

Landscape  
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group

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There is street art and there is street art. Banksy comes to mind. Here is street art from the small town of Somerton in Somerset. A trompe l'oeuil! Deceptive, exceptional! Artist Peter Brown, 2010. Somerton doesn't look as busy as this. It has a lovely 'kind of square' some good buildings in that area and a great church, it has a rather faded highstreet while this scene is very alive. But typically of many smaller towns, the small shops in Somerton have migrated from high street frontages to connecting alleys and back ranges. That is the case here as also in Buckingham (though the high street there is still lively) and in Wedmore on the edge of the Somerset Levels. Forget Bali! visit small English towns! Ah but what about Gozo q.v.!



## Micro-Explorations ...

### Doing England

By Ros Codling

Many years ago I cut out the index map from an old road atlas and used it to hatch areas of England and Wales that were unknown for me. My husband did the same and we then compiled a list of places we wanted to see. Apologies to Scotland and Northern Ireland - the thought was that we should explore by short visits of a few days and as Norfolk was our home, the outer reaches of the British Isles were beyond consideration and would have to be visited as a major holiday. Over the years we wandered through quite a few of our identified areas - the Wirral; Market Harborough and Northampton; Margate and the North Kent coast; Litchfield and Walsall; Hartlepool and the Durham coast; the Essex coast south of the Stour; Silverdale and Arnside to the south of the Lakes.

My husband died three years ago and now the dust has settled a little from the inevitable paper sorting combined with the efforts of downsizing to a cottage about 130 yards away from the large family house, I have begun to micro-explore again. The Isle of Portland has been the most recent visit. I had seen the west end of Chesil Beach, but over 50 years ago when a landscape student. The east end and the Isle were totally unknown. I read a little about the area prior to visiting, but the purchase of *Portland: an Illustrated History* by Stuart Morris filled in many gaps.

Experimenting for the first time with *airbnb*, I had three autumnal days, wandering gently rather than energetically, catching buses, walking many of the footpaths, just looking and slowly trying to understand the landscape. The weather was dry but quite dull, so no glittering seas or sparkling views but I had other entertainment when bottle nosed dolphins cavorted northwards along the coast, moving at roughly the same speed as my leisurely pace.

Random memories - the dominance of stone quarrying in so many forms, from deserted coastal cranes to the piles of "waste" left in jumbled heaps; the massive structure on Verne Hill, originally a prison so that convict labour could build the Portland Breakwater, then a military Citadel, now a prison again (with a very enjoyable cafe); the abundance of blackberries that slowed walking and ultimately demanded

personal discipline to ignore; the magnificent St George's church inspired by St Paul's Cathedral and now cared for by the Churches Conservation Trust; the incongruity, almost banality, of standard street lights and a busy road running alongside the magnificent natural feature of Chesil Beach (but thinking of road safety, what alternative could there be?); Portland Bill itself was roughly as expected - the end of the road with acres of car parks and a single cafe with inevitably high prices.



But nearby was one of the unexpected surprises on Portland - an abundance of colourful huts, probably originating as fishermen's stores but now for recreational use. I saw more, on the west coast at Chesil Cove near Fortuneswell and at Church Ope Bay on the east. They seem to be smaller and better-maintained than the rand plots (sic - see on) beside the River Thurne at Potter Heigham in Nor-



folk, or the Dungeness sheddery (another place to re-visit) and they are clearly loved and used.

Having purchased the necessary maps before the visit, I wanted to understand and see the various "lawns" and "lawnsheds" noted to the south of Southwell. According to Stuart Morris they are the remnants of early strip fields, separated by lynchets in the form of earth banks or drystone walls. Some are still visible though not easy to photograph in rather flat light.

Three days was sufficient for an overall impression of the Isle, but not nearly enough time for anything more detailed. A deeper understanding of the geology and its influence on the quarrying deserves considerable study; the tombstones in St Georges; the more recent works in Tout Quarry Sculpture Park; the Verne and "Chiswell Earthworks" land sculpture by John Maine - all need to be explored more thoroughly.

After Portland I headed north-west to meet a friend at Warminster, passing through Hardy's "Wessex", Cranborne Chase, and parts of Salisbury Plain. They are now added to my "unknown or little known" list, giving me yet another expedition to plan for the future.

\*Having written "rand", I then wondered if it would be understood outside Norfolk. Google did not recognise it in this context and wanted me to read about various South African locations but the SOED has as one definition "a border, margin or brink (esp. of land)" which is a good description of the plots+houses that line some lengths of river bank near Potter Heigham. Another word for Rob MacFarlane's spell book?

## RC

**Acknowledgement to the Travel Trunk for this image. Hopefully helping their business.**

**Acknowledgements to Google Earth for the close up of lawnsheds.**

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## A Tree Emote

By Brian Goodey

Our winter stagnant garden holds nine trees – a thriving acer, a self-sown cherry and sundry apples. The most interesting a Dr Harvey (first spotted 1629 in Essex) a cooker whose hedgerow origins revealed by continuous assaults on the neighbouring beds. Leaves for the compost, pollards for plant support and we know well which birds will nest where. In the village some of the best trees – the yew by the school – are self-sown, though I still recognise plantings under my Parish Council Chairmanship some thirty years ago.

And these trees we know; the community observes; visibility is manipulated; debris moves to fires, and the Summer form admired. These are minor trees, but known as time and place markers to those who grow with them. Will they grow taller than most local buildings, will they survive longer than a single generation? We expect and hope so. Their management is part domestic, part 'parish-by-complaint' and although — in an essentially urban village setting — they seem to have the imagined freedom which a new generation of naturalists allows the badgers, foxes ... and the dogs and cats that populate the undertow. Except in new estates, carved from our periphery where developers find fault, trees are welcomed. Indeed their uncontroversial names — oak, willow — adorn new developments.

But, increasingly, I realise that we are lucky that trees are at least tolerated and at most respected and admired. Journalists looking for a seasonal complaint bunch together the pigeon perch spikes on trees in Bristol and Sheffield's recent street forestry as evidence that trees are under threat — few planted, too easily removed.

Despite Judi Dench's *'Passion for Trees'* Christmas TV essay in which memorials, Shakespeare and scientific evidence of tree intelligence were merged into a warm shawl of goodness, the message doesn't seem to get through. Perhaps her observation of scientific evidence – 'I know it all now' – needs to be translated if it is to reach a much wider audience?

The reasons seem quite simple. Trees are ubiquitous, most of us can see one from the window, and they are so commonplace that nobody need worry about them. Not knowing their diversity of ecological contribution, the removal of what insurance designators can easily describe as a threat to the foundations, may seem vital to the householder. There are, after all, plenty of trees around. The problem of trees is that they make no attempt to hide themselves. Badgers are common but elusive; the urban fox a triumph over hunting; they deserve





our attention. A tree removed can easily be replaced by another, can't it?

The initial challenge is to introduce the casual non-observer to the complexity of the living tree. It's so easily dismissed as the watercolour wash, the footpath leaf-fall annoyance or, perish the thought, the root raising footpath. Look again! What's happening up there? The fractal branch complexity, the home to thousands, the nest launching pad, the fruits, the infinite leaf patterns and the welcoming bark. Back a hundred years and the tree was a living resource – fuel, shelter, fruit, bedding, tools – an infinity of potential ... and safeguarded as such.



This is hinted at in the text of a book *The Lost Worlds: A Spell Book* co-authored by Robert MacFarlane (of whom I have written earlier) and Jackie Morris which I encountered on the Exhibition's last day on the walls of the gallery in Compton Verney, Warwickshire. I was less convinced by MacFarlane's words (an exploration) on my visit, but enrapt by Morris's watercolours of native habitats with their tangle of unique junctions and crossed paths; in the bare hedgetop-heralding-magpies; in the majestic gnarled willow prow of an unpollarded willow; in the final winter blackthorn cover for wrens.

Trees are the main structuring devices for the landscape and townscape view, they are approachable, adoptable and increasingly understandable. Their individual vulnerability stems from their seeming resilience and apparent regeneration, as well as

from ill-informed insurance advice and a thug's tick box to the duty of care.

To respect and encourage a tree requires a personal relationship. Mine is through the frustrating complexity of capturing it on paper; the winter branchscape that Laurie Lee described as 'fissures in the sky,' so my admiration at this exhibition (see 'Trees Exhibited') is directed at Jackie Morris.

## BG

### Notes

- 1 Judi Dench 'My Passion for Trees' BBC1 20:XII:17
- 2 Robert Macfarlane & Jackie Morris *The Lost Words : A Spell Book*. Hamish Hamilton, 2017

## Greenland: A Note from Jasper Coppes

In March 2017 the Landscape Research Group generously granted me the opportunity to travel to Nuuk, the capital of Greenland, for 4 days. In this short period, I had daily conversations with key figures from the art scene of the city. I was interested to find out how contemporary artists in Greenland think about issues around landscape and social justice. The resulting insights have led to a written essay about the visual representation of nature in this country and a 15-minute film essay, which I am finalising as we speak. It also encouraged me to gather more perspectives. Shortly after my visit, for instance, I had a conversation in Brussels with a Greenlandic archaeologist and her husband who is the main representative of Greenland in the EU. I also am in an ongoing conversation with a Greenlandic biologist and a geologist. Their feedback and views are leading inputs for the current film project which I hope to finalise in the summer of 2018.

The question of how social justice will be shaped against the Greenlandic environmental changes is, from what I learned, incredibly complex. As an artist I respond to this complexity not with answers, but with further investigation and a deepening of the relationships that I established so far. It is my wish that these will lead to a visual representation of the landscape, produced in collaboration with Greenlandic residents, carrying that complexity in a meaningful way.

JC



# A Visit to Gozo: of Rocky Islands, Bountiful Landscapes and Corpulent Figures

By Maggie Roe

I spent a few days on Gozo, one of the Maltese islands in the Mediterranean, before Christmas this year. The idea was to have a few days away from the Northumbrian grey winter visiting somewhere easy to get to, where my daughter (now away at University) and myself could rest, recuperate and catch up on a term's chat. So, Gozo it was; direct



flight from Newcastle, spa hotel, possibilities for diving, and neither of us had been there before.

Gozo is extraordinary in a number of ways. It is



very small (14km long and 7km wide) and greener than Malta, but still a shock to the landscape senses. To an initial sweep of the eye, there seem to be no trees and it reminded me of my first childhood visit to Harris and Lewis, the Scottish western isles, which I remember my mother describing as 'like the moon'. Gozo, like Lewis, has extraordi-

nary Neolithic monuments including burial chambers and standing stones. But unlike Lewis – where the rock is 'Lewisian gneiss' – the island of Gozo primarily consists of marine sedimentary rocks – limestones and blue clay - which has given rise to the fertile land in between the exposed rocks. Although the land is highly cultivated, the impression is of a place of rock. Indeed it looks as though the yellow-grey Globigerina limestone houses have somehow grown directly from the rocks they rest upon.



Much of the treasure of Gozo lies – or once lay – underground and is still being discovered through archaeological exploration. The Ggantija Temple complex on Gozo date back to 3600 BCE. It is now recognised as a UNESCO World Heritage Site and has the requisite well-designed visitor centre and exhibition. It was easy to understand why this site was chosen. The location in the landscape provides long and beautiful views from the terrace. It



is situated in an area of fertile land with easy access to the sea and freshwater. It was important to find sustainable water sources in such a landscape and there is still much to discover about the ancient



systems of water cisterns, galleries and wells. Research indicates that even by the Neolithic period, the likelihood is that the island had few trees. On the day we visited Ggantija it was both cold and windy on the terrace, and really hot in the shelter of the slope.



The landscape of Gozo provides evidence of an extraordinary Neolithic ritual culture. 400m south-west of the Ggantija is the Xaghra Circle, presently not open to the public, where natural caves have been modified to accommodate many generations



of burials. The Ggantija Temples themselves were apparently built over 1000 years with megaliths of up to 6.40m height. It made me think of the extraordinary Newgrange ancient temple, another Neolithic World Heritage site near Dublin.

Amongst the finds on Gozo are extraordinary human statuettes. A number of these are displayed in the Ggantija museum. I was particularly fascinated by the twin corpulent seated figures found on Gozo, and the small figure known as the 'Sleeping Lady of the Hypogeum' from Hal Saflieni in near-by Malta. Bonanno et al. (2005) suggest, the worship of 'corpulent images gradually blossomed into a consuming passion' on Malta: 'This statuette shows a rotund female lying on her side on an elaborate woven bed. She is clothed in gathered skirts, and her hair is dressed in a small, neat bun'. I

bought two mini plaster versions of these statues as mementoes of our visit.

The number of female figures (many rotund) have apparently led to some academics suggesting that the society on the Maltese islands may have been a powerful matriarchy dominated by priestesses, female leaders and mother goddesses. Another suggestion is that food was always a worry since water was scarce and the islands vulnerable to attack, so these were perhaps images of an ideal condition.

Certainly, as I lay in the warmth of the spa following our visit to Ggantija, I was comforted to think that some cultures at least valued the larger figure, and with that thought uppermost in my mind, I proceeded to enjoy a bountiful traditional Christmas.



## Notes

Bonanno, A., Malone, C., Trump, D., Stoddart, S., Gouder, T. on January 1, (2005) 'The Death Cults of Prehistoric Malta', Scientific American available: <https://www.scientificamerican.com/article/the-death-cults-of-prehistoric-malt-2005-01/>

Caruana, D.M.S. (2015) Ggantija Temples and Heritage Park, Xaghra, Gozo (Malta, Heritage Malta).

Roe, M. H. (2012) 'Improving Intelligence Processes: the key to landscape sustainability?' In: Cassar, L. and Conrad, E. (eds) Landscapes and Sustainability in small islands of the Mediterranean (UNESCO, University of Malta, Msida). pp.87-108.

**Peter Bezak and Jana Borovska  
who compile an excellent publication of landscape information [for which follow the website below ]...**

[http://www.landscape-europe.net/images/pdf\\_newsletters/LEN\\_12\\_2017.pdf](http://www.landscape-europe.net/images/pdf_newsletters/LEN_12_2017.pdf)

## ... send us this helpful preface —

— to a course they are promoting.. This is the Landscape Europe PhD course and links with The 2018 PECSRL conference. I am including the topics background here as it covers a wealth of attractive, sometimes linked ideas as seen from Slovakia.

European landscape transition across Europe: the challenge of Central and Eastern Europe Land take, land use intensification and land abandonment appear as major processes in the landscape, driven by market competition, land ownership conditions, changed opportunities for work and mobility. Global trends, facilitated by EU policies and measures, visibly change local landscapes and livelihoods. While the north-western and Mediterranean parts of Europe experienced comparable landscape changes earlier, for countries of Central and Eastern Europe such landscape transition is now occurring as an unintentional and inevitable side-effect of socio-economic progress, to the good and to the bad. Is Central and Eastern Europe making the same mistakes as experienced in other parts of Europe earlier?

How landscape transition is monitored, where are the hotspots of transition and what are the mechanisms of change? How are changes in the landscape perceived and influenced by communities in the East and the West? Is there an opportunity for modern commons to arise? Intangible benefits of agricultural landscapes

Although multi-functional role of agriculture has been known for a long time, recent trends in EU agriculture shows increase of farm and field sizes, increase of arable farming and decrease of mixed farms leading to farming homogenisation. It is clear that farm management is strongly influenced by global policies while local needs tend to be less prioritized. There is an unsolved imbalance between economic purposes and social or/and ecological consequences. Could this be due to a lack of documentation, stakeholder engagement or simply linking of benefits to the land? Is this another variety of the “tragedy of the commons”? Exactly what are the most valued intangible benefits of the agricultural landscape?

And what are the most suitable instruments to measure and monitor these many various functions of agricultural landscapes and their link to quality of life?

Landscapes of tourism destinations: which [whose?] quality of life? Tourism represents an important driver of, and target for, cultural and environmental change—both positive and negative—at the destination landscapes. Well-being, gastronomy, and various other special visitor interests,

highly related to and dependent on landscape resources, are currently instigating exponential tourism growth in Europe and elsewhere. As visitors' priorities and consumption patterns evolve, how does tourism impact and interplay with the destination landscapes? And how does it affect quality of life in/ through/ for the landscape. What are the new challenges, potential, threats and constraints? Increasingly, Europeans opt for ‘green’ tourism and ‘slow’ traveling — how do these trends affect destination landscape quality? At the same time, certain European destinations suffer from uncontrollable tourism growth and new flexible forms of accommodation, increasingly displacing locals from their homes and places of residence for example in Barcelona, Venice, Mykonos and other destinations. What is the effect on landscape quality and the quality of life so affected. Who gains, who loses out?

JB

## Trees Exhibited

By Brian Goodey

An exhibition that is in place until the 24<sup>th</sup> February 2018 is ‘*A Walk in the Woods – A Celebration of Trees in British Art*’ at the Higgins in Bedford. This gallery, extended and full of images and ideas, is known for its strong British art collection, and for the repository of Edward Bawden's personal collection.

It seems there will always be a Bawden display – ‘Animals’ by the time you read this – but the December presentation actually included the best tree image available - a 1950's print of Autumn - and no part of the current, tree-themed presentation.

In a dimly lit gallery all the landscape names are here, from Cotman, Lear and Palmer to the Nashs, Sutherland, Minton & Freud in a rather traditional hang. Seeing wooded landscape English tradition through time I was struck by the relative lack of engagement with the audience, and indeed the absence of major translations through time. Sure, the Nashs and Sutherlands are not like the Gainsboroughs and Constables, but most seem self-indulgent, with little attempt to convey the changing value and meaning of trees to the audience.





As a painter I admire the techniques, the design and, occasionally, the story, but so many of these views are just that, views into a static and messageless landscape. The captions did not, in my view, help to bring this grouping from the Higgins house collection alive, although Christiana Payne's contribution is extended in her recent academic study (see my footnote).

There were surprises, Constable's *'Fir Trees at Hampstead'* (1833) is a multi-sheet tour de force of pencil drawing, and John Minton's relaxed Mediterranean (?) pen and ink work which just happen to include a tree. More of motive, context and meaning might have drawn me further into other images — 19<sup>th</sup> century landscapes need that extra effort these days.

But elsewhere in the Higgins Gallery there are engaging displays of the West Indian community in the area, with come-ons in terms of their involvement, culture and engagement with Bedford life. Elsewhere panels draw the visitor into the issue of local mental health. We seem increasingly good at holding a hand out to the new gallery observer, but leaving the prized heritage art with no invitation to explore. In this case trees are the losers. Although the exhibition is partnered with the Forest of Marston Vale (remember the Community Forests?) and activities abound, the core relationship between tree and gallery observer was, I fear, unrealised.

No doubt there are a dozen recent managerial terms for 'joined-up thinking' but it is this practical day to day integration of image, purpose, exhibition, promotion, inside and outside, that might ensure that in the Bedford area, at least, *'A Walk in the Woods'* stimulates a further interest in trees. That intention is evident in the busy and delightful print by Alice Pattullo for the activities leaflet, illustrated here. Her rich portfolio extending the Bawden tradition is well worth exploring ([alice@alicepattullo.com](mailto:alice@alicepattullo.com)).

Some future display of images on interior walls might choose to explore these issues ... and possible remedies.

**BG**

## Notes

1 Christiana Payne, *Silent Witnesses: Trees in British Art 1760-1870*. Sansom, 2017

2 *A Walk in the Woods: a Celebration of Trees in British Art* remains at The Higgins Bedford until 25<sup>th</sup> February 2018 along with other tree-related events in the Bedford area.

## Exploring the Implications of Climate Change in the Scottish Dee Valley: A partnership between the Centre for the Study of the Force Majeure, University of California, Santa Cruz and The Barn, Banchory

**By Chris Fremantle and team.**

In December 2015 the North East of Scotland experienced severe flooding along the Dee, Don and Deveron catchments. The Dee in particular is a spate river and flooding is part of its way of being. However these floods of 2015 were experienced by the communities living along the rivers of NE Scotland as symptomatic of much larger global changes in climate.

In the summer of 2017, Anne Douglas, Lorraine Grant and Mark Hope on behalf of The Barn, Banchory invited the Harrison Studio and Centre for the Study of the Force Majeure, University of California (CFM) Santa Cruz, to support The Barn and its communities to think through the implications of the floods. We wanted to understand how to respond to such instances of climate change as a profound experience, shared with other communities across the globe.

The Barn is Scotland's largest rural multi arts centre. It has for many years been underpinned by ecological awareness. It hosts the largest recent development of allotments in Scotland alongside a wild garden, a walled garden soon to become a 21<sup>st</sup> century physic garden and a café bistro created by Val and Calum Buchanan in tune with Slow Food principles. Ecology, in terms of awareness and care for the interrelatedness of all living things, is one of the principles underpinning The Barn's business plan and is gathering momentum as a core issue. The arts are broadly defined and include the growing, cooking and thoughtful consumption of food, as well as the visual and performing arts. This focus has evolved through diverse communities of interest that underpin the organisation's ethos of creating the enabling conditions for creativity of different kinds that are local, national and international in reach, including supporting a recent 3 year residency for the artist, John Newling (2013-16). We have been learning through artists that the arts can take on issues that have profound implications for the way that we live.

As an organisation we were aware of the work of the Harrison Studio. Douglas has co-authored a number of publications on the Harrisons' work with Chris Fremantle. Fremantle was the producer for *Greenhouse Britain* (2007-9) and is a collaborator in this new work. Working with the Harrison Studio presented us with an opportunity to lead a



long-term exploration of change in relation to our specific geographic and cultural context. We had harboured the aim to work with the Harrisons over many years as leaders in the field of art and ecology. The events of 2015-16 presented us with an appropriate moment in time. We had a small resource to cover travel and initial idea developments. We were thrilled that Newton Harrison expressed a deep interest and growing knowledge of this particular Scottish context.

An initial visit of the Harrison Studio included Newton himself and Kelly Skye, CFM's studio manager and research director. This took the form of site visits to the Rivers Dee and Don and meetings with soil scientists, hydrologists and ecologists from the James Hutton Institute, Aberdeen and academics in the field of environmental humanities from many other Scottish institutions and organisations. Newton tested a number of hunches: to treat the Dee and the Don as linked catchments, to look for opportunities to store water high up in each catchment during periods of flooding, to explore opportunities for experimental forestry with a view to understanding what tree species are capable of growing under stress and to understand whether the terrain would be capable of supporting an estuarial lagoon of the kind currently proposed for the Bays of San Francisco [see following website]

(<http://www.centerforforcemajeure.org/projects/#4-works>) as a way of creating abundance within the life web, sufficient to support the human population.

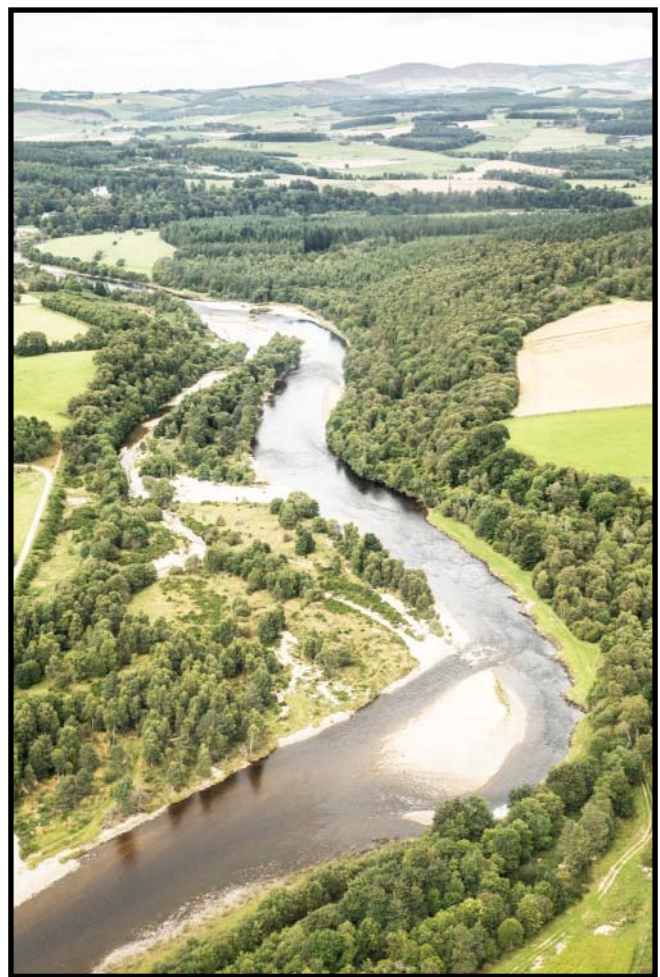
At the end of his visit Newton presented the principles of the Harrison Studio approach to an invited audience of scientist and humanities scholars, artists working in ecology and representatives of key ecological organisations capable of supporting future work (<https://www.thebarnarts.co.uk/learning/arts-ecology>). By tracing the development of a number of projects including *A Vision for the Green Heart of Green Heart of Holland*, *The Endangered Meadow of Europe* 1994 (<http://theharrisonstudio.net/art-projects-2>), Newton revealed the thinking underpinning the Harrisons' approach.

Through this visit we have started to build a network to support the new work, collating information on existing environmental management schemes in Scotland, England and Scandinavia. With support of a small grant from SEFARI funding through the James Hutton Institute, the work has evolved at speed and developed in depth and breadth. Newton is clear that Scotland presents a very specific opportunity to explore aspects of systems thinking that can thereafter be shared with other regions. The proportion of population to land is favourable to developing a combination of experimental forms that would model systems of sur-

vival in the event of a 3°C rise in global temperature. These experimental forms include the development of [a] future garden[s], re-wilding and a string of mini floodplains high in the catchment.



David Barclay (Pilot), Nicola Chambury, Newton Harrison



Perhaps what is extraordinary about this work is not the forms themselves –many have been tested in earlier projects and Scotland is already undertaking small scale interventions of the kind proposed. The scientists we have worked with certainly acknowledge that Newton offers the potential to join these relatively small scale, distributed efforts into a larger vision that informs the public and policy sectors through a clear and compelling narrative about the urgency of behavioural change and the potential for positive action at both an individual

and national scale. It is this guiding narrative, its depth of knowledge and vision starting with the circumstances of the Dee and moving outwards, that has implications for Scotland and beyond.

On 9<sup>th</sup> March 2018 Newton will present his guiding narrative through a short film at the Barn and through an internet connection with the Studio in California, followed by a question and answer and discussion across the ether.

On 14<sup>th</sup> March 2018 with the support of the James Hutton Institute, we will present the film at the *Working with Natural Processes* Symposium at Edinburgh's Centre for Carbon Innovation.

In September 2018, Newton will return to Scotland with Kelly Skye and the CFM team to launch an exhibition and proposal for action that will focus on the Dee but demonstrate its relevance as a vision for Scotland and beyond.

CF

## The Landscape Justice Debate

On Wednesday 6 December, in the attractive conference venue of The Wellcome Collection in central London, LRG hosted a half-day debate on the theme of landscape justice. The event brought together some fifty-five people including researchers, landscape architects, publishers, politicians, archaeologists, artists, writers and many more. Over the course of the afternoon and evening, we discussed how we might bring about landscape justice through research, policy and practice. Following the presentations from the four invited speakers, the participants were divided into facilitated small groups. The discussion was very lively and produced lots of good ideas to feed into future LRG activities as well as the call for the 2018 LRG Research Fund. The informal chatter afterwards, over the drinks and nibbles, and the meal for those who joined us, was a big buzz too. All in all it was very successful.

The event focused on the following two questions: *What does landscape justice mean to you and why does it matter? AND How can landscape researchers, practitioners and others work together to bring about justice in people's relationships with their landscapes?*

The concluding plenary session identified several concerns, of which the following seemed to resonate most strongly:

# *Wider access to insights and knowledge from existing landscape research.* Rather than necessarily

carrying out more research, academics should focus on rendering the landscape justice research that already exists into formats and media that are intelligible to a wider audience. We need to connect with the people outside of the research community and professional elites and start from what they understand (or don't) about landscape.

# *The impact of borders and boundaries on the perception and management of, and access to, landscapes.* Research providing better understanding of how landscape justice is affected by the imposition or perception of borders and boundaries could have a wide application in relation to the governance of, for example, nature reserves, cities, and between countries.

# *The impact of the language and methods of landscape discourse on the development and acceptance of holistic, sustainable and participative, i.e. 'landscape', approaches to environmental governance.* Language and terminology that may work in one sector, discipline, area or country, can hinder or skew 'landscape' thinking in another. We need to identify culturally-specific language and





methods that enable, rather than inhibit, efforts to achieve landscape justice in the longer term.

A podcast of the event, with the exception of the working groups' discussions, is to be available on the LRG website. We would like to thank the speakers and all participants for their invaluable contributions, and the Caroline Humby Teck Trust for its financial sponsorship which enabled us to host the event at such a prestigious venue.

**Sarah McCarthy.**

**Photographs by Markus Leibenath. Top:** Deirdre Black, Daniel Cook and Jala Makhzoumi in the break out group session. **Middle:** front two rows, from left to right Graham Fairclough, Laurence Le DûBlayo, Paul Tabbush, Emily Diamand, Gary Charlton sitting in the Henry Wellcome Auditorium. **Bottom:** Aoife McGrath, Jonathan Manley and Gary Charlton at the Routledge publications display.

## Trans-disciplinary Engagements with Landscapes of (In)justice. Port Arthur, Tasmania

13<sup>th</sup> to 17<sup>th</sup> November 2017

By Emma Waterton

As many readers will know, 2017 marked the fiftieth anniversary of the Landscape Research Group. To celebrate that achievement, LRG launched research and special anniversary events devoted to the theme of 'landscape justice'. One such event here in Australia was a workshop held at the Port Arthur Historic Site in Tasmania, Australia. Structurally, the workshop incorporated elements of traditional 'seminar-style' discussions that served largely as a prelude to 'hands-on', on-site research-focused fieldwork. In addition to LRG funding, the event was also generously supported by Western Sydney University, the University of Sydney and the Port Arthur Historic Site Management Authority.

Port Arthur Historic Site is World Heritage listed on the Tasman Peninsula at the southeast end of Tasmania. The site covers just less than 2 kms<sup>2</sup>, and is managed according to the *National Parks and Reserves Management Act of 2002*. The peninsula was originally associated with the homelands of the *Pydairreme* peoples, who lived in the area for 6, 000 years prior to European invasion; from the 1830s the *Pydairreme* were forced from the area by European settlers. As a heritage tourism

attraction, the site is today primarily associated with Australia's convict history. The main site occupies land around Mason Cove, which contains most of the nineteenth century penal and industrial complex, along with historic residences and maritime archaeological resources.

The site also contains the Separate Prison (see image below) which was modelled on the British prison of Pentonville prison in North London. In both its design and operation, the Separate Prison



represented a new philosophy of punishment, which replaced physical inflictions with those such as solitary confinement of a psychological nature. In addition to the ruins and buildings on the foreshore of Mason Cove, the heritage site includes the former boys' establishment at Point Puer (Boy's Point) and the Isle of the Dead – a cemetery island close to Port Arthur. It also includes the remains of an historic township, and of course 20<sup>th</sup> and 21<sup>st</sup> century tourism amenities installed to accommodate contemporary tourists.

Given this history, it is easy to understand Port Arthur as a landscape deeply inscribed with notions of injustice and punishment. Using the landscapes of Port Arthur as a focus, our workshop event brought together a group of scholars who shared knowledge and artistic exploration, to examine the site's history of in/justice (sic) and punishment from many disciplinary perspectives. Those taking part came from the University of Sydney, Western Sydney University, the Australian National University, Deakin University and the Port Arthur Historic Site Management Authority, and collectively brought talents from fields of heritage, art, tourism, sociology, archaeology, anthropology and museum curation.

The workshop ran across five consecutive – and stimulating – days (three full days and two half days), commencing with an introduction to Port

Arthur provided by Dr Jane Harrington (the site's Director of Conservation and Infrastructure) then with additional discussions by certain key staff: Dr Jody Steel and archaeologists Dr David Roe and Dr Richard Tuffin. Additional site tours followed on Day 2, included visits to Point Puer, the Isle of the Dead and the nearby Coal Mines Historic Site, which itself operated as a place of punishment in the 19<sup>th</sup> Century

Across the five days, those who took part were asked to explore and immerse themselves in Port Arthur so as to produce different, 'embodied ways of knowing it' – paying particular attention to the affective, cognitive, imaginative, spatial and material ways of encountering such heritage sites. Drawing from a range of research practices, each person undertook 'a performative ethnographic appraisal' of Port Arthur, focusing on different themes, approaches and narratives, and gathering textual, audio and visual material into their research diaries. Their task was to think about the atmospheres and messages configured by the site: its representations, texts, sounds, rhythms, artefacts, inclusions/exclusions, performances, environments and so forth.



## You who would be landscape architects watch this film and be proud!

The website of the Landscape Institute has a quite remarkable film entitled '*I want to be a landscape architect*'. It is made for them by a group called Room 60. Not only does it have an outstanding use of graphics, as of snapshots superseding or merging with one another, quasi 3D use of landscape sections and speed of presentation that fast minded modern millenials will delight in — not only that but the message given is that landscape architects do everything you can possible imagine. They design, create and manage and control the external space we live in; they look after the countryside, and the townscape the roads and the garden. There is nothing that they do not do.

On the same site I find that I am listed in the membership, irritatingly as retired! Long serving really, but heh! it saves me £350 a year.

**Nigel Young MLI** Chartered Landscape Architect, Landscape Science Division.

The workshop proved to be a richly rewarding experience, fuelled by lively discussions, good company and an incredibly evocative landscape. The material accumulated by the workshop will be used in 2018 to compose narrative-style contributions for a proposed special issue for LRG's journal *Landscape Research* Participants also intend to co-curate an exhibition based on their ethnographic explorations later in 2018, and this will be hosted on site.

**EW**

**Emma (EW) is to be congratulated on being appointed Editor in Chief of Landscape Research.**



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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[www.landscaperesearch.org](http://www.landscaperesearch.org)

under 'publications'.  
It forms a companion to LRG's  
refereed journal Landscape Research.