

landscape research extra 61

February 2012



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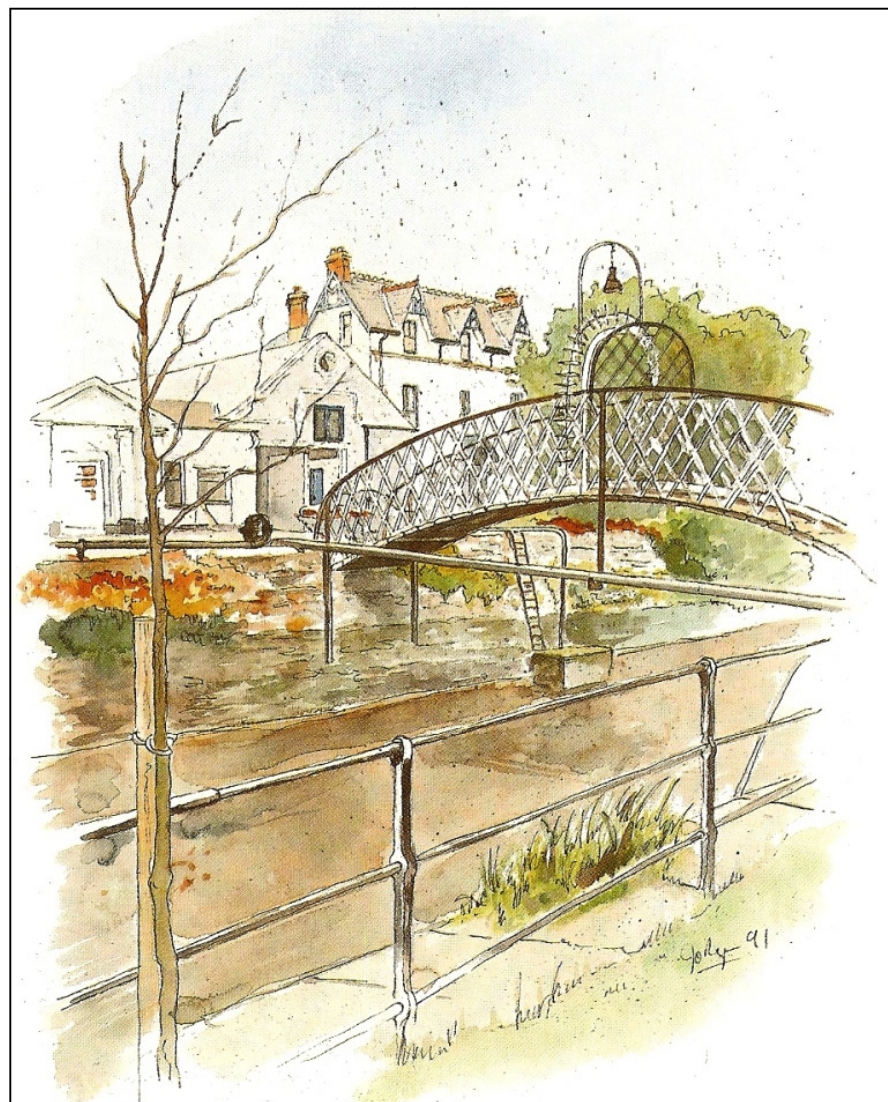
Contributors

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Landscape Continuity

The old Gasworks footbridge is rusty, decrepit, dangerous and inaccessible. Already one if not two generations probably do not even know it as the Gasworks footbridge because the gasworks itself was demolished in the mid '90's leaving not a trace of the cylindrical gas-holders, the offices and weighbridge, the retort house, the coal sheds and my childhood home - the rather grandly titled 'Manager's Residence'. I have a sneaking suspicion that I invented that title to embellish an address that read 'The Gasworks, Waterside, Waterford'.

Using the bridge as my stage set, I see myself at 9 or 10 years scampering up and down its timber steps on my way to school or the local shops on nearby John's Street or heading with happy purpose, my saved pocket money sweaty in my palm for downtown Woolworths to add some more cast lead soldiers to my little army.



... Today I lean over the builder's fencing guarding the overbearing new flood defence wall. It is under construction to a design by someone who probably did not know the bridge had a name, a purpose and a narrative....

I call up the image of the 'bravado streetboys' on top of the high metal railing preparing to dive into the river below when it was engorged with salted waters of high tide: the same tides that told us when it would be right for swimming at nearby seaside strands (we didn't know the term beaches then). The incoming tide was always



warmer!

The sky darkens as I recall the night-time image of the 4-mantled gaslamp shedding its soft yellow light from a great up-turned glass globe at the crown of the arch on the bridge - a lamp restored for a brief few years by my father in the early 1960's. I hear the crunch of our feet over sparkling frost on the steps of the bridge; it is Lent as my poor mother leads me, reluctant, to Mass as the morning dawned.

My bridge may be in its death throes, those who love it are also dying away. There is little enough left on the Waterside to anchor my Gasworks memories; without the bridge my perceptive recall capacity (a technical term!) will be increasingly challenged. I am not alone - I came across an evocative photograph on the internet that called for its restoration.

In the early '90's a namesake of mine John O'Regan painted a fine watercolour of the bridge with my childhood home in the background. I have it in a 1992 Civic Trust diary - the caption reads "This graceful iron bridge crosses St. John's River, a tributary of the Suir known locally as 'The Pill', from an old English word for a small tidal river. For centuries the scene of commercial and industrial activity, the Pill is now quiet and neglected and offers a golden opportunity for sensitive conservation".

Mr Editor, pressing for explanations of my work in Kosovo, (O'Regan, LRE 60), will ask "where is the 'rusty bridge' of Pristina, Kosovo?" To which I reply, "Pristina does not need bridges - it has no rivers!" What it has though, is the rich heritage of market bazaars, whose landscape continuity is thinly echoed by that grouping of shops of common purpose I spoke of in the last issue. Pristina has not restored the physical infrastructure of its markets as has happened in Peje/Pec and Gjakova/Gjakovica. And as yet, despite efforts at restoration, the sense of cultural and communal continuity in P/P and Gj/Gj has a threadbare feel.

Every landscape has its continuity, some landscapes are richer in woven strands of fabric than others and it is so easy today to wipe away such layers of narrative, those almost invisible 'personal anchors'. Landscapes thus sterilised are the poorer for thoughtless destruction. Those who once passed by and picked up 'the clues of context' may be bereft, adrift at their loss. It is a challenge (let it be known!) for all who are responsible for implementing inevitable change in the landscape to manage the process in a manner that respects its continuity. It is more than a challenge, it is a civic obligation.

Terry O'Regan

"I have spread my dreams under your feet;
Tread softly because you tread on my dreams."

[W.B. Yeats, The Wind Among the Reeds 1899](#)

Ownership of England's Forests: a Response

In LRE 60 Owen Manning asks why I don't support land-based charities, rather than "demonise" them. It was certainly not my intention to demonise them; my experience of them has been overwhelmingly positive, and I continue to support them strongly. I also believe that I chose my words carefully in LRE 58. Faced with government proposals to hand publicly owned land over to the charities, someone needed to point out that the institutional differences are great, especially in terms of public accountability. If the government is serious about its stated policies of sustainable land management, it should consider the golden opportunities for public access and public involvement in environmental decisions presented by the national forest estate.

In December 2011, the "Independent Forestry Panel" published its interim report:

<http://www.defra.gov.uk/forestrypanel/files/Independent-Panel-on-Forestry-Progress-Report.pdf>. According to its website;

"The Independent Forestry Panel was established on 17 March 2011 by the Secretary of State, Caroline Spelman, to advise government on the future direction of forestry and woodland policy in England. The Panel is chaired by the Right Reverend James Jones, Bishop of Liverpool, and members have wide experience, knowledge and interests in the economic, social and environmental aspects of forestry and woodlands." It is notable that no-one from the Forestry Commission sits on the Panel, presumably underlining the government's intention to "reduce the role of the state". Although the Chief Executives of the Rambler's Association and the Royal Society for the Protection of Birds (for example) are panel members, and no doubt are doing their best to represent a broad range of opinion, there is no process specifically to analyse and take account of the fierce groundswell of public opinion that caused the government to step back from its privatisation plans. There is surely a democratic deficit here; how is the public interest to be accounted for?

On the other hand, perhaps in response to this deficit, over 42,000 “heartfelt and articulate” responses were received by the panel, and there is an interesting account of these at Annex 1 in the interim report. The report appears to be well-balanced, and is well worth reading. It makes this important statement in its introduction:

“Whilst the work and organisation of the Forestry Commission are covered later in the report, we want to make an important point upfront. The net public expenditure on the public forest estate, some £20 million this year, appears very modest and delivers benefits far in excess of this. This level of funding is small in government terms and, to us, appears to represent very good value for money. For comparison, £250million was recently allocated by the Department for Communities and Local government to support weekly refuse collections.”

While the panel has been deliberating, Forestry Commission England has lost about 20% of its staff, and finds it increasingly difficult to manage access to its woods on anything more than a care-taker basis. Reduced resources are inevitably concentrated on a few well-visited forests that already have a range of facilities, while opportunities to develop access to woods where it is most needed, for example in sparsely forested areas near deprived communities, are being missed.

In summary, then, I am among those who wait with nervous interest to see how the work of this panel progresses, in the hope that public ownership of woodlands will be seen as an important opportunity, rather than as a political embarrassment. It seems that the panel does see the public forest estate in this light and thinks that the Forestry Commission should be encouraged as an innovator and exemplar to other woodland owners. A key issue is not only what the panel recommends but to what extent the government will take account of this in the coming months.

Paul Tabbush

VICTORIA DRUMMOND ON STONE WALLS

Dry stone walls are historic elements in our rural landscape. They not only serve as boundaries for farmers, they shape our landscape and provide important habitat for wildlife. It is estimated that over the past 40 years, 7000 km of dry stone walls have been lost from upland landscapes; 50% of the remaining 112,000 km have become derelict and are no longer stockproof, and a further 46% are in need of some restoration (Pretty et al., 2000). Unlike their counterparts, hedgerows, dry stone walls are offered no formal legislative protection. Agri-Environmental schemes offer some aid, however, budgets are stretched by numerous and ever increasing demands. The aim of the dissertation was to examine the current methods of preserving dry stone walls as a rural commodity, and investigate how they can be improved.

The research involved several visits to the uplands of Wales and England to interview people involved with the day to day maintenance and protection of our walls. Policies and other legislation were reviewed to examine the exact level of protection afforded to

ognised that there has been a severe lack of research into the historical and landscape value that dry stone walls provide.

The dissertation was conducted at a pivotal stage regarding Agri-Environmental Schemes; the funding for dry stone wall capital works (restoring/rebuilding walls) had already ceased in Wales, and assessments indicate that England will follow suit, due to the pressures on the economy and the implications of diverting funding to mitigate climate change. This could mean that dry stone walls are left with very little funding or legal standing. Therefore it is important to seek alternative means and more efficient ways to offer protection to this valuable commodity.

The Royal Town Planning Institute offered advice as to how protective legislation could be extended to include dry stone walls. However, the main concern is not the destruction of walls but their decline into dereliction. A pragmatic approach to resolve this would include these measures:

- # Develop a robust means of identifying and recording walls of historic and landscape value.
- # Encourage amendments to planning



walls. Valuable evidence was gathered from those involved with Agri-Environmental Schemes, which have offered funding for both the maintenance and restoration of dry stone walls. The study found that there is a genuine need for better monitoring, investment in training, historical data capture and education. It was also rec-

policy to provide legislative protection regarding the removal of walls.
Appreciate that farming practice is moving away from enclosures, so not all boundaries will endure.
Fund an in-depth archaeological survey of dry stone walls.
Utilise Landscape Character Assessment (LCA) to identify walls of a high

landscape value.

The incorporation of LCA in spatial policies has the potential to map the character of walls in more detail, and moreover, to stimulate targeted approaches to wall restoration so that funding can go to the walls which provide the greatest value. Further work and research is required to offer adequate protection for this often overlooked but idiosyncratic, highly-functional and sustainable element of our magnificent rural landscape.

Pretty, J.N. et al., 2000. *An Assessment of the Total External Costs of UK Agriculture. Agricultural Systems*, 65, pp.113-36.

Letter from Victoria Drummond, Dissertation prize winner.

Dear Mr. John Gittins,
I am writing to thank you for the commendation for my dissertation regarding Dry Stone Walls in the uplands. The news came as quite a surprise and gave me great gratification; I was honoured to be commended for something into which I put so much effort.

Since I wrote the dissertation my interest in landscape and rural planning has amplified. I have completed work experience with a company called ‘Countryside’ where I undertook work primarily involving Landscape Character Assessment. I hope to continue in this field of work.

Thank you once again for your kind commendation; it makes all the hard work worthwhile.

VD

JOHN MUIR, WHO HE?

Edward and Eleanor Young

Dad and family – Just wondering if you’d read any/much John Muir. I’ve decided to write a paper on him (for my leadership literacy class) and just loving his writings, or at least excerpts from them. It’s beautiful and I love how he sees God in nature (pantheism as I’ve since learned!). A few passages I particularly like...

Good advice for me: “Everybody



needs beauty...places to play in and pray in where nature may heal and cheer and give strength to the body and soul alike.”

*

Good advice for raising kids: “Let children walk with Nature, let them see the beautiful blendings and communions of death and life, their joyous inseparable unity, as taught in woods and meadows, plains and mountains and streams of our blessed star, and they will learn that death is stingless indeed, and as beautiful as life.”

*

Good words for me as I try to write three papers: “Writing is like the life of a glacier; one eternal grind.”

*

Good advice for all city dwellers: “Thousands of tired, nerve-shaken, over-civilized people are beginning to find out going to the mountains is going home; that wilderness is a necessity...”

Edward Young MBA student
Massachusetts Inst. of Technology.

In reply Eleanor Young wrote: “Very interesting. God, nature and wilderness: the main subjects of the LRG annual lecture by David Lowenthal. He called it *From Eden to Earth Day: Landscape Restoration as Mission and Metaphor* and quoted a beautiful verse (to make a point about gardenesque wilderness) ... “Here with a Loaf of Bread beneath the Bough/ A

Jug of Wine, a Book of Verse - and Thou/ Beside me singing in the Wilderness / And Wilderness is Paradise enow.” **Omar Khayyam, Translated by Edward Fitzgerald.**

Editor

In defence of my son’s apparent ignorance I had not heard of John Muir either! Or that he founded the Sierra Club. Obviously I did know about pantheism!!

CONTENTS OF LR 36.5 October 2011

Compiled by Crista Ermiya
The Emotional Affordances of Forest Settings: An Investigation in Boys with Extreme Behavioural Problems
Jenny Roe & Peter Aspinall

Over a six-month period, the emotional responses to a forest setting were observed in boys aged 10-12 with extreme behaviour problems who had been confined to a specialist residential school in central Scotland. Over time, changes in affective responses to the setting were mapped and located. Results show an increase in positive affective responses to the forest setting over time, accompanied by increased trust, exploratory activity and social cohesion. The significance of this paper is two-fold: first, it extends research in restorative health by showing how forest

settings can, in a rehabilitation context over time, offer opportunities for long-term ‘instoration’ in boys suffering extreme mental trauma. Second, it is a first attempt at integrating affect within the affordance perception framework providing a conceptual model which can be expanded upon by future researchers.

Local Settlement in Woodland Birds in Fragmented Habitat: Effects of Natal Territory Location and Timing of Fledging

Jolyon Alderman, Shelley A. Hinsley, Richard K. Broughton & Paul E. Bellamy

Factors such as early fledging and natal territory location have been shown to influence dispersal and settlement success of woodland birds. Early fledging allows for earlier dispersal, increasing the chances of an individual locating good quality habitat. However, for birds in fragmented woodland, the advantages of early dispersal may be modified by natal territory location in relation to the availability of suitable habitat in the surrounding landscape. Connecting habitat corridors may promote dispersal, and connectivity in landscapes is usually considered to be positive. However, in landscapes where habitat is highly fragmented, corridors may promote dispersal but leave little chance of success. The authors used an individual-based Spatially Explicit Population Model to investigate the effects of timing of fledging, natal territory location and proximity to potential dispersal corridors on local settlement rates, with the marsh tit as an example woodland bird. The paper maps out the findings in detail, outlining various fledging scenarios; in general, they found that in highly fragmented woodland, fledging late from a well-connected edge territory appeared to be the worst case scenario.

Newer Plant Displays in Botanical Gardens: The Role of Design in Environmental Interpretation

Paula Villagra-Islas

The author presents a review of recent design trends in botanical gardens that are specifically geared towards improving the effectiveness of environmental interpretation. Villagra-Islas identifies four strategies of plant display, referred to in the paper as ‘familiar frames’, ‘icons’, ‘imitations’ and ‘manipulations of nature’. These typological categories represent recent design approaches useful for establishing stronger rela-

tionships between people, plants and associated environmental issues. The author also discusses the potential of such displays as environmental tools based on how people perceive them.

Cultural Differences in Attitudes towards Urban Parks and Green Spaces

Halil Özgüner

Understanding how different cultural and ethnic groups value and use urban parks is crucial in developing appropriate design and management strategies for urban greenspaces. This study explores public attitudes towards urban parks in the Turkish cultural context through a questionnaire survey ($n=300$) carried out in two popular urban parks in Isparta, Turkey. From the results and a comparison of similar studies in other contexts, the author suggests some universal similarities in attitudes towards urban parks, as well as distinct cultural differences: for example, in contrast to Western countries where urban parks are often used for walking, dog walking, sports activities and exercise, those surveyed in Turkey were generally found to use parks for picnics, resting and relaxing. There also appeared to be a difference in the perception of personal safety in urban parks, with a more positive perception of safety in Turkey. Appreciation of natural features, the need for recreational facilities and concerns for general cleanliness and maintenance were found as universally similar attitudes in urban parks.

CONTENTS OF LR 36.6 December 2011

Compiled by Crista Ermiya

Special Issue: Methods and Content in Landscape Histories. Guest Editors: Susan Herrington & Thaisa Way
Introduction: Methods and Content in Landscape Histories

Susan Herrington & Thaisa Way

This special issue contains papers that originated in a symposium held by the Society of Architectural Historian’s Landscape Chapter in April 2010 in Chicago, Illinois, USA. The symposium sought to explore how changes in historical methods and content have shaped contemporary landscape history

scholarship. This special issue draws on 5 of the papers from the symposium and the Editors hope that this issue will suggest the richness of the questions and discussion that took place. Scholarship in the academy is always evolving and changing to address contemporary interests, challenges and opportunities, but it is less common to take the time to consider how these changes might inform the larger discipline, both its practices and its products. These papers begin to consider these questions - if only as a starting point - generating debate and discourse on what it means to be a historian of landscapes.

Taking Turns: Landscape and Environmental History at the Crossroads

Sonja Duempelmann

The author explores similarities and differences in the fields of landscape history and environmental history, and the current challenges and opportunities they face. Duempelmann suggests that the two fields have much to offer each other, especially when dealing with the ‘urban realm’, without losing their individual identities. She argues that lack of contact between the fields have been because of the small size, relative obscurity and ‘youth’ of landscape history on the one hand, and the declensionist and broad narratives in environmental history on the other hand. Distrust of the declensionist viewpoint and of the effects that the environmental movement had on landscape and garden design might have led landscape historians in the past to distance themselves from environmental history altogether.

Situation Wanted: Using Workforce Characteristics to Understand the Cultural Landscape of New Orleans

Lake Douglas

Most assume New Orleans is defined by the tourist industry’s French Creole cultural icons, but underneath this veneer, the city’s landscape history is far more complex. Using research methodologies of cultural geographers, this paper looks at seemingly unremarkable information about 18th and 19th century life in order to gain a better understanding of New Orleans’ cultural landscape. Investigating immigrant and local garden workers reveals previously ignored strata about the community’s landscape heritage: French settlers encountered an unfamiliar landscape but envisioned ornate gardens; Native Americans, Germans and Africans provided horticultural

expertise the French lacked; Irish built urban infrastructure; Italians supplied fruits and vegetables, and Germans provided horticultural expertise through commercial nurseries. Horticultural commerce provided vehicles through which local residents participated in cross-cultural associations, creating distinctive landscapes. Beneath today’s tourist-oriented icons are remnants of these engagements; examining them gives a more nuanced understanding of the city’s landscape.

Cultivating, Designing, and Teaching: Jewish Women in Modern Viennese Garden Architecture

Ulrike Krippner & Iris Meder

There were very few women working in garden architecture in Vienna in the 1920s and 1930s, and of these few, most came from liberal bourgeois Jewish families. They have largely been forgotten in historical narratives that have concentrated on outstanding male garden architects such as Albert Esch. The authors look at the role of four women garden architects in early 20th century Vienna: Yella Hertzka, who founded the first advanced horticultural school for women within the Austro-Hungarian Monarchy in 1913; Grete Salzer, a graduate from Hertzka’s school, and Dr. Paula Fürth, a plant physiologist, who established their own businesses in the 1920s, each consisting of a perennial nursery, a garden architecture studio and a horticultural school; Hanny Strauß ran a nursery in her radically modern house, designed by Josef Frank in 1914; Helene Wolf, another graduate from Hertzka’s school, operated a nursery and a garden architecture practice near Vienna. All four garden architects created modern gardens in and around Vienna and cooperated with designers and architects from the Austrian Werkbund. Their violent expulsion in 1938/39 left a significant gap in Austrian garden architecture in the early 20th century.

Writing with the Jardins des Florales in Montreal: Towards an Expanded Garden History

Erin Despard

Inspired in part by the gardens of Gilles Clement and Louis le Roy, the author argues that natural processes of growth and change play an important role in the kinds of historical change we might read in gardens. Understand-

ing these processes together with the traces of human intervention intended to direct or respond to them provides access to a history of relations between human and non-human forces, particularly relevant to a landscape history animated by broader environmental concerns. Despard focuses on a site in Montreal, combining textual analyses, field experiences, and a creative writing process in order to explore the agency of gardens in historical processes.

Public Housing Landscapes in France, 1945-1975

Bernadette Blanchon

Blanchon presents 3 case studies, drawn from a pool of 200 projects, as part of an in-progress analysis of landscapes that were designed for shared residential projects, created during a 30 year period of unprecedented housing construction in post-war France. France is better known for its great Baroque landscapes and the work of its contemporary landscape designers, but these projects, pivotal in the creation of the profession, represent a little-known stratum within landscape research. At a time when these projects have been slated for renovation, it is hoped that this research – by revealing the landscape designs of these projects, and how they were formational in the careers of significant French designers – will allow for a more nuanced revitalisation to be considered.

CE

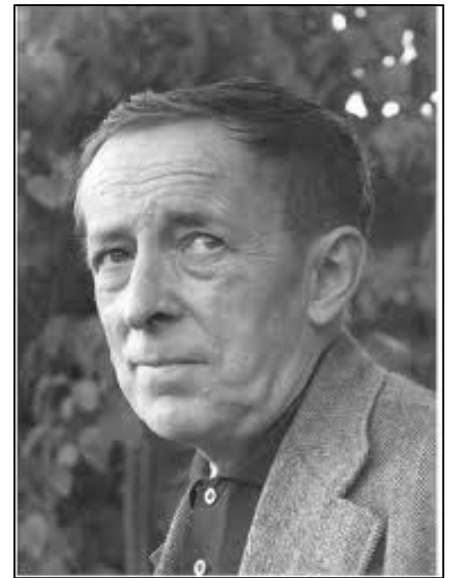
Art review

‘IDIOSYNCRATIC AND LIVELY’ LANDSCAPES

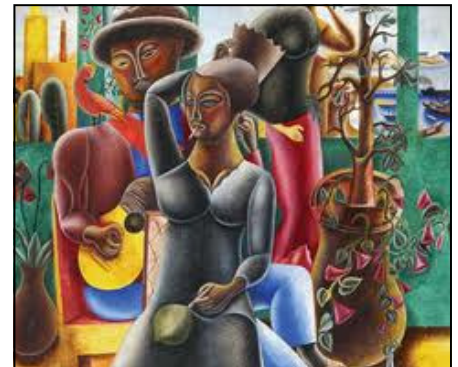
The Edward Burra Exhibition at Pallant House, Chichester

A major retrospective of a British figurative artist surely deserves comment in these columns ... but only if he (or she) added something to our understanding of landscape portrayal. Here I think it does.

If you know Edward Burra’s (1905-76) work, it is likely to be from his 1930’s



street views of the south of France or Harlem, images which might cause you to ask if Beryl Cook is an artist deserving of greater recognition. Burra took trips, observed street people and painted his heart out in portraits of the roots of England’s ‘bright/gay young things’. In doing so he provided publishers and backdrop designers with enduring images of the 1930’s. His backgrounds were topsy townscapes,



later translated into theatre backdrops. By the late 1930’s, and with a visit to Spain, things turned much darker, darker indeed than any British artist managed, with evil figures in bright contortions heralding an era of evil. Darker than Wyndham Lewis or Paul Nash. Burra sat in Sussex and heralded the evil that beset the part mechanised, part medieval, worlds of World War Two. Working in water colour – but not as we know it – Burra produces the most sumptuous colours, the most subtle shadings ... worlds apart from Ravillious and those who followed. From

the bone and gun carriage/cart foreground of 'Landscape near Rye' (1943-45) we come to Edward Burra, British landscape artist in the 1960's and



1970's. Like Pevsner spotting his buildings, Burra was a non-driver spying out the roadside landscape, but to such effect.

Brief personal note. I was engaged with and attracted by Burra's Harlem paintings in the late 1950's and with a small legacy I attended an exhibition of his then 'new' landscapes in the early 1960's. I was blown away; this was contemporary landscape painting as I had



never seen it. I guess I could have afforded one then, but chickened out to my eternal regret.

The Pallant exhibition, including pic-

tures from public and private collections, contains two sequences of landscapes. The first of these involves the scene, the population and the spirit. Canvases of

the Black Mountains, Cornwall and 'Sugar Beet, East Anglia' (1973) pick up the spatial character of each area and overlay a transparent population, sinister and invading with occupying symbols. Most disturbing is 'The Straw Man' (1963) whose very title conjours up both 'The Wicker Man' and the Whitsea 'Straw Bear'. Dark figures in urban edgeland, overlooked by a diesel train but ignored by a mother and child, they are kicking the hell out of a straw

figure. With their flat caps this could just be a rural dance in an urban setting, but the energy and sinister faces suggest more. [This picture is on long term loan to the Pallant].

The second group of landscapes are views from — and views on the road, they are watercolour, yes watercolour, impressions of filmic landscapes, but with political overtones.' Picking a 'Quarrel' (1968/9) sets mechanical yellow diggers in a Sussex landscape, but not only the title but the realisation of Mexican 'Day of the Dead' symbols, politicises the image. 'An English Country Scene II' (1970) sandwiches a dark, devilish 'bike' between two trucks and the backdrop hills reveal a chain of chugging HGVs.

Burra is a far from comfortable artist. His work is distributed well throughout English provincial galleries and seems to fit within the figurative, early post-war sequences. But probe deeper and you will marvel at the watercolour technique, tremble slightly at the ghost figures and Harlem-style oddities dropped into the scene, and reflect on Burra's sour realisation that landscape is only the softening setting for man's inhumanity to man: a velvet technique with knives. Captured in an airport smoke box at Pallant was a short filmed interview with an appropriately chain-smoking, Burra. He must have been the most difficult of artists to portray. He sits grubby with a fag, weighing each carefully articulated question and implicitly, and once quite overtly, suggests that the answers are in his work. 'Why don't you show the pictures? I don't know what all of this 'personality' has to do with it ...'

He had no need to embellish his personality, in a generation before 'art celebrity' he had no need to respond to the Royal Academy's call. It was a singular career, running with those who achieved much more fame. But in the end his is clearer and the works he has left behind are more significant. Like the photographer Diane Arbus (with whom there is a direct image cross-reference), his work can be spotted in the experimenters of following generations.

The landscape work towards the end of his life bridges the gap between German-derived collages (such as John Nash in the Shell Guide to Buckinghamshire) and the 'return home' breadth of current Hockney. There are so many lessons to learn, in watercolour technique, in the critical associations of figures and ground, and in the cruel tensions that landscapes can contain.

NOTE : I realise that this review post-dates the exhibition, but no worries, as Burra is represented in many major UK collections. You trip over them in national and provincial galleries. The exhibition closes on the 19th of February 2012 but see www.pallant.org.uk for a glowing catalogue and essays in the house magazine.

BG

THE HILLS ARE ALIVE

By Owen Manning

I found myself reading Philip Pacey's intriguing piece on children in the landscape (Landscape with Boys, LR Nov 2011) only days after presenting something on this same topic to Malvern Writer's Circle: a pleasing coincidence. My piece, written from recent direct observation for reading aloud, necessarily differs from Pacey's, as do my own earlier memories (his disturbing extract from Orwell perhaps says more about Orwell than about how children necessarily behave), but we agree on a lot, as the following will show.....

Striding out one murky Sunday and leaving my camera behind (I'd taken hundreds of shots in better light than this; there wouldn't be anything to see) I tried not to notice, as I climbed the lower slopes of the Malvern Hills, an emerging sun softly gilding the autumn foliage in annoyingly photogenic manner – and soon became aware of unmissable photographs all around me. The slopes were alive with people out in glorious autumn sunshine, happily enjoying the hills in their own way: singles, couples, groups, families, and children everywhere: little stick-like creatures scrambling over rocks or silhouetted baseball-capped at the turn of paths, thin arms impudently pointing out the way to tolerant parents – but actually mostly boys.

A question: where were their sisters? Why so often in such places are girls absent, or, if present, walking quietly beside their parents while their brothers gambol freely – as did my own daughter? The cultural reasons drilled into

me by feminist girl-friends and lesbian aunts may not entirely explain something noted by others also. I found where the girls were as I dropped down to St Anne's Well later: playing with their mums around the pool. Whatever the reason, it was sons and dads I noticed on the hill-tops, as so often on other hills, on other bright outdoor days. And it was an adventurous little boy who finally made me curse the lack of a camera, as he perched triumphantly atop the tall trig-point, a skinny silhouette against the sun, transforming the dead concrete into a living sculpture as elbows out he pirouetted cheekily on its narrow top (almost falling off) then stretched his arms up and out as though to grasp the world, while accompanying adults gathered watchfully round.

Unexpectedly I can now add a postscript which reverses that image. Last weekend, in the same Malvern Hills, I witnessed (again failing to catch on camera) a tiny girl storming up a huge slope of forbidding height and steepness, with her even tinier brother struggling below – little scraps of humanity almost lost in the vastness and wildness of the place – eventually meeting a relieved mum on the path who clearly hadn't seen her offspring for some while, then heading straight up the next great slope. "It's all right, Mummy; I've got our route!" chirped this five-year-old conqueror of Everest, shoving her little brother ahead of her. I was impressed equally by her, and by the mother's laid-back approach, and said so. "There's no stopping her," she said re-



signedly.

Why should I delight in this? Why should I notice whether kids are out on the hills or not? Looking for reasons acceptable in this suspicious age, here are some.

One is simply the pleasure recalled of fond parental impulses (forget the murderous ones) towards one's own offspring. Another is that children just *are* special, and different from us, even earning their own definitions: scamps, urchins, imps, they lark, frolic, skip, scurry, gambol and (of course) scamper..... Parents don't do those things. Fond grandparents would but can't -- and teens, those morose creatures slouching from child to adulthood, scorn any activity whatever as they scorn the whole world. But children love the world! Endearing as all young animals, they lark about testing themselves in their environment, continually challenging yet vulnerable, in an eternal game of Little versus Large. I am both afraid and happy for them; they make me laugh, not at, but *with*, in a complicated kind of joy, knowing how fragile or brief such freedom and innocent happiness may be, and how many children may never enjoy it.

And the final reason, and half the basis of my landscape design teaching, is that not only do children need the scale and wildness of the open landscape to stretch their minds and abilities, but that landscapes need *them*. The landscapes we design and manage need people young and old to inhabit and lend meaning to them, and landscapes where children, especially, do not or cannot ever play are failures. And so my lecture slides (and my writings, and my photographs now) were and are full of little figures hiding and seeking, making shelters, jumping down steps, scrambling over fences, climbing trees, racing through sunlight and shadow, or just thoughtfully gazing: simply being themselves in places which allowed them to be.....

All of which made my observations so satisfying, even if words have to replace the photographs I longed to take.

OM

WALKING THE MALVERNS IN UNSUITABLE SHOES

By Philip Pacey

I had not intended to wait until my mid-60s before setting foot on the Malvern Hills. But that first visit would have been further delayed had not our son and his partner proposed a day trip from their home in Birmingham, via a route they had pioneered and grown fond of. So we caught a train at the University, eventually – sooner than I would have imagined – stopping at Malvern Link and Great Malvern before burrowing under the Hills and re-emerging at Colwall. Here we alighted (we were almost if not the only passengers to do so), crossed the line and walked up gentle slopes, through quiet fields, by neglected hedgerows and trees festooned with Old Man's Beard, meeting no-one. I was at first inclined to condemn a solitary bungalow as an eye-sore, but withheld judgement on learning that it was to furnish our lunch. So it was here, at 'The Singing Kettle', that we re-joined the human race. Fish, chips and mushy peas, and a wonderful view, mellowed my first impression of a building which at least maintained a low profile.

From here on we were in company for the rest of the day. It was while resting on the slopes of the Malvern Hills that Langland dreamed of 'a plain full of people' (also translated as 'a fair field full of folk'). Today, it was the hills which were full of people, looking out over plains too distant for figures to be discerned though clearly much changed by human labour – forests felled, land tilled, fields enclosed, field boundaries dotted with trees and bushes like musical notes on a stave; and immediately down below, the streets and buildings of Great Malvern. It wasn't people we could see, but showers and sunny spells, passing over the plains, avoiding us.

I had felt drawn to the Malverns often; through Elgar's music not least; and by passing through (once) and not far away in other people's cars which we were powerless to stop or divert from their pre-determined paths. Several times, by-passing Birmingham en route

to Dore Abbey, it had seemed as if we were navigating by the Malverns, *cir-cum*navigating an unmissable landmark but — it seemed — an unstable one as the Hills appeared to move and to change shape, clouds tethered to the ground, straining to be free.

Walking on after lunch, the going became steeper; a combination of cropped turf and loose gravel underfoot felt as lethal as last winter's ice to those of us wearing town shoes with no grip. (The expedition had *not* been planned like a military operation; it was, rather, an opportunity that had been seized, a brief let up in a prolonged spell of bad weather). A penetrating cold wind gave me acute ear-ache in my western ear. But it passed, as we were roller coasted back below the tree level. I had the sense to pull my hood over my head before going up again. I only slid once, merely grazing the hand I grounded for support. And then we found ourselves overtaken by cross country runners – lots of them - strung out in an endless chain; I felt that if only I could grab hold I'd be pulled along. Indeed, I did feel myself to be gaining momentum from the runners – even breaking into a jog – then striding out to see whether I could walk faster than runners run.

I couldn't, of course. But I wasn't disappointed, either, by the failure of my absurd ambition, or by the absence of solitude. I hadn't expected us to have the Malverns to ourselves. We saw push chairs being pushed. Queens have ascended these slopes. *It would have been disappointing had the Hills been empty*. As strange and mysterious in the suddenness of their eruption, the Malvern Hills are a British equivalent of Ayer's Rock. They are descried from afar. They summon people to them. On being approached, they offer water, yield minerals, inspire music. It is no wonder that one of their summits was dramatically remodelled in the Iron Age; or that an ancient ditch augments their natural defensive features; — or that Victorian villas swarm up their wooded slopes. Once, long ago, this was a landscape waiting for people. It is now, still — on a chilly day in October — not quite overcrowded.

PP

ANTHOLOGY

Then we climb up to the left for an hour and are 1000 feet above the river and 600 above the brook. Just before us the canyon divides, a little stream coming down on the right and another on the left, and we can look either way up either of these canyons through an ascending vista to cliffs and crags and towers a mile back and 2000 feet overhead. To the right a dozen gleaming cascades area are seen. Pines and firs stand on the rocks and aspens overhang the brooks. The rocks below are red and brown, set in deep shadows, but above they are buff and vermilion and stand in the sunshine. The light above, made more brilliant by the bright tinted rocks, and the shadows below, more gloomy by reason of the sombre hues of the brown walls, increase the apparent depths of the canyons, and it seems a long way down to the bottom of the canyon glooms. Never before have I received such an impression of the vast heights of these canyon walls, not even at the Cliff of the Harp, where the very heavens seemed to rest on their summits. We sit on some overhanging rocks and enjoy the scene for a time, listening to the music of the falling waters away up the canyon. We name this Rippling Brook.

J W Powell **The Exploration of the Colorado and its Canyons** Dover Publications Inc. New York, 1961. [With about 260 amazing illustrations both photographic and fine etched]. Originally published by Flood and Vincent in 1895 under the title **Canyons of the Colorado**.

The last few miles of the drive to Waquoit Bay on southern Cape Cod reveal an astonishing degree of development. Hundreds of homes of a post-war vintage, squat beside one another on their postage-stamp lawns, all seemingly jockeying for advantageous position in relation to views south across the beautiful Long Island Sound. A little farther inland and away from the estuarine bay, several new housing developments are under construction. I leave the car and walk around a half-finished construction site that has been recently carved out of the scrub-pitch-pine forest and squeezed in between small, vernal wetland pools. Along one new access road I photograph a sign

indicating a turtle crossing and then scramble down the bank to see the wildlife underpass purposely created for this purpose. From Robert L France **Introduction to Watershed Development – Understanding and Managing the Impacts of Sprawl** Rowman & Littlefield Publishers Inc. 2006



Aconite: a very early spring flower

Routes, Roads and Landscapes

Edited by Mari Hvattum and Janike Kampeveld Larsen, The Oslo School of Architecture and Design, Norway and Brita Brenna and Beate Elvebakk, University of Oslo, Norway

Routes and roads make their way into and across the landscape, defining it as landscape and making it accessible for many kinds of uses and perceptions. Bringing together outstanding scholars from cultural history, geography, philosophy, and a host of other disciplines, this collection examines the complex entanglement between routes and landscapes. It traces the changing conceptions of the landscape from the Enlightenment to the present day, looking at how movement has been facilitated, imagined and represented and how such movement, in turn, has conditioned understandings of the landscape. A particular focus is on the modern transportation landscape as it came into being with the canal, the railway, and the automobile. These modes of transport have had a profound impact on the perception and conceptualization of the modern landscape, a relationship investigated in detail by authors such as Ger-not Böhme, Sarah Bonnemaïson, Tim Cresswell, Finola O'Kane, Charlotte Klonk, Peter Merriman, Christine Macy, David Nye, Vittoria Di Palma,

Charles Withers, and Thomas Zeller.

Further details: <http://www.ashgate.com/isbn/9781409408208>

AN UNMATCHABLE LIST

of upcoming conferences and noteworthy publications is given on the website below. Such a list takes some doing. Well done Peter Bezak!

www.landscape-europe.net

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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Primrose which follows

TRANSFORMING PRACTICE:

landscape research workshops and symposium

By Chris Dalglish, Kenneth Brophy, Alan Leslie & Gavin MacGregor

Landscape research links knowledge and understanding with landscape governance, design, planning, management and conservation. This is a world of exciting opportunities and serious challenges. It is a world of problems which demand ongoing attention and the de-

velopment and promotion of new attitudes and ways of working.

The philosophies and practices of landscape working were the focus of *Transforming Practice*: a recently-completed workshop series organised by researchers from the University of Glasgow and Northlight Heritage and funded by the Royal Society of Edinburgh. Through six workshops in Glasgow, a roundtable session in Oslo and a two-day symposium, participants explored landscape ethics, public participation, disciplinary collaboration, the relationship between landscape's tangible and intangible elements, landscape policy and the proc-



esses and practices of landscape planning and decision-making. Participating in the project were colleagues from archaeology, art, ecology, environmental management, geography, history, landscape architecture, language studies, law, literature studies, philosophy, planning and theatre studies, and others with broader landscape or heritage remits. Participants came from academia, professional practice and the public and third sectors in the UK, the Netherlands, Spain, Italy and Greece.

The end-of-project symposium in October – sponsored by the Landscape Research Group – began with a day of field visits. Starting in north Glasgow, we walked along the Forth & Clyde canal: an urban wildlife corridor and place of recreation and illicit activity. We heard about recent regeneration

initiatives and ongoing social concerns and discussed matters of disciplinary collaboration and social and environmental need. A short bus ride brought us to the village of Neilston to the south of Glasgow, where a local community trust has worked with the planning authority on a vision for the future of the village and its surroundings. In Neilston, we heard from community members and from the local authority about this collaborative process, and about some of the ups-and-downs experienced along the way. From there, we headed for the banks of Loch Lomond; there we listened to professional and public points-of-view on landscape planning in the recently-

created Loch Lomond & the Trossachs National Park.

These visits were made possible by the LRG grant and provided a great start to the weekend. They encouraged informal discussions and furnished those at the symposium with case studies in common, all of which were put to good use in the formal meeting on Day 2 of the event. On that second day, after a short introduction from us the leaders, the group engaged in a full day of discussion and debate on three topics: *creating landscape visions* (the practices through which visions and strategic plans are created and realised; public collaboration in these processes), *collaborative disciplinary working* (collaborative practice, producing collective understandings and proposals for landscapes), and *democratising decisions* (public

participation and collaboration in decision-making, especially in relation to specific proposals). The day closed with some reflections from Maggie Roe, Editor of LRG's Journal.

The year-long discussion which was *Transforming Practice* has proved to be an exciting and enlightening one and, in bringing together such a range of interests to discuss common concerns, we hope the project has made a contribution to the development of those attitudes, philosophies and practices required for effective landscape working. Now, there are two tasks to undertake: first, the results of the project need to be disseminated to a wider audience – an account of the symposium is available on-line, together with notes on the other workshops in the series. A journal paper, reflecting on the discussions and the points they raise for future research and practice will follow. Second, we would wish to promote research into those problems which the workshops have identified as being of wide concern. Various proposals are emerging, and the first to be confirmed is a *European Network for Archaeology and Integrated Landscape Research*. Via new projects this will discuss research connections between a landscape's past, its current problems and action to address those problems for social or environmental benefit. The Network will have members from across Europe and will cultivate collaborations between archaeology and a full range of other landscape disciplines. The launch and first meeting of the Network will be at the European Association of Archaeologists conference in Helsinki later this year.

Notes

1 www.neilstontrust.co.uk/Neilston%20Town%20Charter.pdf

2 www.gla.ac.uk/schools/humanities/research/archaeologyresearch/groups/heritagephilosophypractice/

1 http://www.eaa2012.fi/programme/session_list; session title 'Archaeology and Landscape: Integrated Research and the Common Good'

CD/KB/AL/GM

THE LINES AT NAZCA: RITUAL OR FUN ?

By Roger Dalton

It is the Peruvian Desert outside the small town of Palpa and a shallow depression displays a geoglyph in the form of a series of parallel lines connected by loops at each end while a nearby hill slope is marked by humanoid figures. The former has been taken to represent shuttle movement as in weaving, while the latter the faces of the sun and the moon. But whatever the truth these impressive works are among the most northerly of the vast geoglyph complex known as the Nazca Lines which extend over an area of c 40 by 20 km some 400 km south of Lima. Here representations of plants and animals up to 130 m across are combined with geometrical and linear forms, the longest of which extends for 10 km across the desert.

The method of construction is not problematic. The desert surface of red oxide-coated pebble gravel has been removed to depths up to 30 cm and widths up to 4m to reveal a pale sandy substrate while intelligent use of poles

and rope would have sufficed to guide direction and shape. Associated ritual sites with a variety of offerings have indicated that construction of the 'lines' took place over an extended period of time. The Nazca cultural area with which they are identified extended over the lower Ica and Nazca drainage basins and flourished between 100 and 750 AD. The form of the geoglyph figures is reflected in Nazca pottery and textiles but there are indicators that the making of geoglyphs was inherited from an earlier desert culture known as the Paracas which originated at about 200BC. Clearly the state of preservation of the features of the Nazca Lines indicates that disruptive earth surface processes have scarcely operated during an extended period of near permanent drought.

Some 40 km south of Palpa, and adjacent to the Pan American Highway, a steel observation tower allows us to appreciate the geometric forms and a tree shaped figure; overflying would have been preferable yet contrary to Foreign Office advice on safety, but it was observation from the air in the 1920s which revealed the extent of the

Lines and led to survey and speculation. Of greatest influence was the work of the German Maria Reiche who, unable to leave Peru at the outbreak of the Second World War, devoted the latter part of her life to the mapping of the geoglyphs and the development of an astronomical theory as to their origins. She vigorously petitioned the Peruvian authorities to recognise the cultural importance of the Lines and to take steps to curb their degradation from motor vehicles. Her pleas were taken seriously and in her latter years she was much honoured for her work in landscape conservation. Her work base has been incorporated into a small museum situated next to the Pan American Highway; it is devoted to the Lines and problems of their interpretation. In



1994 UNESCO designated the Nazca Lines as a World Heritage Site. Recent research has indicated that the Lines may have only limited connection with matters astronomical and that their origins are most likely ritual. The geometric lines often radiate from higher elevations and point towards water sources. Water as always is key to desert life and the need for ceremony to ensure the flow of rivers and springs would have been paramount.

Reflecting on my brief experience of the marking of the Peruvian landscape it is the sharp contrast between linear features and representations of life forms combined with their sheer scale which stays in my mind. The hill figures of the English chalk lands are put firmly into perspective and also our summer 'crop marks'. The latter we understand, are done for fun; so my question -- did early cultures ever leave us anything that they *did just for the hell of it* or was life always too serious?

RD



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