

July here again. Is the speed of the seasons a function of age? Or personal busyness?

Best wishes from this editorial office. Write in. Disagree with something!

A long drought and that parched semi arid England that we are growing to love; add in the lowest recorded June barometric pressure since D-Day. Cloudscapes to die for. Wow. And this orange colour. Phew.



LANDSCAPE  
RESEARCH  
EXTRA 35

July 2004

## Landscape Painting: How to deal with the Picturesque

Katharine Holmes lives and works in Clapham – that's the small village on the south side of Ingleborough. Her home and studio have been created out of Reginald Farrer's (of plant collecting fame) large potting shed. She has established a reputation for striking and evocative landscape paintings, incorporating soil and plant material into vigorously painted images that very effectively capture the changing light and volatile weather conditions of the Dales.



She is currently working on a series of paintings that deal more explicitly with issues around the countryside – about our expectations, our attitudes towards it, and the inevitable conflicts of interest that arise. Using the visual language of the Romantic landscape painters, she creates landscape images that, on first viewing, are like picturesque paintings that we feel comfortable with. They appear familiar to us, and they are seductive in their immediate appeal. But on closer viewing, glimpses of groups of figures, of fragments of plastic, of detritus, can be seen incorporated in to the active painted surface.

## Contributors

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

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In the image shown, the background is Gordale Scar, the impressive limestone gorge outside Malham that has been the subject of many British painters, notably



Turner and James Ward. She composes the picture, referencing their Romantic picture making, but then confounds expectations by the insertion of pieces of photo, of groups of people variously experiencing the landscape – Japanese tourists, gesturing with assertive raised clenched fists – (we are here! we are Japanese!) – a group of cagoule-clad students (what student of natural sciences *hasn't* been to Malham?), a walker. All have come to gain something from their encounter with 'nature', but what is it that they are getting? What cultural complexities do they bring with them, that mediate their experience and direct their understanding?

One painting just started is based on Madonna, an aspiring member of the British land-owning aristocracy, who now goes hunting and is trying to block the use of a public footpath across her newly acquired estate. Is she harking back to an earlier golden age, seeking the life style of the landed gentry? And whose countryside is it? Who has what 'rights' over it?

Another work under progress refers to Glastonbury, and explores the reality of the experience of those travelling to 'discover themselves', to live closer to nature for a weekend, but who end up immersed in mud and the rubbish of thousands of others.

A recently completed work has arisen from a trip to Japan. Travelling with expectations of seeing a clean, graceful, beautiful landscape, such as we 'know' through prints, she went to an area of mountains and sea, similar to Scotland in form. Here she found the same rain, mists, clouds and wind disrupting the sublime views, and the same jumble of plastic, wire, string, glass - deposited on the beaches. In a storm-torn view of distant hills over turbulent water, she has inserted tantalising glimpses from

familiar prints, of beautiful geisha girls and fragile branches of blossom, calm and composed, counteracted by fragments of rubbish found discarded on the beach – our expectations of Japanese landscapes confounded by the experience of the real.

These are just the start of a series that Katharine is planning to work on over the next year or two. What is home? How do we become familiar with it? (Katharine comes from Malham, not far down the road. She has been in Clapham for 6 years, but only now is she beginning to feel that it is familiar.) How do we get to know our surroundings? What do we seek from the countryside? What do we bring with us? How can conflicting interests be reconciled? These may be familiar themes but they are being explored in an unfamiliar way – and like all good art, the paintings need to be seen to be appreciated – words do not do them justice! An exhibition?

**Nancy Stedman**  
**June 2004**

## MEET THE BOARD

### Paul Tabbush



I have been Head of Silviculture and Seed Research for Forest Research at the Alice Holt Research Station at Farnham in Surrey, since 1991. Forest Research (FR) is an Agency of the Forestry Commission, and it's principal research provider. I am also Head of the Social Research Unit of FR, a post held since the completion of an MSc in Public Understanding of Environmental Change at the Geography Department of University College London in 2001, studying under Professor Jacquie Burgess. (recently chair of LRG – Ed)

I graduated in Forestry at University College of North Wales in 1973, and after voluntary service in Swaziland, joined the Forestry Commission as a Forest Manager in the Forest of Dean in 1974. I worked as forest manager at Kielder and in North Wales, but for most of my career I have been a silvicultural researcher, firstly in Edinburgh and since 1990 at Alice Holt. In Edinburgh the research focused on replanting following clear-felling, and especially of the physiology of young trees. At Alice Holt my own research concentrated on poplar and willow for timber and renewable energy, but during this period my team moved from research mainly on systems for timber production to systems delivering biodiversity and social objectives, reflecting a general shift in the orientation of forestry from industrial to post-industrial. This trend followed a growing understanding of Sustainable Development (SD), and so it was a logical development to try to develop an understanding of the social dimension of SD in the mid 1990s.

The great thing about forestry is the variety of things you are likely to get involved with – it is multidimensional because forestry is a human activity involving land and landscape. Forests are social constructions in that their physical and biological characteristics everywhere bear the imprint of human thought; they are slow to change, and full of human meaning. One or two examples from my personal experience may help to illustrate this.

The Forest of Dean is an extraordinary forest, largely inherited by the Forestry Commission (FC) from the Crown Office of Woods in the early 1920s, and transferred in its entirety, including the solum (meaning the road bed) of the public roads. One of my first tasks (in 1974) was to survey the “waste of the forest” – all those areas owned by the FC but not under harvestable stands of trees, close to the settlements and villages that fringe the forest proper. I became fascinated with a certain group of derelict buildings at “Dark Hill” which turned out to contain the original furnace used by Robert Forester Mushetts, in co-operation with Bessemer, to experiment on controls to the carbon content of steel. The site has since been made safe and a small monument erected, but I think this still understates its importance to the history of the industrial revolution.

I didn't know then, in the 1970s, that the Forest of Dean contained significant areas of Ancient Semi-Natural Woodland – the term had not yet been invented (see Peterken, G. F. 1981, “Woodland Conservation and Management: Chapman and Hall, London) – although I do remember meeting George Peterken in Lady Park Wood, one of the longest running ecological monitoring sites in the UK. It is interesting to me that this new designation has altered the whole meaning, and hence attitude to the management of woods that were once classified as “low-grade broadleaves” or “scrub”.

On moving to Kielder I was confronted with a young forest overlying the remains of an impoverished sheep farming landscape of peat-bog and *Molinia* covered blue clay. However, it is not at all short of layers of meaning. Ruined peel-towers and bastle-houses bring back the romance of the Border Reivers, and I remember the most magnificent ruined bastle house near the village of Falstone, complete with the remains of a vaulted ceiling, and a stone chute above the door for pouring liquids on the heads of unwanted visitors – I wonder if it is still there?

Far less romantic, the remains of Kielder camp, built in the 1930s with fences and temporary wooden and corrugated iron buildings for unemployed people sent to work on the public project of creating a new forest; presumably for subsistence wages, these remains chillingly conjure up the prevailing philosophy of a time that eventually produced the German concentration camps.

In the Forest of Dean I was fortunate enough to meet Dame Sylvia Crowe, then the Forestry Commission's consultant landscape architect, and so to learn something of her aesthetic and pragmatic attitude to managing forest landscape. At Kielder I applied some of these ideas to a management plan for felling over a large chunk of landscape behind Falstone, and then carried out a cost-benefit analysis of the result, but this idea of 'landscaping' now seems a bit dated.

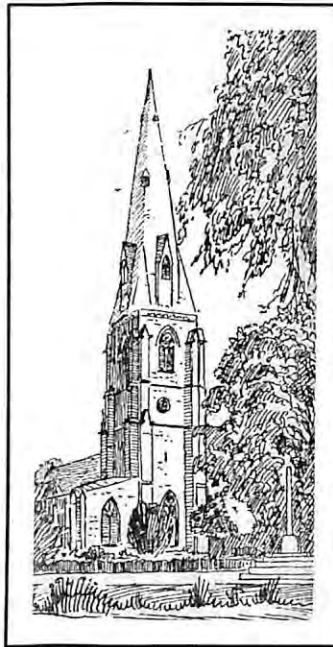
I am currently involved in a European bid ("SENSOR") aimed at appraising landscape in terms of "Sustainability Impact Assessment Tools" (SIATs). Landscape here is seen as multi-sectoral (including transport, energy, agriculture, forestry, water etc) and multi-dimensional (including aesthetics, economics, cultural heritage, biodiversity, social inclusion etc). SIATs are essentially economic tools, but they will sit in a 'decision support environment' that will take all these things into account; a similarly holistic view of landscape is presented by the European Landscape Convention. If successful, SENSOR's case studies will be concentrated in the Accession States, since enlargement of the European Union is likely to raise new problems for Sustainable Development as applied to landscape. The consortium also contains an assortment of highly talented people from different disciplines and cultures, and the challenge of combining social and natural sciences in such a venture will be considerable.

An understanding of sustainability is now central to all land-based disciplines, including forestry, and a trans-disciplinary and trans-sectoral focus means new partnerships and new methods of working. So I was delighted to be asked to serve on the Board, and I hope I can learn something of the LRG's rounded vision of landscape sustainability and cultural significance, and bring something from my own experience of forestry and forest research.

**Paul Tabbush**  
Alice Holt Research Station, Farnham  
Hampshire

## THE INFLUENCE OF FABIAN STEDMAN

For three days in spring 2001 I stayed in an Essex market town. The reason for the visit was to pursue one of the more eccentric activities of English life - ringing. Those who take part in this activity never use the word campanology. They may say, by way of greater explanation, church bell ringing, or perhaps change ringing, but usually it is the most simple and direct word - ringing.



For some years, ringers in Essex have run a course, which gives time for concentrated theory as well as practice. For me, these days were the opportunity to learn one particular method, first formulated over three hundred years ago by one Fabian Stedman of Cambridge. He devised this principle, which

goes even further than other ringing methods by having an almost exclusive language of its own, with 'whole pull right' and 'half-pull wrong', with 'slow work' or 'quick work', and 'last whole turns'. Class room work took place first thing each day, but then from mid-morning to late afternoon there was the chance to practise at local towers. I was given lifts to the different churches and travelled along minor roads and through villages that I had never seen before. Although I have lived within 100 miles of this area for most of my life, it was surprisingly different to the landscapes I knew.

In the car for these journeys was George, probably over eighty and a local man. Conversations gradually became more relaxed, but it took a while before I realised the tenor of our exchanges. Often he was describing the countryside through which we were passing, but in his own terms and through his own filter. He did not speak of the emerging hawthorn blossom, the differing field patterns or the varying textures formed by the crops. His descriptions were almost exclusively filtered through his experience of ringing. Thus one village was summarised by the phrase 'the best light six in Essex' - no mention of the architecture of thatched and pargetted cottages, or of mediaeval streets.

Comments by others about farming and the emerging wheat brought memories of one of the three brothers, all ringers, who took part in a noted peal of Oxford Treble Bob Major whilst still teenagers in June 1914. This young man had travelled south from his family home in Norfolk and settled in Essex, to work in milling and allied trades, whilst continuing to ring in the towers of his new home county. The countryside was seen as his area, and what was observed, acted as a reminder of him and his skills.

During the various car journeys, the conversations continued to reinforce the understanding that George's landscape filter was bells - he 'saw' his wider surroundings through the confining walls of church towers. For George, the pursuit of Stedman's Principle or Cambridge Surprise or Oxford Treble Bob formed his landscape.

## Rosamund Codling Norfolk

# WHAT LANDSCAPES WILL THE FUTURE WANT?

Perhaps the greatest fascination with an interest in landscape is the fact that it crosses so many different disciplines, science and social science, the humanities, for historical and philosophical ideas, and the arts. This note is concerned with landscape using art history. This inter-disciplinarity is also the greatest frustration in managing landscape. Landscape Research Group, an international group of academics and practitioners, though based in UK, tries to unite the different disciplines by insisting that everyone comes to a round table, and they come with their own agenda. Each within their own department of a university or a ministry, can easily feel isolated, so LRG exists to enable each to discover what others are doing and to cooperate in joint projects.

So it is entirely within the spirit of LRG that this paper will look at the problem of landscape sustainability from the opposite perspective. One of the great strengths of the Convention is that it recognises, in its phrase 'as perceived by people,' that landscape is a kind of contract between a set of objects, the territory, and the mind observing them. In an important sense

landscape exists only in the eye of the beholder. Much of the attraction of landscape is also quite ephemeral; there may be little point in a discussion of the sustainability of clouds and waves. Many papers will debate the sustainability of the objective part of this contract. This paper considers whether the subjective part is sustainable, and whether we ought to attempt to sustain it. It does so by using past works of art.

The various parties observing the landscape have quite different perceptions, determined by gender, by nationality, by education, class and ownership, and the length and depth of acquaintance with a place. But all of these perceptions change dramatically and very thoroughly over time. The landscape we are trying to create, enhance, protect or sustain is the landscape that we, the current generation, have grown to love, or to regard as proper for this particular territory. Many people are responsible for our landscape perception, though this note looks at the influence of artists. Undoubtedly writers and musicians have also formed landscape taste, and landscape taste is by no means only visual. But artists have certainly been significant in moulding our ideas of the attractive landscape, and this paper shows some of the major ways in which these ideas have changed over 250 years. It is concerned only with English and Welsh artists, from 1759 onwards, but there is no reason to suppose that a study in other countries or in other art forms would show any less dynamism. The ideas are explored more fully in P. Howard, *Landscapes: the artists' vision*, London: Routledge, 1991.

The Royal Academy of Art has held an exhibition every year since 1759 of submitted works of art. This provides a database of nearly 250 catalogues, where titles and artist are recorded. In many cases one can find representations of the originals. Analysing this material may be time-consuming but is a straightforward task, and a similar process can be applied to picture postcards, to collections of engravings, or even to photographs found in tourist literature, provided they can be located and dated. Material can then be organised by subject matter and by geographical location.

Such an analysis allows one to discover very rapid changes. Before 1790 pictures of mountain peaks were very rare, but then rapidly became fashionable, especially in Switzerland and in Wales. Pictures of a castle overlooking a lake were a particular stereotype, and it was common enough either to insert a lake or a castle where the landscape did not actually contain the missing element. Around this time also, pictures of industrial development were commonplace, but these largely disappeared between 1830 and 1930 - when they were revived by modernist artists. The grounds of mansions were much depicted, the owner having pictures of his gardens, as well as his wife, his children and his horse, or even his bull.

River scenes, invariably looking upstream, were much more common than seascapes. Indeed by 1850 the most common stereotype was an up-river view of a medium sized rocky river, with steep wooded sides, and a bridge or a water mill – and a farm worker in a red coat!

There was a major shift in preference around 1870. Before that time the purchasers of art were often country gentlemen. Their view of the farm labourer was inevitably influenced by the employer – employee relationship, and hard physical effort is not obvious in the art. But the market was changing, and artists could begin to glorify the ‘dignity of labour’. This first happened in France, by the Barbizon group of painters, and work such as Millet’s *The Angelus* is very well known. In England this led not only to making the farm labourer into a hero, but into a preference for those landscapes that would best underline that hard life. So marshland and fenland, heathland and moorland first become popular as backgrounds for scenes of labour, and usually in winter. Only later do these places become attractive without the foreground figures. That this new interest in the harshness of rural life was not limited to art can be seen in the works of Thomas Hardy, or Blackmore’s *Lorna Doone*. In Britain, however, a great deal of this hero-worship was devoted not to the agricultural worker but to the fisherman, and his landscapes. Everywhere the fishing village became an art centre, most obviously in Cornwall and Brittany. For the first time the coast was considered more pleasing than the river valley. A graph can be drawn to show the number of Cornish paintings and shows that the county was ignored before 1860, but this was not simply because of a lack of transport; north Wales was just as remote, but mountains were fashionable earlier.

Only in the twentieth century did artists begin to recognise the charms of the English village and farm, and the vernacular English landscape became a critical element in the vision of an England to be defended in two world wars. After the development of Cubism, artists began to depict the landscape as a pattern of fields and hedgerows, just as post-Impressionism had led to the discovery of the beauty of orchards in bloom. In the last two decades a quite new development has occurred, which seems to be a preference for the unconserved, unimportant, abandoned landscape. Pictures recently have been of the untidy vegetable garden, the ruined greenhouse, banks of weeds and nettles and rusting farm machinery. Artists have fallen in love with exactly those landscapes that landscape managers are at such pains to efface. These new landscapes are often unlocatable; where they are is less important than what they say. And the message is homeliness, a celebration of the care-free that verges on the care-less.

For those conserving landscapes, this is worrying. If artists are important in making landscape preferences, then it seems that the landscapes that the future generations will demand are not the landscapes currently being carefully conserved. Landscape enhancement usually entails landscape tidying. There is one element of optimism; this is an additive process. Only rarely does the old landscape preference disappear, it merely becomes *passé*. Despite a few exceptions, such as the industrial landscape, last century’s favourite places and landscapes are not considered ugly, merely unfashionable.

Art itself is not a sustainable industry, although most artists think that they tread lightly on the land. The truth, however, is that where the artist, author or poet treads today, the TV crew will come next year, and the tour buses the year after.

So there is a real danger that we might learn to produce fine landscapes that are ecological sustainable, only to discover that our grandchildren are not interested. Their preferences will have moved on, and they may even consider ‘sustainability’ itself to be a quaint notion of the olden times. We should at least pay very close attention to the landscapes preferred by the opinion-formers of today, and try to anticipate the next generation’s loves. At the moment, that would mean stopping our passion for tidying up the countryside, and allowing it to be a little scruffy.

**Peter Howard.**

*As a particular courtesy to Kenneth Olwig and our new Nordic friends and to Peter Howard the following course notice unabridged. Sorry about the date overrun:*

## A COURSE: LANDSCAPE AS HERITAGE

**What is it.** An intensive 5 point course for min. 15 doctoral students from place-related disciplines (such as landscape planning and management, geography, and architecture) at SLU. Students from institutions such as NOVA and other Nordic Universities and research departments, are also eligible to apply. Course to be held from the 5<sup>th</sup> to the 8<sup>th</sup> of October, 2004. The course will begin with an excursion into the landscape heritage of Skåne. Course applicants should e-mail Kenneth Olwig, by June 30, a brief abstract of the paper they would like to present, and how it relates to their research interests. The course will be held at SLU-Alnarp. There is no tuition fee for the course, but students will be expected to cover transportation and living expenses from their own funding sources. Meals will be available at Alnarp, and there will be a limited number of rooms for rent.

Course leader and responsible department: Professor Kenneth Olwig. SLU-Alnarp/ Department of Landscape Planning/ Box 58/ SE-230 53/ Alnarp/ Sweden.  
kenneth.olwig@lpa.slu.se.  
<http://www.lpa.slu.se/personal/kentolw.html>

**Rationale** The Council of Europe's Conventions related to heritage and landscape have helped generate a considerable Nordic interest in landscape issues in relation to heritage. Though heritage has long been of concern in Sweden, there is a need to strengthen critical research into the meaning and practice of heritage management and planning. For this reason this course will include prominent international researchers and scholars who have been in the forefront of developing new approaches to the study of landscape heritage and management. This course will address the implications of the Florence convention, and of the heritage movement more generally, for landscape planning, management and design.

**Aims** This intensive seminar will allow students to interact on an intensive basis with leading international level scholars and peers with a research interest in landscape heritage. This short course acquaints students, whose understanding of place and landscape is already strong, with the major debates, and terminologies, within heritage studies.

As a course at post-graduate level, students are expected to take an active role. Thus students are expected to prepare, before the course, a paper that examines the issue of landscape heritage in relation to their doctoral research. An appropriate topic, for example, would be to examine the landscape policies of two European countries (your own and another) in the light of the European Landscape Convention, and the UNESCO definitions of Cultural Landscapes. Students will present their papers to the group during the week. After the presentation they will be commented upon by a peer discussant (one of the other students) and by one of the course instructors.

The course will be led on a day-to-day basis throughout the week by two international guest professors Peter Howard and David Lowenthal. The Nordic perspective will be represented by Kenneth Olwig, Tomas Germundsson, The Department of Geography, Lund University and Jytte Ringved, The Department of Prehistoric Archaeology, Aarhus University.

**Guest international scholars** Peter Howard who is a leading figure in the development of landscape heritage research as applied to landscape management and planning. He is Professor of Cultural Landscape, Bournemouth University, England; Vice-chairman of the board of the Landscape Research Group; former editor of *Landscape Research* and present editor, *International Journal of Heritage Studies*.

Author of: *Landscapes: the artists' vision*, Routledge 1991/ *Heritage: management, interpretation, identity*, London: Continuum, 2003.

David Lowenthal who is a central pioneering figure in the development of a critical scholarly understanding of the heritage movement, particularly in relationship to landscape. He was a founder of the Landscape Research Group and most recently was a member of the Landscape, Law and Justice Group at the Centre for Advanced Studies, The Norwegian Academy of Sciences, Oslo (2002-2003). He is Professor Emeritus, University College, London

Author of: *The Past is a Foreign Country*. Cambridge, Cambridge University Press, 1985.

*Possessed by the Past. The Heritage Crusade and the Spoils of History*. New York, The Free Press, 1996.

## ANTHOLOGY

Out of the station, through gradually thinning fog banks, away from London. Lentil, saffron, fawn were left behind. A grubby jaeger shroud lay over the first suburbs; but then the woollen day clarified, and hoardings, factory buildings, the canal with its barges, the white boled orchards, the cattle and the willows and flat green fields loomed secretively, enclosed within a transparency like drenched indigo muslin. The sky's amorphous material began to quilt, then to split, to shred away; here and there a ghost of blue breathed in the vaporous upper rifts, and the air stood flushed with a luminous essence, a soft indirect suffusion from the yet undeclared sun. It would be fine. My favourite weather.

From **The Weather in the Streets** by Rosamund Lehmann. publ Collins, Forty-Eight Pall Mall, London 1936.

### And

All around there were bare hilltops some near some far away, as the perspective closed or opened, but none apparently much higher than the rest. The wind huddled the trees. The golden specks of autumn in the birches tossed shiveringly. Overhead the sky was full of strings and shreds of vapour, flying, vanishing, reappearing, and turning about an axis like tumblers, as the wind hounded them through heaven.

From **Travels with a Donkey in the Cevennes** by Robert Louis Stevenson 1908. Various publishers.

*More about clouds in the landscape further on in this issue.*

### **From Catherine Brace**

whose LR positions include co-deputy editor and book review editor for the journal, has recently taken up the position of Head of Geography at the University of Exeter in Cornwall campus at Tremough near Falmouth. The University of Exeter in Cornwall shares the new, multi-million pound campus at Tremough with Falmouth College of Arts. Catherine and seven other human and physical geographers will welcome the first intake of geography undergraduates in October 2004. Four degree programmes are available: Geography and IT, Geography and Environmental Management, Geography and Earth System Science and Geography, Environment and Society. Catherine and her family have just moved to Falmouth and she looks forward to hosting future LR meetings in the beautiful surroundings of the new campus.

## EUROPEAN LANDSCAPE SEMINAR, AT TULCEA ON THE DANUBE DELTA, ROMANIA 2004

Being the International Officer for LRG can demand access to a decent atlas. Saying I would try to attend the meetings consequent on the introduction of the European Landscape Convention, I thought I was committing myself to visits to Strasbourg – wonderful cathedral, superb food, but a bit pricey. But the last seminar was held in Tulcea which can be found at the head of the Danube estuary, an area which in the history books is the Dobrudja, in Romania. (*Peter I offer you a decent 1946 atlas showing your area in some detail.*)

This was a first visit to that country, and one immediate relief is to discover that the 'Roman' element in the name is absolutely right. With some basic French and even more basic Italian, then making some sense of Romanian is not very difficult – though understanding the spoken language is quite another matter. Flying over the Carpathians I immediately booked myself a holiday there – wide mountains, still snow covered in mid April, deep forested valleys, and where, apparently, 6000 bears still roam. Perhaps not a tent then!

The other astonishing sight is the Wallachian plain. This is really flat for a very long distance. As throughout the country it is studded with the concrete ruins of former collective farms, but Romanian farming has re-discovered the strip farming systems of previous centuries, though with every strip growing different crops, the view is not the same as with open field systems. Except around the houses, there is scarcely a field boundary in sight. But some of the strips are very narrow, and this gives rise to an unusual vernacular architecture. The strip is at right angles to the road, and next to the road are single storey houses, with their backs along one of the neighbour's fences, and completely blank. Only one room wide, the long front looks across what little

remains of the strip width, and is arcaded, heavily decorated and usually hanging with vines.

Out on the plain, and indeed throughout the country, a shepherd is always there, crook in hand, his sheep munching on every bit of grass, with his two dogs, and a mule, with either a pack saddle or a cart. All grass verges are grazed by tethered cows. The Dobrudja itself is a maze of thatching reeds on the seaward side, including the precious wetland bird reserve of the delta, and vineyards over the hills to the west. There is plenty of time to observe, as the clean modern railcar train can only manage about 30 kph on the twisting, climbing tracks. Don't bother to pay the extra for first-class travel, as that compartment is very crowded; all pensioners travel first class.



The seminar took place in the most modern conference facility only a few yards from the quays along the Danube. Languages were English, French and Romanian—one of the sensible rules of the Council of Europe is to use only two languages apart from the host country. The multi-disciplinary challenge

(and opportunity) of landscape was much to the fore, especially when specifically targeted on the main subject of sustainability. Getting a variety of ministries to work together seems to be a problem in every country, but in landscape, this is exacerbated by the problems of getting university departments to work together, or indeed different universities. The British system does seem to have a few advantages here. First it is not difficult to invent new subjects at universities; in those countries that follow the German professorial tradition, this is a major difficulty. Second, many of our universities have an inclusive range of disciplines, even including art and agriculture. In some other countries this is very rare – although, of course, it is sometimes easier for different institutions to cooperate than for different departments!

One of the real pleasures of this kind of visit is the discovery of many different organisations concerned with landscape issues. Only recently have I come across PECSRL, the Permanent European Conference on the Study of the Rural Landscape, which has its conference this September in Greece.



My discovery in Tulcea was Ecovast, the European Council for the Village and Small Town, which is contactable through Pam Moore on pambnprtpi@aol.com. They publish some very useful material, including their *Landscape Identification: a guide to good practice*.

The material from the seminar can be found on the website of the Council of Europe, together with information on the European Landscape Convention. This now has sufficient signatories to be 'in force' as an official convention. A meeting in Oxford made significant moves towards UK becoming a signatory. Before very long this could be an important factor in the lives of all engaged with landscape issues in this country and across Europe. Every country can show examples of good practice, and clever ways of protecting their landscapes. One example from Romania is their outstanding city-centre park, the Gradina Cismigiu — beautiful, well kept, and very popular, in the heart of Bucharest.

**Peter Howard**  
LRG International Officer

## NAMING OF PARTS

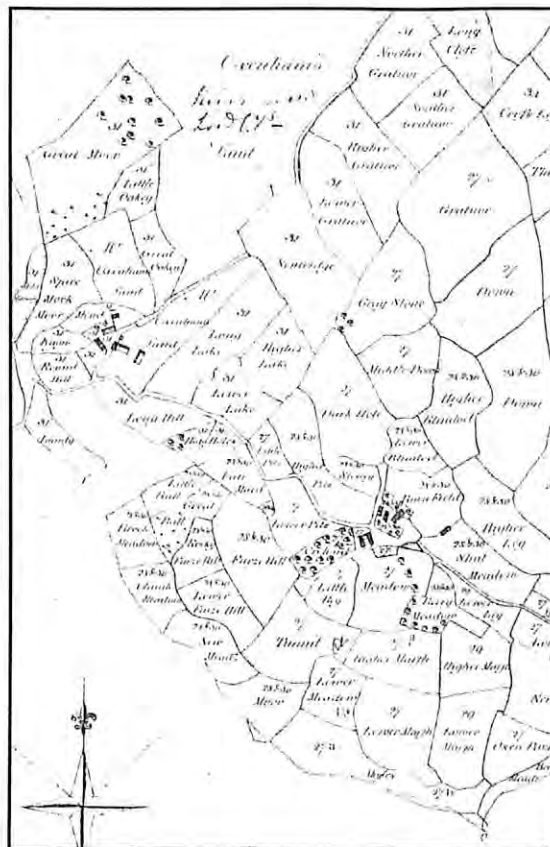
I was reminded recently of one of those books it would be great to find the time to re-read; so I compromised, and have been merely browsing the *Song of Hiawatha*. I don't doubt it was and is controversial, but as a story it's fine, and its characters and its *settings* are drawn colourfully. I had forgotten how I had been delighted by some aspects of those landscapes - though I had no idea how [in]accurate the pictures were. [1]

Not only were Hiawatha's landscapes different from ours [whether we are different in time, or space, or culture], his possession of them was different from the way we possess ours. And not only in the sense that his was a sort of usufruct ["use it, but

don't spoil it, because it isn't yours"], and ours some degree of ownership ["you may do as you wish, within the law"] - fuzzy though the degree often is. The Bank below our garden is ours [the deeds say so], and I'm pretty sure we own the bracken on it, and the succeeding trees; but I'm less sure we own the badgers that live in a hole there - any more than the buzzards orbiting above; and one of our neighbours has [he says] the local freeminers' right to dig for the coal underneath - but I haven't, thank you very much....

We call it The Bank because - well... it's a bank: a steep valley side that begins below The Field, at the break-of-slope, and ends - alas! - at The Track, 50m from The Stream. We call it *The* Bank because it's the only one we have [that's greed enough]. And *The* little Field is ours; however, *The* track is part of the forest, which is Crown land. Such designations are not very imaginative or distinctive; but *we* know what we're talking about, and with people who don't we can call them Our Bank, Our Field, and ... The Track, etc.. As new incomers to the place, we often spoke of the Bracken Bank - despite there being one on the facing valley side; but that qualifier first became redundant, then increasingly inaccurate as scrubby woodland [quite quickly, with the help of sickle and rake] takes over, and a woodland fauna colonises, and through it I can be nostalgic about a favourite butterfly-watching place of my childhood ....

*Our* Field is part of the sometime field that was divided when the house was built [when, the deeds don't tell] on part of it and given a garden plot. I *must* some day try to find an old plan that shows the local field-names - if one exists - as it was normal for English fields to be named. Nobody hereabouts seems to use *any* such names now... which is rather sad, as field-names can be very distinctive, poetic, and memorable - just what is needed, to help us re-associate with the land. I would dearly like a patch called Basil Wong, Grundy Nook, Mean Ing, Sweet Lips, or even Many Days Work. Does *Our* Field have a proper name - albeit a lost one - or should we give it one? What a tricky responsibility! Like other things, "very many of the names are commonplace or uninteresting, relieved from sheer monotony only by sporadic examples of rustic humour", as P.H. Reaney lamented in *The origin of English place-names*. [2] And many don't mean much to us now; but two I remember from



examples of rustic humour", as P.H. Reaney lamented in *The origin of English place-names*. [2] And many don't mean much to us now; but two I remember from

a mid 18<sup>th</sup> century estate plan in South Yorkshire, on the two sides of an isolated house, are honest and lucid: Close before the Door, and Close o'th' back o'th' house. Does the latter seem homely, the former a trifle respectable...?

Such names - just like the Scottish Rest-and-be-Thankful [at the end of a long incline, so not very distinctive!] - are at least still meaningful in live speech. Rather many of the other innumerable names of places large and minute that are attached to our landscapes are not. That, I believe, lessens the chances of *us* becoming attached to our places.

Many of the names we use [sur-names too] are cryptic, and puzzled devotees argue over them; but many are now effectively meaningless. The tie between name-givers and succeeding generations that understood them, and our - mostly unquestioning - selves is usually at best a dead and brittle one, with meaning left behind in antiquity. The village I live in is called The Pludds. Nobody here seems to know why - so I live in a place whose name is an unidentified fossil. [3] Meanwhile, our home is called Hillside - one of two in the village - and our neighbours live in Forest View - it is 50m from the Forest of Dean woodland. More meaningful to locals, ours is unofficially The Doghouse [we are assured 45 dogs lived here two ownerships ago], not far from Where-Dougie-Hall-Lives - indeed, we are at Next-to-Where-Dougie-Hall-Lives for folk who don't know about the dogs, and many locals have forgotten already. Down the valley [or slade: Ware Slade on the map, but I've not heard the name used in 15 years] is an interesting case of a name likely to slip into obscure fossildom: Piano Corner is [perhaps!] where one fell off a lorry.

A pity it's not where a ghostly one was heard playing at night...It's a pity, indeed, we don't do anything significant to celebrate the *sounds* that enliven landscapes. That might offer some relief from sheer monotony. If I can rely on Longfellow, one set of threads, as it were, tying Hiawatha to the scenes of his life's song, that is largely missing from ours, is made from the likes of *mudway-aush'ka* and *baim-wa'wa*, subtle variations of *minne-wa'wa*, and - indeed - *minne-ha'ha*: an English poet's rendering of

the names of sounds-in-the-landscape - of waves on the shore and of thunder, pleasing sounds such as ruffled leaves, and - indeed - of water laughing down the valley. Each voicing of the name seems to reinforce the *living* tie between person and place.

## WHAT?

Where  
man has not been  
to give  
them names  
objects  
on desert islands  
do not  
know what they are.  
Taking no chances  
they stand still  
and wait  
quietly excited  
for hundreds  
of  
thousands of  
years.

*Ivor Cutler*

*A flat man*

Trigram Press 1977

That scene in my memory, with its abundance of butterflies, is in the valley of the River Rivelin, formerly and more honestly the Rivelin Brook. Earlier still, it is recorded as *Riveling* Water. As a child, I didn't know that; and I was well adult before realising that a *riveling water* is a sort of gentle little *minne-ha'ha*. [4]

**Martin Spray**

### Notes

1 By Henry Wadsworth Longfellow, 1855.

2 London: Routledge & Kegan Paul, 1960.

3 Also The Pludds until c. 50 years ago. Locals pass the buck, and say it's named after a Mr. Plud[d][s]. Derivation from old Welsh *plydd* [sometimes *pludd*], soft, tender, perhaps as in soft marshy ground, has been suggested. The present-day absence of surface water, except in garden ponds, casts some doubt. *Re* The Field, I could crib 'Pludd's Meadow', which I note occurs in Carmarthen.... But why should ours be *The Pludd's Meadow*?

4 Obsolete *riveling* may be a form of *rivulet*. In invoking an echo of the stony stream's splashing, I have used a dab of poetic licence. That seems to be the way with place-names.

## SENTIENT LANDSCAPE

Since childhood I have been aware of and interested in the fact that some landscapes and places seem to have a 'presence', whether gods, God, or Wordsworth's:

.....sense sublime  
*Of something far more deeply interfused,  
 whose dwelling is the light of setting suns,  
 And the round ocean and the living air,  
 And the blue sky, and in the mind of man:  
 A motion and a spirit, that impels  
 All thinking things, all objects of all thought,  
 And rolls through all things. Therefore am I  
 still  
 A lover of the meadows and the woods,  
 And mountains....*

Over a period of some twenty five years I explored my feelings for landscape by writing poems, some of which were collected in two volumes called *Charged Landscapes* and *Earth's Eye*. I borrowed the latter title from a favourite poem by Gerard Manley Hopkins, 'Ribblesdale':

*And what is Earth's eye, tongue, or heart  
 else, where  
 Else, but in dear and dogged man?*

I take this to mean that Earth is not sentient, except insofar as humans, being themselves of Nature, can be thought of as spirit in matter, the consciousness of the universe. A fellow student introduced me to the idea of the evolution of consciousness in the writings of Teilhard de Chardin, a devout if unorthodox Catholic; in my twenties, I became deeply involved with the work of another Catholic, the poet and artist David Jones, for whom it was the purpose of humankind to perceive and re-present all Creation [but above all, that part of it which is for each one of us local and 'actually loved and known'] as sacramental and *sub specie aeternitatis*. Sometime in the second half of the 1970s, I stumbled upon a little known essay by Godfrey Goodman, Bishop of Gloucester, published in 1622, 'The Creatures Praying God: or, the Religion of Dumb Creatures'. The essence of Bishop Goodman's argument is summarised in this brief extract:

*And though they seem dumbe, yet in verity  
 and in truth they speake in their silence; for  
 presenting themselves to our view, shewing  
 their excellent nature, their rare and  
 wonderfull properties, therein they speake  
 their Maker. Man perceiving and  
 apprehending this, falls instantly to  
 admiration, which is a kind of naturall  
 trance, wherein his speech failes him; at  
 length he comes to himselfe, begins to  
 breathe, then is he tied to his utterance, as it*

*were to comment upon their silence, or to be  
 their interpreter; for as God requires no  
 more than the ability of the Creature, so he  
 will admit no lesse, but expect the uttermost  
 extent of our power.*

Or as Martin Buber put it

*'Nature needs man for its...hallowing'.*

These arguments move me despite my own agnosticism; I am convinced that, if human creativity has a *raison d'être*, it must be to be articulate on behalf of humankind, other creatures, the Earth, and Nature. It follows that human beings are empowered to 'charge' landscapes and localities with significance, and to sense that places are so charged.

All of which, of course, stops short of allowing the possibility that landscape can itself be sentient. Peter Fuller wrote of Ruskin, that the 'dread of his middle years' was that science might determine that 'nature had no spirit':

*From the mid nineteenth century onwards,  
 the study of nature risked descent into the  
 darkling plain of utter meaninglessness...  
 [The] world seemed to have lost its  
 enchantment and to have become mundane'.*

Although Fuller had hopes of 'post modern science', and was able to identify the persistence of a tradition in the arts which 'struggled to maintain an imaginative and spiritual response to natural form in ways which cannot be dismissed as sheer nostalgia', today it is as much as many of us can do to praise in spite of this; the Earth seems unresponsive to our best efforts on its behalf, indifferent to our worst. So it was that, reading Alan Garner's most recent story, *Thursbitch*, I was startled by the following dialogue:

*'...I've got this niggle that it  
 [Quantum Theory] could be connected to  
 why this place knows we're here'. 'You are  
 not still serious about that, are you?' 'Of  
 course I am. Most geologists agree about  
 sentient landscape. If you do enough  
 fieldwork, you can't avoid it. Some places  
 have to be treated with respect, though that  
 doesn't get written up in the literature.'*

How true is this of geologists, and is it as true of landscape professionals? I would be interested in reactions to this passage from readers of *Landscape Research Extra*.

**Philip Pacey University of Central  
 Lancashire**

# THE CARDIFF EUROPEAN LANDSCAPE CONFERENCE 2003

This conference (December 2003) was set in one of the finest civic settings in the world the National Museum of Wales. However, as a Welshman, I may be a little biased. High expectations (typically) were set in the initial brief which stated that: 'Landscape is on the brink of gaining more recognition and a higher status in policy and decision-making.' Hopefully this will come to be. Without hope and vision where would we be?

The conference started with a tour of South Wales landscapes, which, from the comments I heard from participants, in particular those from overseas, was very enjoyable and rewarding, and removed a preconception of abandoned coal mines, steel works, sheep and sitka spruce forests marching over the uplands.



## The Blurb

The conference organisers - the Countryside Council for Wales, with sponsorship from the Welsh Assembly Government and support from the European Union's Innovative Actions programme - stated that: 'The Cardiff conference would be a significant UK contribution:

- to the European Landscape Convention's objective to promote the pooling and exchange of experience and the results of research, and
- to the role of landscape information in sustainable decision-making at regional and local scales.'

It was to be the first of two conferences organised in

collaboration with the UK Committees of IUCN and ICOMOS, in association with Landscape Europe, the Landscape Institute and the Welsh School of Architecture.' A second conference would be held in England in May 2004, by which time the UK Government is likely to have decided whether to sign the European Landscape Convention (ELC).

The Conference (said the blurb) aimed to provide an opportunity to do two things:

- to explore the many ways of assessing landscape, and
- to examine how a better understanding of landscape can be used for its wise protection, planning and management.

The conference was to explore the ways in which professionals and the public see and record landscape in different parts of Europe. It would do this by bringing together key practitioners in landscape and related fields for a timely 'state of the art' review. It would deal with current practice and new-use ideas for landscape information in land-use planning, decision making and policy formulation.

## So what? How did it go?

My principal impression of the initial plenary session was the warmth of John Lloyd Jones' welcome. Chairman of the Countryside Council of Wales, John always has his feet well and truly on the ground and couples this with breadth of vision.

Only when I received the Conference proceedings, did I begin to think through the challenge set out in **Maguelonne Dejeant-Pons'** contribution. Maguelonne is Head of the Spatial Development and

Landscape Division of the Council of Europe, and a wise, eloquent and vastly experienced European environmental lawyer. In her keynote address, on the ELC, she said: "*While each citizen must of course contribute to preserving the quality of landscape, it is the responsibility of public authorities to define the general framework in which this quality can be secured. The Convention thus lays down the general legal principles, which should guide the adoption of National and Community landscape policies and the establishment of international co-operation in this field.*" I do feel that this is the challenge for us all, but are we willing and able to take it up?

Recognising that the ELC provides both opportunities and challenges, **Professor Adrian Phillips** gave us

vision well grounded in the real world, setting landscape at the international scale and linking this to the significance of the ELC. He was followed by seven speakers who addressed the theme: 'Ways of seeing: what is landscape?' Have we not been here before? Valuable contributions were given by **Dr. Henry Cleere**, former World Heritage Coordinator ICOMOS and **Dr. Val Kirby** from the Countryside Agency. The latter was particularly challenging and spirited. However it was **Professor Carys Swanwick** and **Julie Martin** who really got down to addressing the challenges, opportunities and potential of landscape assessment. Fellow Celt, **Michael Starrett**, Director of the Irish Heritage Council and President of EUROPARC, faced with a failed projector (!) demonstrated just how wonderfully the well modulated voice can captivate an audience and capture the spirit and sense of place.

The first afternoon session was devoted to a series of presentations on the theme of 'Engaging the Public' excellently chaired by **Professor David Miller** from the Macaulay Institute, with case studies from Scotland, Brittany, Flanders, England Wales and Austria. The paper by **Dr. David Gwyn** and **Dr. Della Hooke** entitled 'Presenting past landscapes' was, for me, particularly stimulating and provocative. That by **Bullen and Scott** on 'Tapping public perceptions and opinions of landscape - LANDMAP WALES experience' raised more questions than it answered in that I am unclear as to whether it deals with perceptions of landscape character or land use, or both.

The second afternoon session was devoted to further exploration of how to engage with the public. I took part in the workshop: 'Engaging the public and recording and communicating landscape assessment information.' This was a useful session, which acknowledged the nature of communities and the importance of recognising that 'how we do things' - the process, is as important as the outcome (or product). Yet how often is this key point forgotten? Many of us as professionals may still have a long way to go in this area.

So apart from a reception and dinner, that was my conference. What other impressions struck me? Why (a common complaint) does audio-visual equipment fail to function properly on so many occasions, in particular for 'PowerPoint' presentations? Translators and their equipment - how excellent they were! What a well organised conference! The venue was perfect. And some piquant moments: **Michael Dower** looking with excitement and delight at the Gallery's outstanding collection of Impressionist paintings; **Linda Tartaglia-Kershaw** being moved by the powerful landscape paintings of our Welsh National Treasure, Sir Kyffin Williams.

Overriding and underlying everything, was the message that landscape is important: it does matter and landscape really does cross boundaries in so many ways. All landscapes are important, not just those at the top of the hierarchy. In this context, I am always moved when I re-read the words of Sir Frank Fraser Darling (from the concluding lecture of his 1969 BBC Reith Lectures). I quote: 'The near landscape is valuable and lovable because of its nearness, not something to be disregarded and shrugged off; it is where children are reared and what they take away in their minds to their long future. Important, for that is where children are born, live and play, what ground could be more hallowed?'

The conference message to me, and perhaps to all from the United Kingdom was clear: the UK Government must sign up to the European Landscape Convention without delay. Certainly, we have got to get up to speed with those who have already signed.

**John Gittins**  
Cheshire Landscape Trust

All photos of the Oxford skyline in this issue by **William Young**

## SHOULD YOU READ



Peter Howard **Heritage: Management, Interpretation, Identity**. London: Continuum, 2003.

Lionella Scazzosi (ed) **Politiche e Culture del Paesaggio: esperienze internazionali a confronto**, ISBN 88-7448-972-2

The following European landscape books, all from Gangemi Editore, Rome:

Lionella Scazzosi (ed) **Politiche e Culture del Paesaggio: nuovi confronti**, ISBN 88-492-0264-4

These are 38 euros each. BUT make sure to buy both these volumes as the English translation for both volumes is in volume 2.

Lionella Scazzosi **Leggere il Paesaggio** 88-492-0265-2 also 38 euros (with English and Italian texts)

Peter Howard **Heritage: Management, Interpretation, Identity**. London: Continuum, 2003.

Joshua Hagen **The Most German of Towns: Creating an ideal Nazi Community in Rothenburg ob der Tanber** Ann. Assoc. American Geographers 94/1 2004 pp207-227

Alain Cariou **Le jardin saccage anciennes oasis et nouvelles compagnes d'Ouzbekistan [The ravaged garden, ancient oases and the new countryside of ...]** Annales de Geographie 635 – 2004, pp51-73

A Sullivan, JL Ternan & AG Williams **Land use change and hydrological response in the Camel catchment, Cornwall** Applied Geography 24 [2004] pp119-139.

Christine Embleton-Hamann **Processes responsible for the development of a pit and mound relief** Catena 57[2004] pp175-188 [in Cultivated alpine pastures known in German as Buchelwiese].

MA Casermeiro, JA Molina et alii **Influence of Scrubs on runoff and sediment loss in soils of Mediterranean climate** Catena 57[204] pp91-107.

Varyl R Thorndycraft, Duncan Pirrie, Anthony G Brown **Alluvial records of medieval and prehistoric tin mining on Dartmoor, Southwest England** Geoarchaeology: an International Journal 19/3 March 2004 pp219-236.

P Wilson & EJ Edwards **Further examples of ventifacts and unusual patterned ground from the Falkland Islands, South Atlantic** Geografiska Annales Series A 86A/1 2004, pp107-115.

Alan Marvell **Making of the Meads: suburban development and identity** Geography 89/1 pp50-57.

Peter Fisher, Jo Wood & Tono Ching **Where is Helvellyn? Fuzziness of multiscale landscape morphometry** Trans Inst Brit Geogr N.S.29 2004 pp106-128

From **Landscapes** 5/1 Spring 2004  
Alan Everitt **Founders: WG Hoskins** 5-17

Sam Turner **The changing ancient landscape: SW England c1700-1900** 18-34

Martin Gojola **Prehistoric Bohemia: landscape and settlement within heart of Europe** 35-54

Ian Wyatt **The landscape of the Icelandic sagas: text, place and national identity** 55-73

Tim Laurie **Springs, woods and transhumance constricting a Pennine landscape during later prehistory** 73-102

CR Wickham Jones **What landscapes means to me** 103.

Review article in **Landscapes: Ecology and landscape** Richard Muir.

From books reviewed:

Olwig Kenneth Robert **Landscape, Nature and the Body Politic: from Britain Renaissance to America's New World** Madison, WI: Univ. of Wisconsin Press 2002 XXXII 299pp \$24.95 paperback ISBN 0-299-17424-7



## THE NORDIC LANDSCAPE NETWORK

In January 2004, Peter Howard and George Revill were invited to Sweden to discuss the founding of a Nordic Landscape Network. We had a very pleasant weekend enjoying lavish hospitality in Lund and Alnarp (near Malmö), and were as impressed as most new visitors with a country that takes public transport seriously. The railway line from Copenhagen to Sweden across the new bridge, stops at Kastrup airport, so one is in Denmark for about five minutes. To watch a whole new region develop, based on the bridge, must be a strange experience for older inhabitants.

The meeting was jointly chaired by Tomas Germundsson of Lund University, where we spent one day, in the palatial old residence of the Bishops, and by Kenneth Olwig, of the Swedish Land Use University at Alnarp. So we spent the following day in a country retreat. Representatives attended not only from the

Scandinavian countries, Sweden itself, Norway and Iceland, (Danish delegates were unable to attend but are firmly 'on board') but also from other Nordic and Baltic states – Finland, Latvia and Estonia. George and Peter made presentations about LRG and *Landscape Research* (not forgetting *Landscape Research Extra*).

The group agreed to seek funding from NorFA (Nordisk Forskerutdanningsakademi) to set up an official network to promote research into landscape matters across the Nordic / Baltic area, and between many different disciplines. There will be one or more official representatives from each of the countries, although each will also set up a national network – so each Rabbit will have their friends and relations. They intend to hold conferences, seek out research funds, hold competitions, and do many of the things which Landscape Research Group try to do. Hence their desire to have a formal link with LRG.

LRG firmly support this welcome initiative. Kenneth Olwig will have a place on the Board of the group, and the individual members of the Network will join LRG and take a full part in everything we do. Several have already joined. Peter Howard, both as LRG's International Officer, and because he can at least read Scandinavian languages (the result of old-fashioned requirements to cultural attainment at university), will act as the link, and attend Network meetings.

Readers who have contacts with landscape researchers in those countries should contact the author who will put them in touch with the national representative on the network.

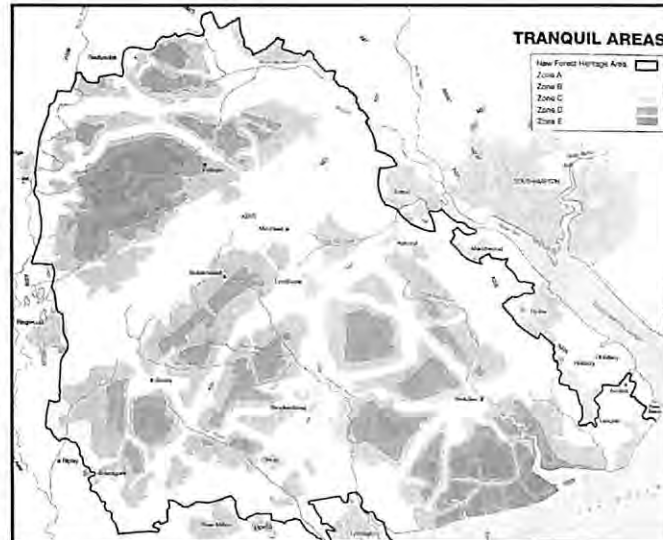
**Peter Howard**

## TRANQUILITY REDISCOVERED: a background note

"We (Catherine Butcher et al) are currently involved in a project commissioned by the Campaign for Rural England and the Countryside Agency which aims to map "Tranquility". PA (*Participatory action research? Ed*) approaches are being used to explore

what tranquility is and means to people (particularly those who use or live in the countryside), identify the key characteristics of tranquil places and eventually to "map" places of tranquility using GIS mapping (thankfully someone else is doing this bit). We are hopeful that this particular project is going to be rolled out to other parts of the UK, so we are likely to need even more support further afield in the coming months".

**Catherine Butcher**  
**Northumbria University**



*It was with some surprise that I (editor) found this information in my in tray for the reason that the notion of Tranquility was pioneered by one of our Board members and a personal friend of mine called Simon Rendel. He has the distinction of having designed the cemetery at Blewbury in which he was one of the first to be buried. He had a beautiful water garden of his own making in the village where his wife and son still live.*

*Simon was a landscape architect working at first for the GLC, then in private practice (Rendel and Branch) and latterly for the Ash Consulting Group who employed him out of a Didcot office, Oxfordshire. Simon to everyone's great sadness died at about 50 and some of us attended his funeral. In the few years before he died he had personally thought up the idea of tranquility, it was espoused by Ash and was taken up by the CPRE and the then Countryside Commission and caused quite a stir, for it showed the encroachment not simply of the built environment on green and pleasant landscapes but also of the noise and visual fragmentation that was being created by increased road and other networks. LRE 14 Spring 1994 (pp 4-6) carried an article about this. The attractive directness of time-*

separated tranquil area maps (the south east 1960 and 1992 are the ones that I gave in the article), was very visual, and became a national news item. It struck a chord in people's minds. I enclose a map of the New Forest copyright of the **Ash Consulting Group**. It is presented here much reduced and in grey scale.

A recent (late June) Radio 4 flash on noise pollution, road surfacing, traffic volumes and tyre profiles, harks back to this basic understanding of the fragmentation of peacefulness in the countryside and the reduction in islands of calm. There have been several studies by the RSPB of bird behaviour in noise corridors which are of great interest.

Two weeks before he died (in late September 1997) we sat in his garden and discussed his involvement in the idea. It was not a copyright notion he could, at that stage profit from, though a more aggressive person might have, but I can clearly say that he knew that the idea and its development were down to him, and he was proud of it.

**Bud Young, Editor LRExtra**

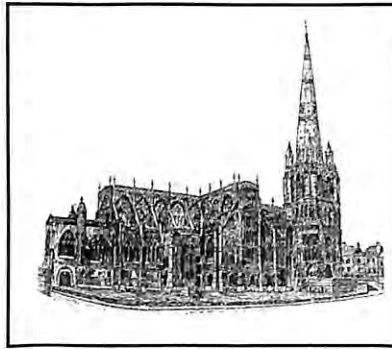
## BRISTOL BLACK STREETS

A groundbreaking community initiative in Bristol identifies 'black streets' – the huge areas of tarmac-covered wasteland that carve up so many of our city centres – as the key to regeneration. Could this become a model for urban neighbourhoods blighted by a legacy of past planning mistakes? Rob Gregory reports.

The mention of community consultation sends shivers down the spine of many professionals, fearing little more than opposition groups diluting proposals to their lowest common denominator. But Redcliffe Futures, a group of 20 or so representative individuals who live and work in Redcliffe, the historic core of Bristol, claims to have reached a unanimous consensus for future developments following a consultation process that head of planning Ian White describes as 'groundbreaking'.

Formed in 2001, with the support of the sustainability department of the city council, the group wanted to have a real say in how its neighbourhood developed,

rather than being spectators to a dialogue between developers and consultants. With Redcliffe identified as Bristol's next area of major change, having received a number of large-scale developer-led enquiries, the city council was keen to promote a different sort of regeneration that would be responsive to the established population and land uses. By representing 20 different local and citywide organisations – including five resident organisations, the church, the schools, the police, the health service and perhaps, most uniquely developers, land owners and local planners – the group became a highly effective and strategic team; a pro-active facilitator, not a reactive opponent. Well placed and well-informed, it has considered long-term issues and avoided reverting to short-term goals that simplistically address community wish lists.



It is also pursuing a strategy that plays the developers at their own game. Adopting the developer's own language, it has produced a

commercially viable and architecturally diverse framework which, most significantly, identifies a source of income that will help pay for the essential improvements to the area's infrastructure.

### Reinventing the feel

Bristol suffers a common syndrome evident in many of our major cities. Despite its proximity to the civic and cultural centre, Redcliffe does not feel like part of an historic city centre. Blighted by heroic highway engineering, it has few public spaces where people feel more welcome than cars, as great swathes of over-engineered roads cut through the previously dense historic fabric, with little regard for the public realm. One of the most dramatic examples of this is Redcliffe Way, an unnecessary four lane high-speed link between the city centre and Brunel's Temple Meads Station. As part of the inner ring road planned in 1936, the dual carriageway not only cut across Queen Square (one of the largest Georgian squares outside London) but it also failed to make even the faintest nod of recognition to St Mary Redcliffe Church (the delightful parish church of cathedral proportions, famously noted by Elizabeth R as the goodliest, fairest and most famous of all).

Predictably, this urban motorway was subsequently lined with offices, and industrial warehouses and showrooms, to create a bleak monocultural community of alienating stand-alone buildings. A sad symptom of bypass thinking which has created a physical barrier between north and south Redcliffe.



Rather than allowing developers to replicate more monocultural landmark buildings, Redcliffe Futures advocated a radical piece of urban restructuring that would not only transform this prime area of the city from a loose fit industrial wasteland into a tight urban mass where vibrant diverse communities could thrive, but that would also release revenue and increase development potential. The group is not conservationist, screaming 'not in our back yard'. Instead, it is actively seeking more development, more density and more people.

By identifying the economic, social and physical changes necessary to sustain the urban community, the framework promotes mixed-used development, the prioritisation of local, rather than global, routes through the area, and the creation of a new network of human-scale streets and squares.

### Reclaiming the streets

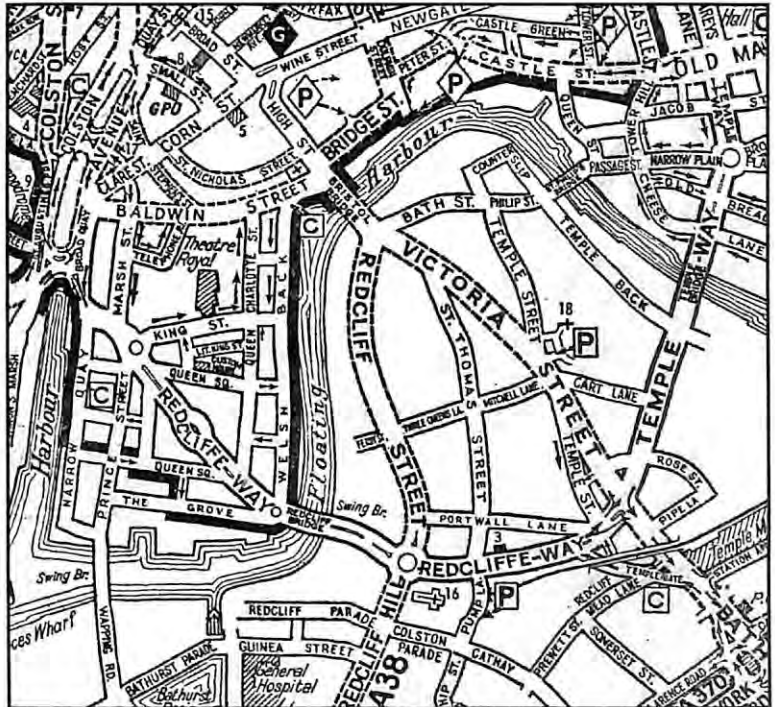
The kernel of the Redcliffe Futures strategy lies in reclaiming the streets. By considering the excessively wide roads, roundabouts, and undefined open space across the entire 72ha Redcliffe site, more than 6ha of city-owned 'black land' with a value of £35 million could be made available for redevelopment. This includes 2.4ha which currently surrounds Redcliffe Way. So while only a 0.4ha car park opposite the church is currently recorded by the council as a banked asset, land with an estimated market value of £15 million has now been identified which, if reappropriated, could help improve this lost place.

So convincing was this proposition that, as well as allocating significant funds to the group by providing two full-time planning officers to facilitate the consultation process, the city council also funded the construction of a large-scale model. This model serves as an engaging manifesto of the group's ambitions, and crystallises the unpaid efforts of more than two and a half years' work. Highlighting the area where buildings could be placed within the existing cityscape, the model both demonstrates the proposals to repossess Redcliffe Way, and the masterstroke to remove the Redcliffe roundabout.

This bold move releases sufficient land to create a new public square – a long-awaited civic space from where people can truly appreciate the splendour of St Mary Redcliffe, instead of being forced to snatch views as they drive past in a rush to beat the traffic lights.

### Sustaining Redcliffe Futures

So where does Redcliffe Futures go from here? Clearly, it is essential that the eagerness and energy of the group is sustained before enthusiasm fades. While there are aspirations within the group to engage even more with potential developers – by offering a consultancy service to help streamline the planning process for specific sites – there are also proposals to upgrade the group into a fully-fledged urban regeneration company. A consensus group that is genuinely capable of doing the joined-up thinking that the council simply cannot afford to resource.



But even before this, the next priority must be actively to pursue the participation of the Highways Department, which until now has not been as actively involved as the planners or other council departments. In this strategy tarmac equals power and, until this hurdle is overcome, the vision can go no further. The current road networks do not work, and while the city has its local transport plan, which the framework document adhered to, there is a shortfall in funding. Unless something visionary is done, the streets will continue to be clogged up by day with people seeking fruitless shortcuts, and then act as bleak high-speed ratruns by night. It is therefore in everyone's interest to implement the aspirations of this initiative.

Clearly, if it works, with all or part of the £35 million-plus available from 'black street' sites helping to fund change, the situation could be vastly improved and offer hope to other similar cities across the country.

**Rob Gregory**

*This article was first published in the Architectural Review and is printed here in agreement with its author, Rob Gregory. Rob Gregory is an architect and the assistant editor of The Architectural Review. For further information contact Keith Hallett at hallett.pollard@woolhall.co.uk and Sarah Jones at sarah\_jones@bristol-city.gov.uk.*

*Editor's note: my map from post war sources may not show most recent street layout].*

*I met Rob on a train to Bath where he has a property; recognising that he might be in an architectural job (he had photocopies from the AJ – Architects' Journal on the table), we got to talking and he told me he knew my daughter who is Deputy Editor of the RIBA journal.*

*Conversation moved on to matters urban and touched on the topic of Bristol. How fascinating said I - whereupon he kindly offered me the use of the article. The sun shone, Bath looked glorious. A pleasingly old fashioned encounter - Great Western Railways..... dog cart at the Fontmell Magna station.....the mysterious attaché case.....*

## CLOUDSCAPES STARTER PACK

Clouds feature in this issue, in photos and anthology. Those with long memories (or an old box packed with every issue of LRExtra), will tell me that I am harping on rather about clouds: I wrote about them ten years ago "Cloudscape" as front page in issue 16. "Clouds and other transitory conditions." Issue 17, saw a response by Rosamund Codling, and Peter Howard in this month's issue, deals with clouds briefly in his article about future landscapes: "Much of the attraction of landscape is also quite ephemeral; there may be little point in a discussion of the sustainability of clouds and waves..."

But I make no excuse for such repetition: clouds are a very important component of landscapes. And I



have just bought a pair of sunnies which transformed a cross country journey to Suffolk. What cloudscapes!

I am tempted to be categoric and scientific and exhaustive in justifying this statement but won't, nor can I. Let me though list some thoughts on clouds. It's all pretty obvious. Yeah yeah! You might like to carry these outline ideas forward. The following unelaborated notes:

Clouds in a landscape tell you if you are going to get soaked, from long rains or showers, downpours or drizzle, or blistered by the sun. They tell us what the weather is going to do, how much moisture is in the air, and which way the wind is blowing. They condition how we engage with land, landscape and land use.

Full overcast reduces shadows, lessens contrasts and reduces colour saturation. It also reduces the frequency of landscape photography and deters painters.

Clouds cause shadows which stealthily move across the ground, or that race like fast waves. That open up windows of light and sunbeams randomly here and there, takes the eye this way and that, illuminates and dulls - a field here and a patch there. R.S.Thomas's poem "The Small Window" in the last issue says this better than anyone:

*"A hill lights up/ Suddenly: A field trembles with colour and goes out/ in its turn;/in one day/ you can witness the extent/ of the spectrum and grow rich/ with looking".*

Clouds reflect the light or exclude it. They soften light, and soften forms. They carry coronas of intense sunshine at their edges, they provide an ever moving view to excite the eyes. Fast moving vertical clouds create a rhythm of excitement as the light switches intensity. Fast fractious low cloud cause us stress.

Clouds rise up like bonfire smoke to create an illusion of three dimensional space at an awesome scale. They create valleys, alleys and chimneys that lead the eye into fantastic worlds. They give grandeur to power stations whose cooling towers create their own clouds.

They change through the day, and our mood changes with them. They redden in the evening and show their radiant undersides as the sun goes down.

The reds and yellows they reflect, colours the landscape in a way that the sun cannot do without them.

They cling collusively to mountains making them secretive, they hang in wisps on the hillsides, they create cloud forest. They happen less in deserts but create expectations. They stretch out along islands. They form wreaths around volcanoes

Artistically, they are light with all that means; they repeat the shape of the land. They balance mass against mass. They change while hard elements of landscape stay fixed.

They are most needed in flat lands for many people tire of flat horizons.

**Bud Young**

## CONTENTS OF LANDSCAPE RESEARCH 29/2

### **Ruins and Revival: Paris in the aftermath of the Second World War**

Hugh Clout.

Unlike studies of many European cities, the bombing and reconstruction of key industrial sites and certain suburban residential zones in greater Paris has received little scholarly attention. Using archival sources, this article explores both destruction and reconstruction, and traces how homeless families shared apartments or endured years of 'temporary' accommodation in huts and other shelters. Post-war economic planning in France privileged the restoration of industrial and commercial sites; rebuilding of housing by the State, by housing cooperatives, and by individual property owners received less support and progressed far more slowly. Today, the visual legacy of reconstruction is easily confused with that of completely new post-war apartments, however its origin, if not its architecture, is distinctively different and merits recognition in its own right.

### **Scratches in the earth – the underworld as a theme in British prehistory, with particular reference to the Neolithic and earlier Bronze Age.**

Paul Davies and John G Robb.

This paper catalogues and considers a number of examples where authors have invoked the concept of an underworld in explaining various prehistoric activities. In drawing this material together it is hoped that the case for exploring the underworld as a general theme in pre-Iron Age Britain is made. In addition, the paper considers the usefulness of looking at various prehistoric activities from



the perspective of the underworld. In particular the phenomenon of inversion is considered.

### **Phenology of the landscape. The role of organic agriculture.**

Derk Jan Stobbelaar, Karina Hendriks and Anton Stortelder.

It is becoming increasingly clear that the agricultural sector will have to find an additional *raison d'être* beyond the production of food alone. One of the new services that agriculture can provide is contributing to the environmental quality of rural areas. In this respect a great burden of expectation is placed on organic farming. Here we examine how organic farming can contribute to the quality of specific regional landscapes. We do this with the help of a new instrument, the phenology of the landscape, which measures the contribution made by organic and conventional farming to the succession of colours and shapes during the seasons. This seasonal development plays an important role in people's appreciation of the landscape. The study shows that seasonal development is more recognisable on organic farms than on conventional farms and that seasonal development is a scientifically-usable criterion for evaluating the environmental quality of farms.

### **Children's perceptions of river landscapes and play: what children's photographs reveal.**

Sylvia Tunstall, Susan Tapsell and Margaret House

This paper focuses on the insights that children's photography can provide into children's perceptions of river landscapes and play opportunities. It is based on an analysis of over 500 photographs and comments

generated during visits to two London rivers by children aged nine to eleven from three nearby schools. In their photographs, the children recognised the aesthetic appeal of specific natural features of the river landscapes, particularly trees. Some also appreciated broader river landscape 'views'. The rivers themselves were seen as littered and polluted. Dangers were identified but these were not seen as unmanageable. The children recognised the special character of the rivers as play places affording varied, adventurous and manipulatable play opportunities but wanted cleaner, safer, more accessible and managed rivers. Some differences were found in the responses of boys and girls and in the children's responses to the two rivers. The urban children in the study showed little understanding of the functions that living and decaying riverside vegetation might have in river ecology indicating a need for more environmental education.

#### RESEARCH IN PROGRESS

#### **An exploratory approach for using videos to represent dynamic environments.**

Shu-Chun Lucy Huang.

Environmental designers and researchers have taken advantage of visual surrogates for problem-solving in a variety of physical settings and for theory building in the areas of environmental perception and behaviour. However, validity issues - external validity, ecological validity, and incremental validity - have to be considered while selecting an environmental surrogate. In representing water features, the dynamic qualities of water, sound and movement, have to be portrayed. This paper describes a method for representing built waterscapes by videotape images, which takes into account these three validity concerns (although the validity of the surrogate is not tested). The surrogate attempts to recognize that human environmental perception is multi-modal and that humans are active participants throughout the environment. Such a surrogate seeks more realistically to reflect actual human environmental experience, but the effectiveness of the videos and their application to non-built settings requires further empirical support.

## CONTENTS OF LANDSCAPE RESEARCH 29/3

### **Making the Unfamiliar Familiar: Research Journeys towards Understanding Migration and Place.**

Professor Helen Armstrong, Queensland University of Technology, Brisbane, Australia.

**Abstract:** Understanding the ways people respond to place in an intercultural context is a rich and rewarding process. The knowledge-discovery journey can involve different modes of transport and multiple and various routes. The qualitative vehicle, although soft in its steering and often circular in direction, provides opportunities to explore landscapes that one rarely sees in single trajectory intellectual travel. This paper, using hermeneutics and phenomenology with a particular focus on metaphors and tropes, will describe a number of conceptual journeys related to researching the experience of migration. It will explore the difficult state of being 'between place' and how this becomes manifest in real places. The journeys show that only by travelling circuitously can one arrive at a multi-faceted form of awareness of the experience of migration and place.

#### **The Construction of Home in a Spitalfields Landscape.**

Anne J Kershen

Department of Politics, Queen Mary, University of London

**Abstract:** For hundreds of years Spitalfields, the 250 acres that border the London Borough of Tower Hamlets and the City of London, has been a first point of settlement for immigrants. Its tradition of political and religious non-conformity and its proximity to the City of London and the docks, acting as a unique beacon to those seeking refuge and economic opportunity in a capital city. Spitalfields has provided a landscape upon which the incomers have engraved a 'home away from home', for themselves and their families. Using the 'Spitalfields experience' as a focal point this essay explores the concept and construction of home by migrants in the diaspora and examines some of the cultural tools that the Huguenots, eastern European Jews and Bangladeshis - the protagonist subject groups of this essay - have used to construct their homes in the elsewhere. Conscious of the spatial limitations of this work I have selected language, diet and religion as the topics under the microscope. All three facilitated the maintenance of links with the sending societies whilst, in some, though not in every instance, created a bridge to assimilation. The essay compares and contrasts the usage and effectiveness of these tools and assesses the role played by Spitalfields over the past four centuries in the creation of homes by those in an alien environment.

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## Landscape, Race and Memory: Biographical mapping of the routes of British Asian landscape values

Divya Tolia-Kelly

Department of Geography, Lancaster University, UK

**Abstract** This paper examines the migration routes of British Asian women living in London. The research presented here shows that British Asians connect with a myriad of landscapes abroad including East Africa, India and Pakistan. These connections to past landscapes are mapped and considered here as valued environments of British Asian women in Britain. Through the mapping of their biographies, it is apparent that memories of other landscapes are embedded in environmental practices in Britain, therefore contribute to making the landscape in Britain inclusive and meaningful in the context of the South Asian migration. The maps of migration show the heterogeneity of landscapes experienced by the British Asian women. Memories of other lands manifest themselves in the UK. The second section of the paper illustrates the effect of these memories on the South Asian home itself in the process of shaping diasporic geographies of belonging and being within the UK.

## The rise and fall of the internal reserve

Robert Freestone, Faculty of the Built Environment, University of New South Wales, Sydney, NSW, Australia Email: r.freestone@unsw.edu.au  
David Nichols, Cultural Heritage Centre for Asia & the Pacific, Deakin University, Burwood, Victoria, Australia Email: dgnichol@deakin.edu.au

**Abstract** The 'internal reserve' distinguished world's best practice for the early garden suburb movement. These 'hidden' spaces were designed for a variety of reasons: to encourage the formation of community, promote safe play for children, offer sites for small-scale agricultural pursuits, address topographic and drainage constraints, and facilitate conservation of natural features.

They were a feature of progressive plans for the British icon developments such as Hampstead Garden Suburb. As these plans travelled globally, however, the purpose of the internal reserve was less clear than their spatial form, and most languished as undistinguished, left over spaces. This paper surveys the historical origins, development and demise of the internal reserve, with a focus on the Australian experience against an Anglo-American backdrop.

## JOURNALS RECEIVED

Garten und Landschaft 1 2004

**An issue devoted to Town Gardens**, with many short articles:-

- The conversion of an industrial district to a town park in Dornbirn, Austria
- The Joan Brossa park in Barcelona
- A new courtyard garden at the Munich Residenz
- A new Botanical Garden in Bordeaux
- Three short pieces on the boom in private gardening in cities, and the need for the Landscape Architecture profession to get involved.
- Trends in garden exhibitions – bemoaning the fashionable nature of the current situation – glassblocks for 2004!
- A huge greenhouse project at Brand, 60 km south of Berlin
- The rainforest house at Zürich Zoo.
- Planting design in gardens at zoos.

Garten und Landschaft 2 2004

**Issue theme is Urban Wildness (as distinct from Wilderness).**

Another series of short but sometimes very useful case studies.

- Using abandoned industrial sites as wilderness zones.
- Access to urban woods, especially in the Ruhr.
- Aesthetic aspects of abandoned industrial wilderness – a new aesthetic.
- Oberweissbacher Str in Berlin – a project making cheap ways of caring for urban waste land with flowers
- The problem of the preference for urban wildness seen as a cheap solution
- Südgelände railway yard development, into a park, Berlin
- Planning new wildness landscapes, e.g. in water retention areas
- The new landscapes in east Germany – Lausitz (a failure?) and doing better near Dessau.
- The primeval forest in Saarland
- Do global warming and other changes indicate that the distinction between native and exotic is no longer meaningful.
- A part of British Columbia saving wolves, but threatened by logging.

**LANDSCAPE** January 2004

Harriet Dennys **Warrington town centre** 8-12

Harriet Dennys **Peter Youngman** 14-15

Corinna Thompson **Make space work** 17-21

Hal Moggridge **Make space for people** 23

**Straight to the heart of glass** 24-28

**LANDSCAPE** February 2004

Kit Campbell **Landscape 5 football 0** 8-9

Vicky Richardson **Harlow – building on history** 10-15

Harriet Dennys **The ICE man**[Douglas Oakervee] **cometh** 16-17  
 Harriet Dennys **Urban fringe character** 19-24  
 Joe Gardiner **Inspirational carpets – Anya Gallaccio** 26-27  
 Joe Gardiner **Let there be light!** 28-31

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 Mary McHugh **Get back to nature in Europe** 28-33

LANDSCAPE April 2004

Harriet Dennys **Money for old rope walks** 14-19  
 Julian Forbes-Laird **Trunk and disorderly** 22-26  
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 Joe Gardiner **Tree location tree location** 32-35

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 Brodie McAllister **What if? Environmental futures** 19-23  
 Nick Mayhew-Smith **On the edge of possibility** 24-29  
 Marthan Schwartz **There's something about Martha** 32-33  
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 Harriet Dennys **John Hopkins – I love landscape** 26-28  
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 Seven articles on **Tall buildings – a new era** 16-33  
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 Archie Prentice **Changing economic benefits of the Highlands and Islands countryside recreation market** 9-11  
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 Glenn Millar, Gareth Maaer **Economic evaluation of the Kennet and Avon Canal restoration** 20-24

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 Kyle D Brown & Todd Jennings **Social consciousness in landscape architecture education: toward a conceptual framework** 99-112  
 Lolly Tai **Assessing the impact of computer use on landscape architecture professional practice: efficiency, effectiveness, and design creativity** 113-125  
 Katherine Crewe **The rural landscapes of Frank Waugh** 126-139  
 Laura Musacchio, Katherine Crewe, Frederick Steiner, Jeffrey Schmidt **The future of agricultural landscape preservation in the Phoenix Metropolitan Area** 140-154.

## GREENSPACE MANAGEMENT

## Parks, trees and closed loos.

My practice (the Landscape Overview) has recently been involved in mapping parks and their content for one or two London Boroughs. This is work which falls very squarely within the requirements of the Cabe Space initiative, making more of urban open spaces, and improving greenspace management. Not surprisingly many boroughs are dependent on the memory and personal data base of one or two senior staff, some who may have been with their parks departments for many years. They may have a hundred or more sites to deal with. That hundred will include a wide variety of types from the recreation ground to the garden of remembrance, to the common to the sports field. However given the very large number of greenspaces they have to deal with, what they most recognise is that they need clear maps, and up to date lists (map connected databases) of the parks' assets. Many authorities contract out the maintenance of parks to commercial companies and for this they need to have areas and mowing regimes of grass, position of park benches, and signs, and dog bins and litter bins, total areas of this and that section of path and surface type. They also need to know the total stock of managed trees and these are the province of the arboriculturalist.

A great deal of this information can be derived from good aerial photography, some has to come from survey and it is a question then how to combine what is recorded in some very complex data bases (trees for example attract perhaps six descriptors per tree - of which genus and species and vigour are perhaps the easiest for the tree officer). It is also important that such work is done economically.

The five poplars below looked quite different on the aerial image, for they had not then been pollarded. There are perhaps three main tree management points to interpret from this photo suggesting an interesting recent history. Answers on a postcard please!



## THE SEASIDE

## Suffolk's coastal archaeology from the air

This was the title of an enjoyable conference on the Pier, put on jointly by English Heritage and Suffolk



Institute of Archeology and History. The programme was brisk and mostly interesting. I was there particularly for two papers, one on the coastal defence landscape of the second world war (**William Foot**), the other on Orford Ness as a monument of the Cold War, fascinating

(**Angus Wainright**). There were papers on cropmarks in the coastal area (Suffolk and Norfolk), on Orford Castle, (**Louise Barker**) on Roman salt making (**Jude Plouviez**) and the red mounds created by burning at evaporation sites by which these can be detected; on features of the intertidal zone (**Tom Loader**) - fish traps old staithes and hulks; on medieval economic history of the fens as distinct from the marshes (**Tom Williamson**). I was particularly entertained by **Damian Grady** (the English Heritage Chief Investigator) who flies around a wide variety of sites as their airphoto investigator, and uses video and still cameras. His presentation showed video clips within a Power Point presentation and he had been up making some of them very deliberately in the few weeks before the conference. Great stuff. Very professional, very informative and at times (when jet planes flew below him) wonderfully alarming. Damian seems every bit the showman (and is no doubt also good a his job).

There was no time in the programme for questions, so no feed back, but abundant time at coffee tea and lunch breaks. There were a few of the well known faces from English Heritage (**John Schofield** whom I had not met) gave an elegant summary talk on the historic environment and Suffolk in national perspective. **Bob Bewley** referred coyly to his new book on the archeological sites of Jordan from the air as 'just a picture book'. There was a strong element in the conference of 'let the thinking public get behind us,' but it was even so it was an attractive day at an attractive place (see photo) and it was a sellout.

**Bud Young**

*Clouds in the landscape*



*Worked all night on revision? How did it go? ..... Aaah,  
Moods and emotions. Cloudscapes across the City of Oxford.  
Photos by William Young (BA Oxon)*

