

Delighted to see so many contributors including LRG's one time chairman and author of 'The Experience of Landscape.' Also a second article from Lily Roberts.

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LANDSCAPE
RESEARCH
EXTRA 31
August 2002

Clearing 'Slums'

Lily Roberts

Long before I took up my contract in Beijing I leafed through the book Beijing (in the Cities of the World series that includes Cherry on Birmingham and Pacione on Glasgow). The 'structure of the city' map shows a distribution of crosshatched neighbourhoods labelled slums. This intrigued me as it was from such a slum impressively close to the Forbidden City that my cousin had written to me. It was an interesting place to live he said. One

went in through two narrow open passageways past over protective neighbours, and inside there was a little court surrounded on three sides by rooms opened to it. It was very cold in winter but the old coal stove was maintained for them by the neighbour. It was overhung by a tree and shared one wall with a noisy small eatery. It had its own lavatory and shower perhaps because owned by a Chinese American academic. Having seen in his photographs the more modern parts of the City, I was privately pleased that he had found a place which was reassuringly villagey and at human scale. Later he moved to a swank apartment which I was able to use while there.

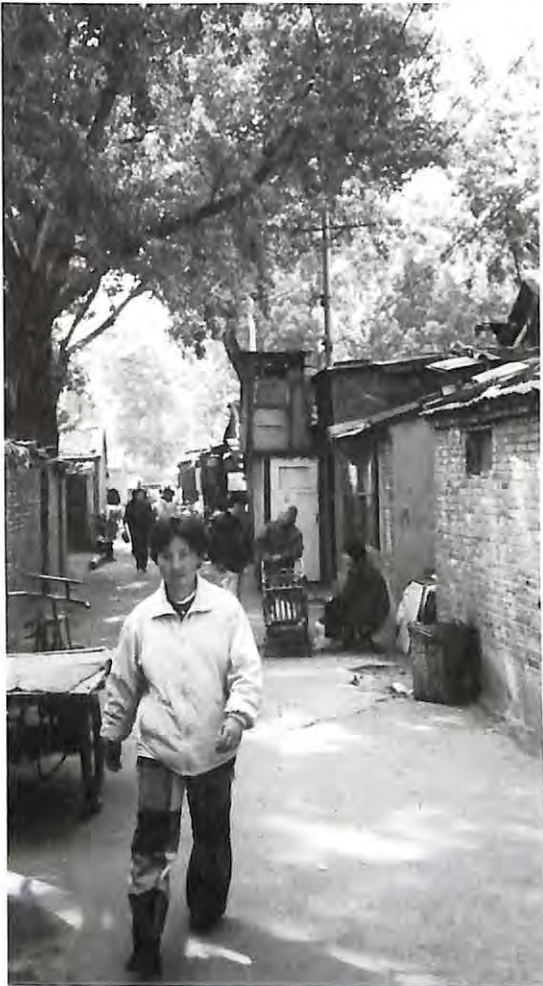
"I went to the old courtyard last night he writes. David is

Contributors

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

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having to move out as I think I explained. Had a nice farewell to the old place. As we left we climbed on the roofs and looked down at the surrounding courtyards. You could see the old traditional pattern and where it has been infilled by new little shacks: really lovely, really sad"



The area was not about to be demolished but visiting on contract in late spring. I took photos of the levelling of a similar houtong (see my article on street trees in the last issue). For the record it was on Dongzhimen Wai Dajie. The photos below show its destruction to make space for a dual urban road and the heavyweight modern buildings that will accompany it. Despite the



almost rural view, this houtong is within half a mile of the diplomatic quarter and a host of multistorey status buildings of the Dong Cheng district. Houtongs are mostly historic and some will be retained. one by the lake north of the Forbidden City and occupied by influential figures is a good address, rather like fashionable 18th/19th century Islington.



However the land on which houtongs are built belongs



to the State and house and small business owners are given three months to quit; they will then be re-housed to new multistorey apartments in peripheral suburbs. I imagine the culture shock could hardly be greater. My chinese colleagues tell me that residents look forward to their modern flats.

The latest from my cousin came today "The weather is lovely now. Almost 6pm and the sun is low and golden, the sky blue and the trees outside practically green. They are however planning to demolish the whole street out in front. They were supposed to start yesterday but still no sign of action. It is deserted though. Very sad." (The street he describes is part of the picture on page 1 of this issue. Editor.)

I do not need to relate the story of England's own slums, their wholesale elimination post-War, memories of community, the rehousing schemes; the present enlightened notions of area improvement and regeneration. But here in the City of Beijing which is growing at an immense speed 'slum clearance' is an example to watch and study.

Lily Roberts
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LRG website now has a section on news items. You can also view LRExtra with illustrations in colour within a week of receiving this hard copy publication and there you will also see LRE back numbers and Landscape Research titles. We invite contributions both to the news sections and the paper edition. **Visit the site at www.landscaperesearch.org.uk**

Identity of the Volumes "Picturesque Europe"

I envy you the Picturesque Europe volumes. You ask for dates - a challenge to any self-respecting librarian! I guess 'Picturesque Europe...from original drawings...by Birket Foster [etc]'. If so, it was first published as a 5 volume set in 1876-79, with later editions in 1876-79 and 1892-97, and a 'popular edition' in 1900. [Source: British Library catalogue]

That article on waterfalls in 'Landscape Research' is great. (A touch of sarcasm here perhaps? Perhaps not? Editor.)

Philip Pacey

Revisiting an important theory

JAY APPLETON: 'PROSPECT AND REFUGE' IN PERSPECTIVE

There is a painting hanging on my study wall, which shows some of my family and friends standing on a low moraine on the boundary between the Netherlands and Germany. On the left is the edge of a wood with the entrance to a woodland path, which they are about to enter. Before doing so they pause to glance to the right over the flat lowland towards the distant horizon. It powerfully contrasts the ideas of 'refuge', as represented by the woodland path, and 'prospect', as represented by the open, expansive view to the north-west.

The picture is of no great artistic merit. I painted it myself. But what is of interest to me is the date below my signature, 1970, because it was not for another three years that I conceptualised and named 'Prospect-Refuge Theory' and yet another two before I published it in *The Experience of Landscape* (1). The phrase was a somewhat pretentious term chosen as a sort of simple shorthand for a much more complex set of related propositions which collectively attempted to address two questions, 'What do we like about landscape?' and 'Why do we like it?'

At the time very little interest was shown in the aesthetics of landscape by the philosophers. It had not always been so, and in another twenty years such an interest was to be vigorously revived. But in the nineteen-seventies the vacuum left by the philosophers was filled by the conventional wisdom of a public which generally held that 'taste' in landscape was a

product of the social and historical context in which it prospered, and that any attempt to explain it in scientific terms was a dangerous heresy which provoked reactions ranging from unease to paranoia.

The starting-point of my enquiry, then, was not with a morphological description of the objects which comprise a landscape, trees, rivers, mountains, etc., and their physical properties, like shape, colour and texture, but rather with the ways in which such objects and their arrangement visually suggest opportunities for maximising our chances of survival. Creatures which have the best chance of surviving and procreating their species are those which can spontaneously recognise those opportunities, consciously or subconsciously, and react to them positively, so the key to success lies first of all in environmental perception. The desire to explore is a biological necessity, and not just for *Homo sapiens*.

Seeing and hiding may be taken as two crucial complementary examples of survival behaviour and may therefore provide the basis for a simple classification which can be further elaborated in innumerable ways. Landscapes, or the objects within them, which are conducive to seeing, (even just the concept of visibility), were subsumed under the word 'prospect'. Anything conducive to hiding, sheltering or keeping out of the way, was covered by the term 'refuge'. Other concepts, such as signs of danger, opportunities for movement, sources of food, etc., had then to be built into the system. To relate these abstract notions to the actuality of environmental objects it was necessary to devise an appropriate vocabulary, and this was developed in the middle chapters of *The Experience of Landscape*, which concluded with two further questions, 'Can the theory be substantiated?' and 'Is it of any use'? Since nearly thirty years have now elapsed, it may be opportune to ask how far subsequent events may point towards interim answers.

As to the first question, the jury is still out. A major area of controversy was whether those primitive spontaneous reactions to landscape, which can indisputably be observed in animals living in natural environments, have been entirely over-ridden in *Homo sapiens* by the impact of cultural, historical and social circumstances. A strong lobby was prepared to argue that they had been so far over-ridden that to look to the biological sciences for clues to our tastes and preferences in landscape was a waste of time. But much of what has been written since 1975 in such disciplines as genetics, ecology, ethology (animal behaviour), zoology and psychology has lent further support to these theoretical ideas. Dawkins' *The Selfish Gene* (2), which came out in the next year, and the later works of Desmond Morris, for example (3), furnished further evidence for the importance of a genetically transmitted component in the behaviour of all species, including our own. Stephen and Rachel Kaplan (4), coming from the very different starting-

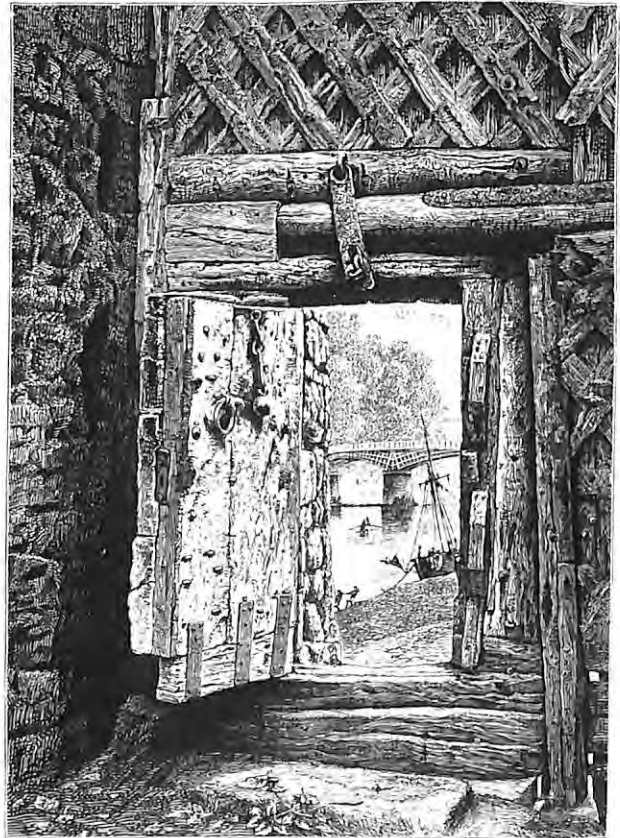
point of environmental psychology, arrived at a remarkably similar interpretation, and I have come across little new material to provide a serious challenge.



GATE AT CHEPSTOW CASTLE

As to the second question, 'Is it of any use?', there is space here only to cite a few examples. Among eminent art historians the first to respond with enthusiasm was Ronald Paulson, who used Prospect-Refuge Theory, for example in his work on Turner and Constable (5), and in 1978 he convened a symposium at Yale University attended by some forty art historians, literary critics, philosophers, etc., from all over the U. S. A., the purpose of which was to discuss the theory. This helped to disseminate it through a wide range of disciplines, particularly in America. The architectural historians reacted more slowly, but in 1991 Grant Hildebrand wrote *The Wright Space* (6), in which he claimed that the theory cast an entirely new light on the domestic architecture of Frank Lloyd Wright, and followed this with a book which expanded the argument into a more general consideration of world architecture. There have been many other applications from literary criticism to advertising and marketing theory. But unquestionably it is the profession of landscape architecture or landscape design which has responded most enthusiastically, probably because practitioners are generally aware that their bread and butter depends on their giving their clients what they want, and anything which helps to clarify what this is must surely be worth trying to understand

Richard Haag, for example, a landscape architect in Seattle, U. S. A., designed a series of linked gardens for the Bloedel Reserve on Bainbridge Island in Puget Sound, which he described as 'the ultimate distillation of Prospect-Refuge Theory' for which in 1986 he received the President's Award of Excellence from the American Society of Landscape Architects (7), so for Haag, at least, the theory appears to have been of some practical value. The theory has figured in the programmes of most schools of landscape architecture, and among the institutions which have shown a particularly active interest may be numbered the University of Washington, Heriot-Watt University (Edinburgh School of Art), Queensland University of Technology and the Universidad Autonoma de Madrid. Also I have undertaken lecture tours in response to a continuing interest in the U. S. A., Canada, Australasia, South Africa and South America, as well as several European countries and received much positive feedback from practitioners who have used it in their work.



A View through the Gateway, Chepstow Castle.

The initial response of the critics was mixed. Some scepticism seemed to arise from a misreading of the text. I was represented as saying 'Forget about culture; it's all in the genes', in spite of the fact that in *The Experience of Landscape* I had attempted a definition of taste in landscape as '*an acquired preference for particular methods of satisfying inborn desires*'. It was even italicised in the original. The idea that heredity and environment might be mutually exclusive alternatives seemed to be too absurd to argue about. My own view is that a more significant cause of unease was a kind of gut feeling that 'the arts' ought

to be protected from this kind of invasion by the sciences. It reminded me of the reaction of the English Bench of Bishops to the publication of *The Origin of Species*, too disruptive of established belief for comfort. (I later used the phrase 'the aesthetic priesthood' (8) to describe the in-group who defended the mystique of the inner sanctum of 'art' against the march of the scientific philistines, like me!).

How the theory will fare in the future only time will show. What it does seem to have achieved so far is the stimulation of discussion and controversy, which was my original hope and intention.

Jay Appleton

Notes

The two illustrations come from Picturesque Europe and show two children with protective mastiff in protective refuge (castle). They open the door and through it we see the prospect of the river. Images selected by the editor not the author.

- (1) Jay Appleton, *The Experience of Landscape*, Wiley, 1975. Revised edition 1996.
- (2) Richard Dawkins, *The Selfish Gene*, OUP, 1976.
- (3) Desmond Morris, *The Naked Ape*, Cape, 1967, and *The Human Zoo*, 1969, had already been published. *Bodywatching, a Field Guide to the Human Species*, 1985, and other publications added further evidence.
- (4) This husband-and-wife team played a leading role in the subsequent development of environmental psychology in America through numerous publications.
- (5) Ronald Paulson, 'Towards the Constable Bicentenary: Thoughts on Landscape Theory', *Eighteenth-Century Studies*, 10, 1976/7, pp. 245-261; *Literary Landscapes: Turner and Constable*, Yale U.P., 1982.
- (6) Grant Hildebrand, *The Wright Space: Pattern and meaning in Frank Lloyd Wright's Houses*, University of Washington Press, 1991;
- (7) S. R. Frey, 'A Series of Gardens', *Landscape Architecture*, 76, 1986, pp.54-61.
- (8) Jay Appleton, *The Symbolism of Habitat: An Interpretation of Landscape in the Arts*, University of Washington Press, 1990.
- (9) Jay Appleton **How I made the world: Shaping a view of landscape**. The University of Hull Press 1994. ISBN 0 85958 620 0. See particularly chapter 9 which explains how the theory was developed.

Thinks

THE RIVER THAT RAN UNDER AN ISLAND

Bud Young

I have recently become very aware of instances of place creation. Each new place created, destroyed in my brain a small zone of a long-held mental map. These places are very recent and part of a process of urbanisation of town fringes. The metropolitan reader may find my examples are all a bit Devonian but translate to Archway in 1875, Hanger Lane in the 1930's or Tolworth A3 underpass in the 1970s if you find provincialism a bit obscure. Alternatively to Lily Roberts' article in this issue. Three instances:

Instance: Where I approach Newton Abbot from Bovey Tracey a major new road leads me downhill left; it skirts round the town serves big retail warehouses like B&Q and cuts off to Torquay. The new downhill road is irresistibly broad. It is a speed sweep and 'lotsa fun'. It appeals to my car, and so I take it. At once it deprives me of the reassuringly normal Victorian build up to central Newton. And yet I sense a new elegance in the new close-spaced three storey, town housing with elongated casements that peep out from behind the retained trees. The traffic island has become a fully equipped place and a node in my mental map. There is something almost Victorian about it. I can image it.

Instance: At the small South Dartmoor town of Buckfastleigh cars and vans (travel distance being no object) are swung like sling shot north around and on, and then south for another thousand yards around the hill which was once backdrop to the town. Until recently the road into town threaded between rural stone terraces three storey pubs and as one got to the centre, on to shops and a nearly elegant hotel and 19th century assembly rooms. The new route, a crudely contrived 'traffic road', is brought into the High Street through industry and via the Victorian mill area. And from the Mills all of a sudden one is there. A completely new urban approach results, a new urban character is thus created. The leafy public car park by the river which drove the mills, has become the destination and the place.

Instance: Attached loosely to Exeter, at the end of Alphinbrook Road they have just finished building a new island. The eponymous brook for many years bunded and concrete banked is ingeniously spanned beneath the island. (Riddle: When does a river flow beneath an island?.....) The island favours the less significant of two roads even though it once made minor tribute with the historic country road to

Alphington village. There is a thatched house on this road and its plaque reads that Charles Dickens parents lived there. Other houses are Georgian with a haphazard mix of Victorian and later. Alphington half a mile south has a proper village centre and that was where Alphington Road led to. Now with the new roundabout the main route leads (irresistibly) down Alphinbrook Road and into the 1960s Marsh Barton trading estate. By this one traffic measure, Alphington Road is relegated to quaint obscurity, (where does that little road go to? the stranger asks) and Alphington with its old red soft stone church is become that much more of an historic relic, and indicator of 'time once'. However it is a good island, and its sense of nodality and of worthwhile destination is reinforced by a glossy corner motor bike shop, a glamorous store selling modernist light fittings and other classy buildings under construction.

Landscape change. Who would have it? Perhaps I would not recognise these changes as big alterations of place if I were not in motion, experiencing a sequence of places and swung into new lines of approach by the speed of my car. The normal response is along the lines "It all used to be country here" and "When I was a boy this used to be a little road to Alphington" or "Goodness me, is that the tiny little road they once used to get into Buckfastleigh!" I am ambivalent. These changes have happened as many changes do, almost as I watched. Over a three week period I saw a new place develop and something remembered gone. And yet I cannot feel sorry for each loss has become a gain and the new nodes and new approaches seem enriching. So I am ambivalent about this business of (urban) landscape change.

Bud Young

CHURCHILL TRAVELLING FELLOWSHIPS

Groups such as ours are circulated with details of the topics and areas for which these 100 annual fellowships will be awarded. As it sounds a great deal of fun to obtain a fellowship, I am passing on some of the details here. Europe has been selected as a major area of study visit. Conservation and the Environment is another subject area. Awards cover return air fares, daily living, travel within the countries being visited and in exceptional cases some assistance with home expenses. Grants usually cover a stay of 4-8 weeks. Applicants have to be British citizens. Applications can be made to the Winston Churchill Memorial Trust, 15 Queen's Gate Terrace, London SW7 5PR. Tel 020 7584 9315 or fax 7581 0410. Applications have to be in by October 30th 2002.

WINNERS OF LRG DISSERTATION OR PROJECT PRIZES

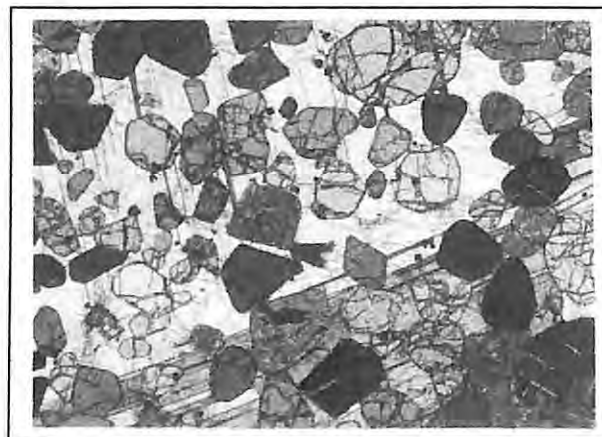
This announcement should have been given here two issues ago, but was overlooked. My apologies to the winners.

The best undergraduate dissertation or project based on original academic research and showing conceptual sophistication in the study of landscape went to **Joanna Stone of the Department of Geography UCL** for "A study of the effectiveness of scrub clearance as a restoration treatment for calcareous grassland"

The best undergraduate dissertation or project addressing a practical problem or landscape design issue went to **Bianca Roebens of Writtle College** for "A study into plant choice as a human resources strategy".

First prize winners received £50 and a year's free membership of the Group. We hope that they feel well rewarded in winning of the Group's award, awards can be very satisfying and a good for the morale and the cv.

Below Thin section of olivine feldspar rock. Why?



Professor Paul Selman and Caroline Mills to hand over the editorship.

Paul Selman and Caroline Mills have now been in charge of the Group's journal for nine years and will shortly pass the responsibility to new editors. The group will be seeking suitable person or persons who can bring to bear the necessary range of subject interest including landscape design, landscape ecology, landscape history and cultural landscape. LRG will also require the team to include scientific capabilities.

Landscape Research:

Volume 27/2

April 2002

Paul Selman

The April 2002 (Vol 27, No. 2) issue of *Landscape Research* had a more scientific and technical emphasis than usual. The journal now reaches a wide audience, and it is encouraging to see it becoming an outlet of first choice for researchers working in fields from public art to quantitative ecology. **Craig Miller's contribution** on the 'Conservation of Riparian Forest Remnants, West Coast, New Zealand' provides an insight into the landscape ecological significance of an internationally threatened habitat. Woodland habitats on river floodplains have been widely documented as diverse, dynamic and complex ecosystems, and yet everywhere are being modified for agriculture and flood control. Whilst increasing efforts are being made to protect and integrate riparian forest fragments within production landscapes, their isolation from the processes that formed them and their fragmentation are making conservation policies relatively ineffective. Miller provides a GIS-based analysis of the extent and condition of the habitat on the West Coast of New Zealand's South Island, which reveals a low level of cover (0.8% of the total farmed floodplain area) and small mean patch size. A conservation strategy is proposed, focusing on maintaining the largest patches and expanding smaller ones. However, the biggest challenge is seen to be that of integrating effective conservation management with the pressures of agricultural production, given the need to enjoin farmers as active managers of this dynamic habitat.

Vuorela, Alho and Kalliola make a very distinctive contribution with their paper on systematic map assessment as a tool for landscape-change research, a topic which has rarely been included in this journal. The article considers a sequence of maps of the Finnish island of Ruissalo covering the period 1690-1998. Clearly, comparisons based on maps produced by different technologies, with different conventions and for different purposes, cannot be taken at face value. As the authors note, maps contain heterogeneous landscape information, which is represented as graphic signs and texts, so that successful interpretation is greatly dependent on the skills and knowledge of the map user. Relevant knowledge includes the influences of the purposes, scale and date of the mapping, and the generalisation techniques used in map production. The authors use GIS methods to interpret landscape change from this historical sequence of maps and have to overcome several problems in doing so, principally those of geometric and semantic inconsistencies and uncertainties. Their evaluation assessed the amount and nature of landscape information in the maps and the thematic consistency with which fifteen different

landscape feature classes (e.g. meadow, woodland) were represented. GIS allowed a certain amount of rectification, so that locations of sites on ancient maps could more accurately be reconciled and their ground cover information compared with recent ones. The paper is an excellent example of a meticulous approach to the mixing of old and new technologies in landscape history analysis.

Karen Payne's article on 'Graph Theory and Open-space Network Design' addresses the key issue of habitat connectivity in greenspace planning. The author develops a decision support system based on an algorithm to identify candidate sites for incorporation into greenspace plans. The model is particularly appropriate to 'gap analysis' methods, where strategic gaps are identified in nature reserve networks, so that new sites can be acquired that increase connections in species movement corridors. Payne addresses the problem of searching for the sites which would offer the greatest returns in terms of adding critical network connections, without requiring impracticably exhaustive computer run-times. The algorithm provides a solution to Steiner's problem - the connection of a sub-set of vertices by a network of minimum total length - and produces valid results with the minimum of computational complexity.

Paul Davies and John Robb's account of 'The Appropriation of the Material of Places in the Landscape: the case of tufa and springs' is a very different type of contribution. Davies and Robb make the case that the historical use of certain places and types of building stone may reflect a belief that they had special spiritual properties. Incorporation of materials in construction and the use of special places could then confer the supposed properties on new buildings. Of particular interest is the 'appropriation' of springs of pagan significance, by the superimposition of Christian places of worship. Often these springs have petrifying properties and produce a deposit known as tufa (travertine) which, in the past, drew veneration. The authors make a case that the re-use of such materials in buildings reflects an attempt to transfer these venerable properties into their new location.

The final paper in this issue is **Rob Jongman's** 'Landscape Planning for Biological Diversity in Europe'. This paper arises from a workshop organised by the editor last year following a series of seminars on landscape ecological planning (see *Landscape Research*, November 2000). Jongman's keynote address to the concluding workshop takes an overview of the emerging role of the landscape planner in Europe, particularly in relation to the loss of cultural landscapes caused by intensive agriculture, urbanisation and transport developments. A key argument is that the flexibility of new technologies means that land use planning no longer needs to be so heavily based on 'segregation' of economic activities, and that integrated approaches are increasingly

desirable. The author argues that landscape ecology offers important possibilities to create ecological networks and multi-functional spaces into the countryside as a counter-measure to the forces of polarisation and homogenisation.

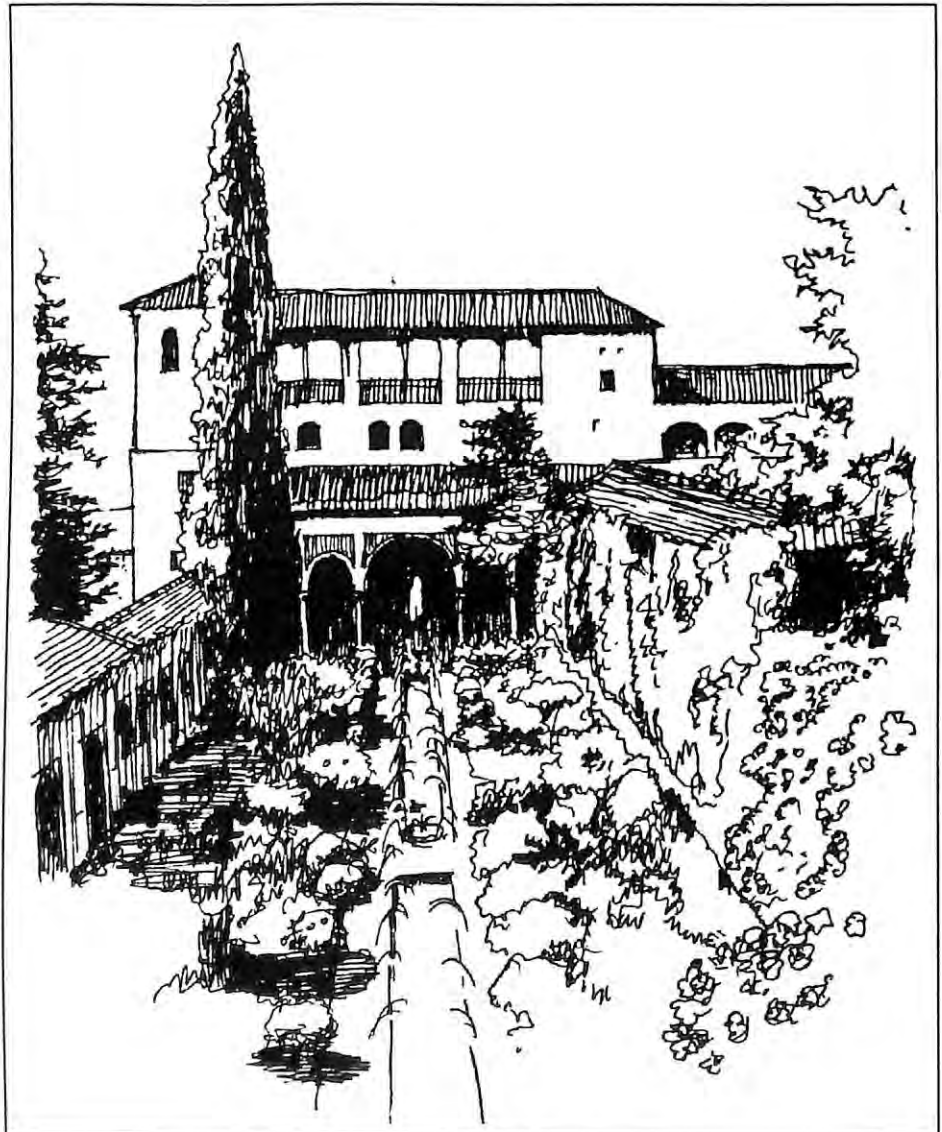
Landscape Research: Volume 27/3 July 2002) Paul Selman

Commences with a paper by **Jala Makzhoumi**, a distinguished scholar of Mediterranean and Middle Eastern landscapes, entitled 'Landscape in the Middle East: an inquiry'. The main argument of the paper is that landscape architecture education and practice are strongly influenced by Western conceptions, yet the term 'landscape' does not translate readily into Arabic. This use of 'received' wisdom and the inadequacies of language mean that it has been difficult to develop a distinctively Middle Eastern school of landscape design. Makzhoumi advocates a new understanding based more on experiential appreciation than on the westerner's synoptic 'gaze'. The article is generously illustrated with the author's exceptional line drawings. (*One of which Alhambra Gardens is shown here by permission*).

Andrew Charlesworth and **Michael Addis** contribute a moving and authoritative piece on 'Memorialization and the Ecological Landscapes of Holocaust Sites: the cases of Plaszow and Auschwitz-Birkenau'. Most research on the landscapes of 'dark heritage' have centred on the composition and interpretation of constructed features and their associations, but this paper looks at the forces of nature which 'invade' the sites and the extent to which ecological succession should be constrained or allowed

to proceed unchecked. The authors note that nature was always evident in these sites, even in the direst conditions, and semi-natural vegetation must constantly be managed across their wide expanse. Whilst a case can be made for allowing nature to reclaim the land, this has to be set against the risk of erasing history and diluting the visitor experience. Presently, the authorities at the two sites adopt quite different approaches to ecological management. The lack of a clear consensus, the authors note, is in sharp contrast to the maintenance of the landscapes of the former battlefields on the Western Front.

The third paper, 'Fragmentation of a Landscape: incorporating landscape metrics into satellite analyses of land-cover change', by **Southworth, Nagendra and Tucker**, examines relationships between changing forest cover and the biophysical and social characteristics of the landscape in the mountains of Western Honduras. The authors used Landsat TM



imagery from 1987, 1991 and 1996 to quantify land cover change and, from that, to infer changes in land use. Areas of reforestation turned out consistently to be significantly larger than areas of deforestation. Of the

landscape metrics, patch size proved to be a good indicator of economic activity, with stable patches of forest and agriculture being fewer and larger than forest regrowth and clearing. Most recently, coffee production has been leading to forest clearings on steeper slopes and at higher altitudes. The paper demonstrates the ways in which a combination of social research, GIS and remote sensing can aid understanding of the landscape consequences of environmental change.

Britain has latterly been at the forefront of attempts to map landscape character and natural zones, but little of this innovative policy work has been written up in scholarly journals. It is thus very timely to publish **Alister Scott's paper** on 'Assessing Public Perception of Landscape: the LANDMAP experience'. LANDMAP has been pioneered by the Countryside Council for Wales as an aid to decision-making, and uses a multivariate statistical approach to derive composite geographical units, known as 'landscape character areas'. Scott reports on an extension of the tool to include more interpretive information on public perceptions of landscape, so that these can be integrated with the expert data contained in the inventory. Household questionnaires and focus groups were used to elicit responses to landscape character areas, and this paper describes how the views of different groups were incorporated alongside more conventional environmental information. The results indicated that the public has strong attachments to managed rural landscapes in general, and wishes to see more integrative and participative strategies for landscape protection and management.

The final paper, 'Ascertaining Landscape Perceptions and Preferences with Pair-wise Photographs: planning rural tourism in Extremadura, Spain', by **Jose Garcia Perez**, reflects the resurgence in interest in quantitative landscape evaluation for policy and planning purposes. This article reports on a study related to tourism promotion in the province of Extremadura, south-west of Madrid, and attempts to identify the types of scenery most valued by visitors, as an aid to catering more effectively for their needs. The author based his method on collections of photographs depicting expert-defined landscape categories, under different seasonal conditions. Interviewees were shown pairs of photographs in sequence and asked to identify which scene in a pair they would prefer for rambling. The results identified some problems – such as preferences for landscape types where there would be difficulty in providing public access – as well as opportunities, where highly rated environments (such as reservoir margins) could relatively easily be opened up. This paper, together with the preceding one, provides a good illustration of the ways in which applied landscape research can contribute to real-world policy solutions.

Personalities

MEET THE BOARD DAVID MATLESS

Reader in Cultural Geography,
University of Nottingham



I was born in a suburban bungalow and grew up in what many would describe as an ordinary place in ordinary circumstances. Early interest in landscape was fostered by trips to the coast; Norwich is twenty miles from the sea and landscape was a fun thing that could be made into sandcastles, moats and so on. Caravan holidays in a small van owned by an aunt were an adventure. August weeks saw corn harvested in the field next door, with a birthday spent on the beach, or walking into Gorleston along a rutted track. A prize on the Hopton bingo could top the lot, winning a football or a teddy or a fish. The Ponderosa at Hopton-on-Sea may not be Las Vegas, but then I didn't know what Las Vegas was, and I've no taste for gambling anyway.

One could speculate that my appreciation of landscapes not always valued under conventional schemes was nurtured by holidays in coastal caravan sites. I may have been staying in a blot on the landscape, but it seemed rather nice to me. These were places affordable for those in ordinary circumstances, neither poor nor wealthy. The first family car enabled further migration, but for some years this simply meant different sites around the Norfolk coast. East Runton became the favourite; getting up early to watch the crab boats in, beach cricket with the tide out, walking inland. Paths into Cromer ran behind a basic zoo, and you could hear big cats roaring on a summer evening, knowing they could not get out. Walkers could feel pity and security. I was in a caravan at East Runton when Elvis died.

Throughout the year landscape, if flat and grassy, provided great ground for football. My first formal induction to landscape for other purposes came in 1975, when the local junior school went to Wiltshire. Out of Norfolk without family for the first time, we saw such things as motorways, larger hills, different cathedrals. A week in Salisbury youth hostel, with trips to Roman villas, Stonehenge, Lulworth Cove (early coastal geomorphology), tank museums, gave a first taste of structured field study. I loved the tank museum. At senior school I took geography when it became available, always keen on the physical stuff, though never over-enthusiastic. The output of the Ruhr steel industry, or the reclamation of the polders, was of little interest. Occasionally on the way to the coast I might speculate on whether that particular ridge was an esker, and work out the longshore drift while throwing pebbles at the sea.

The field trip to Llangollen in the sixth form must have taught something about landscape, but I don't remember. An A-level dissertation grounded in measurements from a DIY rain gauge, millimetres etched into a funnel over a bucket, helped get me into Nottingham University to study geography, my least dull school subject. If economics had helped in my political education, a Keynesian teacher suggesting that millions unemployed in 1981 might not be a fact of nature, it didn't appeal as something to spend three years on. Geography at least had more variety.

The sense that landscape might be something to respond to had still come more from holidays than study; walking up Snowdon and realising how good a cup of tea could taste after going uphill for miles (not something you could do in Norfolk), contemplating the parallel roads of Glen Roy, seeing snow in summer on Ben Nevis, walking in a gale on the south Cornish coast while watching yachts battling back from a fatal Fastnet race. Professional recollection no doubt prompts certain things to come back over others; one year I developed a fascination for limpets. Even so the connection to formal learning wasn't quite made, and on reflection three things came together a couple of years into university; realising that there were philosophical questions in geography, hearing about landscape and culture as things that could be connected, and reading literature which did things beyond my sixth form collection of Tolkien and Spike Milligan. A self-devised third year project on Albert Camus and the absurdity of place probably sealed my fate. Research beckoned.

Unemployment resulted. Research councils were not interested in an upper second class character wanting to study images of the Fens. Their sound judgement produced an interesting year, travelling in Poland and working in Nottingham for the Rural Community Council, where I linked with local media. It may be that dedicated listeners to BBC Radio Nottingham still recall those 1986 rural reports; badly edited interviews with Young Farmers, snatched conversations with

visiting environmental celebrities. The fledgling reporter found out something of how images of landscape were produced, and headed back to the university, getting an award at Nottingham to study ideas of landscape in inter-war England. The thesis served to open up the term landscape to issues of modernism, citizenship, aesthetics, mysticism, performance, etc., and allowed me time to read the theoretical material which continues to inform my work. That landscape can bring together, say, caravan sites and Foucault, without destroying the specificity of either, is part of its appeal, though for all I know the French philosopher may have caravanned on the side. Ten years later elements of the thesis found their way into my book *Landscape and Englishness*, alongside much other work done after I left Nottingham to work as a research assistant in Bristol and a lecturer in Hull and Oxford, before returning to Nottingham in 1994.

Most people junk parts of their PhD thesis, and I had a spare box full of material on the Norfolk Broads, a region of lakes and rivers in eastern England, which never found its way into a chapter and sat maturing on the shelf for some years. After an initial article on the area in 1994 I have increasingly focussed on the twentieth century cultural landscape of that region, becoming interested in the work of particular bodies and individuals. What intrigues me is the way in which very different cultures of landscape inhabit the area and



may come into tension or conflict; nature conservation, hedonistic pleasure, field study, etc. As with any place, the closer you look the more curious it becomes, and strange and wonderful figures emerge. Some have suggested that my work features a disproportionate number of eccentrics, but I would prefer to consider this an appreciation of individuality and singularity, not to be confused with a commitment to individualism. If we are all social beings, society produces us in different circumstances not of our own choosing such that we all become socially unique. I attempt to consider people, places or organisations as singular entities in this sense, though what draws me to study particular examples is another matter. Aesthetic and political concerns mix with chance encounters which may lead to new topics or collaborations. My Norfolk Broads interest could be read as a straightforward



return to
home
ground,
were it
not for the
fact that I
knew
nothing of
the
Broads
while
growing
up ten
miles
away
from
them.
Broads
had no
beaches,
you
couldn't
do a lot

there if you didn't have a boat, you could hardly see them from the road, and wildlife was of little interest at that age. Work on the region has entailed a discovery of something curious adjacent to home, which no doubt makes for interesting intellectual psychology.

Not everything I do at work is gathered under the heading of landscape, but the term provides a thread linking what might appear disparate interests. In the past year I have found myself writing and reading on ecological research, Greek Orthodoxy, art, philosophy, medieval English architecture, animal behaviour and twentieth century British history. Landscape as a way of thinking entails moving between subjects, and while this might give you a headache at times it can also help cultivate intellectual richness. And this is not a richness easily detachable from daily life, not a matter to be classed as work rather than pleasure, analysis rather than enjoyment. Landscape is something lived, whether through painting it, walking in it, writing about it, singing about it, building on it, digging it. The ways in which those different kinds of living work together, whether producing great joy, great conflict or middling humdrum entertainment, make it work considering, and LRG is one way in which I hope to further that consideration.

David Matless

For those who wish to delve further into David Matless' work I have included a select list under should you read. Editor

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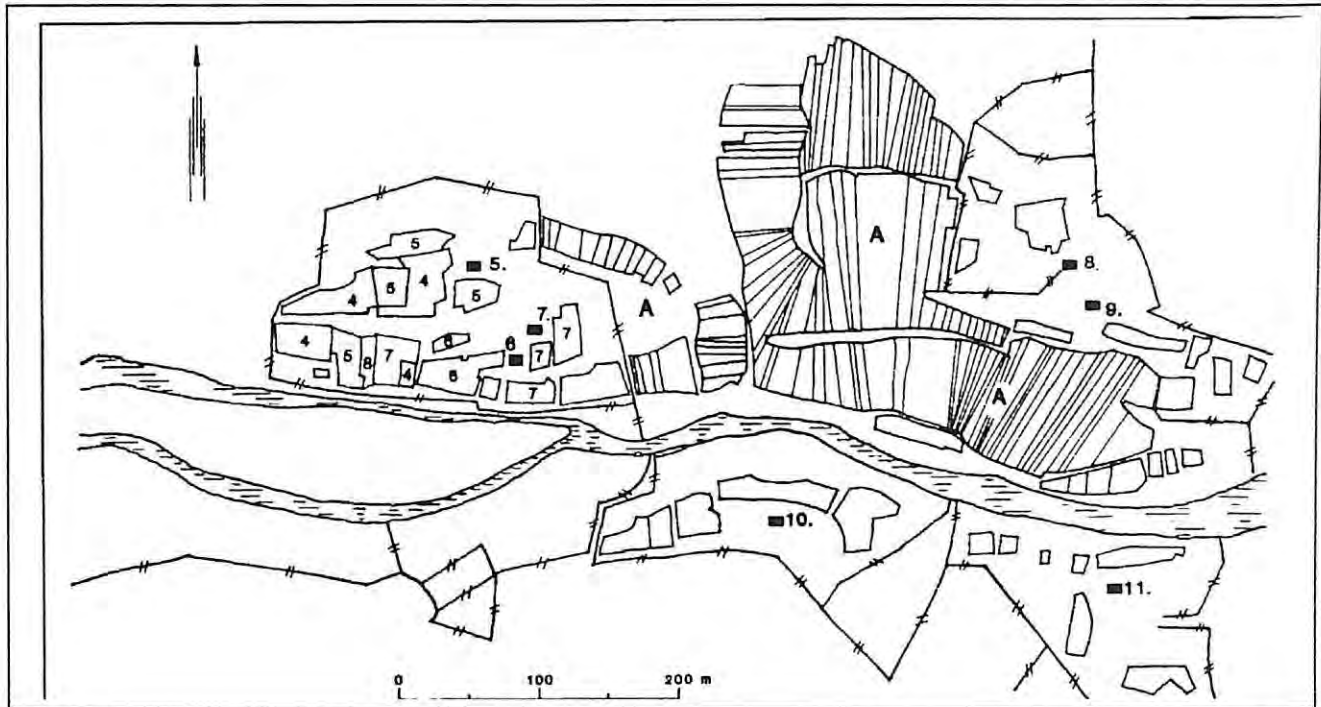
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[See outline village plan illustrated on this page - a plan to conjure with for with half closed eyes it is a picture from the ground, even a cartoon - sorry Birgitta to use your serious scholarship in this quirky way]

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Exploratory essay

AS FAR AS IT GOES

Philip Pacey

In the course of some exploratory reading and Web surfing, I recently learned about 'street car parks' – parks built by American street car (or tram) companies at the end of line on the edge of the town. It seems that streetcar companies were charged a flat rate for electricity regardless of how much power they actually used, so it made sense to encourage people to ride in the evenings and at weekends. So they built small amusement parks, around which the streetcars ran in a loop so they could return to town without having to reverse. The companies paid nothing more for the electricity used by the park. This arrangement, so the argument goes, anticipated the way in which in amusement parks a miniature railway or overhead monorail invariably circles the park, providing visitors with an overview of the attractions on offer. By the end of the first decade of the 20th century, many major cities had a street car park; they included Idora Park in Youngstown, Ohio; Euclid beach in Cleveland; Westview Park in Pittsburgh; Coney Island in Cincinnati; and Cheltenham Beach in Chicago.

Reading about these parks at the terminus of street car routes led me to ponder other instances of where an urban transit system takes city dwellers to the edge of the countryside. In his memoir of growing up in Salford, *The Classic Slum*, Robert Roberts writes of how, thanks to the cheap fares on the new municipal electric tramcars, 'In summer, loads of children were to be seen rattling along the rails *en route* for fields and parks'. For J.B. Priestley, in *English Journey* [quoted in *LRE* no. 30], the tram terminus marked the last outpost of cities and the beginning of the countryside; describing stone walls in the North of England 'binding the landscape', he went on to note 'You never see anybody building them or repairing them, but there they are, unbroken and continuous from every tram terminus to the last wilderness of bog and cloud'. In Lynne Ramsay's highly praised film *Ratcatcher* (1999), a young boy, growing up in urban squalor in Glasgow, one day rides on the bus as far as it will go; when it will go no further he alights, the only passenger remaining, and is dazed by the different world it has brought him to; some new houses are being built in an otherwise entirely rural environment dominated by fields of wheat, burning bright in summer sunshine. For the boy, the new houses do not threaten the landscape, but inspire a vision of a new life for himself and his family, in fresh air and healthy surroundings.

Of course there can be no guarantee that riding all the way will lead to golden fields. Some years ago – while the Iron Curtain was still in place – I took a tram from the centre of Leipzig to see where it would go. I planned this as a strategy to diverge from the tourist trail, to seek out the ordinary and everyday. The

terminus turned out to be at the edge of the city; not far beyond that I found myself on the edge of a vast hole in the ground, extending as far as my eyes could see; whether a quarry or open-cast mine I never found out. There was nothing for it but to take the tram back again.

The conjunction of urban transport systems and rural surroundings can seem bizarre, as in the case of London Underground trains, not merely appearing above ground, but continuing their journey into rural retreats. Into the 1930s, delightful leaflets and posters invited Londoners to ride on the Underground for a day in the country. 'Book to Perivale, Sudbury, or Harrow for field path rambles in old-fashioned country'. But ironically the Underground was also partly responsible for the urban development that swallowed up the very countryside that it gave access to.

Perhaps the most spectacular and wondrous example of an urban transport system leaving the city behind is the Oslo metro; running *under* the city centre, at its northern end it climbs out and up and up, finally shaking off the last posh houses of a pursuing suburb before completing its journey near the summit of a mountain. There is no need to ascend any further to enjoy a panoramic view of the city and the fjord far below. Racks on the sides of the carriages carry the skis of city dwellers who in the winter make their own way home down the mountain's snow-covered slopes. My first experience of this ride was in winter, on a morning after a night before – though mist obscured the view, what better cure for a hangover?

Philip Pacey
University of Central Lancashire

Philip
I had a Punch cartoon annual from about 1953 but I sent the book to a Church fete. d**n! It showed an Emmett cartoon pleasure trip train carried on a causeway on stilts and going out from the shore round an islet on which stood a lighthouse. It was packed with typically Emmett people and the caption was "Trip round the lighthouse and winkle tea". On dozens of poles arranged round the lighthouse were the right number of winkle teas. I always roared with laughter at this.

Editor.

SHOULD YOU READ

Selected writings by David Matless

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'**Topographic Culture: Nikolaus Pevsner and the Buildings of England**', *History Workshop Journal* (2002, forthcoming)

'**Action and Noise Over a Hundred Years: The Making of a Nature Region**', *Body and Society* 6 (3) 2000, 141-165

'**The Uses of Cartographic Literacy**', in D Cosgrove (ed) *Mappings* (Reaktion Books, 1999) 193-212

'**Moral Geography in Broadland**', *Ecumene* 1 (2) 1994, 127-156

'**One Man's England: WG Hoskins and the English Culture of Landscape**', *Rural History* 4 (2) 1993, 187-207

'**Regional surveys and local knowledges: the geographical imagination in Britain 1918-39**', *Transactions of the Institute of British Geographers* 17 (4) 1992, 464-480.

Gleanings from a University Library



Interpretation and meanings
Jacques Maby
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Robert Summerby-Murray **Interpreting de-industrialised landscapes of Atlantic Canada: memory and industrial heritage in Sackville New Brunswick** *The Canadian Geographer* 46/1 (2002) pp 48-62

Sally Eden **Faking it? The multiple meanings of environmental restoration near Twyford Down (Hampshire).** *Cultural Geographies* 9 (2002) pp 313-333.

Stephen Frenkel **Geographical representation of the 'Other': the landscape of the Panama Canal Zone.** *Journal of Historical Geography* 28/1 pp85-99.

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David Mercer and Abbie Underwood **Australian timber pantation: national vision, local response** *Land Use Policy* 19 (2002) pp 107-122

Katherine Falconer and Caroline Saunders **Transaction costs for SSSIs and policy design.** *Land Use Policy* 19 (2002) pp 157-166.

Nick Hanley, Begona Alvarez-Farizo and Douglas Shaw. **Rationing an open access resource: mountaineering in Scotland** *Land Use Policy* 19 (2002) pp 167-176

Ian Keirlie **Should access to the coastal lands of Wales be developed through a voluntary or statutory approach? A discussion.** *Land Use Policy* 19 (2002) pp 177-185

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Stewart J Clarke **Vegetation growth in rivers: influences on sediment and nutrient dynamics** *Progress in Physical Geography* 26/2 (2002) pp 159-172.

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Wilbur Zelinsky **The uniqueness of the American religious landscape.** *The Geographical Review* 91/3 pp 565-588.

Clare Palmer **Christianity, Englishness and the southern English countryside: a study of the work of HJ Massingham.** *Social and Cultural Geography* 3?1 (2002) pp25-38.

Hilda Kurtz **Differentiating multiple meanings of garden and community (community gardens).** *Urban Geography* 22/7 (2001) pp656-670.

Don Mitchell **Cultural landscapes: the dialectical landscape - recent landscape research in human geography.** *Progress in Human Geography* 26/3 (2002) pp 381-389

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Brian Hoyle **Urban waterfront revitalisation in developing countries: the example of Zanzibar's Stone Town.** *The Geographical Journal* 168/2 2002 pp 141-162

Hugh Millward **Peri urban residential development in the Halifax region 1960-2000: magnets constraints and planning policies.** *The Canadian Geographer* 46/1 (2002) pp33-47

Jean Marc Fournier **Orders et desordres dans les villes argentines: l'exemple do Alto Comodoro San Salvador de Jujuy** *Annales de Géographie* 624 (2002) pp 179-197

Ron Johnston **Robert E Dickinson and the growth of urban geography: an evaluation** *Urban Geography* 22/8 (2001) pp702-736.

Redesign of design teaching

ZEN AND THE ART OF QUALITY ASSURANCE

Martin Spray

With some of my students, I play the 'Mirror Game'. I have found it useful in courses on Eco-philosophy, and Wilderness. I have not yet had a chance to try it with landscape design classes, but think it might have some use there. A hand-mirror is passed around, each person in turn looking into it [puzzled]. When it's been round the table, they are asked: "What did you see?". After various amusing answers, they are asked again: "What did you see?... Was it a part of nature that looked back at you?". "Yes" - usually still puzzled and often hesitant - is the common answer. It comes not easily to say that you are unnatural.

Of course, on reflection, most qualify their response by saying something implying an ambivalence: they feel both *a part of* and *apart from* (the rest of) nature. With students of landscape, I would use the Mirror Test to prompt two questions:

"Who are landscapes designed for?" and "How should we educate and train (*not* the same thing) landscape architects so that they design landscapes well? The begged question is "What should our landscapes be like?"....

Landscapes, if they are *for* anything¹ they are are for living in - not just by us, of course. as Philip Pacey remembers in his piece Landscapes for there are other beasts in them, and the plants &c, &c. But, like the other beasties, being self-centred, homo sapiens thinks everything is its. And we certainly plan, design, make, manage, use - and study - landscapes for ourselves. My particular interest for the moment is in the educating of designers, but I am sure the issue involves the others, scientists and geographers included. It occurs to me, too, Philip, that "the production of habitats for animals may be an overlooked area of landscape design" Habitats for *us*, that is.... What does invoking homo sapiens imply?

It implies that we should know quite a lot about the biology and ecology of the naked ape, and how this manifests as behaviour in the landscape - filtered by particular cultures maybe. And this appears to imply a partial but significant difference between, say, what the designer does and what homo sapiens needs biologically. It is pleasing to see that Jay Appleton also recognises us as homo sapiens and even more so that he is concerned, at least partly, with our animal side.

But what do we 'need'? A conventional checklist might prioritise: food, drink, shelter, refuge, things-to-make-things-with. And company².

For us, food tends to come from supermarket shelves; much of our drink likewise - or the pub bar. Yet, an important part of the 'contact with nature', said to be so good a thing yearned by some of us, is the need for involvement with *productive* landscapes - if only the veg plot. Might we not still prefer land that facilitates³ our long standing hunting gathering husbanding behaviour?⁴ Shelter, from 'the elements', and refuge, from ourselves and other beasts, are needed in even the mellowest habitats. Places that are *ours* - safe places for dwelling, making, storing, teaching, and so on; places to be loyal to, to *belong* to; places to encourage culture, contemplation, delight, sex.

Why not? It is important. 'Birth, copulation and death' count the poet as the critical points. (Was the poet Auden? Betjeman? Whitman expressed it his way, of course). They don't feature much in any of the modules I've come across.... I have reached that awkward bit, where I remember that in the mirror, whatever else I see, I see an animal. That when I am in the woods or in the High Street I am, whatever else, an animal, albeit one ambivalent about its nature, and its relationship with the trees or the pigeons.... That as homo sapiens I do my best to teach (and perhaps educate) fellow animals. And as for the potential landscape makers amongst them, I want to make my landscape a more affording habitat.

Much effort has gone into improving our students' 'learning experience': course descriptors, learning outcomes, assessment criteria, quality assurance... Has anyone else reread *Zen and the art of motorcycle maintenance*⁵, after having their quality assured? We currently offer menus with items such as, to use their Gloucestershire names:

'Design Method'....'Places by Design'...'Graphic expression'...'History of the Designed Landscape'
'Design in the Community'...'Soil & Plant Relationships'...'Soft Technology Project'
'Professional Practice'

After watching the changes for thirty years, I am confident things have improved ... partly. Yes: these aspects are important, probably necessary - but not sufficient. They seek to take students to the heart of the subject, but may not lead the best way. As Edith Sitwell stresses in her poem 'Heart and mind', *Never till Time is done Will the fire of the heart and the fire of the mind be one*. Modules like these seem oriented to mindfire raising - which is often futile if the heart isn't already stoked. I do not wish to seem one-sided: landscape design (landscape anything - *Landscape Research*, for instance...) should, as it were, stand on

two legs; but I do think that something important, a park maybe, is missing from the education programme.

Something, indeed, has been taken out, and thrown away. The present training of landscape architects, albeit both severely constrained as a design discipline and stretched out to supply the ranks of report writers, yields a fair product. But it seems not to be an exciting, not a really comprehensive, one. Could we not try to put more oomph back? Perhaps at the same time we could also acknowledge *Hom. sap.*, by offering some of the modules listed below. I leave them self explanatory⁶ as:

'Wind & Rain, Snow & Sun'

'Smells of the land'

'Landscape after dark'

'Living off the land'

'Helping people make their own'

'Non-professional landscapes'

'Ashes to ashes, dust to dust'

'Sustaining Gaia'

'Biodiverse design'

'Landscape and the child'

'Designing for adolescence'

'A feminine landscape'

'Landscape architecture as poetics'

'Ecosophy'

'Spiritual responses to the land'

'Landscape and the human animal'

'The playful adult'

'Landscapes for love'



4 Incidentally, there's excellent background in Stephen Boyden's *estern civilization in biological perspective* O.U.P. 1987.

5 Robert Pirsig, publisher Bodley Head 1974

6 They were aired in *Landlines* [130]: 1, 2002

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Notes

1 On 'for-ness', see the Greenbluff column in *Ecos: A review of conservation* 23[2], 2002

2 I develop this a little further in *Landscape Design* [310]: 17, 2002.

3 'affords', says J.J. Gibson in *The ecological approach to visual perception*, 1979

Revitalising memory and place

PUBLIC POTTERY : GOODBYE BURSLEM, HELLO RECIFE

Brian Goodey

'A year ago this road was full of riots ... stones ... it's another world....' My Stoke cab driver summed up a



living landscape which it was hard to conjour from the garish (IrunBru! sponsored) Asian shopfronts tacked on to smoked 19th century working class suburbia. This is Burslem to me – Stoke to the local authority which has wrestled with the Five Towns and lost.

A re-visit for Oxford Brookes research showed just how badly it had lost. More vacancies, more factories closed, aid to historic buildings which seems to have little knock-on effect as preserved monuments remain unused, and a central Millennium extravaganza, Ceramica, remains unfinished. Here, in the heart of the Potteries, one naturally looks for the ceramic finish, for external evidence of inner purpose. The Doulton statue remains, as does the faded lettering on the 'Wedgwood Printing Works'. The Art School where Clarice Cliff

trained has been restored (though is underoccupied). Opposite The Wedgwood Institute, a 1863 memorial to Josiah Wedgwood (see left hand column), whose Brickhouse Works once occupied the site, is where Arnold Bennett and his creations, Cyril Povey and Denry Machin, studied. Inside its all the Mills & Boon and inclusiveness of a modern library, but the façade tells the Wedgwood story with panels of the pottery industry and the months of the year, with Josiah ruling over all.

As a townscape of ceramics, Burslem fails dismally. You have to creep round the backs to find banal tiles inserts on shops, factories and utility buildings. The Lowry hung heads seldom look up to see.

How different from a ceramic gilded world which is living, challenging the city in which it located. I've been lucky enough to recently spend several spells in Recife, the sugar port in north-east Brazil. Recife has a British Cemetery (left) which attests to the strange roles which we played in the western Atlantic - sugar, railways, even the movement of cod from Newfoundland to the continuing market for salt cod in Portuguese inspired cuisine of Brazil.

For the Millennium Recife, currently full of heritage digging (for the Dutch) and renewal, decided to erect a monument to past and future in the old harbour area, serving as a landmark for the revived old town area. Amazingly, given the subsequent flack, they chose Francisco Brennand, a ceramic artist (one who works with tiles and glazed sculptural materials) who is probably the grand old man, the Lucien Freud, of Brazilian art. Invited into town from his suburban



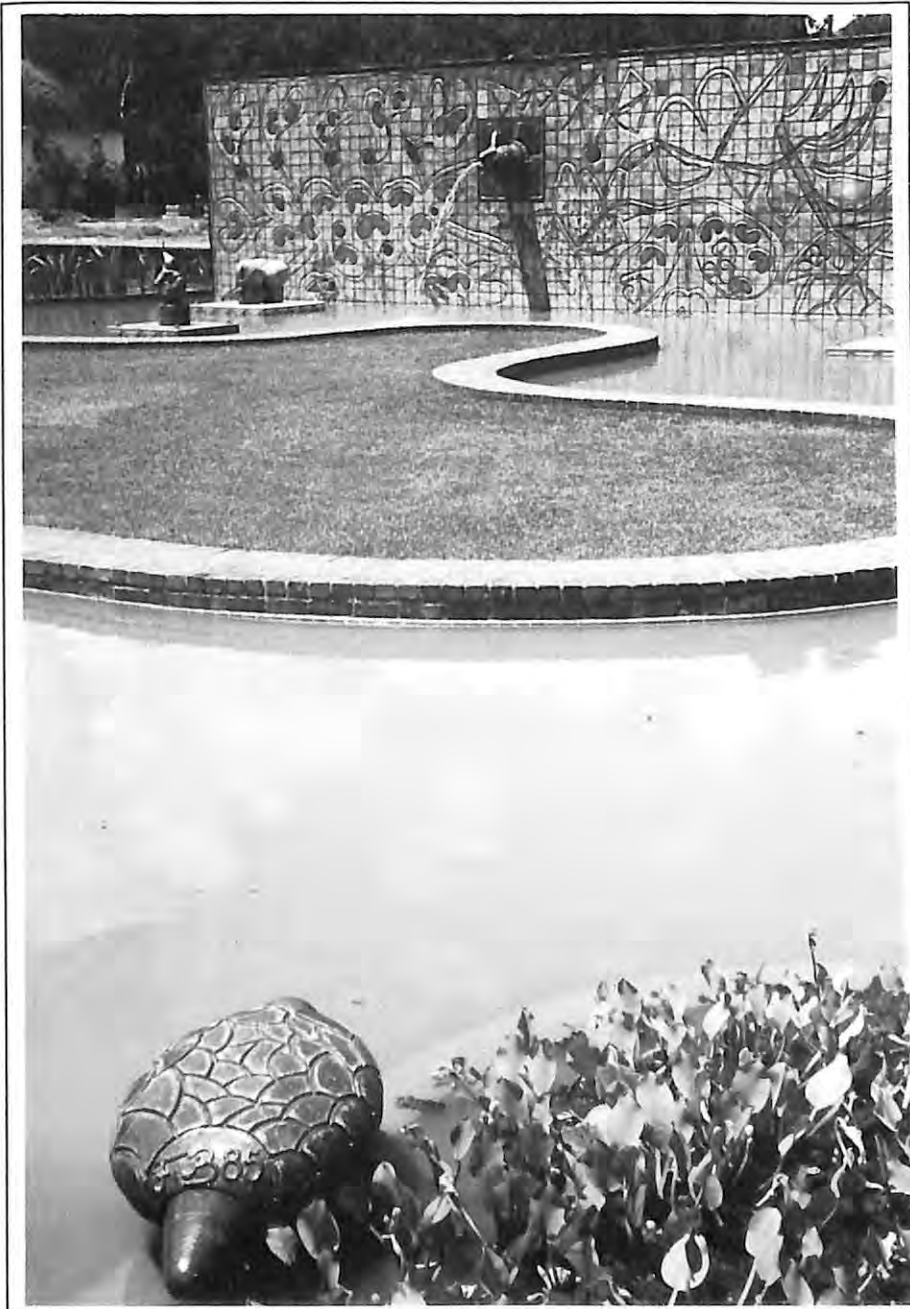
factory/museum/gardens he chose, in typical style, to

erect a glazed phallus entwined with the sort of gothic reptillia that look so good in glazed material. Rumour has it that political guns of the practical sort were cocked, if not fired, in the development process.

His monument is now in place, and should alert the visitor to the truly amazing site of Brennand's factory and gardens in the Recife's suburbs, reached appropriately down ragged roads where 'Hotels' behind high walls promise but a few hours of residential pleasure to those who seek them.

landscape we see today. Such is Brennand's dedication to Marx that in the last decade he has added a specific garden in the Marx style, (see this page) one which bridges from his intense, cathedral-like, parade of writhing figures and monuments to a more open feel beyond.

But let's use some logic to get you into place. English parallels ... well hardly, the Hepworth house at St. Ives is a hint, Moore at Much Hadham another, but in both places sculpture executed for elsewhere now finds a place.



This writer's claim on the landscape to be found is stimulated by the fact that Brennand (1927-) (who promotes his Lancashire origins) is, in many ways, the soul survivor of a design generation which included Berle Marx, Brazil's greatest landscape designer and one who has shaped much of the tamed Brazilian

Brennand inherited (1971) a ceramic tile factory established by his grandfather, it has never stopped producing and you can find the current output on the web (www.brennand.com.br). But that factory was vast, fell into disrepair, and what Brennand has done is to isolate the commercial area and reinterpret the form of departed shed footprints to his own world.

Arriving in the estate, which conserves one of the small areas of natural vegetation available near Recife, you catch the English landscape tricks, the artificial lakes and eye-catchers. Closer in, the Brazilian language is evident, rounded sculptural figures, dark glazed and stuffily imposed on the space.

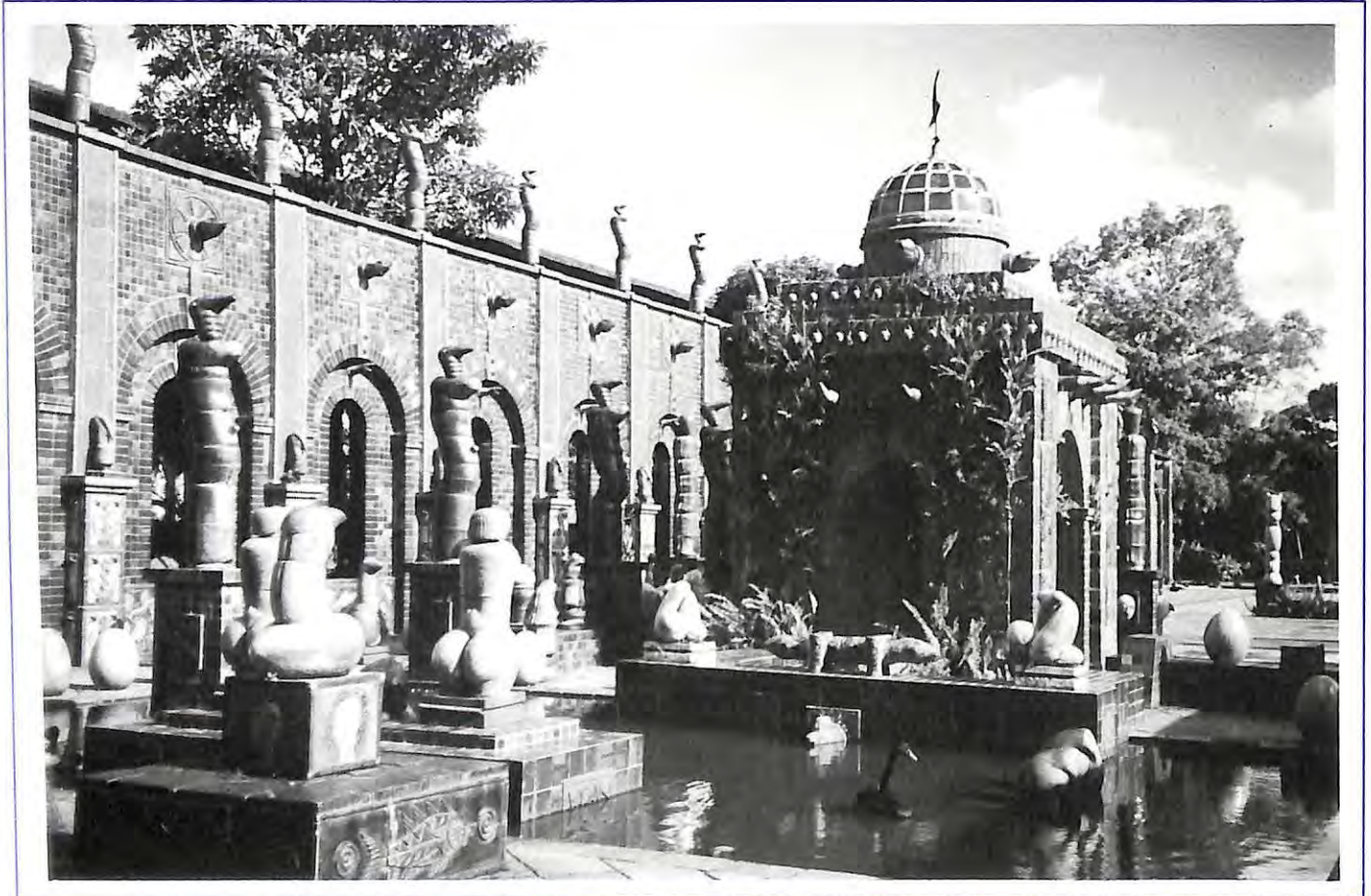
In this most modest of tourist attractions (though the brown sings, guidebooks and sales must be ready for a boom), the first walk is into the most intense of avenues, the footprint of a shed, which leads past figured and message-loaded arcades to temple fragments (FIG), Adam and Eve, and real black swans. Then its on to the Burle Marx area, more open with some of the best maintained Marx-styled planting now available, and beyond where cattle still jostle with an emerging sculpture park.

In parallel is the covered shed in which Brennand's work is lined and stacked without label - grotesque heads, female forms, more than a hint of the erotic. Within is a closed temple (was it a kiln?), where the artist is the most obvious point of worship. This place is more likely to disturb visitors ... a contrived place of confusion, a place to think ...

Brennand is a joker and sensualist in a way in which many Brazilians now can't take. The English visitor, schooled in the austerity of Moore or the vernacular of Goldsworthy, will have a response which may, just possibly, take him or her out of the 'very interesting' mode. Here is the sculptural ceramic art tradition dragged, shouting with joy, into the 21st century. You might construct a critical appraisal from Bosch, Blake, Dali, Sutherland and Bacon ... but, hey, this is a

Notes Recife and the museum are featured on www.guiapernambuco.com.br/english/

The museum is best accessed by taxi from Recife centre and is open Monday-Thursday 08.00 – 18.00.



landscape.

But the paucity of English critical commentary, the love/hate relationship between the Brennand factory and the tourist promoters of Recife ... even the enthusiasm of Ronnie Wood, amongst those who have made the journey ... all point to an artist who has long decided to engage with his local landscape in his own terms.

If you're getting fed up with finding yet another bundle of timber or pile of stones round the corner in another safe forest ... then cut loose, travel to Recife (direct UK flights are under discussion ... you know you can do it) and enjoy what you expect from Brazil together with a sculptural landscape which is world class and ... as yet largely undiscovered

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