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Walking Scottish Pilgrimage Routes

By Paul Selman

In the past couple of issues, I wrote about the St Ninian's Way in south-west Scotland where I now live. Several long-distance paths are currently being developed by the Scottish Pilgrim Routes Forum and I was curious to discover whether these truly had the potential to re-create landscapes of pilgrimage. With mixed impressions from the first half, I resume the path at Ayr, journeying southwards towards Whithorn.

Ayr – which Burns reminds us, “ne’er a town surpasses for honest men and bonnie lasses” – is a promising starting point. It possesses one of the

most distinctive and historic townscapes of west Scotland. From the pilgrim's perspective, the Auld Kirk is the most significant stop. It is a place for pleasant reflection yet also a landscape of dark history: a gravestone recalls a mass hanging of Covenanters whilst the interior boasts a mortsafe which secured the lids of coffins against potential body snatchers.

Continuing south through leafy suburbs and parks I pass a mecca for pilgrims of a different kind – the birthplace of Robbie Burns at Alloway. The cottage, museum, kirk and auld brig provide a very evocative landscape which on another occasion could easily detain me a couple of hours.

Pressing on along the coastal path the landscape changes sharply from the industrialised and urban-

ised coast of north Ayrshire. This much wilder face is barely affected by the few, well maintained, caravan sites. Instead, the scene is dominated by the conical island of Ailsa Craig: recently purchased as a bird sanctuary, it is mainly noted for its variant of granite from which curling stones are famously made.

Here, there is a fair sense of being on a pilgrim trail, not least because there is a properly defined route with a sense of destination. It was also the path taken by medieval pilgrims, hugging the shore for want of a viable cross-country track. The power and wildness of nature is present, and dangers await anyone who has not checked the tide tables carefully. I am also surprised by a remarkable outcrop of amygdalites amidst the striking geology.

Eventually I arrive at the picturesque village and harbour of

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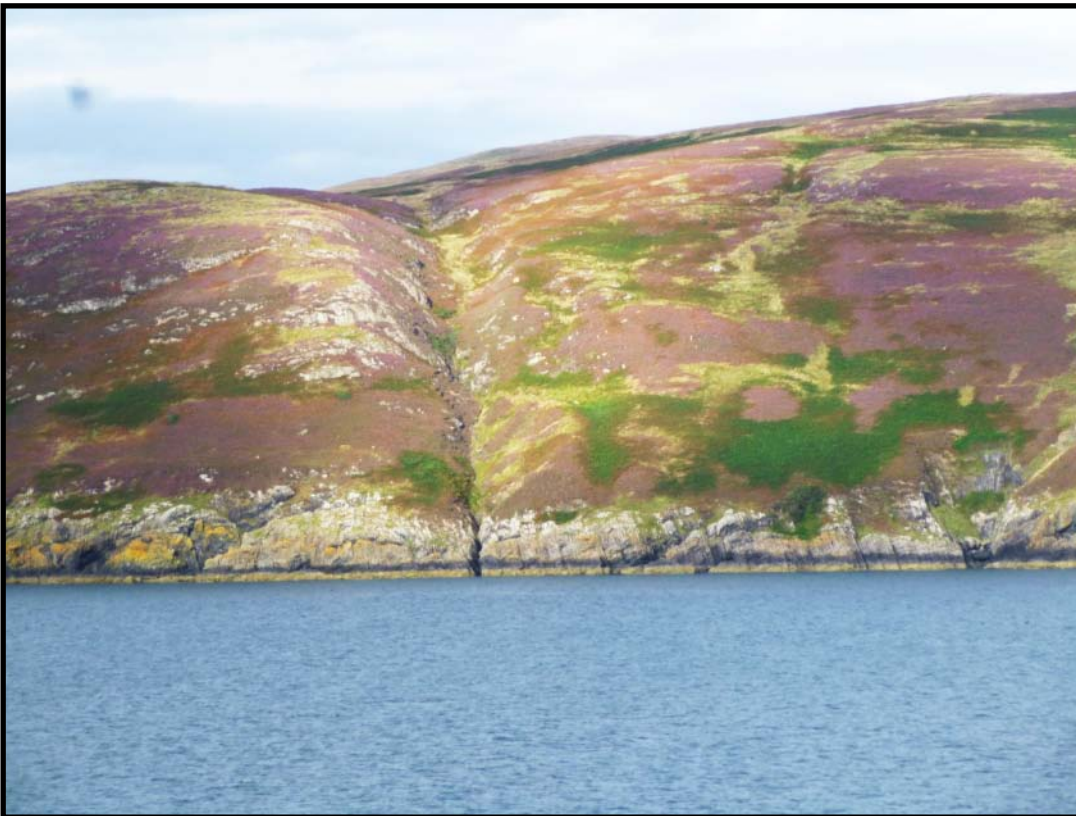
Dunure, where the inn provides one of the most attractive lodgings along this trail. Had I planned the journey more precisely, I could have stopped the night here, but on this occasion must content myself with a memorable bar snack. In 1570 a visitor to Dunure's gaunt castle was treated less hospitably. Then, the

This landscape is comparatively unknown and the pilgrim is rewarded by spectacular views across moorland and sea. Taking the long descent from the crest my first brush with the outskirts of Maybole is promising, but the impression soon fades. The town centre is sliced by the main road for Belfast ferry traffic. The long-awaited bypass could eventually enable it to recover its historic potential, but presently it is no more than a congested staging post.

Just to the south, though, lies one of the trail's principal jewels, Crossraguel Abbey. The pilgrim's approach at this point is most unsatisfactory. There is no public transport and no scenic path, just the small mercy of a pavement aside the trunk road. This Cluniac abbey dates from the 13th century and is a remarkable ruin, whose surrounding landscape bespeaks time-depth. It is a superlative stopping place for the pilgrim but the trail is sadly let down by the lack of connection to a proper path network.

After a few miles of tarmac the Turnberry Hotel hoves into view. This Edwardian pile languished in faded grandeur before being taken over by a certain Donald Trump. I will say nothing about the gentleman other than he is a notable real estate entrepreneur who certainly knows how to run a hotel.

Long distance trails are known to make a positive impact on local economies and Ninian's trail might provide a sorely needed fillip to the small town of Girvan. Typical of several towns around the Clyde which once were thriving tourist destinations, it now languishes too far from Glasgow for day trips and too close for holidays. The explorable harbour, fine seaward views and boat trips to Ailsa Craig cannot – at least for the moment – offset the depressed centre.



Commendator of the surrounding monastic estate was imprisoned by the utterly egregious 4th Earl of Cassilis and had his feet roasted until he signed over the lands.

The route so far has been rocky but relatively flat. Now, the route strikes inland across the Carrick Hills towards Maybole.

As the trail continues south along the Ayrshire coastal path I feel that — scenic and under-used though this section is — there is relatively little here to instil a sense of pilgrimage. After a few miles we hit an arduous stretch of moorland which may be bliss for some walkers. I, however, rue the intransigence of Network Rail in not providing a halt at Glenluce Ab-

bey. The abbey is another of our ‘unmissables’ and sits right by the Stranraer line which nowadays is in ever more desperate need of passenger custom since the ferry terminals moved to Cairnryan.

The abbey ruins provide a link to the Cistercian tradition; they also continue to remind us of the macabre past which impinges on this trail. The pilgrim cannot help but reflect, not only on the hope and light brought by Ninian, but also on the human darkness that sometimes followed in his wake. I will leave the reader to investigate!

Onwards, the trail picks up a variety of paths and lanes in a slightly unsatisfactory way and I admit to using my bus pass to reach journey’s end at Whithorn. My excuse is that I must conserve my energy to fully appreciate the wonders of this area. As a passenger I enjoy an elevated view of an open and quiet landscape with great time depth, where mysterious and probably spiritually significant archaeological remains abound.

Whithorn itself is a remarkable place where the lost landscape is even more striking than the visible one. Inscribed stones, the ruins of a 12th century cathedral and other relics are the extant reminders that this was Britain’s cradle of Christianity. But even the most cursory scan of historical accounts and the discoveries of recent archaeology reveal a prolific cultural evolution. The visitor is encouraged to continue to the quiet port of Isle of Whithorn, with St Ninian’s Chapel and the coastal path to St Ninian’s Cave beyond.

For those with any sort of interest in this heritage, this remote but surprisingly genteel place is marvel. One test of a pilgrim trail is whether arrival at the destination justifies the footslog. Whithorn passes this test comfortably. That said, the path has too many arduous or traffic-dominated stretches to compensate for the occasional landscape of delight. As I have said, a railway halt at Glenluce would be a transformative addition and would complement, rather than undermine, the trail’s value as a footpath.

The idea of a ‘spiritual’ trail is doubtless of questionable value to many people, but this route also has enormous economic and heritage potential. This is a landscape of multiple values, both quantifiable and intangible, and it tells many stories that are best discovered through intimate exploration at walking pace. As many have commented, pilgrimage is, as much as anything, an opportunity to discover oneself.

PS

The Value of Art and Culture to Landscape Research – Insights from the ‘Arts, Farmers and Philosophers’ Symposium.

By Eirini Saratsi

By way of introduction Back in September (2016) I was pleased to be allocated a place to represent the Landscape Research Group at the *Artists, Farmers and Philosophers*, symposium held at The Bowes Museum in Teesdale. The event was the culmination of the Heart of Teesdale (HoT) Landscape Partnership Scheme funded by Heritage Lottery Fund. By design the event differed a lot from other end-of-project meetings and certainly it deserved the compliments for its innovative schedule and activities as well the diverse audiences it attract-



ed. A lot could be said about the plurality of approaches, disciplinary views and experiences exchanged during the event. I am not going to repeat facts here as an overview of the event has been written by Val Kirby in the last issue of LRE.

With this piece I would like to reflect on what, to my opinion, gave the event its

distinctive character; the contribution of a considerable number of artists and their works. More than a third of the delegates at this event were artists representing a wide range of arts such as photography, performance, music, mapping illustrations, writing and poetry, as well as walking and experiential interpretations of nature. Their presence gave the event a rather flamboyant and stimulating atmosphere. It was indeed, rather refreshing and inspiring to be surrounded with so much creativity, enthusiasm but also confidence about the artists’ role in articulating and championing the landscape. In this respect, the event was very successful and worked well as a showcase for many thought-provoking artworks.

My critique Nevertheless, there were lots of issues raised and I felt that many were left un-explored.

I consider - and this is my deliberately provocative opinion - that many questions were never properly addressed and that many others were never asked.

I was disappointed that the meeting didn’t delve deeper into what we actually know about what difference art and culture makes in landscape partnership projects. Neither did it discuss how we are going to assess the impact of such artistic interventions. For instance, the HoT Landscape Partnership Project commissioned two artists to mark iconic views of the landscape; the first produced a series of eleven cast iron and stone pieces sited at nine locations throughout Teesdale; and the second, an artist’s book of poems and sketches. The project enabled input from local communities and they record that ‘*every opinion was heard*’ in order to commission these works. Yet, it was reported that there were objections to the idea of placing artworks in the landscape and some cases of vandalism had occurred. Therefore, I believe it would have been helpful to discuss questions like: ‘**why do people object or accept art installations; what difference do these works of art make to those using and experiencing these landscapes; and how can art add meaning to landscape in ways that both locals and visitors can relate to**’.

Some excellent artworks were presented which showed how artists experienced and responded to the landscape they worked in and the meaning they gave to it (e.g. the works of Sophie Gerrard, Harriet & Rob Fraser, Jade Montserrat – to mention some of these). Unfortunately, there was little time allocated for discussion with the artists about how these works had been conceived and reflect on **how these pieces make a difference to the understanding and appreciation of these landscapes**. It seems to me that if we want a meaningful involvement of artists in decisions about landscape management, then a serious and detailed conversation needs to happen about the impact such interventions can have.

Another issue worth discussing I believe, is the (often assumed but never discussed) impartiality and positionality* of the artist in landscape projects. We heard a lot during this event about 'artists' emotional engagement with the landscape'; 'their sense of pride for the landscape'; 'how the artists invest time to develop an understanding of the issue'; 'how the artist is letting people speak'; 'how the artist is engaging with simplicity and authenticity'; and 'how the artist is reaching people in and where they love to be!' We even heard that 'art brings complete independence'! As, I was listening to these remarks I was thinking: are these achievements the sole prerogative of artists? What about anthropologists, human geographers, sociologists? Do they achieve similar results? As a researcher studying human-landscape relations for more than fifteen years I consistently do all the things in that underlined list during my work. Do artists now claim that they possess researcher skills? I trust that everybody will agree that artists are far from being *impartial*; on the contrary, they cannot escape from first bringing their personality and beliefs to any project and second responding to the commands of their clients. What then is the value of art and artists - specifically what do artists bring into landscape research?

It is clear that art can be provocative, that it can open up debates, promote cultural identities, advocate social issues and generate ideas and reactions with their audiences and engaged citizens. More importantly art can change ideas of scale and time; make small issues large and help messages travel around. Also, art can reveal relationships and open opportunities that are not always immediately apparent. The case of *Cream Tees* which is a Teesdale youth orchestra (see: musicatthe-heartofteesdale.com/cream-tees) was an admirable example of how engagement with arts and culture can open up horizons and further opportunities for people to think about landscapes in new and different ways.

However, art is a two-way communication; a relational connection between feelings, emotions and the physical nature of the output. This is the case both for those who consume art and for the artist who creates it. The artist is not only the creator but can act as the agent of innovation; the one who communicates with people, who gets people to see themselves in a new light. In the case of commissioned art and projects such as the Heart of Teesdale, artists need not only to communicate their emotions but also to understand and reflect on the wider issues. Even then, art does not always act as a positive force, instead, in aggravated situations, it can initiate and perpetuate antagonisms between social groups.

The views and opinions in this publication are those of the contributing authors and the senior editor individually and do not necessarily agree with those of the Group.

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Therefore, I see it as imperative to put aside our assumptions and to seek answers when we attempt to assess the value of arts and culture in landscape research. We need to pay far more attention to the way people engage with arts and understand what it means for them to produce or consume the artistic product. Only then can we use art in landscape meaningfully; only then engage people in thinking about landscape change in more reflective ways, and help communities empower themselves to create their own landscapes.

ES

***Positionality** identifies the position the artist can take in relation to others (if they are biased or not, which can affect how art is perceived by people).

A Reply from Gareth Roberts

Eirini's comments on the Heart of Teesdale Symposium event will resonate and rankle with many. The arts and its role in society has long divided opinions and is certainly very evident among members of LRG. A draft strategy for LRG due to be announced at the Board meeting in May reflects these divisions in ways which I fear might seriously undermine the long term well being, development and ethos of the Group.

My worry is that there currently is no proper balance in the ways in which the science of landscape research complements the ethos of the Group's objectives to engage with people. The draft strategy needs to address this weakness. I firmly believe that artists are better able to facilitate public engagement in the landscape because there is immediacy in art that science rarely matches. The skills needed to bridge the sciences and the arts are rarely realised in ways that are powerful enough to enthuse the masses. There are notable exceptions of course. Professors Brian Cox and Jonathon Miller come to mind. My real worry is that public engagement and understanding of landscape will be the ultimate loser if one or other of these camps seeks to claim superiority over the other in this paradigm debate.

Eirini is concerned that the artists attending the HoT event '*tried to claim they possess researcher skills*'. I didn't see it in quite the same way. Some were very assertive in their belief that they provide a mouthpiece for the people — '*letting people speak*' — as Eirini puts it. There is nothing new in this as history demonstrates that the impact that artists (painters, writers and musicians) have on society can be notably very powerful, leading to rapid societal and landscape change.

In this modern age, out door art is becoming more evident, less shackled by convention about how, where and why to display itself. Artists are freer than ever to do their own thing and society is on the whole more open-minded to their doing so. Not all are happy with this trend of course, questioning the worthiness of art and the right of artists to flout traditional values. The MOMA debate see later in this issue, reflects a growing concern about artists imposing their art works on others in open landscapes, especially those deemed by some to have special values.

The funding of the arts is also becoming more constrained and needs to be carefully assessed and scrutinised. The Heart of Teesdale (HoT) Landscape Partnership Project and the work of many artists who are members of the Landscape and Arts Network (LAN) is funded through the public purse, via the National Lottery. Eirini questions the value of such investment and asks '*how do these pieces make a difference to the understanding and appreciation of these landscapes*'. In calling for far more attention to be paid to the way people engage with arts she makes a powerful case for the Landscape Research Group to support research and further debate into how art encourages people to think about landscape in more reflective ways and

how it helps communities empower themselves to create their own landscapes. I support Eirini in her plea and look forward to some proposals being submitted for events that bring together artists and researchers to help answer these pressing questions.

GR.

The LRG supported debate at the Museum of Modern Art, Machynlleth, North Wales

Art has always been controversial and one of the controversies that now seem to be emerging is the place of art in the outdoors, ie in landscapes, be they urban, peri-urban or rural.

The Executive Committee of the Snowdonia Society, an environmental conservation NGO which prides itself as a watchdog in safeguarding the special qualities of the National Park, discussed the complaints it had received about this matter and decided to encourage a wider debate. This took place on 19th October 2016 in the Museum of Modern Art (Machynlleth). Organised by the Snowdonia Society and sponsored by the Landscape Research Group this was a free event, open to the public and widely publicised. It attracted over 50 people: eminent artists, art critics, conservationists and landscape planners and managers among them. The debate was chaired by Dr Peter Wakelin an art historian, curator, and conservationist who has worked with Cadw and as Secretary of the Royal Commission on the Ancient and Historical Monuments of Wales. The motion: ***'This house considers that public art and arts related installations should not be subjected to any further development controls'*** was narrowly defeated.



Art in the outdoors is a relatively recent phenomenon. Certainly it was not until the beginning of the 20th century, widely acknowledged to mark the beginnings of 'modern art', that we find art-works set in informal open air locations. Before then art in the outdoors was primarily civic, commissioned, commemorative stuff usually assigned proper places such as plinths from which to be viewed. Latterly it has been the artist, who has chosen the locations, albeit these would, mostly, have been sanctioned by landowners or even surreptitiously set up, videoed and then removed. The appropriateness of the places is now what is being increasingly questioned.

Early last year a controversy erupted following the decision of the artist Anthony Garratt to float onto a lake adjacent to one of the most popular routes to Snowdon, two large canvases depicting his interpretation of the view. The artist explains the concept and purpose of two art works 'High and Low' 'Uchel ac Isel' which he had been commissioned to undertake on his website <http://www.agarratt.com/#!/installations/yye5g>

In drawing proceedings to a close, David Archer, Chair of the



Snowdonia Society thanked Dr Wakelin, the four speakers and the audience for their contributions and MOMA and the Landscape Research Group for their sponsorship and support. The debate had been argued '*passionately and with conviction*' he said, *stimulating the audience to question and reflect* on issues that clearly divided opinions. Acknowledging that the vote favoured tighter development control measures on public art and art related installations, he questioned whether present planning controls were adequate, whether there should be restrictions on the time allowed to display art works and how would these matters be enforced? His parting comments hinted at the impracticalities of all this not least the conundrum that might revolve around deciding on '*what is art?*', and, '*are planners the best people to judge*' the merits of art works in open landscapes?

I sense this debate will run and hopefully readers of LRE will contribute to it.

It should be recorded that Anthony Garratt, and one of his sponsors, Menai Holiday Cottages, were invited to the debate but unfortunately were unable to attend. Both offered comments and their points of view might feature in later issues of LRE along with other artists and commentators who forwarded to me their views about why they choose to install their art works in open landscape settings.

Gareth Roberts, February 2017

The Debate Itself

Set out below are the opening statements of the four principal speakers at the debate. Gareth Roberts and Paul Gannon are both Directors of the Snowdonia Society. It was Paul who had first raised his concerns about the Llyn Llydaw floating artworks and the idea of convening the debate was first proposed at an Executive meeting of the Society in February 2016. The debate was admirably chaired by Dr Peter Wakelin - an art historian, curator, and conservationist who has worked with Cadw and as Secretary of the Royal Commission on the Ancient and Historical Monuments of Wales. The motion was proposed by Gareth Roberts, art historian, planner, environmental consultant, Snowdonia Society trustee and seconded by Ewan Allinson, sculptor, cultural activist and CEO of the Landscape and Arts Network. The motion was opposed by Paul Gannon - author, Snowdonia Society trustee, writer on geosciences & environmental issues, and seconded by Rob Collister, international mountain guide and writer on environmental matters.

Gareth Roberts said:

My case for the motion is predicated on three grounds: Firstly, adequate and comprehensive laws exist to control outdoor art and installations in the UK; secondly, artists should not be constrained by landscape designations, and thirdly, attempts to regulate art installations have been tested in law and rejected. Further attempts to do so would be vexatious.

The UK has the oldest, most comprehensive and well honed planning system in the world. Development in, on, over and under land is controlled by Planning Authorities under the provisions of the Town and Country Planning Acts. Around 20 statutory designations condition what development can take place on land in Wales at the present time. Additionally, it has been estimated that 500 Directives, Regulations, and other environmental controls apply within the EU. Many over-lap.

Llyn Llydaw, the location for Anthony Garratt's recent artwork

on Snowdon, is a case in point. It would be hard to find another site in England and Wales so closely scrutinised and regulated than this. Art should not be constrained by landscape. Artists have always been instrumental in helping us better understand and appreciate landscapes by challenging how we perceive them. Monuments, memorials and civic statuary, traditionally the most obvious form of officially sanctioned public art, are no longer in vogue. Many artists prefer less formal spaces and encourage community engagement in their work. These open air settings are often integral to the fuller appreciation of conceptual art.



A case in point is the 'Headington Shark' which crash landed into the roof of 2 New High Street, Headington, Oxford in the early hours of Saturday the 10th August 1986, the anniversary of the bombing of Nagasaki and just a few weeks after Chernobyl. Commissioned by Bill Heine whose home it is, the work, was, in his words, '*an expression of his anger and frustration at feeling totally impotent*' to protect himself in this nuclear age. Oxford City Council tried to get rid of the shark on the grounds that it required planning permission which they subsequently refused. Bill Heine appealed, and in 1992, the Government's Planning Inspector found in his favour. This is what the Inspector he had to say about the development: *It is not in dispute that this is a large and prominent feature. That was always the intention. But the intention of the artist is not an issue as far as planning permission is concerned. The case should be decided on its planning merits, not by resorting to "utilitarianism."* It is necessary to consider the relationship between the shark and its setting. In this case, it is not in dispute that the shark is not in harmony with its surroundings, but then it is not intended to be in harmony with them. The contrast is deliberate and, in this sense, the work is quite specific to its setting. He went on to say '*The sculpture would be "read" quite differently in, say, an art gallery or on another site. An incongruous object can become accepted as a landmark after a time, becoming well known, even well loved in the process.*' He concluded, '*any system of control must make some small place for the dynamic, the unexpected, the downright quirky, and (he recommended) that the Headington shark be allowed to remain.*'

I recommend that in the same spirit you too recognise that further development controls over art installations in this country are neither needed, nor appropriate and that you agree to support this motion! Thank you!

Paul Gannon opposing the motion said:

The fragile landscape of the National Park is at constant risk from those who want to introduce developments into it. Today we are discussing developments that the motion puts under the

heading of public art, though I argue we are actually dealing with marketing campaigns. In recent times we have had filming of motor vehicles adverts (indisputably an art form) on Moel Eilio near Llanberis and on Snowdon's Miners' track. In the spring as part of a marketing campaign and film, a painting was 'floated' on a raft in the iconic Llyn Llydaw, the largest of the glacial lakes in the great staircase of glacial cwms on Snowdon's eastern flank - one of the most impressive natural architectures of the ice age - and also one of the most easily accessible of such landscape treasures in Britain, a place of great raw beauty.

This was followed by another marketing campaign by a tourism authority, which involved an "installation" of a 4 metre high edifice consisting of the letters EPIC. Fortunately this intrusion lasted only a week or so (when it was shipped to other outstandingly beautiful locations in Wales). The motivation was to be part of a fashion in marketing; a 'me too' impulse - seeking to plant its imprint on the landscape because it can. The EPIC sponsors were quite explicit in seeing its installation purely as a tool to generate coverage on social media - including the inevitable film of the project.

Both these marketing operations shared the same *modus operandi*. It's all kept quiet until a day or two before the thing happens so no one can object.

It is notable that the opening sequence of an EPIC promotional film exclaimed that it was a controversial campaign - this was, of course, before anyone had had an opportunity to stir a controversy - as the project had been kept secret! In the post-fact, post-modernist age, in marketing morals, nothing matters except coverage; controversy is good 'click bait'. But this 'curated' web campaign is very selective; this image was deleted within a couple of minutes. Free discussion is not part of the installation.

Now, let me be clear, please, that I am not against public art and/or installations, nor indeed against marketing. I do not see any of these things as evil or undesirable. But my concern is protecting the fragile heritage of the post-glacial landscape, a landscape John Davies calls in his *History of Wales* a 'derelict' landscape, already irreversibly damaged by much earlier generations. But, our job is to protect what we have inherited.

But, I don't want the special regulations imposed on public art and installations and which Gareth has ably argued would be undesirable. What I do want is tougher regulations to protect the vulnerable landscape - in particular to consider all developments, including installation of temporary public art works and installations, and to subject them to rigorous assessment for sustainable development and environmental protection. Let me emphasise that these tougher regulations must apply to all activities. The motion would be supportable if only public works and installations were to be regulated more toughly, but it is a red herring to suggest that public art and installations are in some way being singled out.

Ewan Allinson, seconding the motion said:

200 years ago, artists were also going against the grain, a grain which judged mountains and wild country to be of use to neither man nor beast. Most travellers would pull down the blinds of their carriages as they traversed these awful landscapes. Building on the work of eighteenth century philosophers, this new generation of painters and poets had sought these landscapes out, immersed themselves in them, and through the works which emerged from this process, completely inverted the public's relation to the likes of Snowdonia, the Lake District, from where I hail, and the Highlands.

The tourism economies and conservation priorities of these

areas owes everything to the pioneering work of these Romantic artists. Our designations of natural beauty derive from their paintings and their poems.

But artists move on from what their precursors did. If art then, was *about* landscape, today's artists make work that is *in* the landscape and in a direct physical and metaphysical relation to



it. From David Nash to Christo to Andy Goldsworthy, our work seeks to show the continuity between imagination, endeavour and place, their mutual belonging. We reject the idea that to be human is to be outside of nature looking in, or that for a landscape to be pristine it must be stripped of human endeavour. This new wave of landscape art positions the artist as an agent of nature, a provocateur of place, making manifest the metaphysical undercurrents that inhere in the *genius loci*, the spirit of place. These landscapes are our studio now, our place of work, just as in fact they are for farmers, quarrymen, and geologists. The work we are doing is to get you, the passerby, to actually stop awhile, sink a little into that *genius loci*, take the time to discern the rhythms of place, and not to treat these corners of the landscape as passing preludes to bagging a summit but as a destination, an inspiration in their own right.

Exploring the metaphysics of new landscape art is all well and good but the economics of an artist's practice is no less fundamental to its character. I understand that part of the controversy around Anthony's artwork was the manner of its funding, as if the artistic integrity of the piece were somehow diminished by its association with the private sector. Such snobbery is an anachronism. The era of the publicly funded artist is increasingly a thing of the past and perhaps that's for the best. But as artists we have to work, we have to implement our ideas and have to find the finance to do just that. If the private sector is able to step in and help an artist cover the costs of something she (or he) does on her own terms, and in its turn is able to find some benefit from that, then what's the problem?



The artwork wasn't advertising the business, wasn't conveying some subliminal message to passing walkers that Menai Holiday Cottages Ltd are the bees knees. But it is very much to the credit of Menai Holiday Cottages Ltd that they helped with the cost of something that stopped people in their tracks, reflect on the *genius loci* of this corner, relate the art directly to the scene that inspired it. Is there going to be rush of such interventions on the back of this? No. Ought we to be supportive of these growing currents in art and accepting of their innovative financial ecologies. The answer, surely, yes.

[The two incorporated images are by Allinson]

Rob Collister seconding Paul Gannon, the opposition said:

Llyn Llydaw on Snowdon lies in a National Nature Reserve which in turn is within the Snowdonia National Park. It is, one would have thought, as safe from inappropriate development or activity as anywhere in Britain. Yet last Spring a huge and, to my mind, rather garish painting suddenly appeared, floating on the surface of the lake. Or, rather, two paintings appeared, one on each side of the same enormous canvas. Set on a raft which was securely anchored to the bottom, fifty yards off-shore, it proved both vandal and weather proof and remained there for six months, being finally dismantled two days ago.

It transpired that because he had the landowner's permission, the artist, Anthony Garret, could inflict his work on the public regardless of what the National Park Authority or anyone else thought of it. There was no consultation process involved at all, except with the landowner.

To quote the artist's own words, the picture was '*a visual prompt for visitors about mining and human activity in the area and what it meant for heritage and communities*'. Note the use of current buzz-words heritage and community. I am sure Mr Garratt is a perfectly nice person and he may or may not believe his own rhetoric, but this statement is, at best, disingenuous...

The painting was, in fact, a slick and very effective piece of marketing. By placing an unusual artwork in a highly visible and controversial location, the artist has ensured maximum publicity for himself. And because it was a piece of Conceptual Art he felt obliged to add an explanatory text about it on the shore as well as on his website, which also enabled him to mention the gallery where he exhibits his work and the holiday-let company that was sponsoring him. He even managed to drag in the Welsh Tourist Board's 'Year of Adventure'.

From 50 yards away you needed binoculars to see the painting properly so it was clearly not the art that was important here but the concept. And the concept was utter nonsense. Why should the visitor need to be reminded of mining activity by a painting when there are the ruined barracks by the edge of Llyn Teyrn, the remains of the crushing mill on Llydaw and open shafts and orange spoil all over the slope running up to Glaslyn. For anyone with an ounce of curiosity there are 'visual prompts' everywhere.

But my chief concern is simply that this could be the thin end of a very long wedge. The NPA seems to have very little control over what happens in Snowdonia beyond planning regulations for housing. This is one area where its jurisdiction needs to be extended, quickly. Otherwise, spurious works of art in prominent places for basically commercial purposes will proliferate. What then is to prevent Snowdonia becoming not so much a National Park as a Business Park?

Report submitted by GR

The School Walk

By Bud Young

My daughter and her family have recently detached themselves from the Clissold Park area of north London and moved to Bath where they live on a hillside in a house built in 1959.

They now have a garden, a huge view and less traffic. The house looks out and over the canal and the associated mainline railway and across the river valley to St Saviours C of E Primary school where their children go daily. It is a long walk full of interest, crossing first a steep unkempt landscape, then over the canal and under the railway; the path continues across periodically flooded woodland (the children have explained this) with what may be half an acre of land art, to the river bridge — it is the River Avon. The route proceeds through well proportioned 1980s two storey houses and apartments, climbs towards five storey early Victorian tenements facing the London Road and, this crossed, wends its way past smaller early Victorian houses on one side and tiny units of sheltered housing on the other. It climbs into the Georgian village of Larkhall - the village itself engulfed by later housing. So much to see: hazardous but logical, fascinating, incremental. The children walking it twice daily are absorbing it all. An ideal route in which to teach urban landscapes.

Remarkably the land adjacent to their unkempt hillside path used once to be a sprawling MOD office site — it had 24 substantial separate buildings - and is in process of redevelopment. An alternative path (it is too wet at present to descend the steep unkempt land) takes the family along the boundary of this fascinating site which will accommodate perhaps 200 houses (homes in the present vernacular). Diggers with their flashing yellow lights are at work; workers in high vis jackets; foundations now filled with concrete in the loose looking stony brown earth: it will be a long terrace of houses, and there are many more foundations beyond the immediate view. And at the margin of the site is a long five metre high mound, thousands of cubic metres of concrete and brick rubble, uniformly sized, the 24 one-time MOD buildings. Sic transit etc.

Keywords: urban fabric, communication corridor, urban mosaics, site development, sale of government land, early childhood impressions.

BY

Valuing Our Distinctive Landscapes

By Nancy Stedman

On 9 November 2016 I attended the conference organised by Pennine Prospects, the independent regeneration company that covers the South Pennines. We all know (do we not) that England, with its varied geology and history, has some of the most diverse and distinctive landscapes to be found in a relatively small area. Some are defined and protected with designations - National Parks, Areas of Outstanding Natural Beauty, Conservation Areas - but others lack recognition and focus. Think Forest of Dean, the Brecks, Sherwood Forest, and the South Pennines - this last an area with so much historic activity from all periods, often of huge significance and much of it still visible. But it suffers from being on the edge - of a dozen county and district authorities, and 3 regions - and from being located between 2 National Parks. Roads, railways, pylon lines, turbines, all have been located here in preference to the adjacent NPs.

The conference brought together nearly 70 delegates (it would have been more, but overnight snow led to cancelled trains and poor driving conditions) with experience and understanding of issues around the protection and management of such distinc-



also ensures that organisations are not isolated. Perhaps a model for best practice comes from the Environment Act for Wales which requires all to have regard for sustainable development, everywhere, along with a requirement to deliver on well-being issues.

Chris Dean, Moors for the Future Partnership, set out the measures being taken to restore the degraded peat on the Pennines. The benefits are well known - clean water, carbon capture, biodiversity improvement. Much of the problem stems from the industrial period, resulting with peat retaining very high levels of lead and other pollutants. A partnership was essential to tackle the many boundaries in the Pennines. He also asked what was meant by 'resilience' - against whom, what? for whom, what?

Helen McDade, Head of Policy, John Muir Trust, stressed how useful the conference was in simply getting the 4 nations together - why not a UK Alliance to help each other, to consider the whole? Why is it often the case

that species are valued, but not landscapes? especially as we all depend upon our landscapes. The Trust protects nature for its own sake, but taking into account human perception and anthropogenic aspects such as environmental justice and social impacts ... thus wild land, not 'wilderness'. The rate and scale of landscape change are changing, but sometimes threats can make people aware of what they value. Her view was that landscape values are not easily quantifiable, but arguments have to be made in socio-economic terms to be heard.

Some more personal comments follow.

Michael Starett, CE, The Heritage Council, Ireland, gave an informed and impassioned plea not to ignore heritage - defined as the relationship between people and place - and not to underestimate the attachment, the sense of pride, that people have about their locality. It was heartening to hear him promote the European Landscape Convention as a key mechanism to achieve integration across departments.

Patrizia Rossi, former Director of Alpes Maritime Nature Park, Italy, set out the difficulties that were encountered with two different designations across national boundaries, between the Regional Park in France and the National Park in Italy. Landscapes, and species (wolves, bearded vultures) do not recognise our boundaries. In 2013 a common management body was set up, that shared data, surveys, maps, sign-posting, branding of panels and leaflets, along with school exchanges, bus travel, tours, accommodation guides and festivals (such as cheese and potatoes). One mechanism that had done much to bring people together was the European Charter for Sustainable Tourism.

Howard Davies, CE, National Association for Areas of Outstanding Natural Beauty and Board Member, Natural Resources Wales, considered the problems that arise from putting up signs defining AONBs - lines on maps fail to recognise the complexities of landscapes. AONB boundaries are defined by the 'desirability' of designation, but what does this mean, and how can it be identified? What about the boundaries of social impacts, economic influences? But of course boundaries and national recognition mean that the areas remain on the agenda, with resources, plans, partnerships, research, and the duty of regard.

What can we learn from existing structures? The NAAONB goes beyond the designated areas, and includes organisations such as Pennine Prospects. There is now an NP / AONB hub where experiences, skills, best practice can all be shared; this

Dr. Hugh Ellis, Interim CE, Town & Country Planning Association, provided the planners perspective, pointing out how we are intellectually and politically divided into little boxes. Whilst we have knowledge and models that work, for instance the garden city of Letchworth, which incorporates green space in its design, now there is a worrying lack of political support for planning. The de-regulation that has taken place since 2010 is resulting in poor standards of housing, and a lack of public open space in new developments - the slums of tomorrow?

In the afternoon delegates attended one of 4 workshops:

All landscapes matter: how do we incorporate landscape and heritage characteristics in all their manifestations and make them relevant to all of us? Led by Michael Starett and David Vose, Natural England, who gave a presentation on their Conservation Strategy.

From governance to funding: what value do our landscapes have? Led by Helen McDade and Patrick Candler, CEO, Sherwood Forest Trust, who gave a presentation about setting up the Sherwood Forest Regional Park.

Local distinctiveness and special qualities / character of landscapes. Led by Howard Davies and Nick Collinson, Suffolk CC, who gave a presentation about the distinctive Brecks landscape.

Distinctive landscapes and people. Led by Robin Gray, Pennine Prospects and Wilf Fenten, environmental consultant, who explored the possibility of a Great North Green Riband.

Workshop summaries can be seen here: <http://www.pennineprospects.co.uk/events/annual-conference-2016-workshops>

The day concluded with **Tom Lonsdale**, landscape architect, giving us some personal thoughts. We need shared visions, a common language; we need to take personal responsibility; change will happen, we need to embrace it - not NIMBY but

LUSTY (Let Us Shape This Yard!) - ‘We have a duty to be militant for the sake of our landscapes!’.

The Chair, **Pam Warhurst** (see image) picked up on the comments made by several speakers, that we need to work to our own agenda, otherwise we simply end up working to someone else’s. Times have changed, and we need some powerful, new, ways of thinking and working, new messages and arguments. Environmental, social and economic aspects all need to come together to achieve fairness for all, people *and* nature.

What came out of the conference? Most significantly, new contacts were made, and an informal network of like-minded thinkers linked to landscapes such as the Mourne Mountains, the Breck, Sherwood Forest has been established. This will exchange experiences and knowledge, work to raise awareness of and enhance distinctive landscapes, and influence policy makers.

A 10-step action plan for the South Pennines was also suggested. Recognising that new ways of thinking and working are needed, Pennine Prospects is setting up a think-tank involving those who are not constrained by representing any organisation or authority. How can we demonstrate how multi-functional landscapes work? And then of course the big question - how does any of this link to pulling out of Europe?...

Links to a full conference report and presentations can be seen at:
<http://www.pennineprospects.co.uk/events/annual-conference-report-2016>

5th Workshop of LRG’s German partner organisation

Protected Areas between Conservation, Economic Development and Politics

Odernheim, Rhineland-Palatinate, Germany
 20-22 September 2017

Deadline for abstract submission: 31 March 2017

Large protected areas often are not only intended to serve conservation purposes, but also to boost tourism and other local economies. The workshop focuses on resulting synergies and conflicts. It invites presentations by participants on specific problems concerning the declaration, management and acceptance of large protected areas. The event, which is co-funded by LRG, closes with a field trip to the newly established national park “Hunsrueck – Hochwald”, which is very close to the venue.

More details [<http://www.landschaftsforschung.de/veranstaltungen.html>]

Three Years of the HERCULES Programme.

By Tobias Plieninger

A few days ago, the final reports of HERCULES were submitted to the European Commission. This is

the formal endpoint of three years of project work on cultural landscapes in Europe – that passed surprisingly fast. But of course, the cultural landscapes research of the HERCULES partners has not come to an end. On the one hand, we’ll continue publishing HERCULES outcomes over the next months. For example, our Cambridge University Press



roadbook on „[The Science and Practice of Landscape Stewardship](#)“ is currently in production. Two special issues will appear in the course of this year in “[Landscape Research](#)” and “[Landscape Ecology](#)”. We’ll present our results at a number of conferences (e.g. at the [IALE Europe conference](#) in Ghent), and our [Knowledge Hub](#) and its [HERCULES Labs](#) will be constantly expanded. On the other hand, many of us are bringing the cultural landscapes philosophy and the approaches developed into new projects, networks and other activities. We are also happy to see that the cultural landscapes theme has been taken up in various calls within the EU Horizon 2020 programme.

What has our project achieved?

A project of such diverse ramifications is not easy to summarize in a few sentences. Here are just some of the key outcomes and products of HERCULES:

- We synthesized the state of the art and defined the way forward for [cultural landscape research](#) in six broad research arenas.
- We provided the conceptual foundations as well as multiple visions for [landscape stewardship](#), promoting future-oriented, collaborative efforts toward landscape sustainability.
- We generated quantitative and qualitative insight into major changes, threats and values of cultural landscapes at [pan-European](#) and [local scales](#).
- We introduced cultural landscapes as a core theme of sustainability science, for example into the [Global Land Programme](#) and the [Programme on Ecosystem Change and Society](#).
- We arranged a total of 27 [local](#) and [European](#) workshops and cultural landscape days, bringing together a broad range of stakeholders and spawning multiple ideas and activities.

Within the three years of HERCULES, global policy and the state of the EU have changed at a breathtaking pace — and unfortunately not for the better. Having experienced personally the unique opportunities for exchange and collaboration that the European Union offers to science, I feel that researchers in HERCULES and elsewhere should take up Herman Goossens' call in the journal *Nature*" (read: <http://go.nature.com/2lsRH1B>) and speak out more loudly about the immense benefits that the European research area – and the European unification project at large — have brought to society. One should think that these benefits are already evident to any reasonable person, but obviously they are not.

In HERCULES we know that no cultural landscape on this continent can and should be preserved or developed only locally. Rather, look at how local - and regional-level [integrated landscape initiatives across Europe](#) have inspired and cross-fertilized each other, facilitated among others by the [European Landscape Convention](#) and the [EU Rural Development Programmes](#).

At the same time, integrated landscape initiatives show that both a local/regional and a European identity can be developed around landscapes, without internal contradiction. One does not have to defend those landscape-related developments (e.g., the last [CAP reform](#) and the treatment of [wood-pastures](#) of high natural and cultural values) in which EU policies sometimes went astray (in many cases driven by the pressure of national governments and their particular interests). But how can we believe that a re-nationalization of land-use or other policies would offer any better solution for the protection, management and planning of landscapes and their natural and cultural heritage?

In that regard, I find it comforting that – as Sara Scherr has recently outlined in her [blog](#) – revaluing of rural landscapes through collaborative stewardship has great potential to strengthen democratic institutions and civil society, offering “lifeboats for us in a turbulent world”.

TB

23 February 2017

NB To view the blue underlined topics please copy them into your search engine.

The following pages (11-14) are devoted to abstract style texts from this year's research prize winners. Two are not included here but will appear in LRE 80 .

Ecological Dynamics of Old Extensive Green Roofs: Vegetation and Substrates at More than 20 Years since Installation.

PhD Dissertation, The University of Sheffield, Department of Landscape.

By CE Thuring.



Extensive green roof (EGR) technology has become a popular ecological intervention for towns and cities around the world in recent years. Much is known about EGR engineered performance, but little work has studied green roofs as “novel ecosystems” subject

to the laws of nature. This research would not have been possible without the collaborative industry-academic partnership in which it was nested, in particular the arrangement of access to a number of old EGRs by the industry partner. Since roof access is typically difficult to attain, this was a unique opportunity to develop methods and gain preliminary insights into what will undoubtedly become an important field of work in the rapidly urbanizing future.

With an interest in how the vegetation and substrates of commercial EGR systems develop over time, nine of the oldest EGRs in the world (at least twenty years since installation) were surveyed using methods of applied plant ecology in southwest Germany. The vegetation cover of old EGRs is dominated by succulents, which are tolerant of the environmental stress and disturbance to which these systems are subject.

With reference to original lists, species diversity and functional diversity appear to decline over time in spite of colonization by other species, eventually to comprise assemblages defined by the adaptive strategies of stress tolerance and ruderal life cycles. The growing substrates increased in soil organic content and declined in soil pH, and it is conceivable that associated plant-soil feedbacks support the *Sedum* dominance observed.

Having characterised the environmental conditions of the EGRs using Ellenberg Indicator Values, the vegetation was characterised into different types, which included variations of the “Sedum meadow” as well as “Species-poor Sedum roof”. To predict the processes directing EGR species assembly over time, these vegetation types together with the species’ functional traits were integrated with a hierarchical causal framework of natural succession. To illustrate the quantitative and qualitative aspects of these time-based processes, the twin-filter model was adapted from universal adaptive strategies theory.

Given the obvious decline in floristic diversity, this research challenges the assumption that commercial EGRs can support biodiversity over the long term, and proposes some ways by which these technologies can be improved to respond to the pressing issues of urbanisation and global biodiversity decline.

CET

Urban Promises? Spatial Justice in ‘Public Space Based Upgrading Programmes’ of Popular Settlements in Latin America

Eva Schwab PhD dissertation prize



This thesis aims to contribute to the debate on public space based governmental interventions in informal or popular settlements, engaging an extended notion of spatial justice. A new generation of governmental upgrading programmes has emerged in Latin

America since the late 1990s, focusing on public space as a motor for broader social change. Good design of public open space, participatory practices and distributional justice are central goals in these initiatives, which aim at increasing quality of life for

the residents of popular settlements. Even though these interventions break with the more traditional ways of governmental interaction with informal settlements, namely either neglect or eradication, their successes have not been beyond critique. They have been challenged regarding their effectiveness in poverty reduction and structural change. The design language employed in these new public spaces has also received some criticism.

The aim of this research, therefore, is to enquire into people’s everyday spaces in order to understand better the challenges of these in-situ upgrading programmes. It is based on an understanding of informality as valuable social and material achievement of settlers which should be recognised as vital contribution to urban life and culture. Comuna 13, a popular settlement in Medellin/Colombia, serves as an instrumental case study to focus on the central research question: Can formally established public open space act as an agent of change towards increased spatial justice in informal settlements? From literature four central aspects surrounding public space and its role in enhancing spatial justice have been deducted, namely the use, design, management and production processes of public open spaces. These aspects frame the sub-questions which further detail the above question.

This research draws on empirical data from six detailed case study sites, three in Comuna 13 and three in the centre of Medellin, used as contrast cases, to explore the production, design, use and management of open spaces in popular settlements in the context of governmental upgrading initiatives. A qualitative research methodology was employed, with a case study approach and a multi-method strategy: community walkthroughs, community mapping, semi-structured interviews, participant observation and site analysis. Based on the case studies, this thesis contributes to an understanding of the diversity of open spaces in popular settlements and the everyday spatial practices happening in them. It establishes open spaces as important social spaces and an important part of the inhabitants’ quality of life.

This investigation develops an extended notion of spatial justice as a guiding framework, encompassing equity (distributive justice), empowerment (procedural justice) and recognition, to make the notion applicable to informal settlements upgrading.

It finds that governmental measures primarily adopt a distributive approach. Combining the goals of equity, empowerment and recognition in the upgrading process, however, would change the position of the settlers vis-à-vis the government and lead to structural changes which “contribute to the re-making of the city as a whole” (Riley et al. 2001: 59).

ES

Public Arts Project: Transformation of Everyday Spaces into an Art Precinct. New Delhi, India

Shachi Bahl School of Planning and Architecture, Bhopal. Masters dissertation prize



This public arts project re-imagines the Central Vista ensemble - an iconic heritage landscape, including Rajpath and C-Hexagon lawns - that form key image-giving elements at New Delhi, India. The resulting transformation of this

historic urban fabric leads to social inclusion and engagement of public with art. Central Vista is key part of the historic scheme designed by Sir Edward Lutyens and Sir Herbert Baker in the ‘Grand Manner’, during 1911-1931. It is characterised by formally laid out axial movement networks, strongly articulated terminal vistas and a low-density, low-rise physical fabric. As capital of India, its plan retains the original structural elements, - albeit renamed, the Rashtrapati Bhawan at its apex, with two ceremonial avenues - Rajpath and Janpath intersecting at its centre point. The organisation of this urban form is formal with long vistas opening up to a monumental landscape, that accentuate a landscape of power. Critiques implicate this formal landscape of ceremony and ritual, in the reconstituted relationship between power and the common person, in what is now, a socialist, democratic nation.

Post Indian independence, there was a collective concern, resonating with Nehru's vision for the es-

tablishment of a national identity in the capital of India through building of national institutions that would be cultural resource centres reflective of diverse Indian arts, history and culture. The incorporation of these institutions, recast Central Vista as a cultural district. Five national institutions - devoted to visual arts and culture - the National Museum of India (1949), the National Gallery of Modern Art (1954), the Rabindran Bhawan Art Gallery (1955), the College of Art Delhi (1942), and the Indira Gandhi National Centre for Arts (1987) - reflect India's rich cultural power.

This project imagines possible engagement between



these five national institutions by appropriating the formal spaces conjoining them, into settings for the appreciation of visual art, within the conditions of an urban arts festival. It proceeds towards transcending rigid boundaries separating institutions by animating the open space linking them, with staged artwork that encourages engagement. The design links interspersed locales, to create a highly visible and engaging art precinct. The idea is to re-energise familiar open spaces with new meanings and associations between people and landscape. The lawns of C-Hexagon and Central Vista are extensively used by people throughout the day and especially on weekends.

In this dissertation, the landscape is deployed as a framing device which brings artworks into view. Framing here refers to the layout of the site, circular-

tion, and permeability between the exhibits. Landscape elements are deployed to create meanings through the staging of the sculpture in a space. The pattern of the layout is open-ended with a variety of arrangements that stage artwork. The interaction of the object (sculpture) with the spatial organisation of the landscape and movement is considered for a design experience.

This project consists of explorations in context, staging and site design. Urban visual art projects often invoke practices animating public spaces. This project seeks to demonstrate the potential of re-imagination of selected sites through a landscape design proposal which illustrates the ideas about the precinct and the contemporary arts.

SB

Human Happiness v Urban Biodiversity? Public Perception of Designed Urban Planting in a Warming Climate.

Helen Hoyle PhD dissertation prize

There is a large and growing body of evidence for



the human health and well-being benefits of spending time in nature within urban green spaces. Despite this, there has to date been little

research addressing the precise characteristics of the 'green' most preferred by the users of these spaces: What sort of planting do ordinary members of the public find the most attractive, and which appears to induce the greatest sense of restorative effect or well-being? In addition, climate change, arguably the most severe challenge facing our planet, will have a drastic effect on the species of plant able to survive in warmer, drier, and less predictable conditions. If culturally acceptable urban green infrastructure is to be designed sustainably, there is an urgent need to understand how the public will react to non-native planting from drier, warmer parts of the world which will be better adapted to this changing climate.

To address these gaps in existing knowledge, this study focused on public perception and preference

in relation to a range of woodland, shrub and herbaceous urban planting. An initial on-site questionnaire was conducted with a large sample of 1410 participants who walked through planting at 31 sites in England. Planting types were defined by structure and species character in relation to 'natural' UK reference ecosystems. Planting structure refers to the way plants are layered through the third dimension. Species character is derived from the appearance of the species present on a gradient from native to non-native. Semi-structured interviews were then conducted with a self-selecting subset of 34 of the original questionnaire participants who left their contact details with a view to further involvement in the study.

Findings indicated that planting structure, species character and % flower cover all had a significant bearing on our participants' perceptions of the attractiveness, neatness and the perceived biodiversity of the planting. Colourful flowering planting was associated with the highest levels of perceived attractiveness and perceived invertebrate benefit, and that with a flower cover of above 27% was perceived as particularly attractive. Non-native, least natural planting was viewed as more attractive than native planting, yet there were some reservations about the invasiveness of some species. Subtle green 'background' planting afforded a restorative effect. Planting moderately or most natural in structure was perceived as significantly more restorative than that least natural in structure.

The implications of this study are that people appreciate colourful flowering planting for the 'wow factor', but that green planting outside the narrow flowering season of most species is greatly valued. We also found and that increasing the diversity of planting in public spaces may enhance its acceptability. Our findings in relation to planting structure also suggest that people in the UK may be increasingly accepting of a messier 'ecological aesthetic' in urban planting, particularly in certain contexts. The extensive study also provides important and convincing evidence that in the UK members of the public evaluate planting on its aesthetic merits rather than its origin. Whilst demonstrating some awareness of both the risks and benefits, most people would welcome the use of non-invasive non-native planting in public urban spaces.

HH

BOOK REVIEWS

The Moth Snowstorm: Nature and Joy. By Michael McCarthy, published 2015 John Murray, London, ISBN 978-1-444-79279-9 paperback £9.99.

A review by Peter Howard

Anger and love balance in McCarthy's rail against attitudes to Nature.

This publication is not cutting edge research, but outstanding journalistic knowledge transfer, enlightened by parables from his own life which most of us can share, and certainly all 'birders' or those with a fascination for the Lepidoptera. The *Moth Snowstorm* reminds us of those occasions when, thirty years ago, we switched on the car headlights and the windscreen became covered in moths attracted to the light. One wiped them off as with snow. Today there are simply not enough moths left to produce the blizzard.

His other case, occurring throughout his rage, is the building of a sea-wall twenty miles long at Saemangeum by South Korea in the Yellow Sea—the closing off from the sea of a huge mudflat which had been the food source for millions of waders, most especially the beautiful little spoonbill sandpiper. Much of the rest of the Yellow Sea is heading the same way, so closing the biggest bird reserve in the world.

There are many diatribes against such actions, but McCarthy goes beyond diatribe to suggest solutions, though perhaps this is where his argument is weakest. He attacks both the main attempts to reverse the trend, the concept of Sustainable Development from 1987—and lately of Ecosystem Services, which is currently very popular. Neither of these, he believes, can catch the public imagination, and the concepts of the 'Anthropocene' and the 'Sixth Great Extinction' are insufficient.

To find the power that can do this he notes the work done in the 1980s by Roger Ulrich (an American who wrote for Landscape Research) showing that hospital

patients with a view of nature recovered better than those without. Nature and Landscape in such a situation are ineluctable parts of our psyche. To this he adds the elements of Joy and Wonder, which he opines, have the real ability to change behaviours of large numbers of people in a short time.

However much we may nod wisely or even cheer, surely this is not a practicable proposition? It certainly approaches very closely to a religious concept of nature, especially one drawn from Romantic 19th century writers and artists (Gerard Manley Hopkins is his and my favourite). Can such a spiritual transformation actually happen in modern secularism? Given the increased power of religion in our present world, perhaps it can.

McCarthy may not have the research detail found in Carson's *Silent Spring*, but the quality of writing and emotional force are as significant. Read it.

PH Bournemouth University.

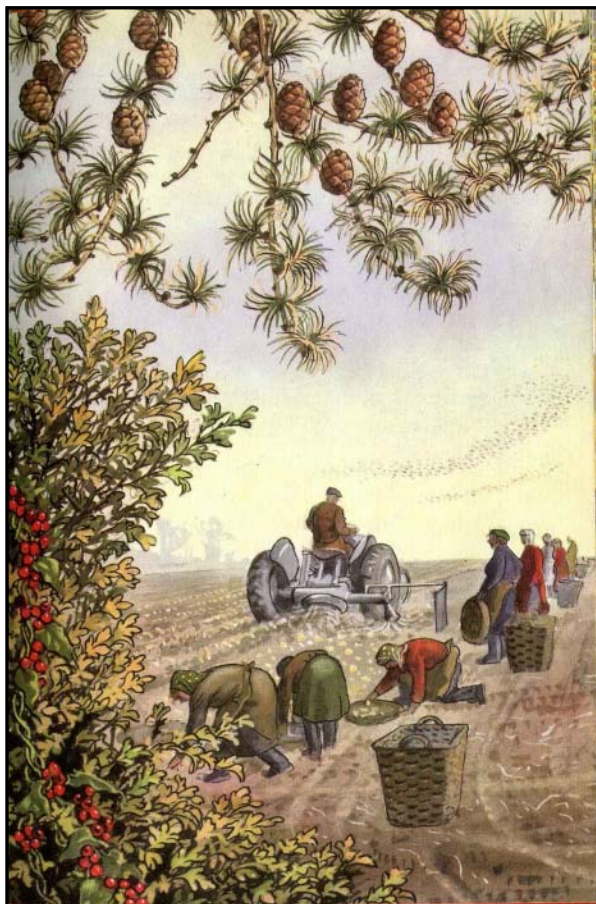
Ladybird's 'What to Look For' [in Spring, Summer, Autumn and Winter]

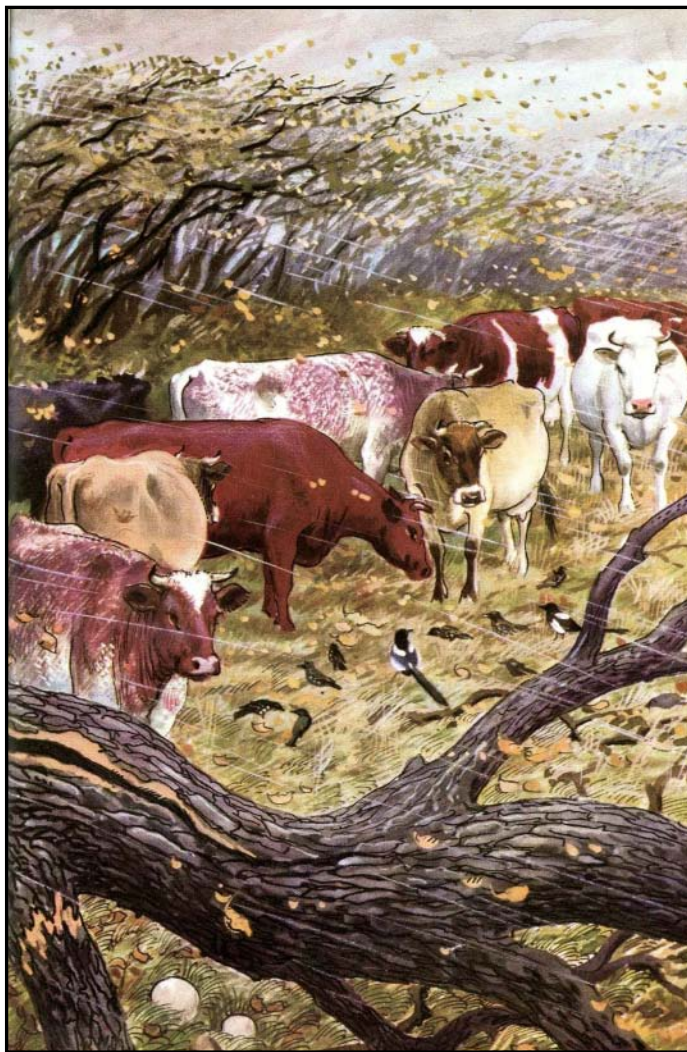
Authored by EL Grant Watson with illustrations by CF Tunnicliffe, R.A. Published by Ladybird Books Ltd, Loughborough. 1960.

A review by Bud Young

This is a four volume set. To refer to them as volumes is an overstatement for they are each of 50 pages and smaller than A5 format, hardbacked and aimed at children. Which said they were brought to my notice by a hard working and talented young man in his thirties who having seen one or two, searched for the remaining volumes to make up the set.

Each volume offers a description of what can be seen in the countryside: this takes up the left hand page. Facing these, 25 paintings in each book, is a beautifully illustrated scene in which habitats and animals (so many birds) combine with agricultural activities of the kind still current in 1960. A man stands on the seed drill as it is pulled by a neat little Massey Ferguson tractor.



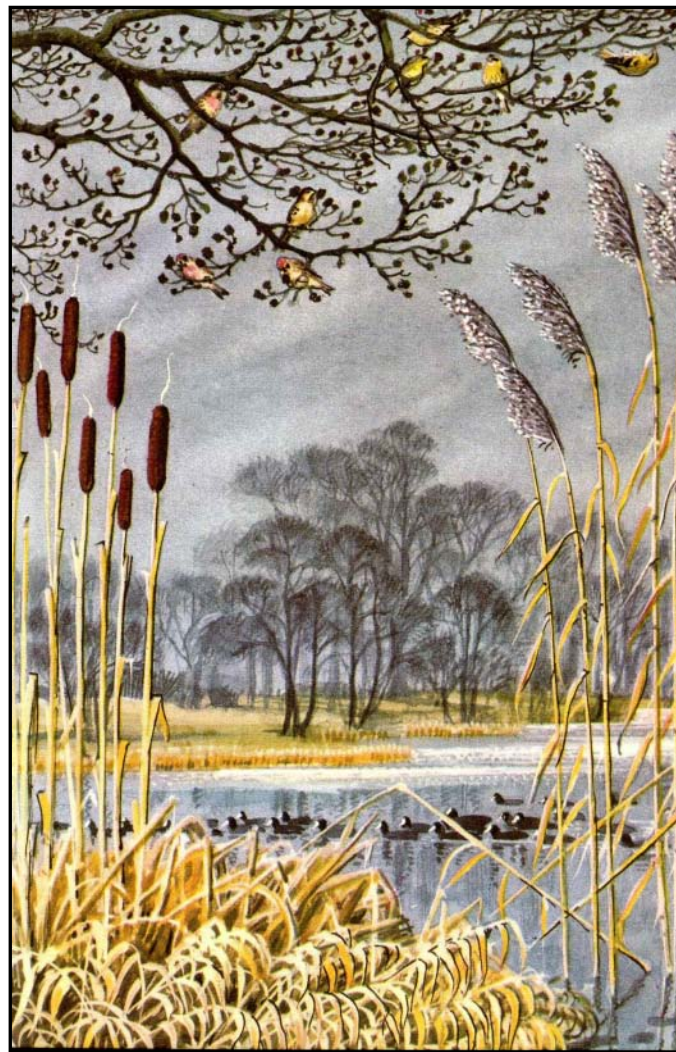


Women pick up potatoes turned up by the same kind of tractor (or is it a Fordson) and empty them into large baskets. Many show farm and village buildings. Vegetation detail is astonishing; the sense of cold winter wind (above) or warming spring is beautifully evoked. What Tunnicliffe illustrates is described in the text by Grant Watson and conscientiously indexed. The series amounts to 100 detailed paintings – an astonishing production.

Tunnicliffe born in Cheshire in 1901 will be known to many readers as a painter and particularly of birds. There is a Charles Tunnicliffe Society and there is a lot about him on the web — for example:

“His first book illustration came in 1932 when he illustrated 'Tarka the Otter' for Henry Williamson. Tunnicliffe spent a lot of time studying the subjects of his drawings, doing endless sketches and taking measurements to ensure the drawings were as accurate as possible. At this time Tunnicliffe was also commissioned to produce illustrations for other writers including, Alison Uttley ... etc etc”.

The relevance of all this to landscape research is that it represents another time, when farming was done differently. 1960 was not noted for its kind-



ness to nature or any devotion to conservation. It was Post War and hedges were coming out, to make space for bigger machines, greater efficiency and more profit. So these illustrations might seem to hark back to inter war years, a nostalgic view, (though many places I frequent are like this). Perhaps most important in the context of landscape research is the emphasis on minute foreground detail and the depiction of detail as part of the wider landscape. The presence of animals and perhaps (and I see the potential error here) the large numbers of birds of so many species which helps remind us how many we have lost.

BY

The views and opinions in this publication are those of the contributing authors and the senior editor individually and do not necessarily agree with those of the Group.

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