

THE GHOSTS OF CANONS ASHBY

by Jim Dening
Part 3: at the village

The hollow way is flooded now; this was
the old main street, a sunken lane,
inviting thoughts of unknown centuries
of feet or hooves or wheels that cut its track.
The modern road, laid on a side alley,
has filled across and dammed the upper part.
I have found the nearest to a village map,
a historian's sketch of banks and ditches
with fine lines of spidery wedges
running in curves and shaded swoops,
opening out around the dwelling spaces,
clustering along the sharp indented runnels.
The main thoroughfare is like a creature's bowel,
rounded, organic, with arteries and nerves
spreading towards the village edge.

From the centre, beside the hollow way,
you can see the empty manor house and church;
I count the former dwellings in the field:
one ledge and then a ditch; two and then a ditch;
but slopes become confused with refuse holes,
the centuries are overlaid and shapes are lost.

I am walking through the midst: not politely
up an ancient path between the plots, but straight
across boundaries, through walls, through homes,
through people. All this in my time, not in theirs;

thus are ghosts removed by a dimension,
and I shall be as solid as they are now.

Formerly the arrow, firebrand, plague
flew through their doors and bodies;
the charitable priory enclosed the acres,
two thousand sheep ran upon the ruins.

Now the summer grass is long, the banks
and ditches are disguised. One small voice
is heard among the empty places of the park,

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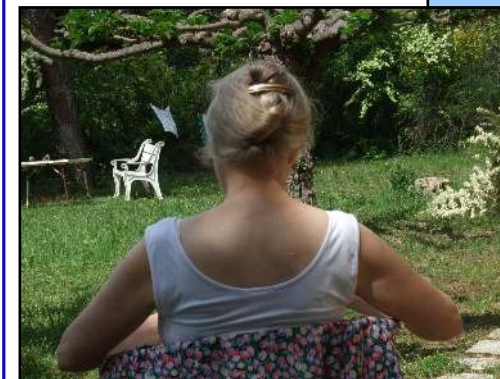
The Editor profiles himself

As I have now produced and contributed to LRE for 21 years and as this is the 50th issue I have produced this is quite a landmark for us, I thought it not too forward of me to tell you a bit about my background.

My career has been varied but based on Geology and Mineralogy at Oxford, Soil formation and land capability (Reading) and landscape expertise. I take a down to earth Sherlock Holmes view of landscape elements, like to examine things in terms of their base building blocks; I might take as my motto in work 'analyse in greatest depth then synthesise' and I like asking questions that I think others have overlooked. It can be a matter of reinventing the wheel, but satisfying. That said I have a poetic Celtic nature and, off duty, submerge myself in the experiential side. I love flat alluvial or desert landscapes that rise abruptly to mountains. I love

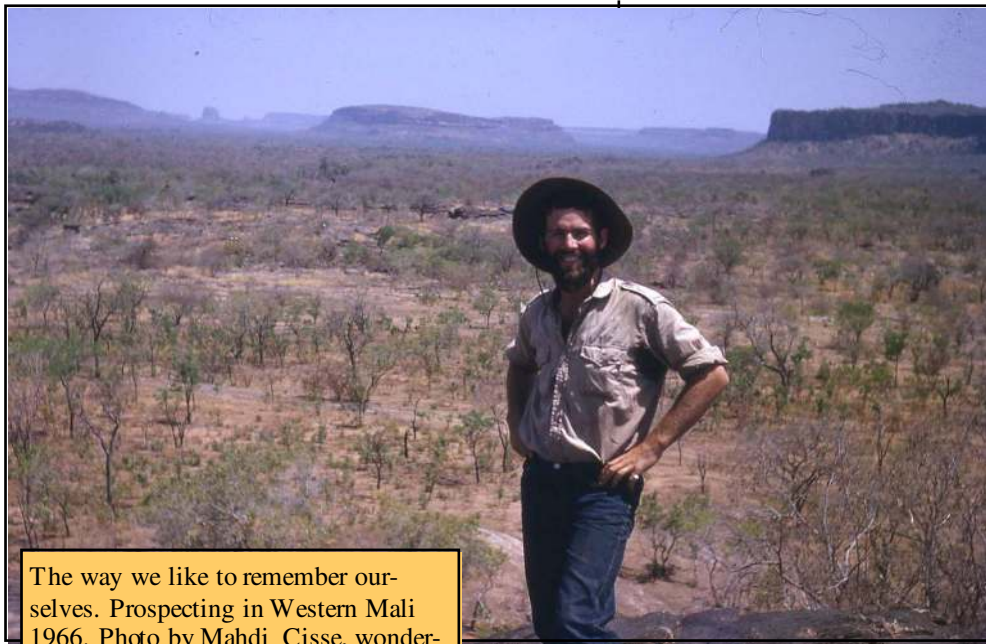


The editor subject of this profile, taken against the landscape of the Canyon du Verdon, Provence; and assistant editor, Rosemary Young who is of a more retiring nature.



mediterranean land and the semi arid land where plants prostrate themselves or stand in separate cushions interspersed across bare ground. I don't have much time for continuous moor infested Scottish mountains, such as Knoydart in this issue. The serried high peaks of Alpine 'scenery' are too inaccessible to be useful to me. Perhaps I like edges. I live in Dartmoor which itself has few edges ... but my home is in the steep, decisive wooded margins and I have enjoyed small town life for twenty five years.

My working life has offered me insights into a wide range of landscapes. Over the years I have worked very deep underground as a gold mine geologist in South Africa, hardly landscape but walking across the flat frosty High Veldt to the pit head. At another time I lectured in geology



The way we like to remember ourselves. Prospecting in Western Mali 1966. Photo by Mahdi Cisse, wonderful companion, illiterate and iron age, good at devil dancing in the fire lit circle. An asset in any team.

Fernando Po, my field area are overgrown cocoa plantations on the slopes of a volcano. I had earlier spent three months teaching air-photo interpretation of land in many different landscapes of Mexico. My longest time abroad was when I lived in and spent four years mapping the natural resources of the ten larger Bahama Islands. These islands are far from the steep Caribbean Islands of holiday dreamland: they are low sub tropical limestone

terrain. Andros rises no more than 40 ft above the sea, Cat Island, 200 feet. The basis of my analysis there was the limestone type or lithofacies with emphasis on dunary and shallow water carbonate sedimentation, vegetation and coasts. A strange approach to landscape you may think but quite the most penetrating if one is searching for the reason why this or that hill-shape, soil-rich ridged lowland or cavernous hillside. I co-wrote a schools geography text about the Islands. At that point in my career my government overseas unit the Directorate of Overseas Surveys which had begun life as a group of post colonial experts cut its staff by half and I hopped off the dwindling expert workforce and joined the Countryside Commission. There I worked for six years in south east England before going private in 1984. Of which exciting ride more some other time. Oh and I forgot to say that my stock in trade is the interpretation of aerial photography.

BY

KNOYDART, THE ROUGH BOUNDS by Roger Dalton

The Rough Bounds, otherwise the Knoydart peninsular, defined seawards by the Sound of Sleat and Lochs Hourn and Nevis to north and south, is a remote and spectacularly mountainous district of the Scottish mainland. Access is by boat from Mallaig to Inverie village at its western margin or on foot by stalkers tracks from the east. In 1980, writing from a moun-

and landform at the American University of Beirut for three semesters, with Lebanon's orange groves, olives and astonishing limestone landscapes for field trips with my students and for exploration and leisure. Moving on from there I walked 2000kms through sahelian and guinean landscapes as a diamond prospector in western Mali (image on this page 100 miles from nowhere) and then dug pits for a year in the mine-scarred landscapes of Sierra Leone's degraded wet tropical jungle where jungle (jongla) is 'Malayan' for secondary forest.

I later personally completed two desert soil surveys one around the Buraimi Oases — 'up country Abu Dhabi' a gravel plain towered over by 5000 foot high Jebel Hafit a boat shaped ridge, and sustained by wadi and subsurface flows from Jebel Ahkdar on the Oman border. At that time the survey took me into the Empty Quarter with its four hundred foot high dunes. The next desert survey was in Salalah (South Oman), a coastal plain backed by a line of mountains which are lightly touched by the monsoons and offer springs at their foot and a green paradise seasonally. Both of these surveys immediately preceded development and seen on Google maps it is difficult to believe that my remote field areas were once lonely places.

At another time I travelled six months in South American Amazonian territories, Ecuador Peru and Bolivia on a fellowship studying pioneer settlement and its relationship to the land settled. In another job I worked within the hugely tall tropical forests of

taineering perspective of love of challenge in 'wilderness' environments, Hamish Brown lamented the taming of Knoydart through modest improvements to bridges and bothies. He argued that we must learn, somehow, to leave things alone as much as possible and give consideration to the landscape itself. Yet the landscape he cherished was essentially a product of the twentieth century. In the mid nineteenth century Knoydart still had a population of over 1,000 which was replaced by shepherds with their black-face flocks following the final clearances of 1856. As this sheep economy failed, much of the land was in the hands of absentee landlords and given over to deer stalking.

In the 1990s leaving things alone was not an option for the 75 or so residents of the area when the opportunity arose for a collective buyout of the then defunct 16,500 acre Knoydart Estate. This is one of the ten land holdings on the peninsular and included Inverie village where most people lived. Working in partnership with the Chris Brasher Trust, the John Muir Trust, Scottish Natural Heritage, the Cameron MacIntosh Foundation and Highlands and Islands Enterprise, the residents raised sufficient funds to enable a buyout in 1999. During the following decade, and with the support of Highland Council, other grant aid has been secured. In 2009 the tenth anniversary of the buyout has been celebrated with positive assessments as to what has been achieved and prospects for the future.

The Knoydart residents inherited neglected housing stock, a non-functional hydro-electric scheme of the 1950s, some forest and an extensive mountain landscape where the deer population had outgrown the available herbage. The Knoydart Foundation was established 'to enhance and develop Knoydart for the benefit of the environment and the local people'. A new pier has been built at Inverie. The hydro-electric station has been overhauled so that all properties and businesses now have access to a power supply. The forest has been managed, not simply to generate income from timber sales, but also to diversify the flora and fauna by tackling rhododendron infestation. A policy of reducing deer numbers has been initiated in collaboration with neighbouring estates with a view to enhancing the biodiversity of the mountains in the long term.

Visitors continue to be a key element in the Knoydart economy. They are attracted by the challenging mountain landscapes but accommodation limits numbers. At Inverie this comprises just two bed and

breakfasts, a bunkhouse, a campsite, self catering lets and nine boat moorings. These are sufficient however to help support an inn (which is third in the current list of the ten best traditional pubs in Scotland), a tea room, a shop/post office and boat hire. Of the 80 dwellings about a quarter are holiday lets, often in the hands of outsiders, but for the remainder of the houses a rolling programme has been initiated to upgrade them for the benefit of residents. Outside Inverie the outdoor pursuits centre at Doune provides the only other serviced accommodation. Over the past decade the resident population has increased to nearly 120. It is interestingly diverse in origin comprising 40% Scots, 40% English and 20% foreign but including some who originally moved away and have chosen to



return.

In 2009 Knoydart is neither unmanaged nor unloved. It is home to a small revitalised community with a sense of purpose. The extent to which its activities have impinged on the landscape of hard mountains of Hamish Brown remains limited and the deer policy will only come to fruition in time. Knoydart is classified as a National Scenic Area and working within this context the Community offers a distinctive bottom up dimension to the management of landscape. The visitor to Knoydart has no difficulty in engaging with the local community and sharing its sense of vitality. The sense of being on an island is strong, the hospitality amazing and the mountain experience of the best.

Hamish Brown, *Hamish's Mountain Walk* 1980; John Manning, *Knoydart The Great Outdoors* Jan 2000, 46-50; Knoydart Foundation web site.

RD

THE NOVE HRADY CONFERENCE ON THE IMPLEMENTATION OF THE EUROPEAN LANDSCAPE CONVENTION 27-30 MAY 2009

A personal view by Paul Tabbush

The first European Conference on the Local Implementation of the European Landscape Convention, was convened in Nove Hrad, in the Czech Republic, with the Landscape Research Group (LRG) as donor and co-organiser, along with the local Czech [Rozmberk Society](#). (this link tells you about the local 'Eco-museum'). The LRG was, in fact, key to the organisation with the enthusiasm of Gareth Roberts a major factor in the success of the conference. The European Network of Local and Regional Authorities for the implementation of the European Landscape Convention ([RECEP-ENELC](#)) contributed financially, and also contributed two key speakers: Riccardo Priore and Maguelonne Dejeant-Pons. More of these two below, but the RECEP-ENELC website would be a wise place to start if you feel you would like to know more about the European Landscape Convention (ELC), what it seeks to achieve, and what it implies for landscape planning and management. *What was the conference all about?* The Council of Europe has developed a set of international treaties providing standards for the integrated conservation of cultural and natural heritage, sustainable spatial development and nature protection, and the values and social role of heritage for society as a whole. [Cultural heritage conventions](#)
[European Landscape Convention](#)
[Nature protection: Bern Convention](#)

So it was about the conservation of culture and cultural heritage, and in particular about the implementation of the ELC. It was also about Sustainable Development, because, as stated on its website: "The concern for sustainable development expressed at the Rio Conference in 1992 also restored landscape to its central role."

'Local Implementation' sounds fairly straightforward but really isn't. As Riccardo Priore told us, the ELC is a 'legal expression of a political project' representing a 'major shift in the relation between public authorities and society'. For instance, the Guidelines for implementation of the ELC [Recommendation CM/Rec (2008)3 of the Committee of Ministers to member states on the guidelines for the implementation of the European Landscape Convention] are strong on public participation. Although the ELC 'came into force' on 1 March 2004, there is no specific mechanism for its implementation, other than an obligation for signatory states to take its principles into account in drafting national and local landscape policies. The 'Landscape

Observatories' will promulgate the principles of ELC – while having no regulatory function, they are 'part of the vocabulary of governance'. As Gerrit Jan van Herwaarden of Civilscape pointed out, implementation of the convention relies on 'post-modern' diffuse governance.

Many of the presentations gave insights into local landscapes in the context of planning, demonstrating how the principles of the ELC were being incorporated into local planning. From my perspective, this highlighted the difficulties faced by the Council of Europe which now represents virtually the entire European continent with 47 member states. It aims 'to develop, throughout Europe, common and democratic principles based on the European Convention on Human Rights and other reference texts on the protection of individuals' so that the ELC must be seen as a sub-text of this. The ideas of local participation and respect for cultural heritage and contemporary culture built into the ELC are not easily translated and dealt in every corner of such a diverse continent, and against a history of political upheaval. Although not really openly discussed at the conference, there is clearly a gap (gulf?) between the principles of the convention and the realities of political life, and it is this gap that the system of conventions and diffuse governance hopes to bridge.

The field trips were divided into options including 'Rural Landscapes' and 'Urban and Peri-Urban' landscapes. I chose the 'Rural Landscapes' option and was not disappointed. The first stop was the abandoned village of Cetviny. This village is located in the 'forbidden' zone close to the Austrian border. After the end of the Second World War, most German-speaking villagers were expatriated. In the 1950s, already under the communist regimes, the village was deliberately destroyed, with the exception of the church and some buildings used by the border police and an old photograph of the village posted on a board near the church is a reminder of the fragility of what looks like an old and well established community. The crumbling police accommodation, the memories of electrified wire are testaments to a landscape of desolation and suffering.

The second stop was in the primeval forest Zofin. This pristine area is protected as the National Nature Reserve Zofin: established in 1839 it is the oldest nature reserve in the Czech Republic. Here was a landscape constructed by 'official discourse' with a big fence around it and a non-intervention policy. We mused on how 'natural' that was – the idea is based on a separation between humans and nature in the most literal sense. Finally we visited one of the famous local 'fish ponds', the term being totally inadequate to describe the scale of the activity or the resultant landscape created to provide carp as a source of

food. The fish pond systems throughout the Trebon Basin are constructed mainly between the 15th and 17th century. Thanks to the careful management and use, most of them have developed into shallow semi-natural lakes, many of them protected under the Ramsar Convention.

Some important points were driven home to me during the course of the discussions:

- Landscape is a vector; it has no meaning if it is static. It has to be practised or performed in order to create and maintain its meaning/significance/value
- Expert discourse about landscape is likely to be flawed. Participation is key and landscape values have to be negotiated.
- The 'eco-museum' idea is important in the context of the UK, and I can see its application in woodlands. Unfortunately the term doesn't travel well – it doesn't conjure up landscape or woodland centres of dynamic cultural activity for all ages. We may have to naturalise the idea in the UK context.
- I can't help reflecting on the European Commission's rather different focus which is on economic development within the EC Strategy for Sustainable Development and 'Better Regulation'. For them, the ELC is a 'negative priority'. The trouble is that Sustainable Development, like the Bible, can be interpreted to suit a wide variety of world views. I am now clear that some sort of cultural landscape assessment needs to be introduced into forest planning. Forestry is my background.

In summary, this was a thoroughly informative and stimulating conference of enormous relevance to an understanding of the influence of the sustainability discourse and its interpretation for the conservation of cultural landscapes.

PT

TIVOLI SPELT BACKWARDS

by Philip Pacey

The fabulous, mysterious City Night Line train, which was already running late when we boarded it at Cologne, pulled into Copenhagen at about 11.30 in the morning, approximately one and a half hours after the scheduled arrival time. Our friends were on the platform to meet us. After depositing our bags in the left luggage, we crossed the road and by 12 noon were seated outside the traditional inn (with its own micro-brewery) in the Tivoli Gardens, seemingly afloat on the lake on the other side of which was moored a pirate ship.

Preben Eider is credited with having said 'If you want to know what I think about Tivoli – spell it backwards!' I wish I'd thought of that first. Although I'm not usually attracted to fun fairs and theme parks, Tivoli cast a spell on me on our first visit from which I've never been and have no desire to be released. It is, for me, as I think for many others, an enchanted place – because it is enclosed and not overlooked; because it is shaded with mature trees; because it does what it does so well and without vulgarity (no litter, no neon lights, no loudspeakers, no 'kiss me quick' hats); because it embraces 'high' and popular culture. On a previous visit years ago, I was standing with my wife and two small sons looking at the programme displayed outside the concert hall, wondering whether we might go to that night's concert (and whether the boys could reasonably be expected to sit through it), when a Danish couple introduced themselves and offered us a set of tickets, free, which they had bought but couldn't use. And later on it was with delight rather than dismay that I noticed that, in the quieter moments of Sibelius's Violin Concerto, sounds of the fairground outside could be heard. This experience – the unlooked for gift of the tickets, the granting of a wish before we had wished it - fixed itself in my mind as the sort of thing that could happen in Tivoli. Wandering around Tivoli with friends who had grown up in Copenhagen, we became aware that for generations of Danish people – as to a less extent for us - Tivoli is 'a repository of memories'.

In an exhibition with an accompanying book *In Quest of the Perfect Location**, the artists Dellbrügge & de Moll compared Tivoli with Christiania, the 'free town' in Copenhagen inhabited by drop-outs and hippies; apparently Christiania calls itself a 'losers' paradise'. Like Tivoli, Christiania occupies what was previously a military site, in this case 85 acres including woods and water. Both Tivoli and Christiania are 'fenced-in reserves', 'closed sites with entrances to and exits from the outside world'; like Tivoli, Christiania is visited (even by school parties and old folks' outings) - without inviting visitors, it competes with Tivoli for the title of Copenhagen's most visited attraction. Both 'reflect the desire for the Other in a homogeneous society'. The crucial difference, it seems to me, is that whereas Tivoli is a world of enchantment *within* a larger world-- to visit which is a special treat of limited duration, like leafing through a children's picture book or peeping at magic lantern slides, Christiania is an inhabited, *alternative* world, which by its very nature challenges the world outside – even, or not least, the consensual, contented world of Denmark. It is not fabulous fiction but awkward fact. Dellbrügge & de Moll make the point quite beautifully, that while Tivoli represents the 'cotton candy of childhood', Christiania represents childhood's *...earthy smell: digging a cave, building a tree house,*

finding a secret spot in the forest, forming cliques, clashing gangs, fights, stealing, smoking pot, making out. Anything that lies around is used: the garbage dump becomes a treasure house; empty buildings are opportunities. Given the proper space, it is possible to transgress prohibitions and invent one's own world. Never tidy up again. Getting dirty and staying that way.

Several of Dellbrügge & de Moll's photographs of improvised dwellings in Christiania remind me of *Kolonihaver*, allotment gardens with home-made sheds and chalets, many communities of which can be found in and around Copenhagen. *Kolonihaver* are invariably for daytime use only, a breathing space for apartment dwellers; staying overnight is forbidden by the regulations. Nonetheless it is not uncommon for tenants to stay over weekends or for longer spells. A playground fulfils a legitimate need and presents no threat to the world which contains it; a lived-in playground on the other hand teases and subverts the outside world with its glimpses of how a desire for the Other may be realised, Paradise regained.

Dellbrügge & de Moll. *In Quest of the Perfect Location*. Copenhagen, Berlin: Space Poetry, 2007. ISBN 87-7603-076-8

PP

NEW BOARD MEMBERS

We have six new Board members and I will introduce two this issue two the next and so on. Those not shown here are Hannes Palang, Emily Brady, Bob Aitken and Natalie Blanc

Emma Waterton

Although I was born in North Yorkshire, I spent most of my childhood in Hong Kong and my teenage years in Brisbane, Australia. I graduated with a double Anthropology major from the University of Queensland in 1996, where I developed an interest in Aboriginal Australian landscape management practices ("song-lines", "fire-stick farming"). Shortly after graduating, I returned to North Yorkshire, where I completed an MA in Archaeological Heritage Management at the University of York. There, I continued to develop an interest in cultural landscapes and explored issues of ownership, power, politics and control within the context of the Northumberland National Park (published in the *International Journal of Heritage Studies*). Although my PhD thesis eventually broadened out into an examination of heritage policy in England, I maintained an

interest in landscape research and co-organised a landscape workshop at the University of York (*Recovering Landscape as a Cultural Practice*), with proceedings published as a special section in *Landscape Research*. I currently hold a 5-year RCUK Academic Fellowship in History and Heritage, Keele



University. Earlier this year, I published the co-authored volume (with L. Smith) *Heritage, Communities and Archaeology* (Duckworth). Recent projects include undertaking visitor surveys at a range of social history museums, exploring the visual representations of heritage and analysing political and popular responses to the bicentenary of the abolition of the transatlantic slave trade.

Peter Herring

As a new recruit to the Board, few will know of me. I was brought up on a north Cornish smallholding, on the Culm measures (or staggy muds as we knew them), in a large Methodist family supported for a while by a small mobile greengrocery business. It may have been those routine visits to outlying farms down the deep lanes of Warbstow, Week St Mary, Jacobstow and Poundstock, seeing half-known places and people changing over the years, that drew me into landscape. Abandoned Methodism as soon as I was able (though like Catholicism, it's difficult thing to entirely expunge). Studied archaeology first, in a landscape-survey oriented dept at Sheffield University and then worked up a form of extensive landscape history for post-grad research on Bodmin Moor (again from Sheffield). Applied both archaeology and history to the recording, interpretation and management of the Cornish landscape in the field unit of Cornwall County Council's archaeology ser-



vice for over twenty years before joining English Heritage's Characterisation team a couple of years ago. Much of my last 15 years, at CCC and EH, has been influenced by Historic Landscape Characterisation (HLC) – helping develop its method, principles and application when it was piloted in Cornwall in 1994; undertaking much secondary, finer-grained HLC work in Cornwall subsequently; and now helping EH develop its uses nationally.

Interested in thinking about how the range of other approaches to landscape that LRG contains can be reflected back on to the way EH works, and perhaps in helping others see how legible the historic is in all our landscape.

OZ CLARKE'S 'NEW' ESSENTIAL WINE BOOK

We, the editors man and wife, bought this book from a charity shop for £1.25. It was new in 1998 (fourth edition) at £14.95 — Satisfying.

We both enjoy drinking wine in a Sainsbury/Coop sort of way. But it is not for the descriptions of wine that I enjoy this book but for the superb geographies: for every region — and there may be 4 cases of 12 and a dozen undivided sovereign states — there are photographs of *terroirs* within the wider landscape, photos of soil, of chateaux and of people working the land, pruning vines and harvesting grapes. And there are a large number of a well produced distribution maps which show the location of the wine growing regions. But this is more than geography for it is a resonance, a sympathetic overtone of our discussion

"Landscape: how defined, what does it embody?" A parallel set of thoughts most appropriate to the European Cultural landscape where landscape is definitely a piece of land and involves its use and how it is peopled.

At this point I feel the need to check the meaning of *terroir* for it is delicious yet elusive. I search in my head for my definition: it is a piece of land with all its attributes of slope and soil, microclimate and position: to which I add that it is cherished and peopled by devoted wine makers. It has tradition. A typical land facet (a landform classification term) but with the seal and imprint of vini-culture – the cherished seal, the much vaunted seal. And that seal is related to culture in the clearest sense. Wikipedia (which I profess to hate) gives it as follows:

Terroir was originally a French term...used to denote the special characteristics that geography bestowed upon them. It is a group of agricultural sites in the same region which share the same soil, weather conditions and farming techniques, which each contribute to the unique qualities of the crop.

You might prefer it from "Les dents du cheval!" or horses mouth (!) namely the Larousse de Poche: which gives its meanings as: 1. "Terre consideree par rapport aux produits agricole: *terroir fertile*; and as 2. Province, campagne consideree du point de vue des ses traditions (par opposition a la ville). Being that it is a french word it is not found in Websters or the Encarta Encyclopaedic dictionary still less in the Oxford English Dictionary. Oz Clarke's definition in the book I speak about runs like this 'The area of each AOC (Appellation d'Origine Controlee) is determined by *terroir* a French term that covers soil, aspect and climate. Now that is a little disappointing and not half as cultured as mine.

Be that as it maybe, there is an elegance in *terroirs* both in its meaning and beauty that fields of cabbages north of St Neots will never equal.

BY

TOWARDS A DESCRIPTION OF LANDSCAPE

From Professor Tim Collins

Today I have sat down with various texts by Kenneth Olwig, Ian Thompson, Denis Cosgrove, Stephen Daniels, Ann Whiston Spirn, James Corner and WJ Thomas Mitchell to see if there wasn't something I could draft that would start a productive conversation. I would like to encourage those who were silent at the Durham meeting to have a go at this... if the idea moves you.

A draft definition then which is expansive and inclusive for your editing and reconfiguration.....

Landscape is no longer the singular domain of the eyes. It has become a meaningful field of play for the full consideration of human life. Landscape functions as the foundation of our modern citizenship, the core of personal economic standing, the essential background story that enables life in cities; as well as the foundation for our air supply, a fundamental component of our hydrological systems and at the end of the day the setting and source of the food we eat. Landscape is property, geofom, and ecosystem. It is also a field of play for issues of gender, workers rights, polity and policy; a site of ongoing conflict, where new ideas of life and agency, resource speculation, remnant ideas of empire and new ideas about recovery and responsibility (urban and rural) all come to a head. Landscape is shaped by the agency of things, human action, inaction, traditional practices, new technologies, performance and social action: including advocacy and non-advocacy that has significant implications for cultural and environmental values. Landscape frames the historical context for rational human reaction, end-game creativity and the need for evolving values in the face of climate change. Landscape is a keystone concept.

Colleagues I am sure you can say this more clearly, eloquently and directly than I. Alternatively, should we offer referenced definitions and links to texts to read through the website?

From Bud Young, Editor LRExtra

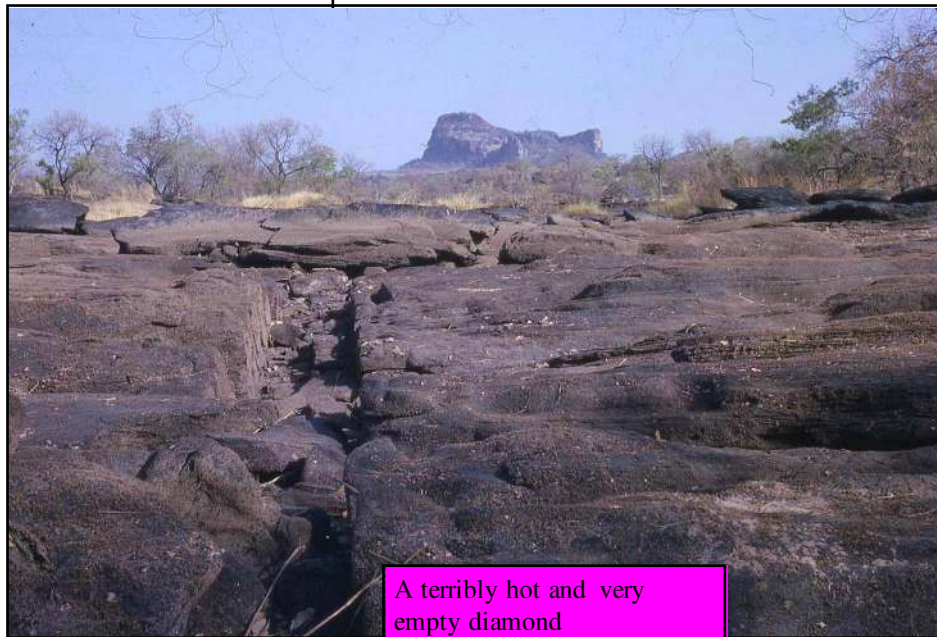
Dear Tim, You invite amendments and discussion. This is what I would say: Landscape is no longer the singular domain of the eyes. At various levels of abstraction it has become a meaningful field of play for the full consideration of human life.

Landscape and land including stream systems et al, should be considered separately though are close linked.

Landscape embodies land, landform, ecosystem, land uses and the works of Man. It attaches both cloud and light, weather, time of day and season, sounds and smells. It is something that we experience yet it is built on certain physical foundations. It relies on our position within it and

our responses to it and so is a matter of relationship. Our movement through it creates an interlinked series of experiences. It has within it something akin to the indefinable soul. To each person it may mean something different according to their temperament and their experience of life. It may inspire music or poetry. Some prefer to analyse and others to experience it. The natural explorer and 'the timid stay at home', the settled farmer and the hunter gatherer or diamond prospector will show different responses to the same landscape.

Particular landscapes may become a part of the person and 'the tribe' and become embedded in the local and national psyche. Landscape may have a different resonance for man and woman (gender landscapes and landscapes of fear), for rich and poor (landscapes of inequality) and for



A terribly hot and very empty diamond prospector's landscape 100 kms south west from Kayes

those of different background or origin.

Landscape which classically begins its descriptive existence as the largely unbuilt scene now extends to the built environment. There it has new meanings and it demands a distinctive analysis.

At a first level of abstraction the word landscape is increasingly co-opted as a term for 'the immediate world within which we live' something we now refer to as environment.

It has been widely studied where it links across to territory and territorial dominance where those who control the landscape may leave their particular imprint. It has a different meaning to those who live closely within it and rely on

it, to those who have become detached from it and take it as an amenity.

In its furthestmost abstraction — which we may ignore — the term landscape is a collection of ideas, occurrences, people and objects which appear in one view for example 'the current educational landscape'.

From Dr Susanne Seymour

Dear Tim

Thanks for sending this piece around. I agree that it's important to keep thinking about/reflecting on the meanings of landscape. If you haven't seen it, John Wylie's book Landscape (Routledge, 2007) gives an interesting overview of the term in the context of cultural geography (and covers the influential work of Ingold).

All the best, Susanne

From Professor Peter Howard

Dear Tim and those in this correspondence,

Here are a few comments on the problem of definition.

Many people recognise that a strength of LRG is that we have always been clearly interdisciplinary, which means not only that all disciplines are welcome, but that all are welcome to bring their own agenda to the table, and that agenda inevitably includes varieties of understanding of the term itself. We must not so define Landscape that it effectively acts in an exclusionary manner. That said there is a danger that the word is defined so widely as to include everything. I remember all that stuff about Life is Art and Art is Life. Fun - but not helpful.

The many years of wrangling over the European Landscape Convention, a debate initiated by LRG, eventually produced the definition that we now can scarcely ignore - 'an area perceived by people'. This definition tries also to take on board the connotations of Landschaft, Paysage, Krajina and even the American use of Landscape, significantly different from the UK usage. But this definition raises problems for some groups: some disciplines, notably ecology and archaeology tend to use the word to indicate a particular scale of activities. It is difficult to square this with the ELC definition, people like me, brought up with the artistic concept of landscape, have to grasp that the ELC definition does refer to real places (areas) not to images, physical or mental. Presumably with this definition a photograph can be a surrogate or a representation, but not itself a landscape. And it does not presume the primacy of the visual ~ although the experts' subsequent commentary tries to put that back in. However, this is less a problem than it might be because aesthetics itself has changed away from Kant (see Berleant) and quality is now regarded as a matter of meanings and not a matter of form..

Then there is the problem of which people do the perceiving. If we mean everyone, then it seems to me that we get so close to the routine mundane use of the word 'place' that it would be difficult to slip a cigarette paper between them. Perhaps what is now happening is that we academics, experts want to steal 'the spirit of place' from ordinary folk and turn it into something clever so that only we can understand it. Then we can have a nice big Quango to advise the government.

From Peter Herring, English Heritage

Thank you Ian, and the rest of you, for making me welcome at Durham. I agree with Tim that airing key definitions helps us go forward. Attached to those pen portraits, they allow us to respect the breadth of opinion that the Group holds. However, I also agree with Peter Howard (see left), below, that we should take care not to adopt any definition as definitive, and exclusive.

The several definitions offered so far seem to be variations on particular themes taken from the ELC definition. My own would again involve underscoring its 'as perceived by people' phrase, partly as it helps set a useful distance from 'landscape-scale' approaches to the natural and historic environment.

So, I see landscape's key element as its extraordinary fluidity: always changing, never firmly fixed. Landscape as change. Change out there (physical - radical, incremental, deliberate, accidental, incidental) and change in here (mental - understanding, modelling, remembering, half-forgetting, distorting, believing). We can see (and research) change most excitingly and usefully through landscape and by doing so we give ourselves the confidence to deal with all change less defensively, both in the landscape and elsewhere in our lives (if there is anything else in our lives). To plunder Peter's contribution, such an approach helps give 'everyone' the confidence to deal positively with 'place' and the way it, too, is constantly changing.

And from Paul Tabbush — his Nove Hrad report for which see back.

- Landscape is a vector; it has no meaning if it is static. It has to be practised or performed in order to create and maintain its meaning/significance/value.
- Expert discourse about landscape is likely to be flawed. Participation is key and landscape values have to be negotiated.

[This represents correspondence as at 20th July 2009.]

FROM THE ARCHIVES

From LRE 2 Spring 1989 A review of Recent Practice and Research in Landscape Assessment — This is the title of a report prepared by the Landscape Research Group commissioned and issued by the Countryside Commission. It makes extremely useful though naturally rather compressed reading and should be on the shelf of every practitioner and teacher. At the amazing price of 'no cost' it will also be affordable to students. Its chapters include Landscape Classification, Landscape Evaluation, Landscape description and analysis, research related to measurement of landscape elements and research relating to perception and landscape preferences. CCD25 1988 Available from the Countryside Commission, Cheltenham.

From LRE 3 Autumn 1989 LANDSCAPE WITH BALES

It surprises me that I have not yet come across an evocation of the modern harvest landscape with bales. Perhaps I should be reading our English magazine "The Countryman". Yet in my work for this newsletter I am surrounded by ideas of outdoor sculpture, by appreciation of Victorian harvest landscapes (and haywains!), by concepts of space and form; by the creation of places from wasteland and by evaluative studies of how landscapes register in our scorchingly fast journeys through the countryside, which is the way most people absorb their landscapes nowadays. Should we rest our images on Victorian stooks and "reliable" harvest scenes of 100 years ago. Will someone direct me to more modern established images? But seriously will someone be doing a study next harvest? What fascinates me among the many kinds of bales and arrangements of bales and landscapes (sic) and extents of space is how bales seem to inhabit and give life to the now nearly deserted field landscape. How in the fading light at 10pm - aggregated square bales look like little villages: two room cabins instantly spring up in available living space. It intrigues me to know what it would be like to walk among them, discover their alleys and avenues. To find out how I react to their sculptural and monumental shapes. Mostly my point of view is that of the fast motorist. Are they best seen this way their shape and spacing integrated into a parallax of movement? Then there are the round bales now tightly strapped in plastic and for all the world like wooden cotton

reels reflecting the degree of slope in their seeming readiness to roll on and congregate in the valley bottoms. A liveliness, the animation of the Inanimate, do they secretly move in the short night? Images of prehistoric standing stones In Brittany, of granite boulders in frozen motion down Dartmoor Tors, of Easter Island which I have never visited. This year I crossed the rolling cereal down lands of Cranbourne Chase (a less demanding journey). The evening was luminous but the bales were gone and I was disappointed to have found the fields once again empty, desolate, depopulated.



The views and opinions in this publication are those of the authors and the senior editor individually and do not necessarily agree with those of the Group. It is prepared by Rosemary and Bud Young for the Landscape Research Group and distributed periodically to members worldwide as companion to its refereed main journal Landscape Research.

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ALSO FROM THE ARCHIVES

LEARNING FROM LANDSCAPES (LRE 1, Winter 1988)

This project set in a context of English primary and secondary schools was initiated in early 1987 and is now beginning to gather impetus and support. Eileen Adams once a teacher relies on others in the field of landscape design and has approached the problem of school landscapes from the learning end. What activities might take place in school grounds if it were possible to change them? Would these be valuable for children's physical, social or intellectual development? and what experience of design are we offering pupils through our care and management of the school grounds and environment?

Before the project began it seemed to the outsider to have as its brief "What would be a good design for school land to maximise visual and experiential interest and minimise gang mowing?" No doubt faced with a total absence of grass or soft landscaping in many town schools Eileen Adams has had to bring in other aims. To some extent she has felt the need to restrain the enthusiastic from drawing up shopping lists (bird boxes, ponds, flower beds, tree planting) that generate a focus for community involvement, pond dipping etc in order to see what are the less obvious needs of school children.

My discussion with her centred on primary school grounds. Secondary schools she said are a different matter to do principally with territorial possession. She has in fact started with the curriculum and asked what parts of it could more satisfactorily be done out of doors. More along landscape lines she has interviewed people and concluded that there is a need for differentiation of spaces: quiet reflective areas, a variety of levels, slopes, views and tactile experiences and stimulus. From questionnaire surveys she identifies three types of school model - the ecclesiastical, the military and the industrial - each with its different atmosphere and emphases. When she surveyed how adults viewed various types of school grounds their replies suggested that they recalled them variously as "playing fields of Eton, aristocratic parklands, municipal golf courses, green black or grey deserts and prison yards".



**This article by the Editor
appeared in LRExtra No 1
Winter 1988.**

**What do we know about the
programme and its success or
otherwise. Is 21 years too long/short
an interval? Please write in.
Eileen are you still there?**

It is her concern now to devise different models for the late 20th century. She feels that children and young people deserve special environments which suit them, and that they should not have to share environments designed more especially for adult use. Adult groups after all have their own business and social landscapes arranged around their own needs.

She is now (1988) also employed by the Royal Fine Art Commission for their project "Learning to See". She would very much like to hear from landscape architects what they feel constitutes a beneficial outdoor school environment. Her address is (or was in 1988!) Technology House, 3rd Floor, Victoria Road, Winchester, Hampshire S023 7DU.

But try Googling Eileen Adams and she is still very much involved!