

INTERPRETING THE POPULAR
ENGLISH LANDSCAPE:
SOME HINTS ON A RESEARCH AGENDA

Brian Goodey
Professor Emeritus Urban Landscape Design
Oxford Brookes University

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Author

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It was intended to reinvigorate a multi-disciplinary agenda that was
evident in the early years and publications of the Group.

Prologue : mid.September 2016

(A day's landscape. Start for London, from village street, head buried in text. Flash of the blousy tree invading end of Marylebone's terminus shed . Landscapes of the mind – so many. TV news attempts to add more.

Storms flood Newbury and Didcot Station - missed us on the hill. Over-development, 'no natural drainage' card has run out. Flashes of Paralympics, Rio views seem unchanged, a city icon grasped tight by its substructure. Ohio, the vast Midwest before and long after Clinton or Trump. European leaders in Slovakia – Banska S., wooden bells, so slippery streets and Baroque mining. Warwick University campus on 'Any Questions' (1). Did signage scheme there, reducing landscape cues to paved spaces between buildings. For every hint a visual memory, placing me in past landscapes, long after talked- to people have long gone.)

As Edward Relph (1984, 213) has noted 'landscapes I understand to include almost all the features of the world encountered visually' . The dilemma, then, is that we do not have sufficient memory, we select, file under old headings, are reluctant to discard or re-arrange, but perhaps make enough space for a few more startling memories to get through the defences.

1. Introduction

I knew what I want to leave you with - reminders of a forgotten or neglected research agenda - but until recently the starting point had been elusive. Then came Landscape Research Extra, beating heart of the LRG , Bud Young's 78 th issue baby. (2) The feature article by Val Kirby (2016) reports the recent Heart of Teesdale Final Symposium.

A lively report on a meeting which 'explored connections between artists, farmers and philosophers **and** the landscapes of Upper Teesdale'. She reports music and theatre, the voices of landowners and farmers, and notes that 'just because people are not always quick to express their connections to their home places to outsiders, should not be taken to mean that they don't care or don't feel deeply'. She concluded with some positive expectations, which we must all share, with regard to the European Landscape Convention in a Brexit (3) age.

In closing the same issue I contributed "Out of Line" – Railside Landscapes' (Goodey, 2016) where from a peri-Metropolitan location in commuter Oxfordshire I noted that 'the trouble is that there is little or nothing to prompt the viewer about the landscape beyond the windows. Whilst sudden intrusions. or removals, may receive comment there seems little

understanding of why such changes are taking place or the broader implications of the specific.”

Although a town- rather than land-scape researcher, (on this and many other matters here re-visit Inglis, 1987). I have tried to keep my feet planted in both fluid areas, believing that the population does not easily differentiate between the two, with travel destinations and attractions, suburbia and edgeland blurring topography and place naming.

Although academic career ladders and government funding systems based on initial training appear to keep landscape interests apart, this academic and career advantage does not benefit either society or the physical and cultural environments which, we seek to understand, interpret, design or manage. (See related critique by Tolia-Kelly, 2016).

I owe any initial ability to ‘read the landscape’ to my father, a Q.S. and amateur artist, who encouraged me to share his views – Essex rural, industrial and urban – from the late 1940’s. We sketched, and painted, and in the process were drawn into the landscape. What made my Essex landscape was reinforced by farm work walks with fellow geographer, Gareth Gunning, later Countryside Officer for Essex, sight of Hutchings (1960) landscape drawing guide and the Bardfield Group (4) of artists who were nearby. Townscape quality was endorsed by urban sketches and a search for the fading county town features (in

early transformation to the recent 'City' of Chelmsford) illustrated by Lynton Lamb (1950). Such influences often lay dormant until later life.

They were overlain by the informed field visits to the Peak by K.C. Edwards (1962) and J.D. Chambers at Nottingham (5), thus far my most rugged topography. The Geographical Field Group took me to the extremes of the Norwegian coast and Dutch polders.

At Indiana, it was John Fraser Hart, only recently retired from Minnesota in his 'nineties (see Shafer, 2015), who established the links between the cultivated landscape and popular culture (6)(See Fraser Hart 2008) for the man's compass). A memorable seminar series with Carl Sauer, Estyn Evans from Belfast and Hart provided the foundation for the next generation of American cultural geographers.

It was in the 1960's North Dakota where my perception of landscapes and the search for popular views were established. What, and how environment was perceived, became a major theme in geography and through Kevin Lynch's book The Image of the City (1960), a turning point for planning, urban design and architecture. Both Kevin and Jane Jacobs in her The Death and Life of Great American Cities of a year later were responding to the severance of the lived city by urban freeways, a Robert Moses-led programme that seemed directed to destroy popular understandings of urban places. Lynch, was concerned

through novel forms of popular inputs, to establish the imageable structure of townscape.(7)

.Geographic fundamentals were already burned deep and in some thirty years of consultancy for the Council of Europe I remember my realisation that this embanked Finnish road was, indeed, an esker of textbook quality, and that a whole regional heritage project in Slovenia was built upon Cvijic's karst landform terminology (and re-read Freeman, 1967 as a result).

Lynch's fundamental analysis of so-called 'mental maps' identified five key characteristics of townscape legibility at the pedestrian scale – nodes, landmarks, routes, edges and districts. With minor modification, these have withstood numerous cross-cultural enquiries. Perhaps it is time to consider the landscape in a similar light. It is rewarding to see Nicola Whyte's recent paper (2015) where edges (her boundaries) and routes (her pathways) begin to be examined.

2. The Popular Agenda

There's no shortage of landscape – long view and close up – both image and value laden in the daily media. Stereotypes are readily available – destruction, invasion, clearance, unserviced, unmaintained, forgotten equals 'bad'. Nurtured, variety, visually pleasing, thinly populated- but populated, concerned

activists, rarities, anything unthreatening, even cuddly, equals good.

So many views but many still seem generated by and for the minority who have time to stare, but less often own, or manage the landscape. It is the territory of the committed, well-heeled, multi-issue, well-being seeking, activist. An increasing number drive through and to, to cycle or walk with family, park for a snack on the run, flirt with natural history, sparked by a sighting or well-delivered interpretation, and get home in time to put the kids to bed. The *daily* needs of dogs seem to bring far more people into to the landscape than the needs of children. In retirement some of us may, indeed, become ‘a certain sort of English person ...topography is as irresistible as pornography, better really because fuller of surprises’ (Ferdinand Mount, 2016, 210).

Capturing the camera view – often now a ‘selfie’ - in a moment is the most likely souvenir, along with the fallen leaf or plucked flower. Souvenirs may extend to illustrated interpretive publications – often read after the sole visit is over, as evocation of the experience. Purchased picture reproductions, or knowing recognition of images in a gallery may have a similar effect.

The intimate relationship between art and the landscape has remained a theme for the LRG though now marginal to its main organ. Here I have had to curb my enthusiasm, only to note the

enduring value of Daniels (1993) work, and to suggest that a recent interview with George Shaw, featured artist at the National Gallery this year (Campbell Johnston,2016) as offering energy for an extended research agenda.

Musical evocation can be rather more complex. I associate Elgar, Vaughan Williams and Britten with landscapes, but only in the latter case because I know the place (Aldeburgh) and music well. The Kinks, Ian Dury, and Madness, rather than the Beatles, seem to tie me to the sort of places I think I know.

But my most directly remembered musical landscape is Beanblossom in Brown County, Indiana. Here I joined Indiana University escapees to hear authentic bluegrass (that Kentucky region a rather different landscape) at Bill Monroe's Brown County Jamboree Barn. Idealised as a warm, tree-wrapped, retreat to musical pleasure, any bluegrass CD can take me back, as when listening recently to the now late Dr Ralph Carter in New York's Lincoln Centre. Later field encounters with the Dead near Stoke, the Beach Boys at Crystal Palace, and several years of Fairport at Cropredy are my modest reminders that for many, crowded rural roads, mud, but a magical sound bowl, are their considered landscape encounters.

This is landscape as context, elements as punctuation in rich memories or embellished stories, landscape both as unspoken

context and, like the trees within the boundary at Kent CCC's Canterbury ground, an instance to hang a story on. (The lime at the now sponsored Spitfire Ground eventually died, but was replaced *within the playing area* in 2005!)

The artist Donald Maxwell was one of many who published illustrated topographic studies, such as *A Detective in Essex: Landscape Clues to Chapters in our Island Story* (1933) aimed at the early motor explorer. His first chapter concerns meeting a resident of Good Easter (my great-grandfather's birthplace) who had been arraigned before Magistrates in the mid 19th century for attempting to 'prove' by water, a suspected witch! The survival of rural beliefs, crafts and customs continued to be part of landscape presentation into the post-war period (see Odhams, 1948) especially with the national revival of folk art in its setting.

Time to re-examine a Chelmsford landscape that has provided context for Grayson Perry (8) and to note also the demise of Covent Garden's 'Essex Serpent' pub, only to find the coastal myth entwined in Sarah Perry's Waterston's winning gothic novel of the same name (2016).

Today, when it is evident that both churches as markers for a believing society, and pubs, are diminishing as key landmarks in recently collected 'mental maps', we might fear for the intangible beliefs associated with landscape (another important

research opportunity neglected?) Have a less local, more correct public language; universal mapping and signage, and a feeling that such matters are best observed in ‘primitive’ folk displays in vacation venues reduced our depth of landscape and place meaning?

I have reason for hope here... On an Arts Council community project in southern England, we surveyed a council house community whose landscape view was about to be re-arranged by a private housing estate. What was essential in view? – ‘The Gallows Tree’. Surely an ancient tree with a reputation for hanging was not valued? Well it was if it was the perpetual place of assignation for young couples!

Each land- and townscape offers spaces and markers – popular to some (see Giesecking, 2016) but largely unrecognised by research or design. Fine you may say. Yes, unless of course the local meaning is also unacknowledged.

Convinced as to the value of Helphand’s (1979) teaching tool that asks students to map in detail their first home territory in order to reveal their later preferences, I carried out this exercise again with some twenty planning students last month. Climbing trees, conker trees. apple trees, parks, unmanaged scrub and landmark trees feature. But so do ‘scary garden’, ‘grumpy lady with red hair’, ‘secret woods between houses’ and

regrettably West Midlands contemporary, 'where dad got stabbed'.

The popular landscape may contain broad groups of surveyed images of opportunity, access, and quality, supported by authority and volunteers, art and music. It also comprises individual interests, based on a complex build-up of hands-on cultural beliefs and experiences now supplemented by easily available media.

By now you will gather that I value knowledge, informed and practical experience and the passing on of that knowledge in a form that as many as possible might use . But there are limits when the authenticity of the perceived resource becomes dominated by in rankings, leagues, footfall, income, site hits and all the paraphernalia of the marketing world. Recently Aslet (2016) has criticised the policies of the National Trust, and I believe the launch of the RSA Heritage Index 2016 that conflates a very wide range of 'heritage' - including landscape - into local authority rankings raises similar problems. Although enhancing local awareness of place qualities may be its intention, its results are more likely to feature in local authority publicity awards.

3. Some Contemporary Visits

When invited to offer a title, I took the theme of Popular Landscape, which I had addressed much earlier in a 1983 LRG Symposium (Goodey, 1987) Having, in retirement, pursued what is now known as a 'bucket list' approach to international travel I had gathered notes, photographs and not a few sketches from such as Jordan, Vietnam, the USA, and Australasia, but had not recently consulted the UK.

Like Pevsner (9) and Hoskins I am a non-driver and have had the advantage of looking, and increasingly distracting, my wife on home journeys which have seldom covered a specific territory. As several books (e.g. McKie, 2001) by retirees show, the 'Concessionary' travel pass (10), together with a previous day at the timetables on line (and a tolerance of failure) allow exploration.

I selected four, lowland, visits of which only the briefest of comments are possible here.

The *first*, to tune in to regular visits and stays in the past, was via Woodford Green, formerly Essex, now the L.B. of Redbridge in Epping Forest.

The *second* was in search of a 'running day' at the Trolley Bus Museum in the Isle of Axholme in Lincolnshire. This was a new environment, as was the *third*, a week's, notionally

archaeological ,tour of the Romney Marshes , which as an Essex man, I had not explored save through the splendid King Penguin by John Piper (1950).

Fourth, ideas began to firm, local Johnston's service buses from Banbury, via Edge Hill, to Stratford upon Avon, then Chipping Camden and Morton in the Marsh, and on the Cotswold Line back via Oxford.

In each journey I was, like Arthur Young, J.B. Priestley (11) and many others, listening to, and tracking the outside glances of fellow passengers, all of who seemed about their daily affairs – shopping, visiting relatives, accessing services, returning from education.

3.1 EPPING FOREST

From the circuits around Woodford and Chingford the Forest as I knew seemed still there. An inevitable (tree views add value) attraction to over-elaborate homes and furnished front gardens, in Chingford - caught a parade of 'Rollers' out on display. Here Ian Duncan Smith warms the Parliamentary seat once occupied by Norman Tebbit.(12) This extensive group of landscapes, managed by the City of London since 1882, probably fulfils many of the Brexit dreams of 'taking Britain back' - Elgar in the background, and views out from the Metropolis. In places its condition eroded at the edges, youthful memories of free grazing cattle blocking roads now departed, but a forest in

which one can quickly get lost – as we had done within earshot of Junction 26 of the M25 earlier in the year.

Memories cut in. My Metropolitan Police (1912-24) grandfather stationed at the Forest edge was likely called upon to raid Sunday picnics deep in the Forest to root out the 'Anarchists' rumoured to be there.(13) There may have been political activists, ghettoised East Enders who had found a way of enjoying a leisure landscape whilst preserving their family groups and language. In modern terms, a multi-cultural society was beginning to adapt its landscape – leaving not a mark on the ground (although the web suggests that Anarchist picnics do continue in Epping Forest). Family snaps show a previous 'booted and suited' generation at such picnic places in the next decades.

Switch to twenty or so years ago, a group of Oxford Planning students visiting Essex landscapes in company of Gareth Gunning, who helped make them. Thorndon Country Park South, near TOWIE Brentwood (14), embraces the remains of a landed estate, water, woodland and especially views over the Thames at London's eastern edge. Gareth reported the pressure on picnic facilities by large ethnic barbecue groups from the East End. Subtle changes in leisure landscapes continue to accommodate various cultures but a British landscape, certainly.

3.2. ISLE OF AXHOLME

The next two areas are drained marshlands, and it may take an Essex man to recognise the retreat to introversion and imagination that breeds the authorship of crime fiction and an expectation of the dark side. The Isle of Axholme, home of the Trolleybus Museum at Sandtoft, is a landscape remarkable for the subtleties of its drainage and the hints of marginality that the built environment brings. Flat, in Lincolnshire, you expect to find wartime airfields and it is on one of these that splendidly liveried trolleybuses perform their short route on running days. This is a collector's paradise but there are far too many trolleys, let alone buses, to restore or maintain. Enthusiastic volunteer support and management hangs on, but time is eroding the collection, the volunteers, and any knowledgeable market. To have seen or been consciously associated with a trolley in London you'd have to be 70, although if from Bradford where British trolleys ended their working days you might be 60. Who passes on the skills, and to whom, and how does a collector's paradise deep in a flatland which lost its official identity to the 1974 Local Government Act. Survive and grow? Today only 'Isle Coaches' seem to advertise the identity.

With long lot and peat stripping evidence in this historic landscape (see Miller,1997), the birthplace of the Wesleys (15) at nearby Epworth, and a series of airfield sites, the area does

not lack attractions for travellers from former industrial centres to the coast. But coordinated management, an understanding of what the leisure landscape could be is urgently required. The catalyst is not government grants but a leisure landscape plan that inspires investment.

I was quick to make comparison between the Trolleys and earlier visits in Australia and Taiwan. The Brisbane Tramway Museum, in many respects similar to Sandtoft, made play of its 'bush' location. But it was in Taiwan that I think I spotted a future for at least some of our endless vehicle collections. The Takao Railway Museum in Kaohsiung, a port and industrial centre in the south of the island has turned the old harbour station and railway yards into an open access park. Engines and rolling stock (all well-maintained, but static) are dispersed amongst flower filled or grassed marshalling yards, with artist's gazebos added. A city centre attraction, it links to The Pier – 2 Arts Centre full of temporary exhibits, galleries, markets and retail outlets. The density of selfie snapping, kite flying, cycling, and picnic populations is unbelievable, but clearly enjoying the new melange. No preciousness here.

With a considerable increase in mainland Chinese tourism, the area also offers the Fo Guang Shan Buddha Museum, a monastic offshoot, and nearby the Ci Mei Museum, a private endowment after the U.S. Capitol, opened in 2014. We may tremble at the integrity of such offerings – with a Starbucks

fronting the Buddha Museum because, as a nun told me, ‘if you can get the people to Starbucks you can get them further’ to the Buddhist interpretation and opportunities for contemplation beyond.

3.3 ROMNEY MARSH

Romney Marsh, claimed as ‘The Fifth Continent’ is a drained marshland area shared by Kent and Sussex. It is rimmed by northern heights which advertise the wealth of this southern home for those who need access to London. On the south, a variety of long-developed beach resorts, holiday and tripper venues with Dungeness (16), site of a nuclear power station as well as a valuable shingle habitat. Cinque Ports, ancient towns, former ports, dot the edges. Most promotion fails to pay much respect to the landscape or ecology as such, and the historical account is pointed in a range of exceptional parish churches that form the basis for most tours and personal journeys. The shifting coastlines, lost ports and drained marshes all direct to man’s imprint – a cultural landscape.

In contrast to Axholme, the density of visitor attention is much higher, with small village pairings of church and substantial pub providing the landmarks. Interpretation and stories, too, are focused on these old village centres, or on churches that have lost their villages. (see J. Campbell 2012 & n.d.) Aside from lost ports and early battles, it is smuggling and the proximity to France that generate the map.

Inspired by Piper's post-war illustrations, I was happy to find that his 1980's re-workings were the souvenirs of choice in many venues, although like all information on the marsh, their supply varied. Most literature concentrated on church architecture and the church as container for the stories around. There was little to link the viewer with the surrounding landscape and, indeed, the Marsh was seldom characterised or explained through visible detail. Another example of a drained 'landscape' hardly seen as such, though evident, especially at St.Thomas Becket, Fairfield, film set for Great Expectations.

Romney Marsh is part of a bigger picture involving neighbouring towns, and is populated with largely fictional figures that epitomise the stories we are invited to believe. 'Dr Syn' as symbol of smuggling, but with St.Clement, Old Romney, remaining pink from a 1963 Disney film. 'Mapp & Lucia' as evidence of south coast complacency (17), even Spike Milligan's, hardly fictional, Winchelsea grave firmly in the popular landscape bears the Gaelic inscription. 'I told you I was ill.' (18) Perhaps this mélange of incidents is in keeping with the 'tripper' landscape of beach side towns and the desire for quick stories to relate.

I was left feeling that nobody quite knew the Romney landscape, how its image had evolved, and where it was going. The stories were sufficient and the attractions conveniently

provided by the Diocese. Here the churches are the landscape, yet each is managed independently, visitor linkages seemed less than smooth, and the condition of some remote buildings implied that few cared. A cultural landscape detached from its roots and with little overall place guidance.

3.4 BANBURY TO STRATFORD AND BEYOND

From two journeys with the committed - trolley anoraks and post-Time Team (19) seekers of built history , the Banbury to Stratford upon Avon and on to Morton in Marsh was by regular service buses, with the landscape commonplace, or of little concern, to fellow travellers. A quiet bus journey with what Banham (1967) forecast as ‘flatscape with containers’ at both ends. I caught the few conversation points that drew on the surroundings – two roadside trees notable for their colour and form, a recent pub closure, new houses under construction on a village edge, and what should be termed the ‘skipscape’. where the prevalence of extensions, new kitchens, bathrooms, and other signs of affluence or family change seemed to engage whole rows of homes in a re-modelling suburbia. We passed one cycling group, two horses being exercised, but no walkers.

The Edge Hill escarpment provides the fulcrum of this journey, though usually a descent to Stratford from Banbury, the circling bus managed to climb it, still providing the expected vista

Near Wroxton I look to see how the reinstated fields, sunk below their hedged embankments, have blurred since ironstone quarrying halted here in 1967. No sign of the Oxfordshire Ironstone Railway, though at peak the area produced two million tons and employed 200 men in an industry now forgotten except by rail enthusiasts. The Hornton Masonry Company, source of deep ochre ironstone for building the local landscape, was liquidated in 2008. We pass the quarry and yard of intact industrial archaeology.

At Upper Tysoe I spot a farm sign – ‘The Vale of the Red Horse’. The last hillside figure vanished circa 1912, but as with buried rail lines, the subject interest fills Wikipedia with enthusiast memories and engaged Shepherd (2000, 46) who concluded that ‘all landscapes are theme parks’.

The foreground view from Edge Hill is remarkably uncluttered suggesting, perhaps, sensitive planning controls around a major First Civil War battle site (1642). It is, however the Defence Storage and Distribution Agency Kineton, the largest ammunition dump in Europe that ensures landscaped anonymity broken only by discrete MOD signs and supply rail tracks. A similar anonymity was long achieved by Compton Verney near the Fosse Way (20), an 18th cent mansion with work by Adam, a banished village, and grounds by ‘Capability’ Brown. Passengers remark now on the framed house image from the road, (bus stop available) and carefully managed

visitor facilities within. I well remember pre 1990's unmanaged views of the type that frequently met users of Pevsner's guides when he had been privy to what the reader could not view. Derelict in the 1980's, purchased in 1993 by the Peter Moores Foundation, the charity, offers a visit of culture in architecture and art, an historic landscape and well-being activities that have now come to epitomise the new Leisure Landscapes. (see Goodey & Lyne, 1998).

If 'popular' is measured by the ability of new multi-functional attractions – whether built on country estates, decommissioned airfields, or traditional industrial and workshop sites the remainder of the route to Stratford has much evidence for meeting the previous need for 'things to do' in a respectable, but not, outstanding landscape around the Stratford tourist hub. Something that market demand in the Isle of Axholme has not generated, and which the historic towns and seaside resorts adjacent to Romney Marsh seem to meet.

4. Pointers to the Research Agenda

Clearly there is much that we need to know more about. Ideas to be retrieved, innovations requiring experiment as well as proposals that deserve airing in the right places.

The first thing we need to do is think hard about the political events of 2016. Whilst there are some similarities between the Brexit vote and Trump's election to the US presidency there are

many significant differences, both in popular motive, and in the field in which the vote was fought. Nevertheless the significance of the ‘popular’, ‘voice of the people’ decisions has many implications for what that voice is, and how its subsequent power may be played out in landscape issues.

We are certainly in a ‘fact-lite’ world where there are insufficient voices to challenge suspicious claims in reasoned debate. We could see this coming way off in the world debate on global warming, where national and, corporate, but also employee and citizen. interests were paraded in claim and counter-claim. Indeed, since the Thatcher government (21) in the UK there has been a growing tendency to deny, ignore and disenfranchise research, especially in social areas, which disrupts ‘policy on the run’ government. The social value placed on structured enquiry, the packaging tape of affluence around some of our work, is peeling fast. In the UK, USA and probably elsewhere we must expect more of this. In terms of popular perceptions of our landscape, however, what should we consider exploring to enhance the quality of experience and of the landscape?

4.1 Well-Being

‘Well-Being’ is probably the most grant attracting area of research that relates to our shared landscape concerns. It does, or should, embrace both physical and mental health and its lack of precision allows for a particularly wide range of enquiries –

and management re-configurations. My local library, together with country parks and addiction services are all now administered by Northamptonshire's 'First for Wellbeing'. I look forward to the development of neglected areas, such as the recognition and designed integration of sensory environments, even for consideration of *framework design* (see Peterson,1990) extended from urban to landscape contexts.

Through official and interest group studies and proposals developed for such as hiking, cycling, walking, orienteering and climbing we might presume to have the resources to re-design, re-position and manage our landscapes for future well being. In our fast moving society it is, however, to be expected that younger populations seek beyond officially endorsed boundaries. A landscape friendly and exercise based activity such as *Geocaching* did not come into view for Countryfile until November this year, although this GPS orienteering began in 2000 and its potential has been promoted by such as national parks, National Trust and the Diocese of St.David's who see the opportune to encourage geocaches in their territory.

One step, but a big step further and we are into this year's introduction of Pokémon GO, a real world based gaming app. that has already been sold to 500 million.

With dimensions of exploration, exercise ... and ethics, it may tick several well-being boxes and creates an electronic world

that meshes with our own, but we are only beginning to understand how it may affect perception and behaviour.

Based on Google maps it particularly focuses on landmarks and in all cultures and utilises the convenient visual impression of religious buildings and their accessibility. Religious commentators (see Ahmed, 2016) see the positive side of this – my regret at the passing of churches as landmarks may be premature. Pokémon GO, is proving to be a fad, or rather a fashion on a very short innovation cycle. It opens a new era in place use and it, or its inevitable successors, can fundamentally alter how we manage our landscapes.

But then, I thought the same in the 1990's about Simon Rendel's (1997) identification of 'tranquility zones.' After Simon's untimely death I imagined that such a clear concept would be through the worldwide web. Google search now and after Scottish therapists, and a Swindon Baha'i environment, the CPRE offer a Tranquility Map of England of 2007, followed somewhat down the list by a national Interactive based on research at the University of Northumbria in 2007... For modest technical evidence elsewhere, see The Forestry Commission (Bell 1999) report on the Sherwood Pilot and The Civil Aviation Authority review, Tranquility (Jones, 2012). Should we be doing more to pursue ideas (and see Cerwen,2016) which underline the breadth of our landscape intent?

Managing sound seems to have slipped from view. Walking our local Forestry Commission wood this past weekend to the soundscape of gear changes and helicopters at nearby Silverstone. On departure I noted the arrival of a heavily bundled motorsports circuit immediately adjacent to the woodland edge. Countryside leisure no match for South Northants. USP! (23)

4.2 Loss of Habitat

Rivalling the grant justifying contradictory reports on medical and dietary research, are the results of frequent surveys showing that the habitats for every form of wildlife are diminishing. Each charitably supported and volunteer boosted organisation bemoans what may certainly be a fact, but with bright images of rarities set themselves apart from all but the most concerned and informed countryside users. Messages and finances are too often dissolved in branding, appeals and salaries.

Whilst rarity and the threat of disruption or theft make an increasing number of habitats inaccessible to the public, the casual visitor can only be drawn into understanding by seeing or touching. Visitor centres and publications offer one remove, excellent television films a second, and very comfortable, remove from landscape experience

We've mixed up protection with promotion. Through specialisation, a fragmented naturalist's world is seldom considered holistically. There are significant exceptions, such as the RSPB, whose reserves usually offer ready evidence of bird life within an interpreted landscape,

Habitat loss diminishes all our wildlife, but there is also informal habitat loss for the leisure walker, child or youth at play, the place to sit and stare. Human habitat loss from the development of brownfield and peri-urban sites for housing or employment is seldom considered. These are diminishing, or being over-formalised in many places. We are losing the habitat for learning to play – how much longer will I see 'den' on a student's 'mental map'?

4.3 The View from the Road

Since the 1920's (see Goodey, 1988) it has been the view from, and proximity to, the highway that has diverted, and fundamentally altered the landscape experience. This was certainly the case when Lynch was mapping the pedestrian city and is evident in his contribution to The View from the Road (Appleyard 1966) which focused on serial vision, as had Gordon Cullen in his Townscape (1961) and Ian Nairn in his critical assaults Outrage (1955) and Counter-Attack Against Subtopia (1957) from the then crusading Architectural Press (see Goodey, 2014). In the USA, The View from the Road, lacking easy to pursue research techniques, had much less impact on landscape enquiry than it deserved,

In England the Cullen/Nairn broadsides against subtopian clutter and landscape degradation stimulated local action. The early 1970's The Essex Countryside: A Landscape in Decline? publication and conference, and a easy to use handbook (1974) by Hunter's (24) team seeded policies and local support infiltrating into the various editions of the Essex Design Guide (e.g. Stones ed,1997),. Too my eye, these were measures that ensured that most of the county was not despoiled as its south had been. Conservation, the spread of residential affluence and property marketing of much of the county as part of a vernacular East Anglia certainly played their part.

Perhaps because I am not a driver I can reflect on the views out. and the role landscape features play, and could play, in highway and motorway design and experience. Latter day motorway design has, of course, included landscape impact, but most highway construction and modification in this tight island focuses on what to miss, and how to avoid blatant intrusion, rather than the driver experience.

As driver or passenger, the road journey provides the most usual, and extensive, opportunity to interpret our surroundings yet there remains surprisingly little information on these journeys, or on the ways in which the view from the road is composed.

4.4 Landscape Destinations

There has been a proliferation of new visitor destinations in the countryside, and especially in roadside locations. Many are economically essential extensions of the farmer or landowner's remit. Converted farm buildings often provide an acceptable image akin to the earlier landscape 'intrusion'. Others just a new build single-use farm shop. Such attractions, with parking and other facilities, hint at the benefits of a larger land take to embrace existing, or create anew environments for intensive day leisure (see Westmorland Services Gloucester North on the M5). The National Trust has widened its offer to embrace younger families, and its facilities can provide models for such grouped leisure environments.

But whilst businesses and museum collections develop in the redundant buildings of airfields there seems little evidence of recent planting or leisure use. With inevitable pressure on the UK road system, creating small leisure landscapes closer to population centres and existing or potential commercial attractions seems a useful way to establish, or extend popular interest. Leisure landscape planning involving authorities, conservation bodies and commercial interests in *limited term* working parties seems a way forward.

From my brief surveys this year it seems that random conversions, planning permission extensions, required ,but inadequate planting, and insufficient signing or access are

adding up to the roadside clutter and long-view obstruction initially feared, but not fully manifest, in the 1930's. Seasonal and year-round crowd-pulling embellishment of big houses and estates also deserve landscape attention.

4: 5 Is Countryfile Enough?

Well-produced popular television can do an excellent job of revealing the landscape to a very wide public. Positioned on Sunday evenings in a line-up that may include The Antiques Roadshow (25) and an historic serial, Countryfile has succeeded with a major market. Regional or county landscapes, processes, commercial innovation and contentious issues usually feature. No wonder then, that when packaged at a Blenheim show this Summer it proved a great success in collecting, like the I Spy (26) books of old, the crafts, animals and products which summarise to many the UK countryside/scenery/heritage.

If Countryfile is not sufficiently accessible, and for perhaps half our population it is not, then how to draw that half into a process of accessing and learning about the landscape? Certainly there is no shortage of books. Hoskin's The Making of the English Landscape of 1951 has been followed by many, including Crane's (2016) well-received volume on Britain. Few of these are for the driver, the determined app.user, the walker, cyclist or other well being, time-deficient, landscape users.

An enduring stream of literature establishes the geography of the country for those who, I might suggest, should have gathered such information in school (yes, I know why they have not). What is needed for the casual countryside/landscape user is a simple guide to features likely to be encountered. Not only the geomorphic and ecological, but the built heritage *and* patterns that are the most evident examples of human processes in action. Pubs converted to restaurants, household waste recycling centres, crops of sweet corn, half-completed golf courses, conference centres, llamas and the many other features that speak of current decisions, markets and regulation (Ochota,2016 makes a step in the right direction)..

To provide a foundation for such information, geomorphology has long provided the answer. I would now beg to differ. Returning to Lynch's research into the morphology of the city – a human structure – I would say that for the vast majority it is the human structures that aid understanding and navigation in the countryside. Research is needed, but will we find that nodes (crossroads, villages), landmarks (high points, distinct tree clumps), routes (roads, tracks, canals and rail), edges (breaks in slope, vegetation, activity) and districts (character zones, urban hinterlands., house values.) provide a more accessible structure upon which to hang interpretation at a variety of levels. This might remove the curse of 'ologies' and is ripe for graphic interpretation.

Although we have a good record of landscape characterisation and classification, it has touched few in terms of access and usage. I think a new, more comprehensive approach (as supported by the Landscape Institute, 2016) is worth a try.

4:6 Environmental Educations

In the 1970's, I was involved in The Town and Country Planning Association's sponsored initiative generating Urban Studies Centres, textbooks and teaching materials. It concluded after it seemed that a government working party chaired by Peter Hall, both recognised and formalised the initiative. Colin Ward produced his The Child in the Country – a valuable resource for today in 1988. On line, at least, it is the subsequent project Learning Through Landscapes that seems to be alive and well.

I reflect on the environmental education climate in those years with three conclusions. First, there was a mission shared, to encourage children to understand how their cities were changing and why. Two, we were not afraid to experiment, to draw teachers to us and have a go, and 3) decline occurred when we hit the officialdom we, and children in Urban Studies Centres, were so often criticising. In retrospect hardly a surprise.

Now, weighed down with requirements from above, health and safety, cost and time constraints getting out there is more difficult, but must be attempted. We need another radical push, unconnected to specific charities or interest groups, but directed to an understanding of landscape and change. Where will it come from and how formed? Although many landscape sites offer much, I am not sure. Someone must make the effort with ideas, willing teachers, and especially a place in academe that is not threatened by the narrow 'publish or perish' pressures that dominate universities...

4:7 Volunteers and Their Future

Volunteers are, by their nature, beginning a career or ending it – the messages must be passed through hands-on experience. The massive reliance on, especially retired, volunteers is a problem for British society, especially as retirement age rises and resources diminish. We have to grapple with exit strategies, replacement and knowledge transfer and although I realise this is being tackled in some places, in others it is not.

The volunteer issue is quite clearly stated. Trolley buses require specialist restoration and engineer training, and some are to be driven. The initial volunteer team is getting older, is reluctant to lose contact with the collection but the site looks tired, and may well be a declining resource... What to do? Finance and skills are at the heart of the matter and it seems essential to involve a new generation. The passing on of

knowledge, an introduction to the mysteries is vital. A case for creative apprenticeship, certainly, but there are many attitudinal and official barriers. This collection is not at a crisis point but raises major issues – it is an unlikely attraction, or node, in the Axholme landscape and is by few definitions of the term ‘popular’. As the second owner in the brief life of the Gaia centre near Delabole in Cornwall commented after closure ‘an exhibition on renewable energy is not high on holidaymakers’ lists of fun things to do ...’ (McKie (2006,149)

Transfer these details to a green site, in the wrong place but with ageing enthusiasts and you have the problem in our context. Old must speak to young, money must be found to grease the wheels, and if government seems set to rely on volunteers then the structures for succession must be in place.

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Some notes, then, for a revised, and substantially enlarged, and outward looking research agenda for LRG.

There is much work to do. In conclusion I would suggest that the popular view of landscape is as an enduring backdrop to activities for a growing number, but a context for commercialised attractions for many more. For a substantial minority it is, possibly, a set of promotional icons, a ‘nice’ setting for historical dramas, owned by the rich, managed by unapproachable farming interests, and not part of life.

‘Integrity’ and ‘authenticity’ have provided the vulnerable debating points for conservation, largely of buildings, but they require a measure of solidity in landscape discussion. Just one of the many themes requiring attention in this brief review.

We need to achieve great things , as Carl Sauer said in 1952 (in Urquhart, 1987:p222)

‘We remain a part of the organic world ,and as we intervene more and more decisively to change the balance and nature of life, we have also more need to know, by retrospective study, the responsibility, and hazards of our present and our prospects as lords of creation.’

NOTES

Largely to detail people, broadcasts etc. that were assumed to be commonplace to an English audience.

(1) Any Questions? A weekly topical debate programme on BBC Radio 4 that has been broadcast since 1948.

(2) Bud Young has been the editor of Landscape research Extra since its inception. The quarterly new sheet provides a counterpoint to the Landscape research Group's peer review journal, Landscape Research, and offers news, reviews and topographic notes. A book collection of LRE material is under consideration. Issues 37-78 can be accessed at www.landscaperesearch.org/category/lr-extra/archives

(3) BREXIT there can be few who are not aware of this inelegant term for Britain's intended exit from the European Community and the undertones of populist nationalism that it contains.

(4) The Bardfield Group included a number of artists, especially printmakers who at various times lived in the village of Great Bardfield in Essex : their open days were a great way to view and talk to the artists who, at various times, included John Aldridge (1905-83), Edward Bawden (1903-89), Eric Ravilious

(1903-42) and Sheila Robinson (1925-88). A substantial collection of their work is held by The Fry Gallery, Saffron Walden, and Essex.

(5) K.C. Edwards, Head of Geography, Nottingham U. (1949-1970): J.D. Chambers (1898-1971) Professor of Economic History, and brother of Jessie Chambers, friend of D.H. Lawrence, a subject that appeared in his lectures.

(6) I remain indebted to JFH for several things; his pipe smoking, his academic honesty, and a lifelong interest in front yard ephemera amongst them.

(7) I first met Kevin Lynch when on a National Science Foundation study visit from the outpost of Grand Forks, ND to Harvard & MIT libraries. Our first outing was to Boston Harbour to see the impact highway severance. It was good to return this year and walk parts of the Rose Kennedy Greenway over the buried highway route.

(8) Grayson Perry (1960-) with 'Claire' his female alter-ego, a major figure in British arts and culture. A potter, later embracing most art forms, including architecture in 'Julia's House.' Cultural commentary in art and words – 2013 Reith Lectures on BBC Radio 4 and a recent TV

series on masculinity. Attended King Edward VI Grammar School, Chelmsford as did this 'Old Boy' and lived briefly in Great Bardfield.

(9) Sir Nikolaus Pevsner (1902-1983) German, then British, art historian and architectural critic, best known for his forty six county based guidebooks 'The Buildings of England' (1951-74) and know as 'Pevsners'. His field methods have now been recalled in a number of biographical accounts.

(10) English National Concessionary Travel Scheme – Pass offers free bus travel to men and women above the (sliding upwards) pension starting age for women. A similar pass is available to the disabled. Some early morning and late night restrictions apply.

(11) Arthur Young (1741-1820) Agricultural writer, especially on methods of improvement, and latterly a conservative social and political commentator. He combined field evidence from extensive journeys with reported discussions and social surveys.

J.B. Priestley (1894-1984) Novelist (The Good Companions 1929) and playwright (The Inspector Calls 1945). In 1934 he published English Journey, a survey of Britain in depression, a field and interview based report, the aim of which has frequently been repeated by subsequent writers.

(12) George Iain Duncan-Smith (1954-) MP for Chingford (and Woodford Green) since 1992; Conservative Party Leader 2001-3, a vocal Brexit campaigner etc.

Norman Tebbit, Baron Tebbit (1931-) MP for Epping (1970-4) and then Chingford (1974-92). Career as RAP pilot, then with BOAC. Employment Secretary in Mrs Thatcher's 1981 cabinet and hovered, loudly, around the succession until injured in Brighton IRA hotel bombing. Remains an influential commentator from the House of Lords.

(13) My Grandfather (1873-1963) was a Metropolitan P.C. based at Poplar in the East End from 1901 to 1911. Like many service personnel he was sparing with comment on events of the period although mention was made of the Hounds ditch murder of three policemen in 1910 and the related Siege of Sydney Street in 1911. In both events Russian/Latvian 'anarchists' were blamed although the story, both political and criminal, seemed much more complex. Immigrant stereotypes were as quick to set as they are today.

(14) The TV series 'The Only Way is Essex' (TOWIE) is an award-winning 'scripted reality' soap opera set in Brentwood, a town in central Essex within easy reach of central London. The show, which began in 2010 was built around the relationships and activities of young Essex people and their interest in hair and beauty parlours, clubbing, vacations etc. A number of

participants have achieved fame in TV reality and competition shows. Brentwood, which has not always welcomed the attention that TOWIE brings was the home of Lord Sugar's Amstrad business, and has a school with a notable list of former pupils including the footballer Frank Lampard and the former Lord Chancellor, Jack Straw.

(15) The founders of Methodism, John (1703-91) and Charles Wesley (1707-88) were born and raised in the town. Their birthplace, The Old Rectory, is now a museum. The actress Sheridan Smith was also born here in 1981.

(16) Derek Jarman (1942-1994) film director lived in Prospect Cottage, in the shadow of Dungeness Nuclear Power Station. He established a unique shingle garden that is maintained after his death.

(17) 'Dr Syn' was the Rev. Doctor Christopher Syn, a smuggler hero achieved popular support in beating the Revenue men. He appears in seven novels by Russell Thorndike (1885-1972) and in three films. The character's positive local reputation has ensured a place in tourist and landscape literature and in themed events focused on Dymchurch. 'Mapp and Lucia' were two middle aged ladies, centre of an introverted and class conscious 'set' in the fictional 'Tilling' based on Rye. Based on the novels of E.F. Benson (1867-1940) who was himself Mayor of Rye for a period, and provided a surviving viewing platform

m from which to observe to Town Saltings. His fictional confections, set in the 1920's and 1930's have been the subject of two TV series (1985-6 & 2014) which were filmed in Rye and Winchelsea, the townscape in each well up to the period mark.

(18) 'Spike' Milligan (1918-2002) Innovative Irish-English comedian, writer and poet. Milligan's own epitaph 'I told you I was ill' was forbidden by the Diocese of Chichester so it appears in Irish Celtic script!

(19) 'Time Team' an archaeological series on British TV from 1994 to 2014. Through an hour's focus on the initial excavation of sites from Palaeolithic to WWII, the mysteries, successes and failures of excavations were opened to an eager public. Initially professional archaeologists (or those not invited onto the show?) were not amused but public interest in archaeology, site conservation and history all suggested the show's impact. Two series of an American version in 2009 and 2014.

(20) Fosse Way, an impressively straight Roman road linking Exeter, through Bath and Leicester, to Lincoln.

(21) Margaret Thatcher (1925-2013) was British Prime Minister from 1979 to 1990. A scientist by training, her policies and utterances seemed to give short shrift to the social sciences and her environmental policies ultimately placed business interests before ecological issues, including global warming.

(22) 'Countryfile' is a BBC TV weekly programme series first broadcast in 1988. Each edition focuses on a county or region of the British Isles and contains a predictable sequence of presenters and subject interests, but with very different content and local landscapes each week. The ability to conjure 52 weeks of diversity each year is one of the marvels of the British landscape. In 2016 Countryfile engaged an event organiser to hold a four day event, with many recognisable features from the declining County Shows and the US State Fairs, at Blenheim Palace, Woodstock, near Oxford. There were 750 exhibitors to attract 125,000 visitors and the event will be repeated in 2017.

(23) South Northamptonshire District Council, appearing recently in the top dozen local authority districts to live in, has to make to with what it's got. It has both the F1 Grand Prix at Silverstone and the Mercedes AMG Petronas F1 Team HQ at nearby Brackley. The District's USP is, perhaps inevitably, 'a culture of innovative industries, including, but not limited to, motor sport.'

(24) The common denominator of these early Essex County Council landscape initiatives was John Hunter (1932-2005), Assistant County Planner with Essex C.C. (1979-96). Son of Alec Hunter, handloom weaver and Morris dancer of Thaxted, John joined Essex C.C. in 1971, established the Council's Landscape Conservation Programme in 1972 and a grants

programme for landscape features that persist in national policy. A landscape historian, he published Land into Landscape (1985) and The Essex Landscape (1999). (From comments received after this lecture, it seems that his memory and contribution at least deserve a Festschrift.

(25) 'The Antiques Roadshow' is a long-running BBC TV series in which the public bring their treasures to suitable heritage locations to be appraised – but certainly not 'valued' – by experts. First run in 1979, it is currently in its 39th season with at least seven overseas versions.

(26) 'I-Spy Books' A long-running and considerably revised series of childrens' 'spotting' books that show illustrations of features – natural, built, industrial, activities - that may be seen in or from public space. Each themed booklet is a competition to be completed. Originally published by national newspapers, more recently by Michelin, they remain a useful accompaniment to family outings and journeys.

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