strong rapport with those responsible for the landscape as well as those who have perhaps been left out of its management and care. In this stage, it is helpful to use a snowballing technique to find informants for focus groups or semi-structured interviews depending on the goals of the project. Research participants can also serve as informants for the first two stages where the collaborative stage focuses on sharing findings and developing strategies that can be implemented over time. In this phase, the goal is to also extend the research beyond academic channels by exploring alternative modes of communication through, for example, public exhibitions, workshops, or artistic expressions (see Petersson et al., 2020; Tolia-Kelly, 2007). Here there is also room to consider a broader understanding of collaborators through which non-humans are afforded their own 'charisma' (Lorimer, 2007) and can be involved in knowledge co-creation through their own processes of dwelling, care, and co-becomings.

Presence in Lund. Much of the city tour with the students involved finding unexpected remnants of the past in the modern fabric of the city. Some of these are hiding in plain sight, while others require a bit more of a careful eye. I led the students down one specific alley around the corner from the cathedral. Here I again asked them if they noticed anything strange. It took a few moments until they looked down at the cobblestones below their feet that were laid in a specific pattern of larger filled-in circles and lines. One student guessed correctly that the cobblestones indicated that at one point a church had stood there. Lund is known for its many churches that were once scattered throughout the city. A little further down the alley, I guided the students through an inconspicuous door at the back of a small Italian restaurant and down a flight of stairs. As some students reached the bottom, there were audible 'oohs' and 'aahs'. Here, below the modern city, lie the ruins of an eleventh century church and some even older ruins of a church built in 990 CE—rumoured to be the first church in Lund and the oldest in the surrounding region. Next to the ruins there is a simple exhibition explaining its discovery and excavation. The students had some time to explore, and I then asked them to reflect on what it was like to be in the presence of these hidden ruins. Again, many of the local students never knew the ruins existed and expressed their shock that all along they were right underneath their feet. The students then began to reflect on the hustle and bustle of the original growing town as this church was likely standing when construction on the cathedral began. They started to wonder what else was buried beneath the modern city, which might never see the light of day again. We discussed the concept of presence: what it felt like to be there in the cold, dark, and damp, and what thoughts and feelings were conjured when in such a place. I had asked them to stand still for some time—listening, feeling, thinking—when the lights suddenly went out. I waved my arms and smiled at the surprised faces around me as we were once again illuminated in this small hidden wonder.

Embracing the unruly, slippery landscape

While the most recent edition of the *Routledge Companion to Landscape Studies* argues that no one owns the landscape concept (Howard, Thompson, Waterton, & Atha, 2019), given its frequent use, the term nevertheless deserves more scrutiny and acknowledgement as a

collaborative and interdisciplinary tool—particularly to explore emerging naturecultures and more-than-human encounters in the Anthropocene. This paper has therefore highlighted a growing collection of *landscape geographies* spanning across disciplines and welcoming new interpretations, methods, and directions in landscape studies. Recognising the need for a more concise, accessible, and replicable methodology that others can utilise in teaching and learning about *doing* landscape research, I developed the TRIOLE model as one approach to unravel the interwoven elements of a landscape's tapestry that are more-than-material, more-than-symbolic, and more-than-affective.

While some may argue that 'difficult' and 'unruly' concepts should remain contested and vaguely defined, there is also strength in highlighting their power in enlivening debates and allowing new voices and interpretations to emerge. The landscape concept should therefore be embraced for its unruly slipperiness, stubborn ambiguity, and refusal to be captured by one discipline as it makes way for a growing field of *landscape geographies* that more dynamically and collaboratively contend with landscape futures in a rapidly changing world.

Notes

1. The name for each component was derived from its corresponding body of landscape research and meant to be straightforward, descriptive, and easily remembered. I am nevertheless aware that such terms inevitably carry different meanings, interpretations, and uses in other contexts. As this paper is about embracing unruly concepts, I encourage a deeper engagement and critical reflection of each term's slippery ambiguity, but I am more concerned with the substance rather than the semantics of each component.
2. Locale has previously been defined as a fixed reference point in the landscape (Ingold, 2000), a physical landscape created through movement and layers of common meaning and experience (Tilley, 1994), a place where we live (Cresswell, 2015), or an institution that contributes to place-making, identity, and activities with associated groups (Agnew, 1987).
3. For a more detailed investigation of presence and description and application of this methodology see Burlingame, 2019.

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Research ethics and consent

Participants were informed about the research project at the time, and they provided verbal consent to be included in the stories recounted in this paper. No personal data was collected.

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