

CELEBRATING  
OUR 20TH  
ISSUE  
Thanks for reading  
and writing!



## LANDSCAPE RESEARCH EXTRA 20 SUMMER 1996

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



### Horse keeping and the landscape

Horse keeping is widely known to cause degeneration of pastures due to the animals' tendency to select the growing shoots and eat these in preference to the less palatable bulk of the grass. They also dung selectively in one area which tends to grow up to nitrogen rich grass and weed species some of which are introduced from their feed. Horse pastures for this reason are always very obvious particularly from the air for their blotchy green swards, and they often become infested by scrub.

Horses are commonly kept on inadequate areas and for this reason alone may have a worse name as grazers than they should. Such areas in the urban fringe are usually not managed in an expert agricultural way and tend towards bare spots, of which there is always one near the gate. Neurotic or perhaps just freedom seeking run lines parallel the fences. Horses move at speed and have sharp erosive hooves and may create more damage bolting and stopping than they do running. The wear so created is increased markedly during wet weather when the strength of the grass sod is weakened. Horse pastures are often grazed on short licences and the user thus takes little responsibility for the condition of the land. All of this is well known and can be observed in a thousand and one places in any part of the country.

I have however observed a further effect of horse keeping which I find of particular interest. A field or two at the edge of the town has become a small farm, with an small assortment of livestock sheep and poultry and a number of horses. The few sheds that used to be there have been converted to a simple timber clad barn - it is in the National Park - the entrance has been formalised and a track laid.

Header photograph  
Natural looking scots  
pine, the Coronation  
(of Victoria)  
Plantation! in "wild"  
moorland near the R.  
Liffey in Co Wicklow.  
This area provided  
the setting for the  
film *Bravehearts*.  
Newer plantation  
forestry in the  
foreground was kept  
out of camera. or was  
it?

The views and opinions expressed 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 world wide readership as a companion to its main journal Landscape Research. Enquiries to Bud Young, Airphoto Interpretation 26 Cross Street, Moretonhampstead Devon TQ13 8NL Tel 01647 440904, Fax 01647 440039. We are glad to print letters, written pieces, pictures and notices of landscape events. We accept advertising fliers for which a small charge is made.

The owner is a farrier, that is he works with and also shoes horses and he had collected five horses when I last talked to him. One of these is a heavy footed Welsh Cob capable of pulling a light cart and all of

foreground of parish glebe land itself rather steeper. If the reproduction is good enough, you will see some slight development of terracettes in this foreground.



One could at this point make any of several points. One could inveigh against the individual for spoiling pasture at the entrance to the village or criticise his management. One could parade the research into terracette formation and gleefully point out that it all happens very quickly, which may already have been noted ad infinitum. Alternatively one could use this type of evidence, seen to my knowledge in steep fields peripheral to many country towns and villages to demonstrate the keeping of horses (perhaps non agricultural working horses), on inadequate or unsuitable land. I cannot document the sites but I am particularly aware of many steep terracettied pastures in Dorset, Somerset and in the Cotswolds of

these animals were pastured on one sloping field in the very wet winter season of 1994/5 and subsequently.

Gloucestershire and Oxfordshire. That these have always seemed to me to indicate a pleasing historic

Within one season, perhaps (if my memory serves me) within the space of six weeks, I watched the field lose much of its grass cover and become acutely muddy. This bareness is confirmed by a local artist whose painting made in March this year shows the ground as bare soil not grass covered.



The land slopes at about 15 degrees and the soil is a rather thin well drained sandy loam over granite (probably a thin phase of the Moretonhampstead Series). The horses remained on it, fed from outside and a set of well developed terraces rapidly formed. The word terracettes is almost too slight but it would be better if I used it. The ensuing summer this field appeared knee high in weed growth which took advantage of the negligible competition from grass.

quality, and have contributed, as I entered a settlement to my sense of historic anticipation is perhaps the more fascinating aspect of my observation. Is this one of those dangerously anecdotal observations which Brian Goodey (see on) deplures? Perhaps.

Airphotos of the field taken in previous years give evidence that it was not terracettied before, I had never seen any terraces and the simple evidence of the photo shown in the text demonstrates that the terracettes stop at the fence line. The nearer field is mostly not used for the horses.

Those wishing to follow up the physical geography might wish to refer to **Carson and Kirby, 1972 pp 174-6 Hillslope Form and Process, Cambridge University Press.**

My second photo shows the view of the field across a

**Bud Young**

**Editors note** Bob Webster whose piece follows has been a regular contributor to these pages, has introduced

Landscape in the  
University of  
Central  
Lancashire

Mary Knowles and now Philip Pacey. In recognition of the number of interesting articles coming from his university department I have asked him to say a few words about what they do there. Here it is. Within this issue look out for the articles by what I would like to call "the Lancashire Group of landscape writers." .....

".....At Preston we have a small group of people working on the landscapes of Northern

England and Scotland, Spain and more recently, Poland. Two things unite these interests: an approach to landscape that is informed by semiotics and contemporary cultural theory, and landscape perception and evaluation.

Keith Jenkinson (Hispanicist and linguist) and Bob Webster (cultural geographer) offer second and third level courses in the Department of Environmental Management on the production and consumption of meaning in landscape. Students are introduced to aspects of communication theory and are required to examine the processes of encoding and decoding of meaning in contemporary rural and urban places.

We have a strong commitment to fieldwork: students carry out studies in Lancashire, Cumbria and Catalonia. Next year we will be starting work with students further south in Spain, probably Andalucia. Jose D Garcia Perez has worked in central Spain, particularly on the perception of agricultural landscapes by local people. Again we are hoping, next year to have some small exploratory field trips, with students, to carry out comprehensive small area surveys and to apply some of the techniques that he is developing.

Mary Knowles is carrying out postgraduate work on the production and consumption of Bowland, using discourse analysis and participant observation.

This group is most fortunate in having a number of friends such as Phil Pacey (see this issue) who like writing about landscape and we are much encouraged by the editor, to try things out in LRExtra.

### Dr RA Webster

Dept of Environmental Management, University of Central Lancashire

## INSIDE AND OUT IN LIVERPOOL

Landscapes are mostly outsides. In our courses in Preston we 'go out' in the field to study but we go out to go *into* the Romantic landscapes of South Cumbria, *into* the towns of North Lancashire, *into* Liverpool. We enter these outsides. The body is in the street, the cathedral precinct, the docks, and from the viewpoint of our bodies we examine the outside of things. But the 'outsides' of what? Can we have any insight into the outside without knowing the inside?

In the common currency of geographical-cultural-landscape continental European writing the term 'dialectical' is almost debased by common usage. In England we seem strangely shy about joining this currency and coining the term. We are the poorer for it. For example, in his 'Production of Space' (English edition 1991, published by Blackwell) Henri Lefebvre treats inside-outside dialectically when he describes a solid, six-storey town house as 'permeated from every direction by streams of energy which run in and out of it by every imaginable route: water, gas, electricity, telephone lines, radio and television signals'. The house is a 'nexux of in and out conduits' (Lefebvre p93).

On our visits to Liverpool we enter the Albert Dock buildings to find ourselves in a street, paved, with shops on each side, having all the appearance of an outside were it not for the roof and the musak. The street contains shops that you can't go into: kiosks with all their wares - t shirts, tops, dresses, belts scarves -hung on the outside. Whereas outsides are primarily visual, insides are multisensory. We go into shopping centres, met by a blast of warm air and shopping centre smells before you enter, to listen to musak, smell the smells, feel the warmth and the moisture and to ride the escalators. Riding the escalator makes everything three dimensional as the world turns around your body. You pass through 'floors' with mirrored ceilings, the escalator is glass-encased and reflecting. Floors are supported by mirror-tiled columns of tesserae each with its own reflection of you, your body. We look through reflecting plate glass windows of shops that sell, amongst other things, glassware and mirrors. Up, down, right, left, in, out, above, below: everywhere you see your body and others' bodies from every imaginable angle, coming, going, passing through. The way out leads you into another shopping centre.

But the dialectical relationship is not simply one of mutual reflection, least of all confusion. It is one of mutual production, each side produces the other, passes through the other, refracting as it does so, not just reflecting.

By way of example, we visit Liverpool's Protestant Cathedral, whose architect, Giles Gilbert Scott was a

Catholic. Its Catholic cathedral was designed by a Protestant. From the outside the cathedral is a purely visible phenomenon. As students of landscape we inspect its site, we view the city from its vantage point, we see its position in the city, we look at and are awed by its size, forms, mass, colour, signs and symbols, by its style. But as you approach the doorway - the transition from outside to in - you are suddenly aware of the mass and solidity of the outcropping of the deep red sandstone rock that swells up beneath your feet - the rock upon which this hilltop cathedral stands. And then aware of a rock trench surrounding the hilltop on three sides, the self-coloured, self-same dark red sandstone that cuts readily into blocks of cyclopean scale. The trench is chthonic, the repository of tombstones: a hole in the ground with the sky above. The cathedral on the hilltop is a hole in the sky, enclosed, captured by quarried rock. The cathedral is the quarry, turned inside-out, a fragment of heaven incorporated into the earth.

Once again, as your body enters the cathedral, it becomes multisensory. An old-fashioned rationalist like myself find difficulty with Lefebvre on this but is trying to come to terms with just liking the sounds of the words: "The use of the cathedral's monumental space necessarily entails its supplying answers to all its questions that assail anyone who crosses the threshold. For visitors are bound to become aware of their own footsteps, and listen to the noises, the singing; they must breathe the incense-laden air, and plunge into a particular world, that of sin and redemption; they will partake of an ideology; they will contemplate and decipher the symbols around them; and they will thus, on the basis of their own bodies, experience a total being in a total space." (Lefebvre pp280-1) Powerful words, themes of cyclopean scale, but the antithesis of cyclopean vision. If you want to be really flakey and give full range to your imagination you can substitute other places for 'cathedral' in the above (I do it with Orkney, Kalalau beach on Kauai, and the road 'Under Loughrigg' near Ambleside) and other words for 'sin and redemption', and in Henry David Thoreaus's phrase, 'explore your own higher latitudes'.

## Bob Webster

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**START  
HERE**

1 An introduction - of worthy ideas and issues, of strongly held beliefs and passions about the importance of landscape as quality of life; of the vast and serious environmental issues facing us; of moral principles; of our location as an inseparable part of the natural world. Both landscape and art reflect society, but they can also project forward, revealing new ways of dealing with our world.

2 Then, how to use sculpture to emphasise our surroundings, to make us more aware of the spaces around; offering particular experiences. But this needs a critical assessment of siting, scale... and then the danger of littering...

3 Successful public art embraces local distinctiveness, community involvement, and addresses feelings of ownership; there's a new role for the artist, as listener, coordinator, working openly with others, in collaboration.

5 Artists working with students across disciplines; hands-on experience of creating forms, spaces, and using materials (surely the best way of learning); working in collaboration, and crossing boundaries.

7 How our perception is always affected by context - artworks, signs, advertising, silage bags, waste - all in the landscape; are they art, or what? It depends how we look at them... (The word for engineering in Dutch means work of art...)

9 Smithson, Holt, Mary Miss, Christo, Long...art is about the changing way we perceive. And the first to mention ecology, and to query the sensitivity and wisdom of some land art.....

10 How to cram sixty slides into twenty minute presentation!

**PICK UP  
AGAIN  
HERE**

## **Landscape and Art Network. The Conference Roots and Sky Vision, West Yorkshire 16-19th May 1996 at the Yorkshire Sculpture Park**

4 Then the artist involved in designing public spaces - are we wanting artists simply to become competent landscape architects? Are we not looking to artists for that spark - of something different, some lateral thinking, some imagination, to bring an extra dimension or content, to our environment?

6 Speakers' presentations weakened by inadequate black-out...Strengthened by eloquence, humour, perception thoughtfulness...

8 Sculpture as independent, autonomous, siteless; or indifferent, bearing no relation to its site; or as an integral part of its surrounds, making connections, enhancing our experience of the site. And now the possibilities of fusing art and landscape - the artwork is the landscape, creating something more than just art, or just landscape...

**NOW UP  
TO \$11**

11 Technology has its place for instance in developing solar power panels, efficient bicycles; but how far do you take sophisticated technology and high input systems to put over ideas on sustainability? .....and what is the relevance of a Yurt structure from Kurdistan to the people of Doncaster seeking ideas on sustainability?..

12 So many slides, so many images... so many ideas, so many thoughts provoked... but - despite the declared intentions of the organisers - speakers were allowed to overrun, so

13 there was no opportunity at all for any discussion, to air ideas, consider points raised, to benefit from the views of the 60 or so delegates present, who represented a wide range of interests.....(but had I participated in the rest of the conference, no doubt opportunities would have arisen...)

14 A day of fascinating images, of a diversity of sculptures, sites, artists; of lots of issues, ideas and information.

15 The speakers - an impressive line-up of expertise, intelligence, eloquence -Francis Carr, Peter Murray, Chris Cowen, Han Lorzing, Eolsa Levisaur, Jonathan Smales ... and practising artists - Andrew Darke, Jonathan Adamson, Trudy Entwistle, Lorna Green...

16 An excellent start for the newly-formed Landscape and Art Network, achieving its aim of bringing together those concerned with the quality of our environment, and widening awareness, but so much to consider, to debate, people to meet, contacts to be made - I hope there will be more such events!

17 But....where was the 'critical edge'? where was the perceptive assessment of what has been, and is being, done?

**Nancy Stedman Tutor,  
Bretton Hall University College:  
Arts Administrator, Sculptor**

**Please do not blame the sculptor contributor for the design, its mine! Editor.**

# MEET THE BOARD

## Dr Susanne Seymour at the Department of Geography Nottingham University

*In this and future issues I am asking members of LRG's Board to write a few words about themselves their work and interests. Some are academics some are not. All have a personal feeling about landscape, and it will be interesting to hear how they came to be what they are. Ian Thompson offered a thumbnail sketch last issue. Now it is the turn of Susanne Seymour.*

As far back as I can remember I've been interested in too many things. Choosing A levels was a nightmare! Fascinated by science, other countries and cultures, the past and literature, not to mention sport and drama, I envied my French pen friend doing her baccalaureate. But as I was unlikely to move across the channel from the farm in Suffolk where I grew up, I was forced to specialise. True to form, I chose geography, arguably the broadest of disciplines, covering topics from glaciers and global warming to landscape art and Hardy's Wessex.

My research has focused on landscape for similar reasons. It has so many perspectives, physical, conceptual, artistic, productive, spiritual and ecological. As I was born on a farm I encountered these overlapping dimensions through the different sights, sounds, smells, tastes and textures of one particular landscape as I worked, played and grew up. I also met landscape on television and radio and through books. From this you may divine that I believe landscape demands an inter-disciplinary approach and you may guess that I dislike the way that a single discipline approach can narrow a person's perspective. Just think: why should art and literature be consigned to a study of separate aesthetic or inspired geniuses? Should we not rather consider how an artist or writer's place in the world influences his or her work? Why similarly should 'scientific knowledge' be viewed in isolation, unconstrained by time and place? Considering something from the



perspective of only one discipline seems to me like culling four of the senses and leaving one. This is confining at an individual level but critically unbalancing on a larger social scale, where the perspectives of certain groups may imperceptibly come to dominate.

Returning to self, my eclectic interest suited me for work, over a number of years, as a contract researcher in multi-disciplinary teams, first in the Centre for Rural Studies at the Royal Agricultural College, Cirencester and later in the School of Social Sciences at the University of Bath. This involvement in research methods, academic work, policy and practical industrial approaches has widened my perspectives and now I am back teaching and researching cultural geography at University. There my interests range from explorations of colonialism, gender and property, and on through the landscapes of

Georgian estates, to contemporary constructions of rural landscapes by farmers, those who make policy, scientists, environmental bodies and the public. In my research I use the widest range of materials and sources among which I would list the following - landscape paintings, novels, maps, inventories and accounts, the physical landscape itself, scientific reports, ethnographies, interviews and even adverts. Landscape provides my focus: it is a stage for many different players and a multitude of roles.

**Editor's note.** At my request Susanne tells of the new inter-disciplinary MA and Diploma in Landscape and Culture which is now offered at Nottingham, starting this autumn. It covers a similarly wide range of interests and is taught by Drs Louise Crewe, Stephen Daniels, David Matless, Charles Watkins and Susanne. It is both theoretical and practical and takes in the broad perspective of the city and the country. I would suggest you write to Susanne at the Department of Geography if you would like to learn more about the course, or simply contact the University in the normal way.

# A WALK ON THE WILD SIDE IN RURAL LANCASHIRE



The idea of thinking about places and the meaning of places in terms of 'topias' has been used by Foucault and others to distinguish between, amongst others, contrasting or mutually repellent places (heterotopias) and imaginary places or places of possibility (Utopias). We can actually see these 'topias' in the way places

are promoted and the way in which people use them.

There is generally a dominant cultural association attached to places which is produced and reproduced by a multitude of players such as Tourist Boards, planners, writers, visitors, inhabitants. Rural places tend to promote a warm Utopian vision - places where the imagination feels free to rise above the cool, cool ground of reality. Country Parks are good examples - rural idylls, repositories of moral values and naturalness and in this case firmly seated in the pre-Industrial landscape of blighted Lancashire. The 'dark, satanic mills' of Blake and the Hard Times of Dickens have helped to produce these rural Utopias. But this particular Park is not just an imaginary place of urban-rural contrast. It is also a grounded Utopia; it is real - a place of pine-scented plantations, grassy picnic areas, eiderdowns of plump bilberries, coy sika deer in belts of deciduous woodland underlain by wet musty peat. Families congregate in large numbers at weekends - grandparents, parents, children, toddlers spill out of cars, chattering their way to the viewing point at the summit, enjoying the smells and the scenery and the soft give of the damp turf underfoot. Worries of traffic, child abduction, mortgages, job insecurity are left behind briefly in the perceived chaos of the town. The Park provides a contrast, a spatially defined Utopia, both imaginary yet real, set against the heterotopic reality of 20th century urban life.

As well as a spatial contrast, the Park also reflects a temporal difference. Whereas the spatial contrast between town and country has in large measure produced the meaning and value of the Country Park, the temporal heterotopia is concerned more with 'mutually repellent places' than with contrast. The reality and chaos of the town invades the rural order by stealth, and at night. As dusk falls on a Summer's evening, the

families dawdle homeward and the pine-enfolded car parks are just bare stretches of oil-stained gravel, discarded crisp packets and Cola cans. The silence is heavy. Benign, warm daytime pinewoods, straight out of Rupert Bear's 'Nutwood' now breathe the mist of Hound of the Baskervilles over the grassy picnic areas. As with the sublime of the Romantics, beauty and fear are a compelling combination - so long as the fear is only a potential, imaginary one. There is a pleasant creepiness about the night closing in on a rural scene. Once the night proper comes however these penumbras disappear and the Park becomes a 'non-place' - just another dark space with no identity. Stephen King, the American horror writer, writes convincingly (and profitably) about the 'underside' of life - the dark, forbidden side of everyday life, landscapes of fear. Both like and unlike Utopias these places are always somewhere else, somewhere other, somewhere different. Never where we actually are. Or with heterotopias we prefer to believe not. The small hours reveal a very different rural scene. Young joy-riders speed the switchback one-track road which encircles the Park's hilly contours. A Scalextric track for real. In the more secluded car parks, the under world of suicide, sex, drugs, alcohol and other hidden or 'obscene' facts of life are played out against a 'scene' of dense nighttime. I can only imagine this picture. What is left however is very real, very 'in your face'. Early morning as the miasmatic mist of the night evaporates., Countryside Rangers re-produce the daytime Utopian dream for daytime people. Syringes, glue cannisters, beer cans, shattered whisky bottles, condoms, an assortment of intimate clothing are all meticulously and not without difficulty picked up with special 'hand-grabs' and removed from the 'scene' in black dustbin liners. Arms length is not far enough away. The burnt out cars of the joyriders smoulder for a little longer, as do the exhaust fume filled cars of suicides - of which in the past there have been as many as 12 in a three month period.

When the first visitors appear with the sunshine, the nighttime Park, like the mist has temporarily disappeared. Like any public place, including town centres, the temporal heterotopia reflects the contradiction between the visible or the 'scene', and the invisible or 'obscene' -the visual Utopia of the daytime place and the protective curtain of the nighttime non-place. All gathering in one physical location. Hegel says ironically that "Behind the curtain there is nothing to see". Perhaps it depends if and when we look.

Fortunately the closing of the access roads to the Park at night has largely solved the problem in this particular place, but the dark networks of our social underworld ensure that, like couch grass, cool reality will merely surface in a different space.

**Mary Knowles**

Dept of Environmental Management, University of Central Lancashire



# TOWARDS A NEW MAP OF THE PRECIPICE

My last contribution here sought to alert the landscape community to the implications of the Research Ratings exercise, now concluded. Alan Sokal's "Throwing a Spanner in the Text" The Times Higher 7 June 1996 p19 is a significant reminder of the issues which I raised, especially with regard to encounters between landscape and cultural studies. For those who cannot find Sokal's article, it explains how a physicist achieved publication in a cultural studies journal (refereed?) with a totally spoof article, riven with erratic hints as to its invalidity. If you believe that academic writing should underpin and enhance landscape management practice, then you'll enjoy (and despair) at Sokal's ruse.

Cultural landscape study has been affected by the naive discoveries of novice writers, packaging their **impressions without analysis** under titles which seek to score HEFC (Higher Education Funding Council) points. It is four years, now, since I encountered my first Ph.D. presented in this "post-modernist style" which invited me, as reader, to draw my own conclusions. I did! It's a matter of energy of application.

The need for analysis was brought to a head in a recent seminar supported by the British Council which Oxford Brookes Planning School held with the Landscape Protection Department (of the University of Horticulture and Food Industry in Budapest). The programme has provided the opportunity for comparative analysis of the Cotswolds and the Lake Balaton area, and has drawn in local authority officers and academics on each side of the equation. The linguistic divide in Budapest in May was, I believe, positive rather than negative. Through translation we were forced to focus on the **key, practice, issues** rather than on journeys into the ideology of preserved landscapes and the intentions of tourists.

Time and time again the tourism / preservation relationship appeared from both sides. Tourism is seen as the only solution to the retention of traditional landscapes if traditional agricultural practices do not fit with agricultural development within the European context. In our meetings in Budapest this idea could have been decorated with historical and cultural concepts, but instead we cut right to the heart of the problem: if farmers are to be encouraged to retain traditional practices, crops, stock and the rest, then **what is the economic return in terms of conservation?**

In the 'West' we have muddied this relationship through designation, planning controls, and crafted local policies. But in eastern Europe the tendency is to

offer capital grants for tourism development, with the inevitable effect that agricultural regions sprout buildings ex agriculture converted to hotels, with little response to the wider cultivated environment beyond. Lacking the fifty-year baggage of pseudo-conservation policy, the Hungarians were keen to know the economic return from retaining flower rich meadows, maintaining coppiced woodlands, using increasingly rare animal breeds in land management. The British contributors were slow off the mark in reply. **And here is the focus of my interest.**

Do we know the economic value of maintaining traditional practices for landscape maintenance? I have a strong suspicion that research has been undertaken, but I need to know about it. Not in the sound bite statements of local charcoal or BST free Dexter cattle, but in terms of effective longitudinal studies of marginal farmers in our own landscape-preserved areas. Can anybody help - with solid evidence or references. I would prefer these to the much slighter anecdotal "evidence" of much of the published material on historic agricultural landscapes?

There is a terrible gap between those who presume to think (!) and those who are charged with doing. We all make errors, and it is clearly safer to think than to do, but after a generation of thinking (largely in private) eastern Europe needs to do. Can we contribute to this process? I await your calls

**Brian Goodey**  
**Oxford Brookes**  
01295 710554

## THE ARCHITECTURAL ASSOCIATION GARDEN CONSERVATION NEWSLETTER 16

I enclose here a short extract from Pamela's letter (Editor)....."This issue has a long piece from Jim Walton on the massive task of restoring the lost gardens of Heligan and Ted Fawcett's account of the first ten years of the AA Garden Conservation Course. There is a salutary lesson to be learned in the description of a visit to Lambeth Palace Garden from Tom Turner, and from Sylvia Landsberg, Medieval Gardens - Vision and Reality, where she describes the process of separating fact from fiction in the research and reconstruction of this fascinating period of garden making. There are also the usual press cuttings, the book list, AA timetables, events for your diary, news and letters.

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

# CONTENTS OF OUR MAIN JOURNAL LANDSCAPE RESEARCH

**Volume 21(2), March 1996,** In this the first issue to be published by Carfax, Landscape Research carried five main articles and a guest editorial from LRG Chair, **Dr Jacquie Burgess**. The papers were a good illustration of the range of material we hope to include, varying from the visual and scientific to the historical and cultural. In her guest editorial, Jacquie looked forward to the new future of the journal, but set this prospect against a backward glance at key themes from the past. A particular focus was on the review articles which had been commissioned by LRG towards the end of the 1980s under the Nature Experience Research Programme. These had identified themes such as natural landscapes, environmental psychology, popular representations of nature, and landscape policy and practice. She considered that much of the past agenda still retained a strong relevance, but also noted key areas whose rise to prominence had not been anticipated: these comprised, in particular, sustainability, economic valuation of landscape, and the symbolic importance of landscape and nature.

**Lars Emmelin** wrote on 'Landscape Impact Analysis: a systematic approach to landscape impacts of policy'. Drawing on case studies in Sweden and Norway, Emmelin used his technique of pictorial representation of landscape futures to illustrate alternative scenarios of the impacts of agricultural policy reform. He argued that the use of scenario techniques as a way of solving the problem of lack of specificity associated with the strategic environmental assessment of plans and policies. One interesting feature was the use of 'surprise' outcomes, which might not necessarily transpire from a 'rational' policy analysis.

'From Aspiration to Implementation - the establishment of the first National Nature Reserves in Britain', by **John Sheail**, focuses on the ways in which the National Parks Commission and Nature Conservancy established themselves amongst other user-interests in the countryside, subsequent to the 1949 legislation. Sheail disputes the general assumption that the Nature Conservancy operated in a largely apolitical climate,

acquiring and managing nature reserves on essentially scientific criteria. Insights from archival evidence help to explain the urgency with which 'conservation research' came to be promoted by the early 1960s, and place in clearer perspective the more overtly political influences exerted on nature conservation in later decades.

**Iain Black's** paper, 'Symbolic Capital: the London and Westminster Bank's new headquarters in the early 19th-century City of London. In developing a detailed contextual account of the place of this banking institution within the City's changing urban landscape, the paper points to the specific ways in which the architecture of its new headquarters symbolised a struggle for recognition within a hostile and private world. A subtext to the main narrative suggests that the aesthetics of this new bank building played a deeper ideological role too, negotiating the complex and inherently unstable qualities of money itself.

**Paul Gough's** essay on the landscape of war memorials is entitled 'Conifers and Commemoration - the politics and protocol of planting'. His study examines the symbolic role of trees, shrubs and flowers on 20th century battle grounds and military cemeteries. By focusing on the imagery of commemoration and on the power of horticultural symbols the paper explores the emergence of an iconography during wartime and its perpetuation in ritualised peacetime landscapes. Of considerable interest is the problem of maintaining Christian burial grounds in predominantly non-Christian countries, and the issue of whether tree planting may be replacing memorial building in the rhetoric and culture of commemoration.

Finally, **John Aitchison's** paper on 'The Town and Village Green of England and Wales' provides an insight into the very extensive research on this topic conducted at Aberystwyth over many years. The paper considers the nature and significance of town and village greens within the landscape of England and Wales, and reflects on problems of definition and on the limited availability of data concerning the origins and geographical distribution of greens. As well as presenting valuable spatial and numerical information on greens and their associated user-rights, Aitchison reviews the types of information which have resulted from the Commons Registration Act of 1965.

Our new Book Reviews Editor, Ian Thompson, is doing sterling work in producing an abundance of quality reviews. For this issue, they comprise: **Sustainable**



Urban Development 1994 van der Vegt et al.; *Ecopolis...* 1995 Tjallingii; *Biodiversity and Landscapes* 1994 Kim and Weaver; *Poetry, Space, Landscape...* 1995 Fitter; *The Ecological City* 1994 Platt et al

**Volume 21(2), July 1996**, starts with Andrew Cherrill's paper on 'Landscapes, Land Covers and Linear Features in a River Catchment in Northern England'. This is a further examination of the Institute of Terrestrial Ecology's widely used land classification method, and is one of the few studies to consider its value in relation to linear features as an important landscape element. The research focuses on an analysis of grid-squares from four land classes representative of Lowland Pastoral, Lowland Arable, Marginal Upland and Upland landscapes, and explores sources of intra-class variation and the application of the ITE classification in large-scale surveys.

Amita Sinha makes another welcome contribution to LR, this time with a research essay entitled 'Decadence, Mourning and Revolution: facets of the 19th-century landscape of Lucknow, India'. This paper notes the significant role played by gardens in the evolution of the city of Lucknow in the last quarter of the 18th century and the first half of the 19th century. In a period of eight decades from 1775, when it became the court of Avadh province, the city experienced a period of efflorescence in art, architecture, and garden design unmatched in its later history. This era was abruptly terminated by the mutiny or first war of independence in 1857, bringing colonial rule in its wake. Sinha observes that gardens from this period may be seen as settings of decadence, theatres of mourning and arenas of rebellion, and explores these themes as they are interwoven in the landscape narrative.

Jon Bryan Burley and Cheryl Burley argue strongly for a risk assessment basis to landscape planning, in their paper 'A Risk Assessment of Landscape Hazards for Building Sites in the Front Range Mountains of Colorado'. Using relatively straightforward spatial models and GIS representations, they compute risks for fire, avalanche, rockfall and flooding within their study area. The output from the model indicates significant levels of potential hazard throughout the area, and illustrates the dangers of ill-informed development within active landscapes.

Eeva Karjalainen's paper 'Scenic Preferences Concerning Clear-Fell Areas in Finland' presents the results of a survey of user groups' reactions to specific forestry

practices. This is a useful example of a well-constructed project using photographs and questionnaires to elicit reactions to management impacts on forests, and it is interesting both for its findings and its methodological discussion. Not surprisingly, small clear-fell areas that had a lot of undergrowth and solitary trees were preferred, whilst respondents most strongly disliked large clear-fell areas with intrusive management practices. Some interesting differences emerge between the categories of respondents, and there is useful detail on the effectiveness of mitigating measures.

'Researching the Vernacular Garden', by Judith Roberts, focuses on the concept of the vernacular garden and sets out the opportunities for research. Parallels are drawn between vernacular architecture and vernacular gardens, and the paper is illustrated by survey

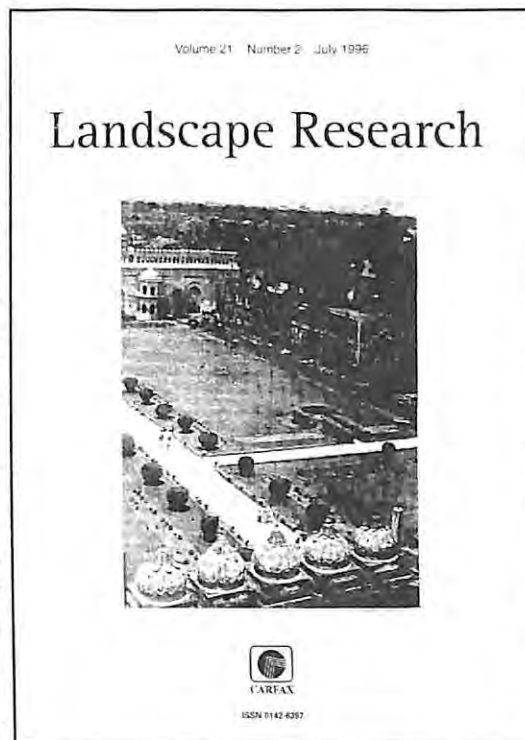
work carried out in North Yorkshire and Greater Manchester. Roberts sets her discussion within the context of shifting approaches to conservation and the move towards an increasing emphasis on the importance of the 'National Estate' which includes vernacular and locally distinctive gardens and buildings.

In his account of 'Field Boundaries in Anglesey, Gwynedd', Richard James Byrne provides a photographic essay of *cloddiau*, the predominantly stone walls which characterise much of Anglesey's farm land. As with other vernacular farmland artefacts, *Cloddiau* are suffering from a decline in care and management, and progressive replacement with modern materials. Byrne's landscape survey work highlights the range and condition of these features and the extent to which they influence field and overall landscape patterns.

Book reviews and notes include: *How I Made the World* 1994 Jay Appleton; *Regency Gardens* 1995 Mavis Batey; *Walter Burley Griffin* 1995 Harrison/Freestone; *Land Art* 1995 Tiberghien; *Geomorphology of Desert Dunes* 1995 Lancaster; *National Trust Centenary Countryside Proceedings* 1995 Liniado; *Accessible Natural Greenspace in Towns and Cities* 1995 Harrison et al

Also included is a review of a new journal devoted mainly to landscape issues in the Asia-Pacific region, *Landscape Review*, edited by Simon Swaffield.

**Paul Selman, Editor**



# THE LANDSCAPE OF RESERVOIRS IN THE SCOTTISH BORDERS

It was with some surprise that I opened Landscape Research Extra 19 and saw Pirkko Higson's article on Talla, Fruid and Megget Reservoirs, since this mirrors a lecture I give regularly to our students - morphic resonance perhaps? As job landscape architect for the Megget scheme for four years, with WJ Cairns and Partners, I got to know the landscape of these glaciated valleys, their cultural history and their engineering works with some intimacy and they do, indeed, provide remarkably good illustrations of changing attitudes to design in the rural environment. I agree (not surprisingly, given my opening remarks) with a great deal of what Pirkko Higson says, although there are a few matters of fact which it may be helpful if I set down.

Talla Reservoir and its successors is a monument to Victorian vision, planned between 1890 and 1900 as the Upper Tweed Scheme. Talla was completed in 1905 (not between the wars) and demonstrates a confidence in engineering which is characteristic of its Victorian origins; the conduit which supplied water from Talla to Edinburgh runs for over 30 miles, mostly underground and all under gravity flow, and was in use continuously until a second pipeline was constructed in 1970s as part of the Megget scheme. The romantic house built for the water engineer contains a wood-panelled room in which the SE of Scotland Water Board met for many decades, before the first regional reorganisation transferred responsibility for water to Lothian Regional Council.

Fruid Reservoir was completed in 1968 and is certainly an unashamed expression of engineering function typical of the preceding decade or more over which it was planned and designed. The Megget scheme took a different approach, and is a gentler insertion of massive engineering structures into a natural/cultural landscape where the design guidelines focused on simplicity of form, sensitivity to colour and texture and, in particular, careful attention to junctions between the new and the old. I would agree with Pirkko that the parking area in front of the control building is one of the least successful elements - the final design does not in fact follow the original design guidelines, in particular with respect to planting, and the results are ultimately too fussy.

Finally, it may be interesting to note that the natural water body downstream of Megget, St Mary's Loch, which she and many others before her have so admired, is actually now regulated by an engineered outflow and used as a pump supply storage system to top up water supplies in the Megget Reservoir.

I suspect it is no longer possible to obtain copies of the

original Megget Reservoir Scheme design guidelines, or their summary, produced by WJ Cairns and Partners for the Regional Council. If anyone is interested in reading further on this, there are papers published in the 1987 and 1994 proceedings of the American Council of Educators in Landscape Architecture (CELA) which elaborate on the themes discussed above; I would be happy to provide copies on request.

Yours sincerely

**Catherine Ward Thompson**

Head of the School of Landscape Architecture  
Heriot Watt University

Dear Editor,

How interesting that Catherine Ward Thompson also uses the Scottish borders reservoirs as the basis of lectures to her landscape students. I first studied them in 1989 when I was invited to give a lecture in Helsinki at the Conference of the Scandinavian Chapter of IFLA on the theme of "The Art of Landscape Architecture" with reference to developments in the UK.

The Megget reservoir had recently been declared the overall winner in the first BBC Design Awards, and it seemed an interesting topic for the beginning of the lecture as The Scottish Landscape would probably have some relevance to the Scandinavians, particularly delegates from Norway and Iceland, who, I feared might find my own experience of working in more urban situations in Southern England somewhat distant.

Therefore I spent a day exploring the site at Megget and sought the help of William Cairns, who very kindly met me in his office on a local bank holiday. I was impressed by the careful and imaginative planning of all aspects of Megget, and the Scandinavians seemed equally interested in due course.

Sometime later I visited the area again, including the Fruid reservoir, which Bill Cairns had mentioned as being of interest. The sequence of Talla-Fruid-Megget-St Mary's lock stood out as a fascinating illustration of the connections between mainstream attitudes to nature and wilderness and the design thinking of a particular era. Since then I have discussed the reservoirs with students and in lectures to groups of architects, and found that the issues raised have been considered particularly interesting. This leads me to think that the analysis of the aesthetics of great engineering projects in "natural" settings is a somewhat neglected subject, but one that is of great importance to our profession.

Thank you Catherine for the corrections of fact, I should be most interested to see the papers you mentioned.

Yours sincerely

**Pirkko Higson,**

University of Central England

## RECENT AND FORTHCOMING EVENTS

3-7th September 1996 **Images, Myths and Identity: Interpreting Historic Places in Britain and the United States** IoAAS, CEI, SIBH Conference at the King's Manor in York, England the historic city of York and its surrounding area. Contact Ken Hampson at IoAAS, University of York at 01904 433965 or for US call Charles Birnbaum at the National Park Service, Heritage Preservation Unit at 202 343-9597.

9-12th September 1996 **The spatial dynamics of biodiversity.** A IALE conference. For information contact Dr Ian Simpson, Dept of Environmental Sciences, University of Stirling, Stirling FK9 4LA Scotland. Tel 01786 473171 Fax 487843. E-Mail i.a.simpson@stirling.ac.uk

13-15th September **The Literary Landscape** Association of Garden Trusts Annual Conference at the Stakis Hotel, Northampton. Details from Jenny Burt, 23 Church Lane, Newton Bromswold, Rushden, Northants NN10 0SR

19th September **Contemporary Art, Landscape and Cultural Geography** at Cheltenham and Gloucester College of Higher Education, Dept of Geography and Geology. A multidisciplinary conference exploring the links between landscape, place, art and geographical knowledge. Speakers include: David Matless, Vivien Lovell, Malcolm Miles, Fred Inglis, David Pinder, Mark Toogood, and David Crouch. Details from Tim Hall Dept of Geog and Geol, Cheltenham and Gloucester College of Higher Education, Francis Close Hall, Swindon Road, Cheltenham G150 4AZ, 01242 532836. E-mail thall@chelt.ac.uk; or David Crouch, Leisure and Rural Development Research Group, Anglia University, Central Campus, Chelmsford, Essex CM1 1LL 01245 493131 ext 3339

1st November **London Cemeteries and Churchyards. A Dying Legacy?** Venue: Scientific Societies Lecture Theatre, Savile Row, London W1. Details from the Conference Secretary, London Historic Parks and Gardens Trust, Duck Island Cottage, c/o The Store Yard, St James' Park, London SW1A 2BJ 0171 8393969

6-8 January 1997 **International Conference on Land Management** [Sub-themes: Approaches to land management; Land reform; Environmental issues; Geographic and land information systems] at the Royal Institution of Chartered Surveyors, Parliament Square, London. Details from Dr Richard K Bullard, School of Surveying, University of East London, Longbridge Road, Dagenham, Essex RM8 2AS UK. Tel:+44(0181)5907722 Fax:+44(0181)8493618 E-mail:Bullard@UEL.AC.UK

7-10th January 1997 **Gender and Landscape** RGS/IBG Annual Conference, Exeter 1997 A joint session of the Women and Geography Study Group and the Landscape Research Group. Details from Susanne Seymour, Dept of Geography, University of Nottingham, University Park, Nottingham NG7 2RD Tel:0115 9515453 e-mail:susanne.seymour@nottingham.ac.uk

19-25th July 1998 **VII International Congress of Ecology: New tasks for ecologists after Rio 1992.** Venue:Centro Affari & Palazzo Internazionale Congressi, Florence, Italy. Details from Almo Farina, Vice-President INTECOL Secretariat VII International Congress of Ecology c/o Lunigiana Museum of Natural History, Fortezza della Brunella, 54011 AULLA, Italy

At three dates **THE FUTURE FOR LANDSCAPE PLANNING IN BRITAIN** Oxford Brookes University Call for papers for a **series of three one-day conference workshops**

Friday 29th November 1996: **Landscape Planning in Britain: Current Practice.** Statutory Frameworks and Development Control. The role of the National Agencies. Interest Groups and Issues of Ownership. Professional responses - Help or Hindrance. Sustainability v Capitalism. Is it really that simple? Can Landscape Research help?

Friday 24th January 1997: **Key Issues in Landscape Planning: Edge City and Design for Leisure** Beyond Ring-fencing. The Landscapes of Edge City. Consuming the Landscape for Leisure. The Threadbare Patchwork Metropolis. What is the Nature of an Urban Landscape? Does 'design' have anything to do with Landscape Theory?

Friday 21st March 1997 **The Future of Landscape Planning in Britain** Guidance, Control and

Management. Visions for the Landscape. Continental Comparisons. Beyond the 'Professional' Discourse. Rurban Futures: Can late modernism catch the post?

These topics are based upon work currently underway at Oxford Brookes and upon responses to prior articles. They are however by no means exclusive. Potential speakers are invited to offer papers within the broad spirit of inquiry suggested by these topics. Initial abstracts (to be received by not later than the 31st of July) should be no more than 200 words in hard copy.. Papers may be submitted for any of the three workshops and will be selected strictly upon the quality of content. It is intended that the entire series will be published in book form. Please send abstracts or enquiries for attendance to **Caroline Tidbury, School of Planning, Oxford Brookes University, Gipsy Lane Campus, Headington, Oxford OX3 3BP**

## QUALITY OR CHARACTER: TIME TO THINK AGAIN?

Dear Editor.

May I use your columns to stir the waters a little? The following questions:

**All landscapes are equal - or are they? Does landscape evaluation have a place in the new Millennium? Who should be perceiving the quality of our landscape? Is "Landscapes for real" (compare Planning for Real) a valid or realistic approach? Is landscape character as far as the profession should go? Further and other questions!**

I believe it is timely that these questions should be explored and the old questions on landscape evaluation revisited, **through an LRG seminar discussion.**

There has been a tremendous amount of activity by landscape architects and others over recent years throughout the UK, on what is now called landscape character. The countryside agencies are all working on this topic to arrive eventually - from different directions of course! on a landscape character classification for the whole of the UK. So far, this has not addressed the issue of landscape evaluation/quality, as that still poses the most thorny question of all time: 'landscape quality in whose eyes?'

Techniques for landscape character assessment have concentrated on survey (examination of the existing state) and appraisal of the condition of the landscape, through analysis of dynamic processes and forces for change operating within it. No satisfactory approach to deciphering or grading or evaluating has yet been developed, that might also inform a future designation process for valued landscapes. Equally, there has never been a satisfactory answer to who should decide - or which landscapes are - the valued places of our late 20th century society.

As we would expect of society, its values and perceptions have changed and evolved since the early 1970s. At that time this issue was the subject of great debate and high on the agenda of the landscape profession. I think it would be a useful moment to instigate further discussion now in the late '90s, as we in Scotland will soon have to grapple with this problem. I, for one, am aware of the discussion, bubbling under the surface within all sorts of disciplines and interested groups in Scotland as to how we value our landscape. Because of tourism and epic film-making (if nothing else) it is seen as a critical ingredient in the National interest and one that affects the Gross National Product (GNP)

So we need a few 'Braveheart' landscape thinkers to tender ideas and refuel Rob Roy for this ever more interesting debate!

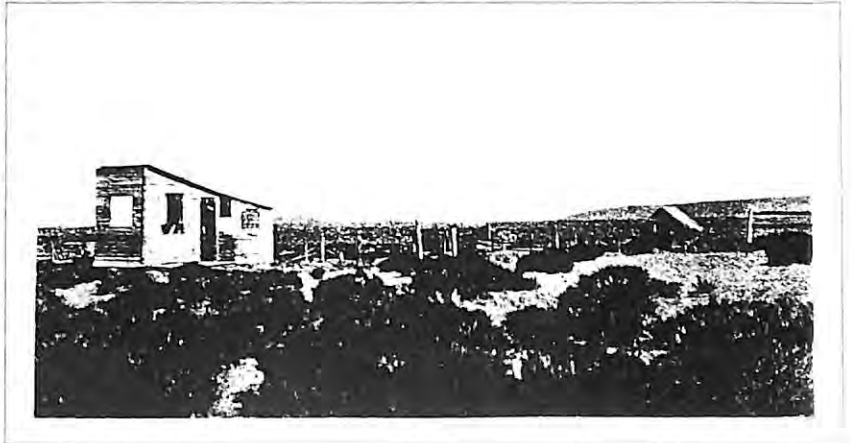
**Rebecca Hughes**, Head of Landscape, Scottish Natural Heritage (SNH)

[The cartoon from LRE 5 spring/summer 1990]



# ANTHOLOGY

In Central Oregon is a famous road that crosses the "High Desert" and the lower lands that border it - in all, 135 miles of highway that runs with a determined air through the sage from Bend to Burns. Between Bend and the High Desert, sage and juniper border, the latter in distant views looking like a cool forest of evergreens. Some sections of the road traverse unwooded hilly country. Most of the land is mantled with a light volcanic ash which accentuates the deserts appearance where the sage is thin. In a few of the larger valleys there are irrigated fields. Along the High Desert road or within sight of it are 70 houses and shanties of which only 19 were occupied in August 1930. The doorless and windowless dwellings that are deserted are mostly the type which are included in the "improvements" required by law to be made on homesteaders plots and mark the places where settlers came in for a few years before the World War and tried to turn sage brush country into grainfields and ranches. Some of the buildings have been overturned by the wind. The wire has been removed from the fence posts. Gates are warped out of shape or hang on the verge of collapse. The land has returned to its wild state except where good sites have made it possible for farmer ranchers to hold on. "I wouldn't give a nickel for a whole section of it" said the owner of one plot who manages to live by selling goods on painfully long credit to his hard driven neighbours.



The view from where we stood was as little picturesque as possible, which was why I liked it. There was not a single tree or hedge or rock upon which to centre a painting. In this landscape there was no rhetoric of mother nature or of man and the soil, only a monotonous expanse of waste land and, above, the white village. In the grey sky a little low hanging cloud above the houses had somewhat the shape of an angel.

During our days on our way back to Monte Carlo we were rarely out of sight of land for long. I do not think I will ever forget the sight of Etna at sunset; the mountain almost invisible in a blur of pastel red, glowing on the top and then repeating its shape, as though reflected in a wisp of grey smoke, with the whole horizon behind radiant with pink light, fading into a grey pastel sky. Nothing I have ever seen in Art or Nature was quite so revolting.

The corn was down, the blackberries ripening, the green of the trees spiced here and there with the first touch of autumn colour. Since he had come here, Dieter realised, the landscape had changed, working through its cycle so unobtrusively that only with an effort did one remember the brimming cornfields of July, the hedgerows still bright with wildflowers, the long light evenings. Now the fields were bleached and shaven, the hedges lined with the skeletal heads of dried cow-parsley and docks, the grass white with dew in the mornings. It came as a faint shock to realise that the place was not static at all, that the impression of deep slumber was quite false, that the change was continuous, that nothing stood still. That he could not stay here for ever.

# JOURNEY TO THE CENTRE OF THE EARTH

In May 1996 the Earth Centre is little more than a cluster of Portakabins marooned on a rolling sea of colliery waste mid way between Doncaster and Rotherham; by the Millennium it is destined to become "a world class centre for sustainable development". At present the Dearn valley is an unremarkable piece of post-industrial countryside, but the circular, hill-top keep of nearby Conisbrough Castle so impressed Sir Walter Scott that he gave it a prominent place in *Ivanhoe* (1819). The "hundreds of broad-headed, short-stemmed, wide-branched oaks" and the "thick carpet of the most delicious green sward" also described in that novel are long gone.

Members of the Landscape and Art Network were given a brisk tour around the site by Dan Epstein, the Centre's Director of Sustainability, on the first day of their regional conference at the Yorkshire Sculpture Park. Carefully avoiding the stigmatised term "theme park", Epstein explained that the Earth Centre, which now has funding of £50 million from the Millennium Commission and a further £9 million from Regional Challenge, would be an "experiential visitor destination" attracting two-and-a-half million visitors in the year 2000. There wasn't much opportunity to interrupt Dan's rattling delivery to ask just how sustainable it was to concentrate such numbers onto this small site, but we did learn that the original design for a reed-bed sewage treatment system designed to cope with 2,000 visitors per day had been rethought in the light of a revised estimate of 25,000 per day in the peak season. But no...there wouldn't be any Pooh-sticks floating down the River Don.

But the sewage question does highlight the difficulty for the Centre's designers. The laudable aim of the Earth Centre, which is really an educational venture with some of the trappings of a theme park, is to focus attention upon the pressing need to find new ways of living for the 21st century. Ever since the publication of the Bruntland Report in 1987, the touchstone of sustainability is that development must meet the needs of the present generation without jeopardising the ability of future generations to meet their own needs, but spelling out in detail what that means is notoriously problematic. The Earth Centre will not only have to be educational and entertaining, but will also have to exemplify best practice. This raises a myriad of questions. Should it draw any of its power from the National Grid or can it meet all its needs on site? Should it put any of its effluent into a sewer? Even at this stage the Earth Centre's promoters recognise that it won't be entirely self sufficient or self contained; their goal is simply to make it "as sustainable as possible". There is an irony here, for the influx of Millennium money has dramatically raised the project's aspirations. Environmentalism has reached the big time, yet not so long ago the slogan was "Small is Beautiful". The environmentalists running this show have to slide between the languages of Disneyesque hyperbole and ecological precaution. It isn't surprising that they sometimes trip up.

When the Millennium arrives (officially in 2001, although it will be hard to prevent the population from partying on the eve of the year 2000) there should be three extraordinary buildings on the site. The Planet Earth Gallery, by architects Fielden Clegg, will be a rammed earth construction with a photo-voltaic roof housing a number of interactive exhibits. There will be more exhibitions and a giant video wall, the Window on the World, in the Ark, an enormous butterfly-shaped, high-tech structure designed by Future Systems. Finally there will be a large egg-like building by architect Will Alsop devoted to scientific and

industrial responses to environmental problems. These three buildings, each visually arresting in its own way, will represent very different responses to the demands of sustainability.

There is no doubting the sincerity of the people currently steering the project, but it will be interesting to see if the purity of their original vision can be maintained. The urgency of the project will be problem enough, but commercial pressures or governmental interference could also knock it off the track of virtue. To get the construction moving the tight core team will have to expand to incorporate more expertise, but those at the helm must keep control and remain true to their ideals. The Garden Festivals began with similarly idealistic aspirations, but ultimately were more successful as fun-for-the-family days out than they were as showcases for excellence in horticulture or design. The Earth Centre must avoid compromise if it is to live up to its own publicity. It aspires to be "an exceptionally distinctive project that is of the millennium." Let us hope that it will be.

**Ian Thompson**

Dept of Town and Country Planning,  
University of Newcastle upon Tyne.

## RETHINKING THE ARCHITECTURE - LANDSCAPE RELATIONSHIP

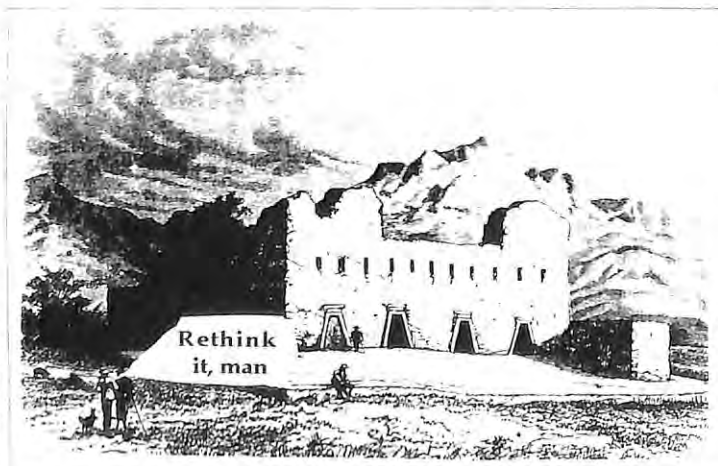
A conference held at the School of Architecture, University of East London 29-31 March 1996

In the 1990s collaborative design between architects, landscape architects and artists is being richly explored in design competitions and also in many contemporary design practices. Both architectural and landscape architectural design is becoming more fluid as buildings absorb the landscape and landscape deconstructs buildings. It is therefore timely that a conference was convened to look at the architecture/landscape relationship (ALR) as it existed in the 1950s when differences between the design disciplines were more distinct and collaboration tended to be limited to divisions of skills.

This conference had ambitious objectives in that it sought to explore the ALR from theoretical, cultural and historic perspectives as well as considering the concept in terms of cross cultural links.

This cross cultural theme was the focus of the first day of the

conference starting with Japan and then moving on to look at specific aspects of the mid 20th century ALR in Athens, in Brazil, USA and Europe. The opening presentations on Japan questioned stereotyped notions of Japanese design. This was brought out by Marc Treib's exploration of cross cultural influences evident in the designs of Noguchi which are exemplars





of the ALR. In contrast to this **Augustin Berque** put forward a proposition that Tokyo can provide us with new ways of thinking about cities of the 21st century. He spoke of the ways in which chaos is accommodated in Japanese cities. In Tokyo there is a reworking of perceptions of urban places so that what was seen as ugly in the mid 20th century can now be seen as a new urban aesthetic drawing from the Japanese ability to accommodate the 'partial' and the incomplete in a way which sees the parts as more important than the whole. Contrasting this with Western needs for hierarchy, order and rationality, a new urban form is proposed which is likened to an amoeba. The amoebic city, influenced by many little groups, provides a different notion of stability - one which flows and moves organically.

The concluding presentation on Japan was provided by a philosopher from Yale, **Mara Miller**. Late 20th century designers are particularly concerned with meanings and hermeneutic interpretations of place; however Miller's philosophic experience of gardens and landscape led her into an analysis that is familiar to all of us as designers.

Following the theoretical discourse, a series of case studies examined the ALR in other places in the world. Of particular interest were the presentations by **Yorgos Simeoforidis** from Athens and **Thomas Dekker** from UNL. Yorgos Simeoforidis from 20th century dilemma of whether landscape should be picturesque or functional; this being particularly pertinent to the replanting of the Acropolis in the 1930s. Using photographs from the 1930s up to the present, he revealed the complex matter of interpretation of ALR within archaeological sites. Dekker's presentation on Thomas Judd, an artist from USA, brought out the complete rejection of the picturesque because of its association with late capitalism and mass consumption. Dekker explored Judd's use of ALR art as a cultural critique. This provided a fitting introduction to the second day which focused on the politics of the relationship between landscape and architecture.

Jose Plecnik, Garrett Eckbo and the collaboration between Scharoun and Mattern at Cassell, were the focus of political explorations of the conference topic. **Caroline Constant and Dorothee Imbert** gave thought-provoking papers which revealed subtle examples of the political statement in design - whether as an intervention into existing urban form as in Plecnik or as a socially responsible aesthetic for the New World in Eckbo's designs for migrant camps. **Peter Blundell Jones** concentrated on the politics of collaboration. Two British case studies on 1950s collaborations were presented by the designers themselves. Ivor Cunningham showed the intriguing designs done by Span, a development company created by two architects in the 1950s. He spoke about the re-invention of the Residents' Association as representative of the community. Meanwhile **Sir Peter Shepherd** gave an inside story of the 1950 Festival of Britain landscape. Both talks were supported by evocative slides taken at the time.

The cross cultural theme included two Scandinavian presentations; **Jan Woudstra** spoke of the important role Scandinavian designers played in the AL collaborations of the 1950s whereas **Sven-Ingvar Anderson** extended the concepts of the ALR into other perceptions of space using a series of tantalising slides to elicit the notion of an 'earnest and substantial dealing with space' and its relationship with social responsibility

The last section of the conference concentrated on practice. **Peter Salter** described his own work and designs to show the ALR in some highly evocative places. **Stephen Bann** spoke as an art historian describing the work of Bernard Lassus. Lassus contends that art and landscape architecture are the same thing, but that many landscape architects are not trained in aesthetics. Stephen Bann's carefully presented study of the influences on Lassus' work conveyed that Lassus may not be correct in his assertions. Lassus' landscape designs are a far cry from his sophisticated art works and a far cry from some of the sophisticated design done by contemporary landscape architects.

The conference closed in open forum with challenging questions about the future direction of collaborative design. Unfortunately the discussion closed prematurely and this prevented delegates

debating points that had come up. As a wide breadth of professional experience was represented this was a loss: rarely do conferences give enough time for final discussion.

The number of delegates and the range of countries represented evidences a clear desire to discuss the issues of collaborative design and to take the discourse forward in the designs of future places. **Jan Birksted and the staff and students** of the School of Architecture, University of North London are to be congratulated for initiating the discourse. It is to be hoped that the discussion continues.

**Helen Armstrong**  
University of New South Wales,  
Australia

## ANTHOLOGY ANSWERS

From "The Pioneer Fringe" Isaiah Bowman American Geographical Society Special Publication No 13 1931. P93. This is a geographical work, an important review of the difficulties and successes of colonisation in many parts of the world. Only rarely does Bowman's straightforward geographical account resemble literary prose, but in places his descriptions catch both the eye and the heart.

From Page 168 "Christ Stopped at Eboli" Penguin Books 1982 as translated by Frances Frenaye in 1947. I have quoted from this work before as the work of an artist cum doctor exiled to a harsh part of the Italian south. For further details see LRE 18.

From "The Pleasure Cruise" Evelyn Waugh Published by Gerald Duckworth and Co Ltd 1946. This was his writing as a young man and in the Reprint Society edition from which I am quoting (p69) he is returning from a cruise to the Near East and Egypt. It is a description overflowing with pictorial quality and one which many would see as magnificent, almost unreal etc etc. Perhaps he looks at Etna and sees a harsh, pitiless and inhuman landscape, or perhaps he just didn't like it. Was he perhaps poking fun at artists?

From "Nothing Missing but the Samovar" Penelope Lively in **Pack of Cards: Stories 1978-1986** page 10 Penguin Books 1987.

It seems right to end with a comforting English picture of the steady progression of the seasons, but in here there lurks a reminder of wasted days, *temps perdus*. Penelope Lively author of **Moon Tiger** which won the 1987 Booker Prize impresses me with her readiness to use landscape descriptions and to make them work for her. One could say if her that she does not invest them with the huge significance of "the great novelist" but perhaps this is a measure of the familiarity she has for them, they seem to form part of her thinking.

# ET IN ARCADIA EGO

This is a recollection of two landscapes, only one of them 'real', and of some other versions of the 'picturesque', Arcadian ideal. The first landscape lodged in my memory in childhood. There it stayed, haunting me long after I'd forgotten where it was and when I'd been there, until one day years later when I determined to identify it. As is the way with memories, it had been distilled to its essence: an intense, almost intoxicating flavour, in which the detail had been dissolved.

The grounds of a country house; leaving the house behind us, we had walked down sloping lawns to a lake, partly surrounded by the dense foliage of shrubs and mature trees. Unseen, a moorhen squawked a warning, a native sound which for me is still somehow as exotic as a peacock's cry. Although the house and grounds must certainly have been open to the public, I have no recollection of anyone being there, not even my parents in whose company I undoubtedly was. Possibly I had wandered off on my own.

This lush, enveloping, manicured, and private landscape, the name and location of which I had long forgotten, I was able to identify thanks to my copy of *I-Spy Birds* in which I had recorded 'Southill, Hertfordshire' as the place where I first saw a Great Crested Grebe. The year was 1957; I was just 11 years old. I confirmed the identification by looking at an Ordnance Survey map; the shape of the Southill estate looked exactly right and strangely familiar. Southill is actually in Bedfordshire, close to the course of an old railway by which I suspect we travelled from our home at Hitchin.

Later that summer we would move north, and in September a new era in my life began when I went to boarding school. Reflecting on the persistence of this memory of Southill some 27 years later, I wrote 'on that day I glimpsed, and momentarily inhabited, Paradise'.

The second landscape made a similarly indelible impression on me, a few years afterwards. I must have been in my last years at boarding school, somewhere between 15 and 18. While at home one holiday, very much on my own and lacking opportunity and confidence to make friends in a small town where I didn't belong, I borrowed a novel from the public library, perhaps attracted by an ever so slightly *risque* picture on the dust jacket, of which I have no recollection whatsoever. The story was set in and around a country house in the 1950s, still inhabited by a noble lord and his family but where a vestigial, absurd, forgotten government department had been billeted since 1940. The grounds featured all the proper ingredients of a country house estate - a lake, statuary, a temple, a ruin, and at least one peacock.

But it was enhanced by two other elements. One, a railway, I will not dwell on here, beyond affirming the appropriateness and necessity (in my view) for any self-respecting Paradise to be so equipped. But also, this particular landscape was inhabited by two if not three nubile and available young ladies. That this appealed to my fevered adolescent imagination goes without saying. But it is worthy of note, since here in modern (un)dress were the nymphs and shepherdesses of Poussin's and Claude's painted landscapes. And their paintings, eagerly collected by English aristocrats, delineated the vistas of a Classical 'Golden Age' which 18th century landscape gardeners sought to recreate in three dimensions around the houses of the landed gentry of England; houses like Southill.

It is perhaps no wonder that this literary, eroticised landscape, the scene of an idyll, stuck in my mind and lurked there long after I'd forgotten the author and title of the book. When this time I tried to remember, endeavouring by every means at my disposal to track the book down, I failed utterly. Then, suddenly, it was adapted for television and reprinted, and I rejoiced to rediscover and repossess it. It was John Hadfield's *Love on a Branch Line*,

published in 1959. Was he familiar with a short story by 'Q' called 'Pipes in Arcady', in which an idyllic, pastoral landscape, peopled by naked, rustic figures, is glimpsed from a passing train? The story begins 'I hardly can bring myself to part with this story, it has been such a private joy to me'. It had been included in a book of railway stories, *Sixteen On*, edited by Charles Irving and published in 1957; I still have the copy which I acquired in 1960, thus saving myself the trouble of trying to trace the provenance of another teasing memory.

At some stage in my life, probably in my late teens when I developed an interest in folk art, I became fascinated by the painted landscape scenes, with, typically, a castle and a lake, which adorned traditional narrow boats on the English canals. Later, I became aware of rather similar landscapes, somewhat crudely painted direct onto panels of glass and framed to hang on walls. These two phenomena were the more fascinating because so little was known about either. The castle scenes on narrow boats were linked by some observers to gypsies, who supposedly knew of such castles (more fantastic than forbidding) in distant lands. Yet no such castle was ever to be seen painted on a gypsy caravan.

As for the glass paintings, nothing was known of them; nor is it, to this day. One can infer simply that they were quickly and cheaply produced, in some quantity; I have dated one, through circumstantial rather than definitive evidence, to the mid 19th century. I came to see both as 'poor man's Claude Lorraines' [Pacey, Philip 'The poor man's Claude Lorraines: unravelling the story of the dissemination of an image' *Visual Resources* vol V 1988 pp17-31], that is, as cheap, popular versions of those pictures which 'picturesque' landscape gardens, seen through the windows of great houses, were intended to resemble.

Here was an image which became extraordinarily pervasive: it was disseminated in part by being re-created on the ground, so to speak, but also by frequent repetition and endless variation in the decorative arts and on such more or less expensive objects as ceramics, tea trays, clock dials, and the like. 'Willow-pattern' was - is - an orientalist variation on the theme.

Remarkably, it has never quite disappeared, and sometimes reappears in the most unlikely places - on the painted decoration of trucks in Afganistan, for instance. I sometimes switch on the television and see golfers moving through just such a landscape, on beautifully kept greens and fairways, between dense shrubberies and majestic trees, with here and there a lake which 'looks a picture' but which in this Arcady from which danger has been driven represents the merest hint of hazard.

Knowing as I do now that these formal, contrived landscape images represent a striving after a universal ideal, if not a hankering after a dimly recalled archetypal memory, I am less puzzled by the way in which that scene at Southill, and the landscape evoked in *Love on a Branch Line*, took hold in my innocent and not so innocent imagination all those years ago. I do feel a little embarrassed, in that I'm temperamentally and as a matter of principle much more inclined to celebrate landscapes which are local, distinct, peculiar to their place, unpretentious and uncontrived, open and democratic, or modest and intimate. But in my susceptibility to the appeal of the picturesque, I guess I'm in good company. So often it is the glimpses of Paradise, recorded by those who have gone before, that provide the outline, like the faintest of pencil sketches, on which we elaborate what we have learned to envision; without deliberately erasing what is already there, we cannot start with a blank sheet of paper. And yet I still find it surprising that, as an 11 year old, not over-burdened with cultural baggage, I so overwhelmingly recognised Arcady when I found myself there.

## Philip Pacey

The author is a librarian and lecturer in Development Studies at the University of Central Lancashire. His books include two volumes of poetry inspired by landscape, *Charged Landscapes* (1978) and *Earth's Eye: selected poems of place 1969-1984* (published in 1988)

# SHOULD YOU READ?

**processes in north western Epirus and the Argold Valley, Greece** *Ecumene* 3/2 1996 pp181-199

Richard Harris **Chicago's other suburbs** *The Geographical Review* 84/4 1994 pp394-410

## 1 Landscape response

M Keith **Imaging the city** *Environment & planning* 28/3 1996 p381

R W Kulhavy, W A Stock **How cognitive maps are learned and remembered** *Annals of the Assoc of American Geographer* 86/2 1996 p123

J C Malinowski, C A Thurber **Developmental shifts in the place preferences of boys aged 8-16years** *Journ of Environmental Psychology* 6/1 1996 p45

E Strumse **Demographic differences in the visual preferences for agrarian landscape in Western Norway** *Journ of Env Psychology* 16/1 1996 p17

## 3 Landscape meaning

P Jackson, B Holbrook **Multiple meanings: shopping and the cultural politics of identity** *Environment & Planning* 27/12 1995 p1913

Thomas F Mellwraith **The Ontario country road as a cultural resource** *The Canadian Geographer* 39/4 1995 pp306-322

Shlomo Hasson **Frontier and periphery as symbolic landscapes** *Ecumene* 3/2 1996 pp146-166

## 5 Social landscapes

W M Bowen, M J Salling, E J Cyran **Toward environmental justice: spatial equity in Ohio and Cleveland** *Annals of the Assoc of American Geographers* 86/1 1996 p641

Greg Halseth & Mark Rosenberg **Complexity in the rural Canadian housing landscape** *Canadian Geographer* 39/4 1995 pp336-352

Sarah Green & Mark Lemon **Perceptual landscapes in agrarian systems: degradation**

## 6 Towns, urban form and urban history

K Olds **Globalisation and the production of new urban spaces: Pacific Rim megaprojects in the late 20th century** *Environment and Planning* 27/11 1995 p1713

D Schubert, A Sutcliffe **The 'Hausmannization' of London?: the planning and construction of Kingsway-Aldwych, 1889-1935** *Planning Perspectives* 11/2 1996 p115

Robert A Beauregard **Edge cities: peripheralising the center** *Urban Geography* 1995 16/8 pp708-721

## 7 Planning

H Millward **Countryside recreational access in the United States: a statistical comparison of rural districts** *Annals of the Assoc of American Geographers* 86/2 p102

Michael Pacione **Rural problems and "Planning for Real" in Skye and Lochalsh** *Scottish Geog Magazine* 112/1 1996 pp20-28

## 8 Technique

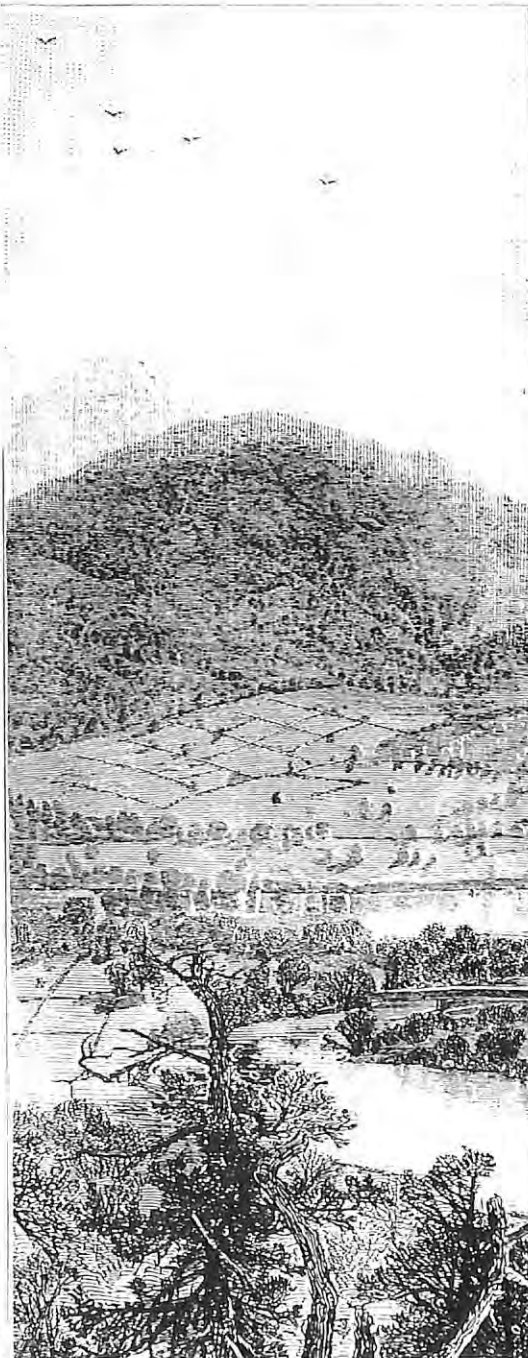
I D Bishop **Comparing regression and neural net based approaches to modelling of scenic beauty** *Landscape and Urban Planning* 34/2 p125

P Collier, D Fontana, A Pearson **GIS mapping of Langstone Harbour for an integrated ecological and archaeological study** *The Cartographic Journal* 32/2 1995 p137

J V De Lucio, M Mohamadian, F G Bernaldez **Visual landscape exploration as revealed by eye movement tracking** *Landscape and Urban Planning* 34/2 p135

D Case **Contributions of journeys away to the definition of home: an empirical study of a dialectical process** *Journal of Environmental Psychology* 16/1 1996 p1

N Van Duivenbooden, P N Windmeijer, L O Fresco



**The integrated transect method as a tool for land use characterisation, with special reference to inland valley agro-ecosystems in West Africa** Landscape & Urban Planning 34/2 p143

Barbara S Masberg and Lois H Silverman **Visitor experiences at heritage sites. A phenomenological approach** Journal of Travel Research 1996 34/4 pp20-25

Chris Giles **Mapping Robin Hood Country: appraising Nottinghamshire countryside** Mapping Awareness May 1996 pp24-27

### 9 Policy, future, sustainability

P Allanson, J Murdoch, P Lowe **Sustainability and the rural economy: an evolutionary perspective** Environment & Planning 27/11 p1797

### 10 Landscape areas & regions

J Halliday, M Coombes **In search of counterurbanisation: some evidence from Devon on the relationship between patterns of migration and motivation** Journal of Rural Studies 11/4 1995 p433

### 11 Physical landscape

M L Byrne & S B McCann **The dunescape of Sable Island** Canadian Landform Examples

3 The Canadian Geographer 39/4 1995 pp363-68

Peter Wilson, David Griffiths and Clare Carter

**Characteristics, impacts and causes of the Carntoghter bog flow, Sperrin Mountain, N Ireland** Scottish Geog. Mag 112/1 1996 pp39-46

John Boardman **Damage to property by run off from agricultural land, South Downs, England 1976-93** The Geographical Journal 161/2 1995 pp177-191

### 12 Ecology and nature

R P Neumann **Dukes, earls, and ersatz Edens: aristocratic nature preservationists in colonial Africa** Environment and Planning 14/1 1996 p79

### 13 Landscape history and archaeology

M A E Saleh **Al-Alkhalaf vernacular landscape: the planning and management of land in an insular context, Asir region, southwestern**

**Saudi Arabia** Landscape and Urban Planning 34/2 1996 p79

### 14 Art, literature, photography

K S Blake **Zane Grey and images of the American West** Geographical Review 85/2 1995 p202

J M Schwartz **The geography lesson: photographs and the construction of imaginative geographies** Journal of Historical Geography 22/1 1996 p16

N Tooke, M Baker **Seeing is believing: the effect of film on visitor numbers to screened locations** Tourism Management 17/2 p87

Paul G Chamberlain **The metaphorical vision in the literary landscape of William Shakespeare** The Canadian Geographer 39/4 pp306-322

Klaus Dodds **To photograph the Antarctic: British polar exploration and the Falkland Islands and dependencies** Aerial Survey Expedition (FIDASE) Ecumene 1996 3/1 pp63-89

### 15 Gardens

M Hall, S Trentham **Michael Hall hopes that the new owner of the estate will not only restore the gardens and landscape, but also provide an architectural focus** Country Life 190/19 p68

### 17 Cultural landscapes

J Galbo **Sex, geography and death: metropolis and empire in a Fascist writer** Environment and Planning 14/1 p35

### 18 Philosophy and Theory

D B Clarke **Space, time, and media theory: an illustration from the television advertising nexus** Environment and Planning 13/5 p557



### Seaside as Landscape

The photo on the left is intended to draw from you telling extracts for an anthology or observations about the coast or about the seaside, for that is where you will all have been with your buckets and spades, sandwiches and LRE. What am I offered? It is a fertile subject but one we rarely touch. This picture was taken at Dawlish Warren, Devon, and it took me some time to understand "why" the beacon brazier attachments: pirates hung in chains, beacons in time of national alert. Of course not but these and other notions at first confused me. Does understanding help?

Have a good, fruitful and enjoyable summer!