

landscape
research
extra 62

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group

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Sudden larch death

One day, it may have been March, driving from Moretonhampstead to Bovey Tracey those familiar larches on the hill side of the Wray valley — the ones that go to red gold in the autumn, you know the ones — they aren't there any more! Or they are but just look at them! No one performs forestry like this! And they are still there months later as I write this. What a mess, what a loss! What's it all about?



Read now an explanation from those who know.....

“*Phytophthora ramorum* (*P. ramorum*) is a fungus-like pathogen of plants that is causing extensive damage and mortality to trees and other plants in parts of the United Kingdom”. (I am quoting now from the Forestry Commission website). “It has also been found in a number of European countries, but mostly on plants and shrubs, especially rhododendron, viburnum and camellia, and has caused significant damage and mortality to many trees and other plants in parts of the USA. However, few trees in the UK were affected until 2009, when *P. ramorum* was found infecting and killing large numbers of Japanese larch trees in South West England. Then in 2010 it was found on Japanese larches in Wales, Northern Ireland and the Republic of Ireland, and 2011 it was confirmed at locations in western Scotland. This sudden change in the pathogen's behaviour was the first time in the world that *P. ramorum* had infected and sporulated (reproduced) on large numbers of a commercially important conifer tree species. It was also an unexpected setback to efforts to tackle ramorum disease. We (the Forestry Commission) and our partners have moved quickly to respond to this development. Full details about the pathogen and what's being done to research it, minimise its impact, and support affected woodland owners are available at the links on this page. The [end-of-season report](#) on the *P. ramorum* management programme during 2011 is now available. As is an update report. The Forestry Commission have published a [one-stop-shop 'update' report](#) in accessible language summarising all aspects of the *P. ramorum* outbreak in larch. It summarises a range of topics including the current scientific knowledge, symptoms and treatment, its impact on the timber market, and advice and assistance to woodland owners”.

Note

I am grateful to the Forestry Commission website for this explanation. My first instinct as I looked this up was to read about it in Nature but found that this would have cost me \$18!

THE LAWNS

by Philip Pacey

After leaving Southampton, the train from London to Christchurch and beyond, wends its way through the New Forest, stopping at Brockenhurst and, rarely, at Beaulieu Road, a station, a handful of cottages and a hotel surrounded by heath, exposed on all sides, in the middle of nowhere. The heath doesn't quite reach the horizon; this vast open space is — distantly — enclosed; the train emerges from woodland and, after crossing the heath, is reclaimed by woodland, immersing its passengers once again in the depths of the forest, running through patches of dreary, regimented plantation but also, exquisitely, affording glimpses of lawns, sunlit glades where cropped grass grows beneath the trees where, or so it seems to me, grass shouldn't be able to grow — where it should by rights be undernourished, suffocated by shade and fallen leaves and whatever plants succeed on the forest floor. This forest floor is a carpet, kept trim by the constant grazing of ponies and cattle, not natural but a by-product of forest management over hundreds of years, but, to my eyes, utterly magical.

The Lawns, for so they are called, are scenes from a mythic, pastoral landscape which nymphs and shepherds have only just left and to which they may return at any moment.

'The fairies break their dances/ and leave the printed lawns'

wrote Housman, not of this landscape but of somewhere equally enchanted. Printed lawns? Printed, presumably, by the lightest of footprints, leaving almost no impression. Nobody can be seen; somebody must be there, in such a kempt landscape, yet their presence is not felt to be threatening. I'm reminded of Tolkien's Rivendell — a secret valley rather than a sprawling forest — a wooded place, where in an 'open glade' there is heard a 'burst of song' — the singing of elves who initially choose not to reveal themselves. Or the scene is set for the entire company of *A Midsummer Night's Dream*. 'This green plot shall be our stage...' Or Shakespeare's Puck may be about to reappear, conjured up by Kipling's imagination. Or, since such pastoral scenes are by

no means exclusively English, the Lawns may be about to host the picnic party depicted in Manet's *Déjeuner sur l'Herbe* — you can almost hear the jangle of the harness of their pony trap; soon they, but not it, will appear, open the hamper, pour champagne, and — joy of joys! the ladies will undress as if nothing could be more natural.

The New Forest is a landscape of 'prospect and shelter', not exactly 'picturesque', contrived and planted to be seen as a picture, but designed and managed precisely to give shelter to the monarch's deer and to enhance the prospects of the chase. To enter the woodland and walk among the Lawns is to sacrifice the view for shelter and opportunities to study the flora and fauna close-to; it is to be unable to 'see the wood for the trees'. Deer are here, relatively secure, not too afraid to emerge cautiously from the bracken; not spooked by the trains.

But what am I doing! writing as if in the forest when a moment ago I was peering at it from a passing train? The truth is, that having seen the Lawns from trains so many times, there came a day when I simply had to experience them directly. So I claimed a few hours for myself and caught a stopping train to Beaulieu Road, where the platform is so short that passengers can only alight from the front coach. I was reminded of another day, many years ago, when my wife and I got off a train at Berney Arms in Norfolk, then watched the train disappear into the distance, taking (as it seemed) civilisation with it, leaving us without concealment, alone under the sky in a silence embroidered by birdsong. Here, as I had known there would be, there was at least a hotel. After partaking of some local ale, I set out across the open moor, on a path of white sand. I soon found myself under the trees, amid a silence broken only by occasional trains and aircraft high overhead, the mocking laugh of the green woodpecker, and a deer crashing through bracken. If I had hoped to see birds I would have been disappointed; what I did see were butterflies in abundance, including Silver-washed Fritillaries. So much larger than most British butterflies as to seem even larger than they actually are. At close quarters I witnessed the green sward growing under the trees (oaks and birches), sur-

rounding the trunks. And I satisfied my desire to engage physically with this landscape by taking off my shoes and socks and walking a little way on the turf in bare feet. (Do *not* follow my example. Adders are common in the Forest, though I guess on the heath rather than on the Lawns).
PP

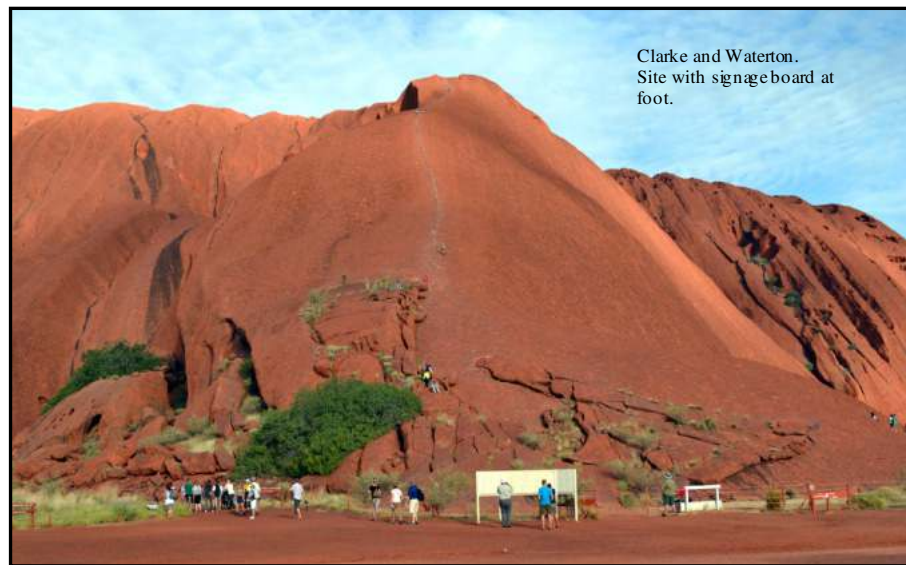
Landscapes of Heritage and Heritage Landscapes

Report of an *LRG-sponsored session at the inaugural conference for the Association of Critical Heritage Studies, "Re-theorising Heritage", University of Gothenburg, Sweden, 5–8 June 2012.*

The *Association for Critical Heritage Studies* hosted its first international conference at the University of Gothenburg, Sweden, in June 2012, where it welcomed over 500 delegates and 360 papers delivered in 62 themed sessions. One of those sessions, titled *Landscapes of Heritage and Heritage Landscapes*, co-organised by David Harvey and Emma Waterton, was sponsored by the Landscape Research Group. This was one of two landscape-themed sessions on offer, and added six strong contributions to the eighteen papers dedicated to the notion of landscape delivered at the conference.

The session was extremely well attended, with the lecture room filled to capacity with approximately 50 conference delegates. It opened with an introduction to the Landscape Research Group alongside an accompanying PowerPoint that showcased the Group's new website and associated processes for recruitment and membership. Essentially, this allowed the Group and its brand to be profiled to a relatively large number of history, geography, sociology, tourism and heritage scholars at a very well-attended international conference. As organisers, David and Emma hope to bring together the papers from the session and develop them into a special journal issue, subject to the usual peer-reviewing process.

From the outset, the session's ambition was to showcase the growing interest in both 'heritage' and 'landscape' as categories of scholarship, identity, experience and performance, as well as for purposes of entertainment, commerce and policy engagement. For us, the two concepts have always seemed to fit nicely together, tagged as being cultural and natural; tangible and intangible; personal, collective and especially 'national'. The session, then, was an attempt to provoke international and interdisciplinary discussion and conversation between those working within the realms of landscape and heritage studies, and explore the tensions and opportunities that exist with the pairing of these most slippery of terms. When putting the session together, we hoped to include papers that covered the range, intensity and quality of the relationships between landscape and heritage, with each paper providing explorations of the elements of, and linkages between, the production, consumption and circulation of heritage landscapes within a variety of contexts. We were not disappointed. Indeed, the papers presented collectively canvassed an array of relationships, including those occurring in the city and suburbia, as well as rural contexts.



Clarke and Waterton.
Site with signage board at foot.

The running order of papers given was:

Landscape and heritage: the parallel lines of emerging landscapes of heritage (David Harvey)
Landscapes, state, and geography: national content of Finnish geographical landscape imageries (Hannu Linkola)

Refiguring the geopolitics of the museum cabinet: Doing post-Imperial ecologies of nation, art history and culture (Divya Tolia-Kelly)
Contested landscapes of heritage in a suburban housing estate (Gunhild Setten and Hilde Nymoen Rortveit)
Land, Landscape and Heritage from Below in the Scottish Highlands (Iain Robertson)
Signs of a Distant Past: interpretive signage and the representation of Indigenous history in Australian protected areas (Annie Clarke and Emma Waterton)

David Harvey began the session by examining the recent histories of heritage and landscape studies, focussing upon the twinning of their epistemological, ideological and methodological twists and turns within a common intellectual and interdisciplinary space. This, he argued, has not been a co-dependent evolution as such but, rather, a mutually supporting and sometimes parallel endeavour of academic, policy and popular inquiry that explores the significance of landscape and heritage as meaningful categories of an emergent and processual nature. Using the Jurassic Coast World Heritage Site as a

starting-point, David sought to share with the audience the mutual ground of heritage and landscape, underlining the spaces between issues of obduracy and dynamism; the personal and the public that are common to both fields.

Following from David, **Hannu Linkola** discussed the role of geogra-



phers in the production of Finnish national landscape imagery. His focus was landscape images published in the journals of the Geographical Society of Finland after Finland's independence in 1917, which he compared to illustrations of popular geographical books and school books written by professional geographers. In these examples, Hannu explored how the ways of picturing Finnish landscapes continue to carry the ideals of a modern nation-state in their emphasis on the economic relations between society and environment, which in turn reveals the production of elite-led geographical and historical imagination.

In her presentation, perhaps the highlight of the session, **Divya Tolia-Kelly** revealed the ways in which the linking of text, artefact, materials and peoples can reflect a notion of 'national' culture and art experienced within exhibitionary practices. The first part of her paper explored the effect of Imperial taxonomies of culture on the exhibition of Maori culture and artefacts in the British Museum and Te Papa (Aotearoa). By narrating the ways in which Maori national culture has been exhibited, Divya guided the audience

through the grammars, textures and geopolitics of museum display informed by Imperial values of world cultures. The second part of Divya's paper explored these exhibitionary practices as framing mechanisms for the naturalising of Imperial values and their taxonomies of race and culture. Divya also played a key role in generating and guiding critical debate surrounding her own and other papers delivered in the session.

The fourth paper, offered by **Gunhild Setten and Hilde Nymoen Rortveit**, presented findings from a qualitative study among residents in the housing estate 'Romolslia' in Trondheim, Norway, which was built in the late 1960s/early 1970s. Soon after its development, Romolslia was stigmatized as a failure, where the morphology of the estate was mistaken with its inability to provide its residents with a sense of home, a critique voiced by a number of experts, among them planners, architects and psychologists. Crucially, this critique was paralleled, maybe even determined, by the attention paid to often heavily decaying inner city landscapes, many of them under threat of demolition. These landscapes were

seen by the same experts to represent continuity, tradition and heterogeneity on a human scale. Fuelled by the alleged failure of the housing estate, inner city landscapes were rescued in the name of larger environmental and heritage concerns voiced from the 1970s onwards. Romolslia, as Gunhild and Hilde demonstrated, forms one such example. Thus, in addition to outlining Romolslia as a landscape of heritage, they set about questioning how the casting of one landscape as heritage creates huge tensions both within heritage debates as well as among residents of these contested landscapes.

Iain Robertson provided the fifth paper in the session, in which he explored the dissonant nature of the use we put the past to, through the lenses of heritage landscapes. Taking the crofting landscapes of the Scottish Highlands and, indeed, the croft house itself as his main focus, Iain explored how the 'scape can be better understood as an expression of heritage from below. In this presentation, the croft house was seen as a locus, or focal point, for contemporary conceptualisations of land and identity, and as tangible manifestation of heritage from below. Based

upon this particular rendering of his case study, Iain was able to argue that heritage landscapes act as powerfully as signifiers of local and counter hegemonic identities as they do for national identity.

The final paper of the session was offered by **Annie Clarke and Emma Waterton** and their examination of how indigenous cultures and their connections to country are presented to the public in protected areas. For this, Annie and Emma drew upon the lenses of textual analysis, which they applied to the interpretive signage found within Uluṛu Kata-Tjuta National Park. At the heart of their paper lay the proposition that in protected areas different representational tropes are used to interpret colonial/settler, natural heritage and Indigenous landscapes and places. These tropes present to the visitor an interpretive strategy that is largely hierarchical in scope, leading — potentially, at least — to the alienation of contemporary communities from country and history through a distant and detached view of culture, authorised via the template of scientific objectivity. (See the two illustrations back from this text).

All six papers engendered lively debate and discussions from the audience, prompting, perhaps, a broader reflection on the intersection of research on heritage and landscape from a broad disciplinary and methodological background. On the back of this, we hope, as organisers, that the session provided an opportunity to challenge the way both heritage and landscape scholars have traditionally understood people's understandings of, and engagements with, the places that surround them.

Report by Emma Waterton and David Harvey.

‘YEW TREES IN VASES’

Bampton, Devon is a surprisingly attractive small town once famous for a huge sheep market. Surprising as we have never been there! It lies in steep land at a site on the River Batherm just north of its confluence with the River Exe. Its on the south side of Exmoor.

A good high street, in one building some exceptionally interesting masonry, geologically that is — is this radiolarian chert of the lower Culm? — a one time station, a wonderful archaic latrine at the bridge flushed by a river offtake — a gushing leat which once carried waste straight into the river. The churchyard stands on a low hill right in among the town and there we were astonished to find very old yew trees (usually called venerable or ancient but let's say v. old) their bases



encased in masonry. We have visited scores of churches over the years but this landscape architectural detail is new to us.

BY / RY

ANTHOLOGY

‘Character and Growth of Outer London’

Between the wars, during the various abortive attempts to plan the growth of London as a whole, and in spite of the piecemeal planning characteristic of a period unparalleled in the production of approved and interim schemes, an unbridled rush of building was proceeding in the form of a scamper over the home counties, practically uncontrolled by the so-called planning control, which was at best a veneer, in the absence of powers to preserve agricultural land without incurring enormous claims for compensation.

The relationship between housing and industry was almost entirely ignored. Huge schemes of decentralised dwellings were carried out by local authorities, and vast housing estates were created by private enterprise, while unrelated trading estates, or ‘parks’ of industry on the one hand, and isolated factories on the other hand, largely abandoning the traditional industrial sitings, wallowed in the sea of suburban housing.

The lack of focal points for the new community life became tragically evident. The two opposite tendencies only produced a jumble; industry, finding housing established, followed in the hope of recruiting local labour, while elsewhere industry arrived first and houses were then dumped around the factories. On the other hand, another anomaly appeared, and there is the paradox of houses for City workers built near factories, whereas the homes of those who work in the factories were still in the built-up centre. The suburban houses were generally built to sell; the rented houses except the municipal cottage estates, were in the older urban areas.

Taken from page 2. Greater London Plan, 1944. Patrick Abercrombie. London. His Majesty's Stationery Office 1945.

HOW TO BECOME A LANDSCAPE ARCHITECT PART TWO

By Owen Manning

I ended the first part of my stroll into the landscape profession around 1968 with lessons learned from charmingly eccentric Frank Clarke and Laurie Fricker in Edinburgh: to question everything, to work things out for oneself, and to start from a belief that ordinary people mattered. Reinforced by the writing of Jane Jacobs and Nan Fairbrother, this was a golden thread to weave into my perceptions of what landscape design was all about. Meanwhile Scotland itself was opening my eyes to still more.....

It already had done shortly before, during three months on a volunteer project which took me to far north-west Sutherland. I'd done such things previously: laying on a water supply for an Austrian village, fencing and shepherding on Fair Isle, and other worthy activities, in situations quite new to someone of my cosy background. Sutherland, however, was a more profound experience altogether.

Alighting at Lairg railhead from my first ever journey to the ‘Real North,’ I cycled (how else?) the sixty narrow miles to Dumess in a state of lonely exhilaration through a landscape of growing scale and wildness, in which I encountered only three points of human contact the entire day. The project (intended land improvements supported by the County Council) proved abortive, yet left me with new ideas and extraordinary images. Two especially abide: tiny Dumess seen on my approach, sunlit, homely and jewel-like on a ribbon of green pasture in the empty peat-lands — and Dumess lost and hidden as I gazed from a northerly headland, chillingly aware as dusk fell that in twenty miles of dark coastline not one light, not one human abode, could I see.

Notions of heroic wilderness were overcome here by the reality: the growing dark of autumn, the storminess, the

sad emptiness of a threadbare land without people. Hardly understanding what I saw, I seized on the one other obvious lack and wrote passionately to the *The Times*, at a time of public debate about forestry, that this land was not merely desolate, but “*derelict*, devastated, its bare hills eroding before one's eyes.” It needed *trees* — any trees at all!

Scotland never ceased to excite and disturb all at once, but later I came to understand its history, and also — enthused by **Tansley's** classic *Britain's Green Mantle* — that there might be better things to grow than the forester's favourite sitka spruce! In my first position following the Edinburgh course, on a new landscape team led with quiet passion by **Mike Tooby** for Renfrew County Planning office, I absorbed the beauty of native woods and hedgerows in gentle lowland landscapes while assessing old estates for TPO's and exploring the feasibility of countryside recreation. This was the bold new idea of the time (Renfrewshire's Muirshiel Country Park was Scotland's first, I believe), though it, or I, was not always welcome. “What's brewing in that bloody mind of yours, then?” asked one landowner as I approached with naïve enthusiasm and an irredeemably English accent.

They were sedately exciting times, enlivened by our very own ecologist, **Frank Bennet**, brewer of beer in the cleaners' cupboard, whose parties at his decrepit smallholding were legendary (guests might find their cars sunk into a bog; one councillor found his gored by a bull). But disillusion set in at a planning office tempo tuned to carrying one's tea around without spilling it; then finally at the discovery that my work on our most exciting project — assessing feasibility of a giant generating station on the coast — was a sham. Politics ruled, decisions had already been made. I was easily lured away into the dynamic world of **William Gillespie's** growing Glasgow practice — “the world of private practice between consulting adults” as Mike Tooby put it.

Supervision of Gillespie's prestigious Charlotte Square project in Edinburgh's New Town — communal parking and gardens for the National

Trust's office tenants (which included the Scottish Secretary of State, no less) — put me on a rapid learning curve. “What about these drains, then?” greeted me as I breezed on to the site, prepared to be tough about tree-roots. (Drains? What drains? Our surveyors hadn't found any.) Work on the M9 — where meeting engineers on site I proudly trained my new binoculars on a distant building and the slogan GO HOME ENGLISH leaped out at me — was quickly followed by the Kelvin Walkway linking Glasgow's heart with its countryside, and then an ambitious private golf-course carved out of derelict estate woodland, where I annoyed clients by committing them to providing public access throughout (I wonder if it ever was?).

Bill Gillespie was a new kind of landscape architect for me, fizzing with energy, relishing the business of office practice — his own due to expand into one of the country's largest — while enthusiastically seizing every opportunity for creative and pioneering design.

Charlotte Square itself demonstrated a new integrated approach for gardens backing splendid Georgian terraces which avoided their destruction solely for car parking. For the M9, called in to reduce the impact of a contentious route (engineers had not been briefed to consider amenity!) he showed how sensitive landform and planting could — almost — persuade objectors that the massive road had evolved naturally (my own contribution being some large Brownian hills and a contractually feasible way of varying the shape of embankments). And for the River Kelvin project, driven by the vision of a charismatic parks director, he helped develop a unique partnership of planning department, private design office and public works team. Conflicts between parks tradition and landscape design were (as so often) not always resolved, especially with my own attempt to exploit the potential of a dramatic site, but Kelvin remains a significant achievement for its time.

This was exciting and thought-provoking stuff, and best of all was the project which took me all the way back north to Sutherland, with family, in a camper-van.

My role this time was to assess landscape character across a vast area for a regional planning study by another unusual partnership, this time of Gillespie with private planners and traffic engineers – and now I went with knowledge, having read not only Tansley but **John Prebble** on that grim episode in Scottish history, *The Clearances*. Now I knew what to look for, and found the evidence of it in every strath and glen throughout the county: a land derelict because deliberately depopulated, and kept so by human action. Communities *had* flourished in those now-empty valleys, and surely could again in favoured locations; trees *had* clothed those eroding hills, and certainly could again – but not only by afforestation: just remove the sheep! Native shrubs and trees were surviving, even flourishing, wherever sheep could not safely graze.

I attempted a scheme of landscape evaluation across Sutherland based on my own perceptions of topography, scale, wildness, human impact and potential for people and nature: well-meaning though somewhat arbitrary. What I nonetheless missed and have regretted ever since was the possible impact of creeping afforestation in one unique part of Sutherland: the vast lonely mountain-rimmed peat lands of its centre, the Flow Country. Only now, by a sad irony, is this precious landscape being clawed back, inch by expensive inch, with public money through the efforts of such as the RSPB.

All the same, what I did learn from this return visit to Sutherland changed my view of nature, and of our relations with it. Back in Glasgow there was more: an awareness of urban degradation as well as rural. As students we had glimpsed this in Edinburgh (had had stones thrown at us on a field-visit), but Glasgow was something else. Streets might be smart at one end but squalid at the other; flat-blocks — tallest in Europe, as some thought fit to boast — rose from menacing wastes of broken glass; derelict canals (their reclamation another pioneering Gillespie project) were frightening; the townships built to replace the Gorbals were places you did not go.

That had no easy answers, but new revelations were coming, for about now I discovered **McHarg's *Design With Nature***. MchHarg was himself a child of Glasgow, bitterly familiar with the de-

structive development of formerly healthy countryside, and his is one of the greatest books on landscape design ever written. His concept of landscape planning on natural principles was for me a vital principle for tying together all that was in my mind. Ideas and experiences were coming thick and fast at this time (marriage and parenthood amongst them) and increasingly I wanted time to absorb and reflect on them. But time was now a rare commodity. The intensity of work for Gillespie — especially its contract management side, which I loathed — was now itself a burden and I was temperamentally incapable of delegating work to others.

“You should be teaching,” people said. And finally, this is what I did, for the rest of my professional life, in Sheffield University's new department of landscape headed by the alarming **Professor Weddle**.....

(To be concluded)
OM

NEW ENERGY, NEW PERSPECTIVES FOR LANDSCAPE RESEARCH

by Bärbel Francis and Vera Vicenzotti

From 26 April to 27 April 2012, a seminar entitled “New energy — new energy landscapes — new perspectives of landscape research?” was held at the IRS in Erkner near Berlin, Germany. The event was financially supported by LRG, and two LRG members, Bärbel Francis and Vera Vicenzotti, attended



the event. Around 30 academics and practitioners came together to discuss the challenges that arise from the landscape changes through renewable energies, which is driven by the ‘Energiewende’ in Germany. By way of explanation, the German Government passed a law in 2011 to phase out nuclear power by 2022 and ambitious targets for the replacement of nuclear energy with renewable energy have been set. In the UK there is no requirement to meet MW or GW (mega or giga watt) targets, but there is a need to meet the EU Renewables Directive which sets the UK the obligation to produce 15% of its energy requirements (electricity, heat and transport) from renewable sources by 2020.

The discussions focused on exploring some of the reasons for resistance among citizens against landscape changes brought about by renewable energy, primarily wind turbines but also biomass crops such as maize. Bärbel Francis gave a presentation introducing a Landscape Sensitivity Assessment for On-shore Wind Energy & Field-Scale Photovoltaic Development that had been undertaken by consultants for the District Council she works for. The study was carried out in order to help understand how best to accommodate wind and solar electricity generation installations in the landscape. Apart from further insights into the everyday practice and academic research, a challenging observation has to be made: The results of research suggest that e.g. slowing down the speed of landscape changes, participation at early stages as well as awareness of emotional aspects are crucial for constructive planning processes. In everyday practise, however, partly due to constantly changing policy frameworks, considering and implementing these very aspects is often rendered impossible.

The event was also intended to discuss the future of the German language network (of Landscape researchers), an initiative founded in Hanover in May 2011 that aims to connect landscape researchers and practitioners in Germany, Austria, Switzerland and Bolzano (Italy). It was decided that it will continue its work under the name “Arbeitskreis Landschaftsforschung” (Working Group Landscape Research, see <http://www.landschaftsforschung.de>). For the time being the network aims to publish the papers delivered in Erkner; to hold annual seminars (the next one will take place in Rottenburg in Baden-Württemberg in autumn 2013); and to inform its members about on-going events, publications etc. via an e-mail newsletter. The German initiative is interested in developing and deepening its contact with LRG and it was therefore agreed that Vera Vicenzotti could act as a contact person for the time being.

The seminar at Erkner was a successful inaugural event for the German language network, and we are sure that both, the *Arbeitskreis Landschaftsforschung* as well as LRG, will profit immensely from future cooperation: new energy for landscape research!.

Those in the photo on the previous page from right to left:

Dorothe Hokema (Technische Universität Berlin), Wera Wojtkiewicz (Technische Universität Berlin) and Tobias Plieninger (Berlin-Brandenburgische Akademie der Wissenschaften, Berlin, then Dieter Gründonner (Büro Gutschker-Dongus, Odemheim). The lady on the left is not identified. Let me know. Ed.

Rapporteurs

Baerbel Francis is employed as Environmental & Sustainability Officer by Torridge District Council. She is a chartered Town Planner and also has a BSc (Hons) in Environmental Quality & Resource Management. She is currently in her second year studying for an MSc in Countryside Management. From Germany originally she have lived in the UK for over 20 years now. She came across LRG (via Peter Howard) when she project managed the ‘Assessment of the Landscape Sensitivity to Onshore Wind Energy & Field-Scale Photovoltaic Development in

Torridge District.’ Peter asked her if she would consider attending the workshop of the German Speaking LRG.

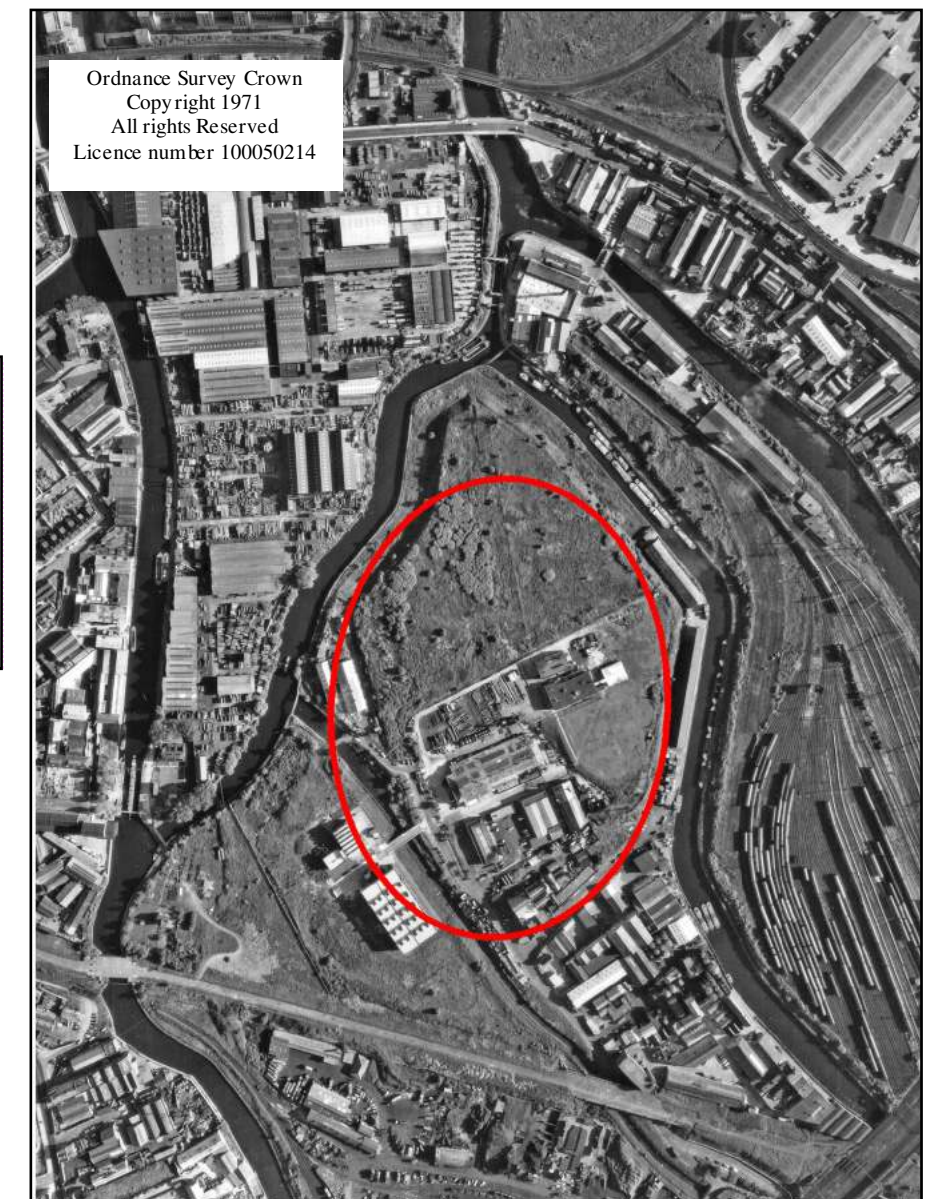
Dr Vera Vicenzotti is a visiting fellow at the School of Architecture, Planning and Landscape at Newcastle University. Her research into landscape architecture theory, methodology and history is funded by a Feodor Lynen Research Fellowship for postdoctoral researchers from the Alexander von Humboldt Foundation.

THE LOWER LEA VALLEY

In 1991 The editor investigated the Lower Lea Valley in great detail based

on colour 1:3000 scale stereo photography for the NRA¹ ...river corridor was the buzz descriptor of the time — remember John Gardiner². He was looking for pollution sources and hazards, recreation uses and land management.

Later he tutored staff of English Heritage in 3D airphoto interpretation and chose to use multiple copies of their 1971 aerial photography of this area. From those airphotos he can now show an attractive record of a landscape which will never be seen again — not at least without resort to archive photography. I (editor) have marked in the approximate limits of the Central Arena. The arrow- straight diagonal across the south of the photo is Joseph Bazalgette’s Northern Outfall Sewer (worth reading about) from which wonderful access, you can (could and will be able to) get an instructive view



across the Olympic site. The archive film extends to the full area of the Olympic regeneration and in 1971 shows a series of run down landscapes developed piecemeal.

BY

Notes

Airphoto copyright of the Ordnance Survey. The vertical airphoto is identified as frame OS/71.71.51. Taken in 1971.

¹The industrialised south end of the River Lea, east London: a detailed airphoto interpretation for the purposes of river management: a pilot study. R.N.Young 1991, for the National Rivers Authority, Thames Region.

²John L Gardiner (Editor). *River Projects and Conservation: A Manual for Holistic Appraisal* John Wiley and Sons 1991.

Take a backsight

Eleanor Young, Editor of RIBA Journal in LRE 38 February 2006. "Blowdown and Loss of the Familiar" refers to the Olympic site in this way:

"The problem of speed is exacerbated by modern computer generation that allows this [visualisation] even on projects that will take years to complete. Walking through the scrubland and playing fields of the Lea Valley in East London it is all-too-easy to visualise animations of Olympic development sweeping across the landscape with gleaming stadia and happy people. But the mourning for what will soon be lost has already begun".

Something else about the Lea

Valley: Readers may wish also to remind themselves of a small exhibition put on at the Barbican Art Gallery entitled *Radical Nature: Art and Architecture for a Changing Planet 1969-2009* in which one of the displays was 'Guide to the Wastelands of the Lea Valley'. It takes the printed form of a 16 page greyscale presentation of 12 sites with back ground landuse/and ownership history for each. Rather interesting and the more so considering the massive present changes.

Look for <http://www.dk-cm.com/projects/wastelands-of-the-lea-valley/>

SOUNDSCAPES: Careggi Landscape seminar Florence 14th June 2012

"Landscape" means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors" European Landscape Convention, 2000.

"Soundscape Ecology" is the study of the relationships between the environmental sounds and the interacting organisms. These include the characterization of the soundscape of a geographical context, how organisms perceive the acoustic configuration of the landscapes and the effects of anthropogenic acoustic disturbance across scales. Professor Almo Farina 2012

Soundscape can be defined as the acoustic property of every landscape according to a species' specific perception and is the result of features and dynamics which may be physical (geophonies), biological (biophonies) and human (antrophonies). Soundscape is an important component of the terrestrial and aquatic environment especially from a human perspective, but it represents also an indispensable informative and communicative medium for every vocal animal. When lost or degraded it reduces the quality of a landscape and impacts on human well-being and more widely — that is on the biological activities of several organisms. Arguably the well-being of the people, the local community may be the most important reason for evaluating soundscapes. Landscapes, we would say, **should be lived and valued in a multisensory way.**



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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The first step in raising soundscape awareness is to improve listening skills. This can be achieved by a series of activities eg soundwalks, sound recognition exercises etc. Sounds are perceived not only on a perceptive level but also on an emotional level thus informed sound-making and sound-art is relevant to enhancing awareness.

Modern human societies have strongly impacted on soundscape, especially in urbanized areas, reducing the acoustic quality and functions of the surroundings. Noise pollution in urban areas is a problem for the health of millions of people at every latitude: huge sound

generating cities are mushrooming around the World. Sound comes from traffic on land and in the airspace, ventilation systems and industrial processes. At an important lesser level, but affecting rural tranquility and the appreciation of beauty, soundscape quality is an important aspect not only in natural areas but also in 'identified-as-cultural' landscapes.



portant; this awareness will then support a protection and management policy. The creation of data banks of threatened soundscapes is one important action available to us to preserve the memory of past complexity; this can be used in the future to establish more favorable acoustic conditions, especially in urban areas.

Surveys on a multidisciplinary basis among inhabitants and visitors are crucial to define the perceived values of the landscape, and the measure to which these characterize specific landscapes. 'Sound-marks' (including local dialects) may be defined just as well as landmarks. Soundscapes are by definition dynamic, and more characterized by rhythm (day-night, season) than by continuity. Within such surveys we agree that narratives describing typical landscapes and associated soundscapes are more powerful than maps.

Soundscape is a focal point for many scholars (e.g. acousticians, bio-acousticians, engineers, planners, artists, psychologists etc.) and we would recommend a permanent universal forum to disseminate ideas, research projects, and management.

Those involved

Anna Marson Minister for Spatial Planning and Territory, Tuscany Region podium photo left;
Bas Pedroli, University of Wageningen, Director UNISCAPE podium photo right; with presentations by: the coordinator of the seminar **Almo Farina** (Urbino University); **Nadia Pieretti** (Urbino University); **Henrik Brumm** (Max Planck Institute for Ornithology, Seewisen) second photo; **David Monacchi** (Pesaro Music Conservatory) third photo; **Luigi Maffei** (Seconda Università di Napoli), **Antonella Radicchi** (Tempo Reale, Firenze) top photo.

[A more detailed point by point account of this seminar will be published on the Careggi website: [third Careggi Seminar](http://www.third-careggi-seminar.com)

LR AUTHOR TELLS IT HOW IT IS

Left, in the absence of Crista Ermiya, with the unenviable job of translating LR Abstracts into 'plainspeak' for my readers I was at first irritated to read Ian Thompson's opening page on Landscape Urbanism (Thompson, LR 37/1). I sought a definition but none emerged. Flipping to the end I then read something entirely to my liking, so much so that I have now read the whole paper — interesting. It went something like this:

"The purpose of this paper was to raise questions rather than to answer them. The fact that after a decade of scholarly and professional discussion, a high profile review such as *Topos* thinks that it is worth devoting an issue to Landscape Urbanism, shows that it is more than a fad. Nor is it just landscape architecture under a different guise, though it draws upon many shared historical precedents, including Haussmann's boulevards, Olmsted's connected park systems and Ebenezer Howard's Garden Cities. Waldheim is surely right when he says that its discourse is now being absorbed into the global discussion about the future of cities, but, at the same time, the series of questions raised above indicates contradictions, theoretical shortcomings and practical lacunae which participants in the discourse could usefully address. Waldheim is also honest enough to acknowledge that, even after

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www.landscape-europe.net is a must to those who wish to inform themselves on all the recent and anticipated events and significant publications.

a decade, the “urban form promised by landscape urbanism has not yet arrived” (Waldheim, 2010, p. 24). At the time of writing, Landscape Urbanism is on the verge of transforming itself into Ecological Urbanism, indeed a conference on that theme was held at Harvard in 2009, out of which a publication has already emerged (Mostafavi & Doherty, 2010). Whether the environmental design professions are ready for a new *-ism* before the old one has been adequately digested is moot. Nevertheless, there are ideas within the Landscape Urbanism discourse which have great merit, among which I would include the breaking down of professional distinctions, the integration of ecological thinking, the foregrounding of infra-structure, the interest in the positive use of waste materials and the emphasis upon functionality rather than mere appearance.”

There follow observations which I relished:

“There is also a quantity of dubious philosophy, unhelpful imagery and obscurantist language that Landscape Urbanism ought to dump. The attack on the rural-urban binary is misguided, and in any case doomed to failure beyond the academy because of the persistence of ordinary ways of talking. Larding the case for Landscape Urbanism with Deleuzian and Derridean references was a mistake, since it was done principally to impress an academic elite, and it has even left large sections of its intended audience bemused. Couched in such language, Landscape Urbanism (or its successors) has little prospect of conveying its better ideas to a larger public, including politicians, activists, professionals and citizens. However, if Ecological Urbanism can develop a critique of Landscape Urbanism, resolving some of its inherent contradictions, and can pay more attention to the social and political realities of city conditions, giving more voice to citizens and finding ways to involve them in the creation of new imaginaries which are surely needed, then it deserves a cautious welcome.”

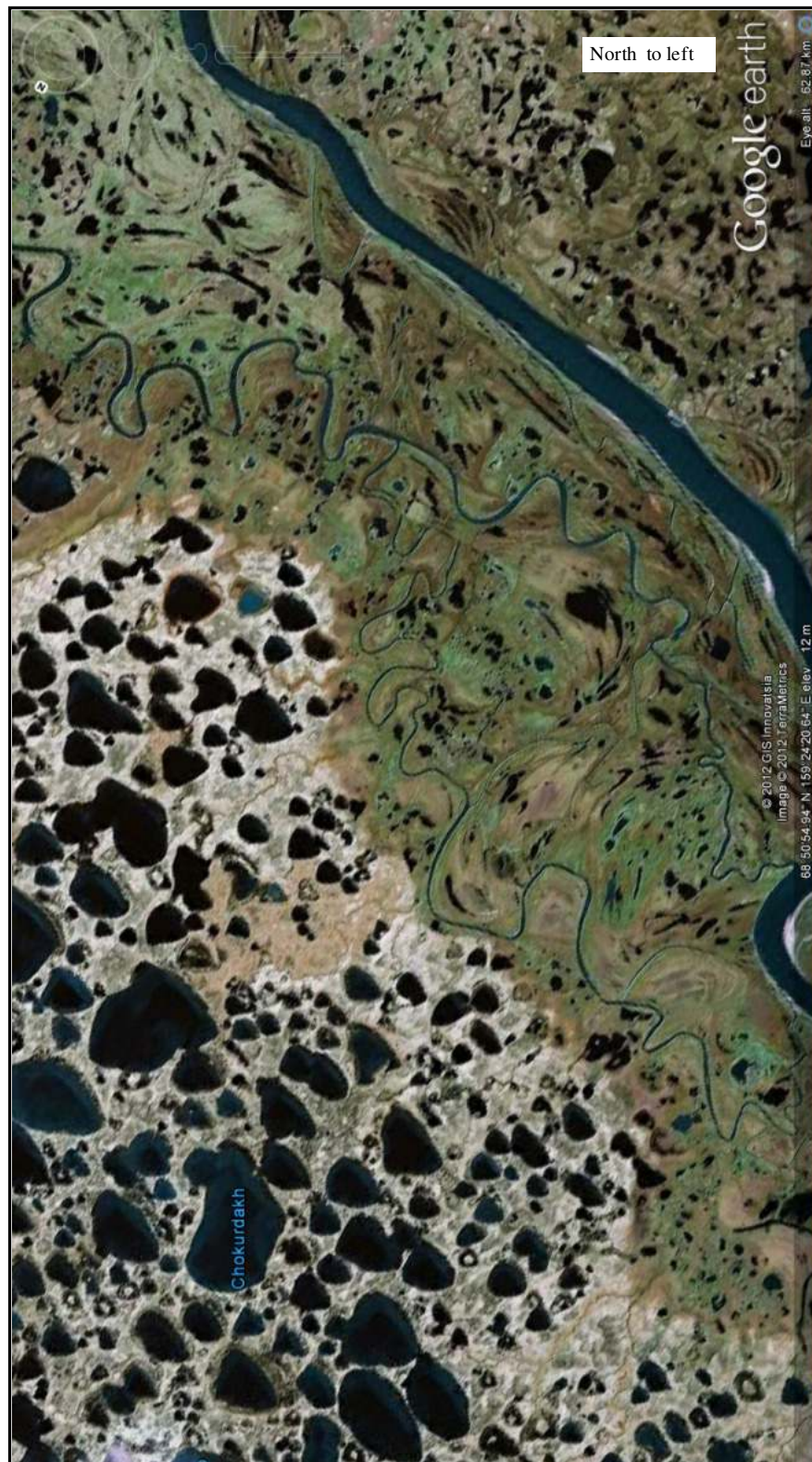
Editor

DISTANT LANDSCAPES : PATTERNS BECOME PLACES

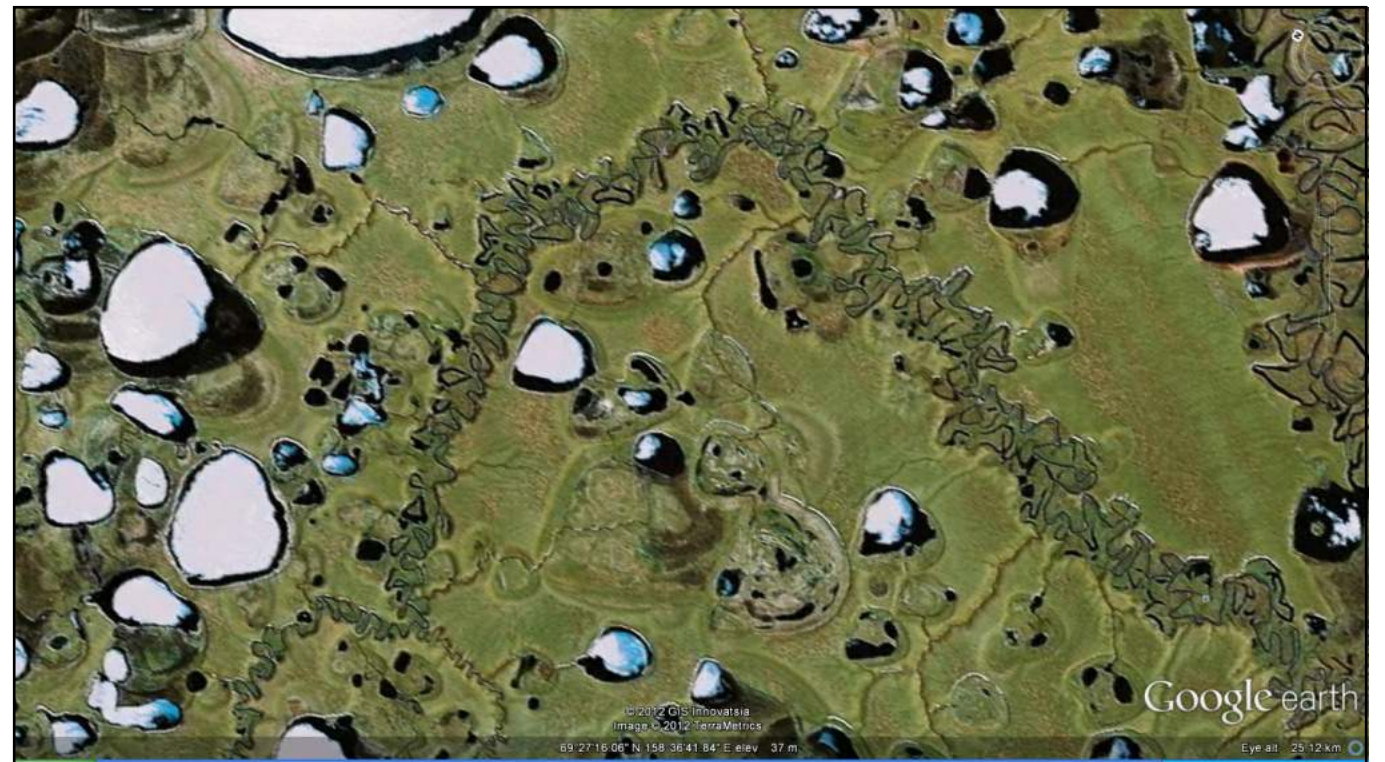
Those who have peered out of their jet liner as they crossed Siberia will have felt appalled at the enormity of the terrain. From that height (33 000ft) it

is barely possible to see small settlements. Patterns begin to substitute for places; conjoined straight lines may indicate roads or railroads locating a town but all detail is lost. I travelled some years ago to China and as an airphoto interpreter found myself short of answers.

Some of the terrain patterns are weird and unearthly. The pattern of ice lakes



or frozen rivers in central Siberia and their whitened shores looked as much like the stained microscope slide of Kessler’s disease as a part of Planet Earth. These landscapes drifted in and out of my view-consciousness as covered by haze and cloud or distorted by the heat of the jet’s turbine gases; they foreshortened and were then no more. Are these frozen lakes with white shores — or is that salt? Is it hot down there? I see a darkness and say it is forest, but is it the dark edge of a clouded landscape. Not enough corroborating evidence. I believe that I am seeing mountains because ‘I see snow’. I look for a snow line to confirm one way or the other. I look for the hospitable valley — a pattern of fields — but nothing. For half the



width of a mountain chain there is desolation. In this remoteness and to this poorly briefed observer built land suggests raw industry, mining, forestry, nuclear plants, there is nothing of humanity. I need to see something I recognise but nothing comes! ***

A new take on this today (it is some years since my flight to China) As I browse in Google Earth. I ‘fly’ between London and Beijing. Half an hour before I need to work? — then ‘Where to today?’ Go where your eye leads you. So I rotate the World. Today Siberia!

Here are landscapes unimaginable! They are way more startling than the Canadian muskeg and great wilderness lands embedded blandly and casually in my school geography.

Landscape Research? Mmmm. The Landscape Research Group? Are we in ‘landscape studies’ missing something. Have we consigned real landscapes to geography? Are we perhaps

The meander belt here is a mile wide; the alluvial scrolls huge, the flood deposits of incredible sedimentary interest; the marshes incomparable. The lakes — well — so many summer obstacles their origins to be researched. My God!

In Jane Austen’s novel ‘Pride and Prejudice’ and of course in the film, the youngest daughter sits entranced, deep into her leather bound 19th century atlas. The fascination continues.

BY

Notes

1 At his point a Russian woman peering out as if to spot something told me that her daughter lives somewhere down there - in Novosibirsk!

— and I must murmur this very gently but with irony — ‘missing the wider picture’. Examine the landscapes here. Get into them. Imagine that you make films; or that you are a prospector, an explorer, a ‘resource mapper’ (my one time profession). One just out of frame river is wider than the Amazon.

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