

The Landscape Research Group promotes interdisciplinary thought on landscape. It has members in more than 40 countries

The views and opinions voiced in this newsletter are those of the authors and the editor and do not necessarily represent those of LRG as a whole. It is prepared by Rosemary and Bud Young for the Landscape Research Group and distributed to its worldwide readership as a companion to its main journal Landscape Research. Enquiries to Bud Young, Airphoto Interpretation 26 Cross Street, Moreton-hampstead Devon TQ13 8NL Tel 01647 440904, fax 01647 440009

## Landscape when the tide goes out

I spent a full tidal cycle in the Breton Channel port of Roscoff on my way to the Toulouse conference (q.v.). The scene at low tide was so dramatically changed from the mirrored water that I had seen, that I felt I had to write it up. However, on the basis that "no words can express" which is a flimsy excuse (in this case, just that I didn't have the time to write notes), I took a panorama of photographs; unfortunately I then boarded the ferry before the tide flooded back to the sea wall and I can't offer you the high tide sequel. Please imagine that nearly every rock and all the foreshore is now covered. Drolement interessant n'est-ce pas? To me it was a revelation, for although I have lived many years on the seashore in Beirut and the Bahamas, there the tides rise and fall gently with scarcely a metre of change - hence no dramatic revelation of the drowned sea bed. Another example of ephemerality in landscape this time producing a scene change to visual (but not biological) desert. The photos I took were misty early evening ones, the light half gone and the scene reduced to dark patches interspersed with light. I deliberately didn't brighten it up with a bigger lens aperture.



# POPULAR GARDENS: DESIGN AND PROMOTION

A two-day conference at Trent Park, Middlesex University, and Capel Manor on Thursday 14th and Friday 15th September romped from controversy to controversy without finding easy solutions to gardeners' problems. Garden enthusiasts enjoy good arguments and are prepared to tolerate most other peoples' opinions. At this meeting many divergent views were expressed and debates were lively and good humoured. Thirty participants came from many different occupations: landscape and garden designers, contractors, nurserymen, horticulturalists, broadcasters, journalists, historians, anthropologists, cultural geographers, geomorphologists and manufacturers. On the first day, at Trent Park, amateurs exchanged views with professionals, visionaries listened patiently to practitioners and, on the second day, small groups explored and appraised the show gardens at Capel Manor.

David Stevens' keynote address on Redesigning Garden Design called for designers to exercise their creative imaginations and innovate. He hoped they would turn their backs on the past, reject the cottage garden idiom, use new materials including plastics and electric lighting. On the other hand, he urged that plant materials should be well adapted to the site and local environment.

Forward-looking designs pose two questions. First, a landscape is not a blank canvas. It is already designed. Millions of gardens are laid out and covered with paths, hedges, grass, trees, ponds and flowers. Secondly, new materials have to be manufactured. Without the initiative of producers, modern designers can

make no progress. The first question was examined by Judith Roberts, De Montfort University. She is beginning a cultural and historical study of the Gardens of Dunroamin. Very little has been written about the making of gardens that accompanies some four million houses, mostly suburban semis, built in the inter-war years. In total they covered about half a million acres of ground and were mostly designed for ornament and outdoor recreation. They were small pleasure grounds rather than places to grow vegetables or dump household waste. They are now fifty to seventy years old and are being renewed or replaced by parking spaces. Their designs need to be recorded before they disappear.



The second question raised by David Stevens, concerning the supply of new materials was dealt with by Ann Kennedy of Agriframes. She discussed the impact of commercial considerations on popular garden design. The market for garden materials in Britain has expanded rapidly during the past thirty years and the industry supplying that market is now a multi-billion pound sector of the national economy. The market for products such as Agriframes is influenced more by price than by design. Agriframes responds to consumers' requirements by means of a mail order service and by making frames to customers' specifications. Sales promotion through circulars, catalogues, advertisements, displays at Wisley and other shows accounts for 22% of the firm's budget. Basically, design is market-led but the manufacturer is influencing the market and popular taste through advertising.

How far is popular taste influenced by the media? This topic was discussed by Ken

Crowther, producer of gardening programmes for BBC Essex, who is also a nurseryman and landscape constructor. Television, the strongest

medium, only began to deal with garden design about ten years ago. Radio is important for transmitting seasonal hints on practical gardening but has little or no influence on design. Even books and periodicals with circulations numbering hundreds of thousands reach only a very small minority of Britain's gardeners, whilst flower shows at Chelsea and Hampton Court are very exclusive. Significantly, neither broadcasts nor publications mention costs. The media are probably less persuasive than we imagine.

**Steve Dowbiggin**, director of **Capel Manor Horticultural and Environmental Centre**, reviewed the role of education in influencing popular design. During the past hundred years a great deal has been accomplished in training professional gardeners and improving awareness of techniques and practical skills among the public but very little has been done to change ideas on garden design. History, architecture and plant collecting are still far stronger influences than art itself. The garden should inspire its own art. Garden artists should raise expectations among the public through shows, through model gardens, through television and through their work for public bodies.

On the second day, small groups visited the demonstration gardens at Capel Manor and presented critical comments on various aspects of their design. Historical influences were thought to be poorly represented. Reproduction picturesque features were reduced to too small a scale, formal layouts were not sufficiently enclosed, different period flavours were juxtaposed incongruously. The best objects were trellises, Victorian iron chairs and 1960s island beds. Commercial influences were rather timid. Prospective buyers were not offered price tags, there were no instructions about how much labour would have to be put into constructing the gardens nor how design services might be obtained. International influences were wrenched out of context and not many concessions were made to environmental influences. There no compost heaps, no serious attempts to show how gardens might be improvised from discarded materials nor how sustainable growth might be achieved. **Mike Littlewood's** description of Environmental Garden Design drew attention to opportunities for recycling materials, conserving energy, eliminating pollution. His idyllic forest garden provided a model of a low-cost, labour-saving, useful garden that was visually attractive and a satisfying natural habitat.

In his concluding remarks, **Brian Goodey** pleaded for garden designers to exercise their arts and skills in public places, in parks and streets and workplaces, but to leave back gardens and private places to the whims of individual tastes. He asked that private gardens be left alone not only by garden designers but that they should not be inspected or studied or analysed by social scientists or planning officers. In their soil the gardens of free individuals and tradition should be allowed to grow without fussy interference.

**Hugh Prince**

## THE GARDEN HISTORY SOCIETY

Garden historians have always been aware of the extent to which the English landscape has been shaped for aesthetic as well as economic reasons. Recently some statistics have become available: the 1200 most significant sites in England cover over 1% of its surface, and there are perhaps five to ten times as many designed landscapes of some significance.

Garden historians have also been aware that aesthetic motives derive from idealised visions of how the world ought to be, from notions of self-image or from other cultural constructs. Furthermore our appreciation of the landscape today derives much more strongly from our prevailing visions and notions than from the landscape itself. If the geographers of the 1970s had listened to the garden historians they could have avoided the 'objective' landscape evaluation cul-de-sac, and it could be argued that the ecologists of today should be compelled to take courses in garden history to wake up to the fact that natural value is just one of many forms of cultural value.

Whilst garden history is thus firmly a branch of cultural study (hence the number of English literature academics for whom it holds a fascination), it also requires a knowledge of the technical and botanical aspects of design. Whatever garden designers have *written* about their ideas, they have been judged principally by the way they have modified the world in order to express them. Modern historians thus need to be able to interpret designed landscapes in terms of what they consist of, and how they

were put together, -usually in a number of phases of change- before they can deduce what each was supposed to mean. The landscape architect obviously has an advantage provided that his or her ability to gain intimacy with a landscape is coupled with the mental agility to cope with the infinite variations of style encountered.

Britain has the world's oldest society specifically devoted to the study of designed landscapes in the form of the Garden History Society. It was founded in 1965 and five years later started its involvement in conservation. It remains the principal society concerned with garden history and conservation, and currently it has three committees: Education, Conservation and Activities. The learned society aspect is best exemplified by its journal, *Garden History*, though the Education Committee is also concerned with formal education, library and research matters.

For many years the Society provided the only specialist advice on conservation issues, and now shares that position with English Heritage and Historic Scotland. In 1995 it joined the ranks of those conservation bodies like the Ancient Monuments Society and the Georgian Group that are automatically consulted when a planning application affects their area of interest, specifically (in GHS's case) any site on the English Heritage *Register of Parks and Gardens*. It has also devised a workable scheme for the statutory protection for parks and gardens in case that becomes a feasibility.

An outgrowth of the conservation work is a series of workshops, organised as and when deemed appropriate. Within the last year 'garden archaeology' and 'Capability Brown parks' have provided particularly fruitful topics for discussion. Garden history as a subject is still in formation, and each year provides surprises and new insights that keep it very much alive.

David Jacques



The Garden History Society can be contacted through: Roger White, 76 Clapham Common North Side, London SW4 9SD. England.

## ORIENTAL LANDSCAPES AND THE MISTS OF IGNORANCE

Like many people, my introduction to Chinese landscape painting was from plates and dishes decorated blue, alternatively from gazing between courses at the lamp shades in Chinese restaurants. This has been augmented very sparsely by illustrations in an old encyclopedia glanced briefly, and no one would say that I had even a passing knowledge of the subject. I am interested in landscape and have worked in many countries around the world, and yet until now I have never confronted, why it was that the Chinese and the Japanese landscape was somehow *different*, --- made up always of rocky little knolls, twisty little rivers, trees out of scale strange in outline and often knarled --- and why these elements were separated by a mistiness defining layers of horizon and conveniently blotting out bits of foreground.

Deluded by a blend of ignorant sub-exposure and minimum logical enquiry, I honestly expected (until now) that a trip to Japan or to the China of the paintings would be a journey into a foreign physiography, punctuated - to put me even less at ease - by those strange curved Fengshui roofs we referred to in LRE 12. As a child I found Arthur Ransome's Misset Lee disturbingly foreign for its landscape implications; it just wasn't the Lake District. Glad to say though that the penny has just dropped (as we say in English when we all of a sudden realise the blindingly obvious): *these paintings are their way of representing landscapes that an English or European painter would show in quite a different way.*

Yes of course I see it now. There is nothing different about the Japanese or the Chinese landscape that defies Hutton the geologist's principle of Uniformity. 'Rocks is rocks' and erosion and sedimentation, the formative stuff of landform creation act no differently there than here. Query perhaps the pervasive culture of teeming millions which imposes unfamiliar patterns on the land? Of course, yes! but not to that extent; it doesn't increase the amount of mist or make the trees look more forlorn or increase the number of mini, cliffed outcrops per square kilometre. Just a minute, I think I may be stumbling upon something about meanings and values and their expression in art.

Satisfactory after this preamble to say that I

have come across a book called *The Silent Traveller in the Yorkshire Dales* by Chiang Yee published in 1941 by Methuen and Co. I include a

selection of his sketches of Yorkshire done in a Chinese style. He was also good enough to describe his approach and feelings including antecedent influences.

I thoroughly enjoyed the view of Semerwater and the little bridge in rain and mist with the heathery hillocks hanging in the distance. It reminded me of the 'Rainy Scene' by Kao Ke Tung of the thirteenth century which

was shown in the Exhibition of Chinese Art at Burlington House in 1935-6 (p50 and Plate X)

Not shown here is his picture 'The Horses' in themselves Asiatic looking set in a misted out middle ground. Of this he writes: I began to visualise the scene in my own way for painting, with the landscape wrapped in a green misty heat haze. (p36 and PlateVII)"

Again of a picture of that well imaged Yorkshire sight High Force waterfall he composes a thoroughly Chinese looking picture (not reproduced here): "Then half closing my eyes, I concentrated my vision on High Force and tried to screen out of my mind's eye the stretch of fields and

the plain around it, pretending that they were swallowed up in the mist, leaving only the waterfall and the distant mountain beyond. If there had been another waterfall on a rugged cliff of the mountain, the scene would have been

perfect for an old Chinese type of painting. (p70 and plate XIII).



He then paints *The Waterfall of the Valley of Desolation* in good old Wharfedale with the following commentary: Coming down again to where the slope shelved steeply down to the valley, I met two or three fine old oaks with beautiful twisted trunks, looking as if they had come out of some old Sung painting. A few of the branches were dead but the lower ones were covered with green leaves. The sight of old and young growing together pleased me....(p33 and PlateVI).

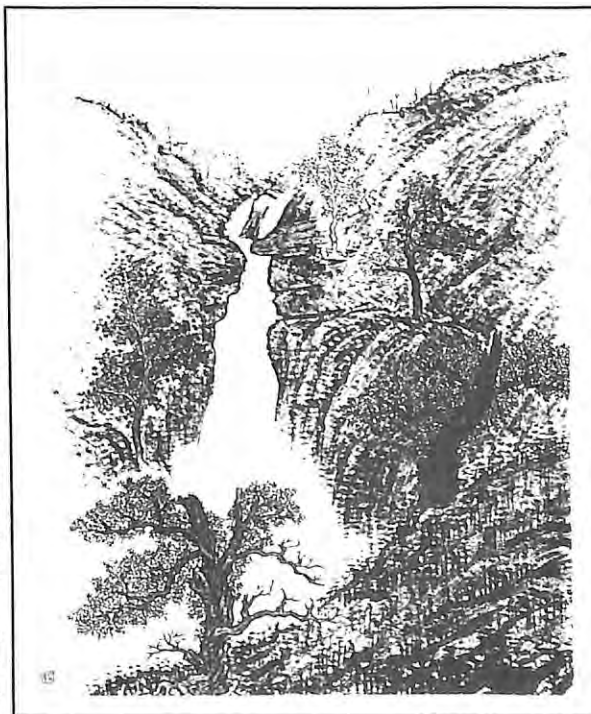
I should not be surprised except at the naive quality of his commentary, for that is how painters in the landscape visualise things, and draw to their own notions of what they see. Should I here be calling

him a derivative painter or is he 'seeing landscapes mediated by his own culture?'

Anyway come to think of it that's how I take photos. One might compare this little piece with a journey: it is not the destination but every inch of the journey that is important and the same is true of ideas development. What a long time it took me to go round in this circle of thought formation, but how much I have learnt!

### Bud Young

*Old Chinese saying: a little self education is a dangerous thing!*



## OTHER JOURNALS

**LANDSCAPE DESIGN** 243 September 1995

Quentin Fottrell **On the waterfront** 10-13  
Mark Robinson **Stormy waters** 14-16  
John Gardiner **Escape from culverts** 18-19  
David Griffiths **Clearing the water** 21-23  
**Technical section: water resource management:**  
Keith Weatherhead **Avoiding irritation** 26-29  
Bob Beccard **Taking control** 30-32  
John Wyatt **Irrigation of the future** 38-39  
Stephen Usher **Water and plants** 41-43  
Shelia Harvey **Essential reading** 44  
Simon Thurgood **Pond technology** 46-49

**LANDSCAPE DESIGN** 244 October 95

Jon Etchells **Perfect partners** 10-12  
Michael Kirkbride **A barren rock?** 13-16  
Rodney Beaumont & James Diggle **Out of the lion's den** 17-21  
Jaquelin Fisher & Leonard Threadgold **Piles of strength** 22-24  
Jerry Birkbeck **Bridging the gap** 25  
Chris Davis **A bowl of white water** 26-28  
Kevin Underwood **Cooperative effort** 33-34  
Henriette Westergaard **Ecological mileage** 35-36  
Heather Jones **Whose liability?** 37-39  
Ben Simpson **Poles apart?** 40-42

**GARTEN & LANDSCHAFT** 7 July 1995

Jurgen Milchert **Green department reorganization concepts** 9-13  
Andreas Schmiedecke **Business reengineering** 14-16  
Bernd Winkler **Management consulting** 17-19  
Rudiger Kirsten **The situation in East Germany** 20-22  
Horst Krautter **Landscape architects can help implement change** 23-25  
Martina Nath-Esser **New outlook for publicly employed landscape architects** 26-27

**GARTEN & LANDSCHAFT** 8 August 1995

Gerhart Teutsch **The fruits of experience** 9-15  
Malene Hauxner **Skovlunde churchyard** 16-19  
Horst Schmidt **Just like the real thing** 20-22

Bernardo Secchi, Paola Viganò **Cemetery for Hoog Kortrijk** 23-26

Leena Iisakkila **The stony path** 27-29  
Sepp Schnyder **Where souls ascend to heaven** 32-33  
Klaus Heigel **An old road to a new world** 34-36  
Christoph Allenspach **A cemetery for life and death** 37-40

**GARTEN & LANDSCHAFT** 9 September 1995

Robert Schafer **IGA Dresden Competition** 9-17  
Antonia Dinnebier **Beautiful but passe?** 18-22  
Christoph Schwahn **Landscape aesthetics** 23-27  
Jurchen Milchert **Landscape wounds** 28-30

**PLACES** 10/1 Summer 1995

Donlyn Lyndon **Prospects for an improved public realm** 2-3  
Thomas J Campanella **China's gardens of time and space** 4-7  
**The place of work** 8-9  
Robert Lane **The machine next door** 10-23  
John A Loomis **Hotels industriels** 24-26  
Todd W Bressi, Galith S Marcus **Focus: HOPE center for advanced technologies** 27  
Todd W Bressi **Effective industrial growth in a progressive city** 28-31  
Terezia Nemeth **Reinventing the Wild West** 32-35  
Cheryl Parker **Making a twenty first century neighborhood** 36-45  
Lucien Kroll **Workplaces for workers** 46-47  
John A Loomis **Manufacturing communities: primer for urban reinvestment** 48-57  
Catherine Howett **Rethinking the conservation of urban open spaces** 58-63  
Sheryl G Tucker **Reinnovating the African-American shotgun house** 64-71  
Allan B Jacobs, Yodan Y Rofe, Elizabeth S Macdonald **Another look at boulevards** 72-77

**LANDSCAPE ARCHITECTURE** July 1995

Kim Sorvig **Innovative graphic materials** 26-31  
Spenser W Havlick **Designing for tragedy**

or survival? 37-39  
**Florida: region under pressure** - 47-61  
 Peggy M Cavanaugh **Environmental reckoning** 48-53  
 Georgia Tasker **Planting the future** 54-57  
 Julie Hauserman **Green infrastructure** 58-61  
**Excellence in Communications Competition** 69-78  
 David Copps **Assessing the red hills of Florida** 136

**LANDSCAPE ARCHITECTURE** August 1995

Daniel Winterbottom **Wooden wonders** 30-33  
 Catherine Howett **Olympian overhaul** 41-43  
 Hugo Lindgren **Bourgeois dystopias** 50-55  
 Frank Edgerton Martin **Riverside revisited?** 56-59  
 Morris Newman **New urbanism meets nature** 60-63  
 M Gordon Brown **Will Stapleton take off?** 64-66  
 Richard K Untermann **Office park paradise** 120

**ARBORICULTURAL JOURNAL** 19/3 August 1995

C Y Jim **Composition and characteristics of trees in private residences in Hong Kong** 225-244  
 Simon J Hodge **The effect of seven organic amendments on planting pit soil and tree performance** 245-266  
 G T McKennan **The use of digital images for data collection and analysis of light attenuation by tree canopies** 267-274  
 Ian Wright **Successful prosecutions for infringements of tree preservation orders within Surrey Heath Borough Council, Camberley, Surrey** 277-283  
 Russell Ball **White collar compulsory competitive tendering (CCT): the death knell for arboricultural officers and the end of professional street tree management** 285-293  
 Philip A Barker & Paula J Peper **Strategies to prevent damage to sidewalks by tree roots** 295-309

**LANDSCAPE AUSTRALIA** 17/3 August 1995

Christopher Vernon **The American landscape art (1901-c1912) of Walter Burley Griffin - part two** 146-152, 214-216

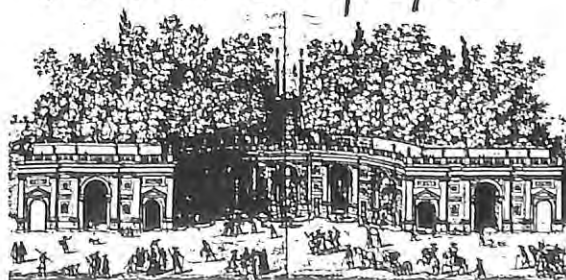
**The Circular Quay urban ideas competition** 153-155

Dianne Firth **Parc Andre Citroen in Paris** 157-160  
 Phil Heywood **The social context of tourism** 165-171  
**Sensitive renovation of a Sydney garden** 175-178  
 Mary Papaioannou **Streeton Views Esatate, Macleod, Victoria** 179-182, 200  
 Elizabeth Mossop **The green green grass of home (bush)** 193-197  
 John Temple **The Chelsea Flower Show 1995** 219-222

**AA GARDEN CONSERVATION NEWSLETTER No 14**

Extract from page one of the newsletter with the permission of its editor, Pamela Paterson. In this issue we celebrate the opening, last July amidst a blaze of media coverage, of the restored Privy Garden at Hampton Court Palace with an account from Jan Woudstra of his research work in reconstructing the Queen's Bower. We then have an account of another garden restoration, this time in Warwick, of The Master's Garden at the Lord Leyster Hospital over which presides one of our Alumni, Susan Muir Rhodes. As one would expect, the garden looked wonderful, elegant and luxurious, and by contrast, the little Summer House was decorated with the previous group's exercises and drawings demonstrating the wide appeal gardens have for children and adults alike. The last time I saw Susan was on an AA trip to Italy, and coincidentally, we have a delightful expose from Chris Sumner of the May AA trip to Rome and the Campagna. It almost makes up

*Gardens of Rome and the Roman Campagna*



AA VISIT TO ITALY 4-11 MAY 1995

to those of us who could not attend. We also have a report of the proceedings of the very successful LHPGT London Squares Conference from Sue Marcus which promises to be an important milestone in the protection of London Squares. And last, but by no means least, David Jacques gives a description and definition of the role of ICOMOS in the protection of the World's Heritage.

**Pamela Paterson, 25 Jermyn Street  
London SW1Y 6HP**

## TRAVELLERS AND REFUGE SEEKERS

The idea that we can encapsulate human perception of landscape in some useful form has been an important stimulus in the arts and more recently in research. We delve ever more deeply into landscape attributes and how they are perceived. In all this, little attention seems to have been paid towards understanding the variable psychological make-up of the perceiver. It is true that some have been concerned to represent the non-professional perceiver in research and that criticism in the arts will try to interpret the particular outlook of an artist concerned with landscape. But who has portrayed the contrast between, say, D H Lawrence a great traveller, and the man who makes for the same resort as soon as he has time on his hands? There are prisoners and soldiers in barracks who prefer to be so constrained and they are not necessarily the least educated. No doubt some landscape evaluations are common to us all: few would reject an unspoilt sunny beach in favour of grey industrial dereliction. But we perhaps forget that many seek only 'refuge' and are oblivious of 'prospect'. Yet this more limited horizon is ultimately as valid as any other kind of perception.

In between these extreme categories there are others such as those who appreciate only familiar landscapes; those who abhor rurality; those who do not wish to experience landscape directly but indulge in the literature of travel, and so on. Proust wrote about landscape (among other things) as lost memory, and eventually refused to stir from his darkened room. Daphne du Maurier found

a new place, Cornwall, and adopted it as her own. Her appreciation of Cornwall was the context for her entire life as an author, as it was only here that she could live the semi-solitary existence necessary to her.

By contrast I suspect that most landscape practitioners and landscape teachers are 'travellers' and have a classic prospect refuge perception. They prefer the unfamiliar and collect new places to write about them, investing them with the new perspective of the wanderer. Such people tend to be restless, their urge to move on perhaps in reaction to a geographically constrained childhood (others brought up by roaming parents will attempt to anchor at each stopping point, however foreign it may be). Paradoxically it is often the restless who feel most acutely homesick when away.

Why do these sharp contrasts exist? How can they have been generated within the evolutionary framework at whatever time scale? Despite such a clear contrast between perceivers of both main types, there appears to be some kind of consensus when it comes to judging landscape quality at least of the most dramatic sort. But is it a consensus? Are we really listening to both sides equally? Do we tend to ignore the views of the refuge seekers or is it that the latter are a declining breed in the 20th century? And do the under pinning needs of our landscape perception move on as we pass from the state of impoverished agricultural labourer to city immigrant and thence to enlightened recoloniser of the rural landscape?

**Simon Rendel  
Blewbury Oxfordshire**

## THE FUTURE OF OUR LANDSCAPES IALE '95

Congress of the International Association for  
Landscape Ecology  
Toulouse, France August 27-31 1995

IALE represents a forum for a growing 'movement' of transdisciplinary professionals who perceive the need for a more innovative



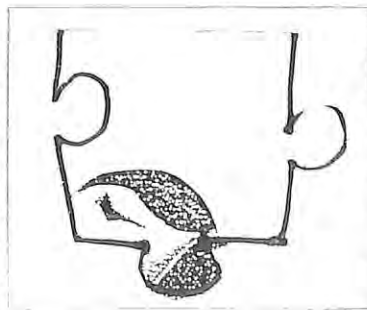
and holistic approach to the stewardship and management of the environment based on sound science and good data. Every 4 years IALE organises a world congress. This year it was held in the south of France with the ambitious and challenging focus of the gathering being 'The Future of our Landscapes'. Delegates came from far and wide - Europe, eastern Europe, China and Japan, North America and Scandinavia.

The programme was full and perhaps if there were any criticism, it was too ambitious with not enough time for some speakers. The congress covered the following areas - The Future for European Landscapes; Goals for Future Landscapes; Planning Landscapes; Landscape System Analysis; Restoring Landscapes; Heterogeneity and Diversity; Agricultural Approaches; Human Perception; Multiscale Approach; Education; Wetlands and Riparian Zones and Forested Landscapes.

**Francesco Di Castri** met the challenge of the introductory lecture by addressing the geopolitics of global land use change hence setting the more focused research papers in context. He reflected on the impacts to landscape of 'globalisation' (the loss of cultural diversity/homogeneity but increased solidarity) versus 'diversity' (diverse cultural identities/keeping options open/discrimination, rejection and fundamentalism).

The Congress went on to focus on landscape ecology issues on a multi-scale approach. **Monica Turner** from Wisconsin University presented a fascinating look at the scale dependent surprises from postfire studies in Yellowstone National Park providing a unique outside laboratory to test the resulting effects of landscape heterogeneity on a variety of ecological processes.

The future of agricultural landscapes and the changing position of agriculture as a major land use and the potential impacts and opportunities were discussed. A presentation from eastern Germany outlined the opportunities to recreate new farm landscapes following the devastating effects on the ecological network the socialist collectivisation. Using



intergrated techniques and a landscape approach to ecological planning, a new landscape framework is being put together to restore these ecologically sterile landscapes.

There were a number of papers focusing on the issues of marginal farming areas, the processes and implications of landscape change and the impact on the rural and farming communities directly involved with changes in the Common Agricultural Policy. A paper by **Teresa Pinto Correia** presented findings of a parallel study in a number of European countries focusing on the farmers decision-making process in different regions of Europe. There was a consensus that landscape ecologists face a significant challenge to present and sell the options and opportunities for the future use of large areas of agricultural land which will come out of productivity. There is a need for a shared vision based on sound knowledge and understanding.

There were a number of pertinent papers from the **Netherlands National Physical Planning Agency** focusing on the future changes in agriculture and the potential impacts on the environment, the impacts of agricultural intensification in some areas, the loss of agricultural function, marginalisation and abandonment and examples of functional combinations of land use such as recreation, nature conservation and water regulation offering new opportunities as major land uses. There were a number of examples of ecological planning using core zones, buffer zones and corridors. Several papers looked at landscape scale fragmentation of habitats and impacts on species.

For a number of years those working in urban ecology have integrated perception studies of the environment and environmental issues. It was upheld at this congress as being an important element in the process of planning and managing landscapes. **Fuji Eijiro** from Chiba University, Japan presented the findings of a comparative study of the physiological and psychological responses and effects towards different landscapes and environments. This included eye movement, blood pressure, heart rate and sensory evaluation.

The concluding paper by **Richard Hobbs** from the Division of Wildlife and Ecology in Perth Australia was well

received drawing together the common threads, trends and issues of the congress. He emphasised the need for the science of landscape ecology to be relevant and accessible to policy makers and planners and introduced a reflective quote from Einstein 'We cannot solve the problems we have created with the same thinking that created them'

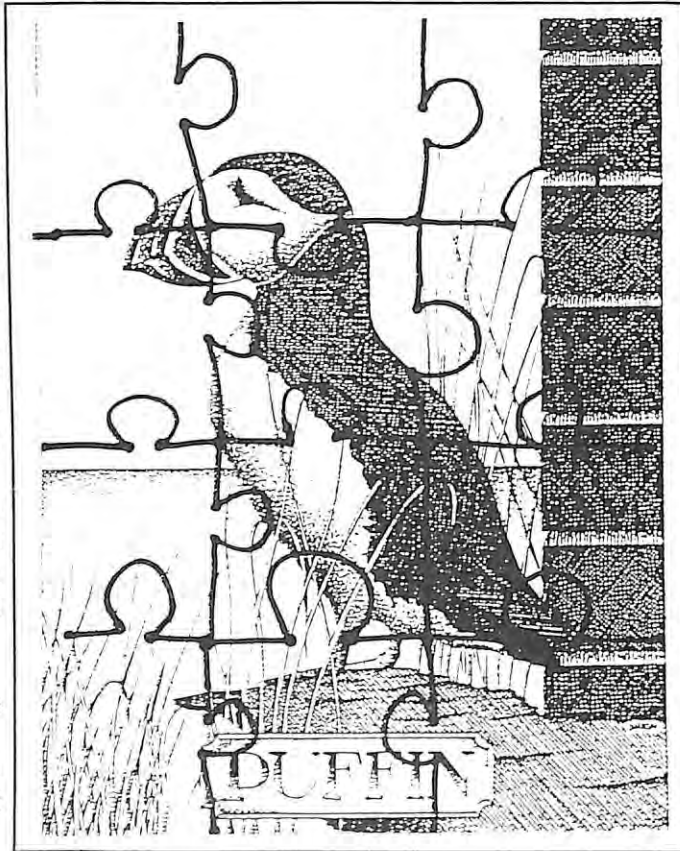
A summary of the approaches now being used and adopted by most countries in planning landscapes and land uses included GIS, modelling, experimental and conceptual, methodological and descriptive approaches. There is a real concern about fragmented ecosystems and a serious need to restore structure and ecological quality in the landscape. The underlying theme of the presentation is that we need to look at the full 'picture' and not just part of the jigsaw. Landscape ecology provides a sound approach to land use planning but needs good information and interpretation at different scales.

Congress goers went their separate ways having enjoyed another chance to meet friends and contacts of old, share current work and directions and most of all a crepe and a glass of wine. The bottom line for me (and many IALE members) is that it provides one of the friendliest and most easily accessible European and international networks of like-minded professionals I have experienced and I look forward to the next event.

**Celia Spouncer, Spouncer Associates  
Downpatrick Co. Down Northern  
Ireland**

**Biographical note:** Celia is an LRG member working as Head of a registered landscape practice in Northern Ireland and has just been working on the landscape of the Mourne Mountains. She graduated from Durham

University (Geology with botany ecology and chemistry) and then did landscape ecology, design and maintenance at Wye College. One of her more startling achievements was an 800km walk through Namibia in the company of a team of men. More mundanely she has considerable experience in organising groups and advising on matters ecological. Unusually voracious for pancakes (Fr.Crepes), she seems to me a most resourceful and original thinking person. That said I take no responsibility for misinformation! She has already picked up a Northern



Ireland accent. She can be reached at the address given, adding post code BT30 6DN. Tel/Fax 01396 616066. I am indebted to her for volunteering this report.

## THE ABAVA VALLEY: AN EXPERIMENT IN LANDSCAPE CODING

Innovative structures and approaches spring from unlikely sources. For several years I have been a consultant to the Council of Europe's Cultural Heritage Technical Assistance programme, with projects in Telc (Czech Republic) and Stanjel (Slovenia). In 1994 I added a third project, set in the Abava Valley of west central Latvia, and visited the area with an international group of conservation architects and landscape planners.

The Abava Valley, locally known, with some justification, as 'Little Switzerland' is a largely pastoral valley, with extensive forest and regenerated woodland, well set to become a major tourist axis within the country. It is littered with scientific and building designations which reflect a pre-Communist heritage of Germanic estates and modest market towns. Overlaying this is the more evident structure of collective farm buildings, apartments and boundless fields.

The Latvian intention is to establish a National Natural Park for conservation as well as in the expectation of developing tourist and leisure activities. Although various patterns of designation have long existed, there has been less concern for the cultural landscape in toto and our first visit, and especially the community forum which it engendered, suggested that this stocktaking should be undertaken

As something of an innovation for the Council of Europe, in July I took three landscape planning students from Oxford Brookes, to join architectural conservationists from Louvain and colleagues from Latvia and Lithuania in a field fortnight in order to develop methods for recording both landscape and the built heritage. From Oxford we attempted to explore a system of landscape coding which has proved fruitful in its application to urban design problems, whilst the Belgians brought a fiche approach to recording buildings.

An interim report has been produced for the Council, but a final report awaits Andrew Sillitoe's (Oxford Brookes) completion of an MSc on the subject. Interim conclusions with regard to fieldwork underline the effective plan and airphoto basis for such work in Latvia (although Soviet maps are difficult to interpret ... and are locally unpopular in the field). We were also conscious of the urgent need to safeguard areas such as untreated meadows which, with private ownership, must now be under threat as they are elsewhere in eastern Europe.

The work will continue through Latvian government and university resources and I hope to return later in the autumn. This is part of a review of the Council's Technical Assistance programme - some thirty projects - which I am currently undertaking as a sabbatical exercise from Oxford. Although perhaps a third of the projects involve some

consideration of landscape, the majority are concerned with heritage towns and their economic revival. The study is to be published from Geneva early in the New Year.

**Brian Goodey**  
**Professor of the Urban and Rural Environment**  
**Oxford Brookes University**

## LETTERS

**Letter to the Editor from John Gardiner, lately of the NRA**

Dear Bud,  
Although I always read your pages with interest, issue no 17 really caught my attention! For some reason, Ros Codlings' response to your clouds article (perhaps it was your reply to her, actually) brought to mind Constable's painting of Salisbury Cathedral commissioned by the Bishop, which enraged the church because the spire was shown against a background of lowering storm clouds - this was close to heresy! What price perception? I would have thought there was a more obvious symbolism, of the church shining forth as a beacon against dark forces - but then that would be my perception!

Brian Goodey's piece struck a responsive chord, since I have just accepted the post of Professor in the School of Geography and Environmental Management at Middlesex University ... imagine my surprise on reading that dear Carys (Swanwick - see LRE 17) is to become a Professor at Sheffield! Infinite possibilities for the future, if we only have time to think of them.....

So after 23 years of diverse work (strategic catchment and water resources planning via project appraisal, design, contracts and operations in the River Thames catchment), I am finally (or less than finally) about to cross the Rubicon into academia. There is much to learn from new colleagues, not least about their environment, which is a little different from the NRA! One of the questions asked after my interview presentation was how would I ensure high quality research. Quite unaware of the minefield into which I had

been invited to tread, I immediately thought of those academic R & D reports which I have been obliged to edit - in one case, re-write - and replied with some asperity that the applied research I was interested in would be comprehensible to the reader and usefully applicable to the subject area! This was not the reply that was looked for of course, and therein lies a further example of the dichotomy which is the focus of Brian Goodey's letter.

I was dismayed at his assertion that the subject and profession of landscape is 'being pushed aside as never before', while in the same issue Carys (Professor Swanwick to you Professor Gardiner, see also Professor Goodey) so eloquently envisions landscape as a bridge between so many disciplines, 'especially between arts and sciences'. I have always thought of landscape as the bridge between people centred and eco centred views, and thus fundamental to any consensual approach as to what sustainability may mean. Certainly, the work we've recently done (with Land Use Consultants) on creating a vision for future development in the Cotswold Water Park area bears that out. Carys was in the vanguard of developing our NRA river landscape assessment, so I have every confidence in the importance of what she says when she calls for the definition of 'new interfaces between research and professional practice'.

Perhaps multi-media will, as suggested by Brian Goodey, be recognised by academia as a valid research tool to expand our descriptive ability. The thought of using such computerised facilities brings so many ideas related to your piece about clouds and Ros Codling's thoughts over Litton's 'ephemeral landscape'. Not only could the time variability of landscape be captured - I recall seeing at least three Thames Barriers - in brilliant sunshine; in driving rain and in snow all in one incredible visit! - but of course time-lapse photography could reveal elements of the changing features of the ice and drifting snow Ros mentions; even of Andy Goldsworthy's fluidity of the land itself. Which brings me to geomorphology, the discipline underpinning landscape's 'subject focus'; the complementary bridge which is gaining strength (at last!) in the NRA, linking engineering with landscape conservation and truly enabling the wish to work with (rather than subdue) nature and

natural forces.

A final response to your last issue, triggered by Simon Rendel's evocative piece on perceptions of Germany. I would draw your readers' attention to a more formal introduction to their landscapes (specifically, rivers), at a conference on Rivers and Landscape, to be held in Wurzburg on the 20-22 May 1996. This is an opportunity to see how relatively lengthy programmes of river restoration have fared, according to R & D projects carried out on six rivers in Germany. There is also input from the UK and several other EU countries - please write to me for more details and registration form.

Yours sincerely

**John (to you!) otherwise  
Eurling Prof John Gardiner MBE**

**Letter from Paul Gough UWE Bristol**

Dear Bud,

Many thanks for your generous allowance for my pieces in recent issue of LR Extra 17. Here is a catalogue of a recent show I've put together.

With best wishes Paul Gough

The show **New Terrain** which was at the Stansell Gallery in August and September, was an interpretation of maps, charts and the political landscape by contemporary artists. The catalogue claims that it was inspired by the Hydrographic archive at Taunton Hydrographic Station which is a "haven for the artist". If I may quote from Amy Gadney one of the exhibitors, something which is of wider interest than any single work:

"I think there are a few reasons for my seduction by the language in maps and diagrams. They are not to do with the realities, or what we see; they are to do with how we are "seeing" and everything that is "left out.". ....Maps, plans and diagrams can never offer us complete "realities" that would empower us with knowledge or mastery over terrain - we can't even gain a sensation of place. We are only given enough knowledge to be aware of what we don't know, the mysteries, and just enough mastery to give us security, which enables exploration and adventure. If we bear in mind the function of maps, to eliminate surprise, it seems ironic that they introduce us to enigma and imaginings that we would never have met otherwise. A map can symbolise the experience of mystery rather than reality."

**Editor.**

## THE NATIONAL TRUST - THE SECOND CENTURY

Centenary Countryside Conference, Manchester,  
September 1995

Few in Britain can have remained unaware - (Is this not elitism, Dr Howard. I hear no word on the street! Editor) - that the National Trust is celebrating its centenary, an occasion which has provoked both celebration, and to the surprise of many of the Trust's supporters, considerable criticism, levelled at both its operations and image. To the Trust's great credit they have seized the opportunity to hold a conference at Manchester to discuss future policy directions for the countryside part of their holdings, and invited many of their critics to address them. **Robert Hewison, David Lowenthal and Patrick Wright** were among those to accept, and may have been as surprised as I was to discover they were addressing an audience of other academics, representatives of other countryside organisations, and a very substantial part of the Trust's senior staff.

**There can be few organisations who could so unstintingly entertain and listen to their critics**, and the publication of their report *Linking Places to People* was used to set the scene. This should be compulsory reading for all those with an interest in the English and Welsh countryside, and - in the elegant and erudite phrases which marked also so many speakers' contributions - raises the problems of extending a stake in the countryside to local people, urban visitors, other ethnic groups, the unemployed ..... and all other groups the Trust feels it has not satisfactorily yet addressed. To read in a National Trust report, the statistics of the widening gap between rich and poor, with the implied challenge to decide what the Trust is going to do about it, is itself a considerable change of image. Clearly the Trust has appreciated that their avowed aim of preservation "on behalf of the Nation" must mean the entire nation, if not the whole of Europe as well.

**Several new directions were explored.** All agreed that the NT's own properties should be exemplars of good sustainable management practice, and that such a role was the most important that a land-owning organisation could provide. It should in particular exemplify the balance between many competing, worthy demands and the inevitable compromises. Several from the ecological disciplines felt that

this had not always been practised in the past. So one clear message was "that NT lands were to become models of sustainable development". The Secretary of State himself acknowledged the Trust's potential influence - and warned that while the Rio agenda was still alive, there was a danger of its urgency being lost.

**Extending its influence** While the National Trust does not see its future as a campaigning organisation, the need to extend its influence outside its own lands was clearly agreed, and this might extend not only to other land owners and government, but also to countries abroad, and especially to Europe. Just as the Forestry Commission eventually learned that it simply wasn't enough just to grow trees, whatever the result to the countryside, so the National Trust is rapidly learning that it simply isn't good enough for their estates to be over-exploited to maintain the heritage building, or for their lands to be islands of quality in an ocean of mediocrity; nor for the most experienced and influential conservation organisation in the country merely to attend to its own business.

**Educational outreach, Minerva** The outreach to that part of the Nation not previously touched by the Trust's activities is to be helped by Minerva, a new scheme to encourage its educational role, mainly at an informal level, and geared primarily towards new audiences. The Trust has certainly already made moves towards diversifying its holdings, with the acquisition of a suburban semi-detached house being only the most obvious example of a process quite unthinkable only a decade ago. Valuable as this re-definition of what represents heritage may be, it could be counter productive to apply management prescriptions already used for compact, designed landscapes to more obviously vernacular landscape. One does not necessarily help the art of folk singing by giving the performers tail suits and a concert hall! The same may be true of little houses.

**Reaching out into the urban areas** towards less affluent social groups (previously the Trust's consistent supporters) may well be more difficult, however praiseworthy. The redefinition of heritage, whether in terms of landscape buildings or culture, to include the heritage of all social groups is only 'stage one'. It must run with or be followed by efforts to provide all groups with an understanding of

that widened heritage. There may be justice in the claim that some groups have been 'alienated from the idea of 'Heritage' because their heritage has been overlooked. At the same time little effort has been made to give the young a heritage with which they can identify. If many young (and not so young) people feel disorientated and cut off from society, the National Trust may take some of the blame - though no-one else has helped much either.

**Their image is one which they will have some difficulty in altering.** In studios for graphic design the phrase 'National Trusty' ranks only just below 'Oxbridge', though above 'Laura Ashley' in the



canon of 'ghastly good taste'(!). For several centuries there has been a common belief that *good taste* is governed by natural laws, and this may well continue to be an alienating force. But we now surely understand that *good taste is merely the fashion practised by the upper social stratum*. There may indeed be many others who aspire to that level of society and who will happily adopt the taste represented by the Trust. However, the group the Trust *now* wishes to address will feel that such an organisation is clearly not for them. If the Trust is to succeed in addressing that new audience the image may have to go down market - which is not an issue of quality but of target audience. down market design is not inferior, merely different.

**Difficulties communicating** They have some way to go. One enterprising local Manchester school had sent some senior pupils to the conference. After a paper in which a senior NT executive proclaimed passionately that communication to this new audience was the key, I asked two girls what they thought. They replied that they hadn't understood what he was saying. This was not because he was using words with which they were unfamiliar,

but that they couldn't penetrate the accent, which had been splendidly rounded English from the South. It seems natural that I cannot understand Rab C Nesbitt's tough accent from Govan, Scotland, but it comes as a shock to realise that he can't understand me!

**The Trust has made a start.** Its Centenary logo and new T-shirt was described by a design student as 'a bit naff for the National Trust' - so, a brave start. Unfortunately every Trust employee I spoke to thought the new image quite ghastly. If the new directions being suggested are to succeed, some expenditure on staff re-training may be essential. The publication of the report and the hosting of the conference are at least token of good intentions and considerable courage; they will need applause and support.

Peter Howard, University of Plymouth and Editor of the *International Journal of Heritage Studies*

## IN PRAISE OF RED TELEPHONE BOXES

What is it about red telephone boxes? As users, we are told "it's good to talk".....but the boxes themselves have plenty to say.... I recently took a number of to reflect a meander through some of the payphone scenery of the Forest of Bowland AONB, Lancashire.

I particularly like red telephone boxes in the rural landscape. I like the muscle they give to the passive greenness and the utter vernacular-ness of it all. Cornering Bowland's country lanes, a box will appear magically on the skyline - a geranium-red *Dreadnought* patrolling its patch, or perhaps anchoring firmly in a leafy hollow. A real battle of poster-paint primaries, and maybe a metaphoric 'cocking of the leg' in the past by the GPO, in this Very Rural rural landscape. Payphones act as strong points in local guide books. Heave-to on their stiff doors and their interiors contain a space heady with mown hay and sunlight.



Unfortunately these boxes will eventually be uprooted as part of an ongoing modernisation programme. Unlike the earlier 1930's red boxes with smaller panes of glass (strangely named K6), the 'semi-modern' boxes with longer oblong panes are not regarded by BT as having any intrinsic conservation value.

If no preservation order has been placed on them by the local authority they will be replaced by their more ephemeral looking successors. The modern payphones are almost invisible - except at night when they provide a momentary illusion of a welcoming pub doorway - and I am told that even the telephone engineers have difficulty finding these airy envelopes of light. The strong red kiosks have become part of the rural Bowland landscape and, as anticipation is all, I miss them already. Others will too I am sure.

What becomes of these cast-off payphones is evident when you look closely in local farmyards - only a few miles away these red telephone boxes can be found in dry-dock gathering rust and dust. And meaning ..... and value. The size of glass panes seems to be irrelevant. Their floors are beds of crunchy glass and flaky red leaves of paint; their panes cracked and opaque with grime; the one still boasting a door smells of stale, overheated air and dust motes - but perhaps most importantly their punchy redness is lost to the landscape. I find their vulnerable exposure discomfiting. But I'm sure, for the box stored against the barn at least, this is not the end - a quick decalk and dusting with primer and gloss and it will be packed off to market, sold to the highest bidder along with the lamp posts and mailboxes. According to BT, America is a likely destination as are private English gardens. This box is the last of five or six which over the last few years have been lined up domino-style along the barn wall. John Bull lives on! ..... but not in the Bowland landscape.

The final box I must refer to is a special one. Not a red one, but a landmark box especially commissioned by British Telecom as the 100,000th payphone and the one closest to the exact centre of the British Isles as defined by the Royal Ordnance Survey team. This 'centre' has been rather a movable feast in recent years, but now seems to have settled on an inaccessible spot high amid the private fells of Bowland. Special cards are now on sale locally to celebrate this true, definitive,

mathematical centre ..... glowering Gothic gritstone rocks with a central core of blackness beguiling the eye to the centre of the earth. Therein lies another tale, but for now everyone is enjoying a glut of 'centredness', although I suspect some feel that they are having 'centredness' thrust upon them.



But, to the box. Dunsop Bridge is the nearest village to the 'centre' and the site of this monumental payphone. The box itself, like all modern payphones, is almost totally transparent, its black supports acting as a picture frame for the scene behind and to the sides. Unlike the others however, this one has its own framed setting - it has four wooden bollards engraved N, S, E, W. It has its own flagged courtyard surrounded by ground-hugging shrubs. It has a trellised creeping plant to hide its functional rear with a conifer as back-up ...it has engravings on its glass of all the major cities of the United Kingdom and a commemorative plaque. But for all this, there is still an overriding daintiness, a lack of conviction - a pretty frame but no picture. Surround it with what you like, this telephone box just carries no weight - and *this at the very centre of the British Isles (well nearly).* I'm disappointed.



What I feel is lacking here is a nice substantial red box, any model would do, but one that shouts..... not whispers.

### Mary Knowles

**Biographical Note** Mary refers to herself as a mellow MPhil/PhD student in the Department of Environmental Management, University of Central Lancashire. She is also a farmer. Her research topic is the cultural. Her methods include text analysis, landscape semiotics and individual and group interviews. production of space and place in Bowland, Lancashire. (Bowland by the way is a beautiful hilly area verging on moors and Lancashire contrary to popular belief is largely rural.Ed.)

## ECONOMIC LANDSCAPES: OYSTERS AND MUSSELS

This chaotic fish landing is the reality behind the image of slumberous oyster beds in muddy tidal bays, peasant girls gathering mussels from the rocks or, black skirted, dredge-sweeping cockles below the foreshore. The activity at Port du Bec (near Noirmoutier, Vendee) when the boats come in is both frenzied and expert: boats are dragged out of the water fully loaded (and



with their crews), and trundled off tractors roaring, to the packing sheds. Oyster and mussel farming sited on the marsh (Fr. marais) coasts is a huge business in France; whether along the Atlantic as in these photos, or east of Narbonne on the Mediterranean it can dominate the view of miles of coast. Given this level of importance is it a suitable subject for research? Should we leave economic landscapes to geographers? Such activities are not intrusions in the landscape, *they are the landscape*. As if in proof of their landscape significance the offshore at this site is labelled Parc a huitres (Oyster park). It may well be true to say that oyster farming is the most important single landscape influence along the French Atlantic coast from Vannes (Morbihan) to the Gironde. **Bud Young**

## ANTHOLOGY

In front of me, towards the west, behind the big green and gray leaves of the fig tree in the garden and the roofs of the last peasants' huts on the slope of the ravine, rose the Mound of the Madonna of the Angels. It was an elevation all hollows and bulges, with a little stubby grass on its most gently rising side, like a human bone, the knob of a giant femur, which still had clinging to it shreds of dessicated flesh. To the left of the mound, for a long way, until far below toward the Agri Valley, where the terrain flattened out in a place called the

Bog, there was a succession of hillocks, holes, eroded cones marked with stripes, natural caves, ditches and pieces of rising ground, all of the same white clay, as if the whole earth had died, and all that was left under the sun was a whitened skeleton washed by many waters. Behind this desolate collection of bones, above the malaria ridden river, was Gagliano and beyond this lay the banks of the Agri. On the first line of grey hills beyond the river rose Giulia's village, Sant' Arcangelo, and behind it were other tiers of hills, bluer in colour, with barely perceived villages on their slopes and still farther away the Albanian settlements on the foothills of Mount Pollino, and the Calabrian Mountains which filled in the horizon. [Page 109]. and

There are hundreds of curves along the ten miles of road, which passes through caves and hillocks and fields of stubble where the wind raises flurries of dust and there is not a single tree to be seen. We climbed up gradually until we were quarter of a mile from the village, turning first one way and then the other, with the view shut off by the raised and rounded outlines of the parched fields. Then we came to a great cleft, almost like a wound in the earth, around which the road swung in a great circle. This is called the ditch of the carcasses, because in it are thrown the dead bodies of diseased or inedible animals whose white bones now cover its bottom. We were now close upon the village; there was a sloping, open cemetery, looking like a white handkerchief spread out to dry on the hillside; there the beginning of a path running between two high hedges of rosemary where in the early days I used to sit for hours to eat until a goat would suddenly come out and gaze at me with mysterious eyes; and there was the tree where, seventy years ago, the old brigand had killed the *carabiniere*. One last curve and we saw the life sized Christ on a wooden cross raised above the road, then one more short climb and the road was closed in between village houses. [Page 157].

Two extracts from Carlo Levi "Christ stopped at Eboli", a king penguin published by Penguin Books in 1982 as translated by Frances Frenaye in 1947. The author also painted and had studied medicine. He describes here the village to which he was exiled for opposition to the Fascist government in pre war Italy of the mid thirties. What he writes seems to describe a desolation and a need to see desolation in the harsh south Italian landscape. Interesting to note in the first passage the full detail, layer by layer, as he describes the view from his terrace. and in the second piece the symbols and meanings he weaves into the topography even then painting a picture of violent death and lifelessness. A useful text for examination or examination(s)!

*As usual I thank the publishers for this text which we examine here in a spirit of enquiry and invite them to contact me if they feel any greater acknowledgement is due them.*



## SHOULD YOU READ ?

### Social landscapes

Deborah Carter Park & Philip M Coppack **The role of rural sentiment and vernacular landscapes in contriving sense of place in the city's countryside** *Geonafaska Annaler* B 76B 3 1994 pp161-172

### Towns and urban form

Peter Bosselmann, Edward Arens, Klaus Dunker & Robert Wright **Urban form and climate case study Toronto** *Journ Am Planning Assoc* 61/2 1995 pp226-239

### Landscape areas & regions

Thomas R Loveland, James W Merchant & 5 others **Seasonal land cover regions of the United States (MAPS)** *Annals of the Association of Amer Geographers* 85/2 pp339-355

### Ecology and nature

MM Cruickshank & RW Tomlinson **Peat extraction, conservation and the rural economy in Northern Ireland** *Applied Geography* 15/4 1995 pp365-383

C Vos and P Odham Editors, **Landscape ecology of a stressed environment** *International Association for Landscape Ecology: Vol 1* Publ:Chapman & Hall 328pp Hardback 0-412-44820-3 £45.00

Richard T Forman **Land mosaics - the ecology of landscapes and regions** Publ:Cambridge University Press 640pp Price \$39.95.

### Planning

Claudio Minca **Urban waterfront evolution: the case of Trieste** *Geography* 80/3 1995 pp225-234

### Historical/archaeological

Ruth Tringham **Engendered places in pre-history** *Gender, Place and Culture: a journal of feminist geography* Vol1 No2 1994 pp169-204

### Techniques

Gerhard Aymans **The diked lands of Wallach in 1580** (Investigates the accuracy of dykeland maps of that period. Abstract in English concludes shapes using but areas etc accurate) *Erd Kunde* 49/3 1995 pp213-231

### Policy and future

Phil Macnaghten **Public attitudes to countryside leisure: a study in ambivalence** *Journal of Rural studies* 11/2 1995 pp135-147

### Physical landscape

Hugh Prince **Floods in the Upper Mississippi River Basin 1993: newspapers, official views and forgotten farmlands** *AREA* 27/2 1995 pp118-126

Dennis J Parker **Floodplain development policy in England and Wales** *Applied Geography* 15/4 1995 pp341-363

### Art, literature, photography

David Matthews & George Revill **A Solo ecology: the erratic art of Andy Goldsworthy** *Ecumene* 2/4 1995 pp423-448

### Gardens

Philippe Foret **The Manchu landscape enterprise: political geomantic and cosmological readings of the gardens of the Bishu Shanzhuang imperial residence at Chengde** *Ecumene* 2/3 1995 pp325-334

### Cultural landscapes

Thomas Krafft & Eckart Enlers **Imperial design and military security. The changing iconography of Shahjassabad Dehli** *ErdKunde* 49/2 1995 pp122-137

William H Rollins **Whose landscape? Technology, Fascism and Environmentalism on the National Socialist Autobahn** *Annals of the Assoc American Geographers* 85/3 1995 pp494-520

## RECENT AND FORTHCOMING EVENTS

We need copy three weeks before publication. Publication dates *aim* at the third week of February, June and October. Please note that we are happy to list your event if it is something to do with landscape. Though it may perhaps not bring you many applications it may lead to follow up interest and dissemination of knowledge.

March 26-30 1996 The 11th Annual US Landscape Ecology Symposium - **Integration of Cultural and Natural Ecosystems across Landscapes: Application of the Science** at The Galvez Hotel on Galveston Island, Galveston, Texas For information on the Symposium: Dr Robert N Coulson, Local Host - IALE '96, Department of Entomology, Texas A&M University, College Station, TX77843 e-mail:coulson@igis3.tamu.edu Tel:409-845-9725 Fax:409-862-4820. For information on Abstract submission: Dr Jeffrey M Klopatek, Program Chair-IALE'96, Department of Botany, Arizona State University, Tempe, AZ 85287-1601. e-mail:klopatek@asu.edu Tel:602-965-4685 Fax:602-965-6899

## TARRAGONA SUMMER 1995 TABLECLOTHS AND PALIMPSESTS

In Placa de la Font in Tarragona every summer evening there is a ritual of place-making. At 7pm the waiters of Pizzeria Mistral, Restaurante Forum, Bar Pinchon and El Candil begin to put out the tables that were stacked the night before. It takes almost two hours for these scene-shifters to set their stage. Tables are placed in perfect equidistance in the central space of the placca, aligned at 128 degrees from north, no more, no less. So are the knives and forks. Spoons sit orthogonally, serviettes centrally. 128 degrees is the alignment of the paving of the open space. Waiters squat, eye to edge of table; adjacent tables are moved a centimeter or two, squared up. 128 degrees is the alignment of this uniquely elongate placca, its benches, its kerbs of polished grey limestone, the trunks of its elegant over arching shade trees.

As the props are being placed the patterns of people's movements adjust. Kids kicking a ball around move closer to the "bottom" end, the end away from the *Ajoutament* - the Town Hall - with its elegant early 19th century Neoclassical facade. People now perform their evening paseo in the remaining sunshine up and down the eastern side: locals, students, tourists, people passing through. Through these, every evening, a middle aged blind man in a grey suit and with a moustache and demeanour unmistakably styled on *el Generalissimo* is guided by his wife in a dark blue frock, she blowing bubble gum.

128 degrees is the alignment of one edge of the Roman circus upon which Placa de la Font now sits, has sat from at least the 14th century and has sat in some form or other since the Circus's last day. Those who sit here to eat their pizzas or their *gambas a la plancha* are participants in this place ballet whose stage was first set two thousand years ago.

W G Hoskins' "everything is older than it seems" could have no greater truth than in the deep time of this Mediterranean scene. A day trip from Tarragona takes you into the valleys of the Rios Gaia and Francoli where every bone arid slope is stone terraced, every stone is culturally touched, shaped or carefully placed, worked and re-worked through one, two, three or four millenia. Each invading civilisation - Iberian, Greek, Carthaginian, Roman, Arab has taken its turn to turn the stones to the orientation that best suits its particular system of cultivation.

In the lower valleys there is water and water, together with modern machinery have permitted a total re-shaping of the land. The *acequia* systems of the eighth

and ninth centuries were also set by eye but today there is a new man-machine supremacy, bulldozer brutal, with terraces more horizontal than the contours on the topographic map. A new *reconquista* of the land of Spain is taking place as the water is made to flow uphill and the *urbanizaciones* follow: houses of stucco and pantile but with swimming pools and a layout of floor plan and garden that owes as much to California and American television as to Catalunya or Castille.

Returning to Tarragona late in the evening the city is still buzzing at midnight. By 1am the traffic is lighter and faster. Placa de la Font, at the top of a one-way system is used by cars, scooters, taxis and the nocturnal garbage trucks to turn around to go back into town. They zip down one long side, describe an arc in the open space in front of the *Ajoutament* maintaining as much speed as they can without attracting too close attention from the sentry policeman, and zoom back down the other side. Did the Romans drive on the right? I remember Charlton Heston did. Well, if they did then these modern charioteers are performing their circus to a miniaturised but identical pattern to their predecessors of two millenia. Hoskins wouldn't have approved of the cars but he might have been tickled by the palimpsest.

**Bob Webster**  
University of Central Lancashire

## AERIAL ARCHAEOLOGY: THE 1995 BONANZA?

To an archaeologist, the word 'landscape' conjures up the conjunction of the physical terrain and human effects on the landscape. One way of recording these altered landscapes is through aerial photography and the purpose of this short note is to explain why 1995 has been such a good year for archaeological aerial photographers.

Anyone involved in archaeology, and especially aerial archaeology, is likely to be aware of the dry and hot summer of 1976; the more discerning will remember that the summer of 1975 and its following winter were also dry. For the formation of crop marks, which need drought conditions for exceptional results, both these years were very good. 1995, being the driest summer since records began in 1727, is perhaps the best year since 1976 and for some areas possibly the best year since aerial photography for archaeology started, over seventy years ago.

However, 1995 differs from 1976 in two ways. The first is that 1995 was not preceded by a particularly dry year, although the years 1989 to the early summer of 1992 were good (dry) years for crop marks. We live in hope that 1996 will be another dry year and the results will be even better than 1995. (You swine Bewley, don't you realise what this could do to the rest of us! Editor))

The second difference is that in 1995 archaeologists are

in a much better position to record the archaeological sites and landscapes than ever before. In 1976 the funding of the network of regional flyers was in its infancy; today, 1995, approximately 18 different individuals and institutions receive funds from the RCHME for aerial photography, which allows for about 150-200 hours flying. Linked to this is a national programme of aerial survey which the RCHME undertakes from its headquarters in Swindon and its northern office in York. In 1995 over 300 hours of aerial survey have recorded over 2500 sites in England; the conditions were so good that English Heritage also contributed grant aid to this year's flying. At the time of writing we estimate that a high proportion of the 2,500 are new sites, or there is additional information about known sites recorded on the aerial photographs.

Different parts of the country were differently affected by the drought; in the north and some parts of eastern England the cereals and sugar beet produced some very good crop-mark sites. In the south the most notable success (apart from a good crop-mark season with cereals) was the number and ubiquity of parch marks in grass.

The major discoveries this year cover the whole range of sites including prehistoric ones such as new Neolithic

burials in Lincolnshire, Wiltshire and Dorset (long barrows revealed as ring ditches) as well as Iron Age settlements. New Roman camps have been discovered in Northumberland, North Yorkshire and Derbyshire. The parching of the grass meant that areas which are rarely productive (in terms of crop marks) were surveyed; the Downs in Sussex were dry enough for parch marks to reveal new settlement and burial sites. Equally, sorties over Salisbury Plain provided many new sites; these

will be rapidly incorporated into our mapping projects, as we are just finishing mapping all the archaeology of the Salisbury Plain Defence Training Area using aerial photographs as part of the RCHME's National Mapping Programme.

Evidence of more recent change in land use are the crop marks of a nineteenth century farmstead in Lincolnshire; the plan, as revealed by the crop marks, was very similar to that of a Roman villa, but in fact it

was a farmstead which had been flattened and ploughed during this century. Another example in Hampshire is the very clear marking of a military installation, perhaps an administrative building with barracks, dating from either the First or Second World War.

These photographs are fundamental to the RCHME's National Mapping Programme which aims to interpret, map and classify all the archaeological information seen on aerial photographs throughout the country. All the photographs are available for consultation in the NMRC (address below).

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**Goodwood Park, West Sussex.** Parch marks of a triple ditched defended enclosure and associated features. The severe drought in August allowed these features in grassland to be revealed more clearly than ever before. The enclosure is likely to be late prehistoric in date, approximately 2-2,500 years old; the other features may be 500 to 1,000 years older (Bronze Age). Photo reference 15390-45 RCHME Crown Copyright.

# Salt marshes along the River Dee



Finding at the moment of going to press that I had left out a page (its difficult binding 19 pages!) I have thrown in these scenes. A major power station is under construction at the right of the top photo,

R.N Young