

LANDSCAPE RESEARCH EXTRA
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LANDSCAPE PHOTOGRAPHY IN COMMUNIST CZECHOSLOVAKIA - A PERSONAL EXPERIENCE

Editor's note: the following is a resume of a paper read for Pavel Hudec-Ahasver at the Landscape Research Group and the recent Photography and Landscape conference, Gregynog Hall, Powys Wales. The full text will appear in an issue of Landscape Research in 1992. It may illuminate other pieces about old 'Eastern Block Countries' which appear in this issue.

The problems experienced by landscape photographers in developing their craft, would appear to be fairly standard throughout the world. However, my experience as a photographer who has lived through forty years of Bolshevism in Czechoslovakia suggests otherwise. I have witnessed the seemingly innocent activity of landscape photography become the victim of Communist ideology, with freedom of artistic expression consistently and progressively stifled.

During this period, "officially" acceptable photography was to be stripped bare of any reference to earlier regimes or cultural associations although these were everywhere to be found and were part of the cultural landscape of my country.

Ecclesiatical elements in the landscape, such as churches, crosses and other Christian symbolism, had to be concealed by bushes, trees, clouds and preferabl "smog"! The emphasis was constantly on images of industrialisation and technological development landscapes depicting concrete housing blocks, harvesters, factory chimneys and high voltage transmission lines. The images which were most publicised and revered were those which emphasised Communist pride and achievement. Any photographer wanting to publish his work, or even present it in public, had to be mindful of these facts.

All publishing houses were under the ownership of the state, or otherwise directed by, or under the control of the Communist party. Even seemingly innocuous exhibitions of landscape photography were subject to censorship by the Party. It was far easier to exhibit landscapes devastated by industrial processes than to include a small detail of a baroque church set in an expansive mountain valley.

I have always striven to create landscape photographs in a "classical" style free of the disturbing incumberances of industrial and urban paraphernalia. The same is true of many of my colleagues. Unfortunately, this commitment meant that the vast bulk of our work simply failed to meet the "official" standards and consequently remained unpublished.

I succeeded, only after overcoming many obstacles, in publishing a small collection of postcards depicting the southern Bohemian landscape. Jan Reich, my close friend and colleague at the Film Academy in Prague, struggled for years to get permission to publish a couple of views of typical churches and cloisters.

Now with the Communist regime swept aside, it seems that we can do little other than record photographically the landscapes left over from forty years of the devastation of nature and the dehabilitation of the human spirit. Landscape photographers in Czechoslovakia are, nevertheless, encouraged in their work in the belief that they have a responsibility to maintain and develop the strength and tradition of landscape photography that existed in their country before the Second World War and thereby overcome the setbacks of the last forty years.

Pavel Hudec-Ahasver
Prague July 1991

BIOGRAPHICAL NOTES Pavel Hudec-Ahasver's photographs are an intimate reflection of his attitude to life and his style of living.
He was born on the 14 November 1941 in Slovakia. He moved to Prague to study in the early 1960's and became intensely interested in the cultural history of that City. He was to play a prominent role in cultural and student activities throughout the 60's and faithfully recorded these events in his photos.

In 1965, he started to study at FAMU, The National Academy of Film and Art where his Professor Jan Smok compared him to Douanier Rousseau, the French 19th Century painter and mystic, by describing him as "the pupil-mythus", an "enfant terrible", and the "customs officer of photography".
He was to become, along with Taras Kuscynskij and Jan Saudek, a leading light in the "New Wave" of Czech photography. Between 1965 and 1969 he travelled extensively throughout Europe and was awarded a scholarship to study in France in 1969. His first independent exhibition was opened in 1966 by the famous Czech writer Bohumil Hrabal, author of the book which later became the Oscar Award winning film "Closely Observed Trains".

During the 1970's he became more and more interested in still life photography. Shortly after a successful exhibition of his work in the United States of America, the Communist regime in Czechoslovakia curtailed his activities and deprived him of the opportunity to exhibit abroad. Faced with this predicament Ahasver was forced to restrict his interests to his private life and the mysteriousness of those objects around him.

His work through the 1970's and 80's reflects an ever increasing fascination with the mysteriousness of everyday objects. These objects juxtaposed and viewed in varying light take on an ephemeral and surrealistic quality.

Pavel Hudec-Ahasver's work is reminiscent of Josef Sudek and forms part of the highest tradition of Czechoslovak photographic genius. Pavel Hudec-Ahasver currently lives at 20, Pod Vysehreden, 14700 Praha 4, Czechoslovakia.

CZECHOSLOVAK LANDSCAPE CONFERENCE

The Work Group entitled **Cultural Aspects of Landscape** of the **International Association of Landscape Ecologists (IALE)** is organising a conference on Cultural Aspects of Czechoslovak Landscape and has asked us to publish this announcement. It is not clear whether they are seeking papers but this seems likely. Note the emphasis on the home country.

Where and when: SVRATKA Czechoslovakia 7-10 September 1992

This is described as an interdisciplinary conference about cultural approaches of landscape, especially those of Czechoslovakia. The following approaches will be discussed:

* Ecology, especially human ecology
* Landscape architecture
* Philosophy of landscape
* Social sciences (sociology, psychology etc)
* Art and literature
* Practical case studies.

Those wishing to discuss or (?) offer papers should **contact the the conference chairman, Dr Hana Swouden-Svobodova, PO Box 755020 at 1007 AA Amsterdam, the Netherlands. Phone: (0)20 - 662 5142**

CONSTABLE EXHIBITION AT THE TATE GALLERY
13 June to 15 September 1991

DEAR EDITOR,

In this wet jungly summer I've spent an hour or so looking at Constable. His rain clouds and rainbows make me reach for an umbrella. Perhaps the Tate should have shown the pictures in marquees in Hyde Park after the Pavarotti downpour. I wonder why East Anglian scenes seem so much more appealing as "English" landscape than say glorious Devon or bosky Warwickshire - or the grander scenery of the Lake District? Is this a passing phase from the 1970s onwards? Anyhow. I send you my thoughts on a very popular exhibition. The galleries were pretty full early on a Friday afternoon.

Yours etc Hugh.

Interest in Constable, in Turner, in other paintings of English landscape as well as in the countryside itself have all grown in recent years. The Tate has put on two major exhibitions of Constable in the past fifteen years and a justification for the present show is that important works have been discovered. In 1976, exhibits were arranged chronologically and included some portraits; in 1991 the arrangement is thematic and concentrates almost entirely on landscape painting. The presentation is place-oriented. Constable's career is divided into 'The Suffolk Years' before 1817, and the 'London Years' up to his death in 1837. The distinctive quality of all his art is its total dedication to nature based on observing landforms, studying clouds, rendering the fleeting effects of light on dewy surfaces, wet leaves, slimy posts and weathered brickwork. The volume and intricacy of these field sketches are

astonishing; the swiftness and sureness of his brushwork breath-taking; the romantic feeling overwhelming. The exhibition above shows that his mastery results from many trials and endless practice, yet his best work seems almost effortless.

By drawing attention to a division between the Suffolk years, when Constable learned the craft of painting outdoors - studying familiar scenes in Dedham Vale, and the London years, when he painted large canvases in a studio from sketches made in Suffolk, Dorset, Salisbury, Brighton and other places, the arrangers of the exhibition lead us to look for contrasts in treatment and content.

For me, the paintings show how consistent the artist is. His letters are written in a Suffolk idiom, I imagine he spoke a Suffolk dialect and all his landscapes have Suffolk features. In Dorset, he paints water-mills, boats and clouds; Salisbury cathedral is viewed across a river, in meadows framed by tall elms; Hampstead, like Langham Hill or Bergolt Heath is a platform from which to look over the Brent valley towards Harrow, with banks of rain clouds towering above a low horizon; at Brighton he goes to the beach to paint fishing boats and a choppy sea.

The mezzotints illustrating
Various Subjects of Landscape Characteristic of English Scenery published between 1829 and 1832 represent Dedham Vale as quintessential English landscape even though places potrayed include Stonehenge and the opening of Waterloo Bridge. Everything in nature has a Suffolk flavour.

The differences that I see between paintings of the Suffolk period and those produced in London have less to do with their subject matter than with Constable's change of mood and changing conditions in rural England. The Suffolk period covers his "careless" boyhood, in a prospering middle-class household. The family inherited a little land, owned watermills, shipped grain and coal on the navigable Stour, built and repaired barges. Through the late eighteenth century all these activities flourished. In 1815 the era of high corn prices ended and agriculture slumped: Constable's mother died that year, then his father in 1816. His brother took over the house and family business: Constable married Maria Bicknell, the rector's grand-daughter and moved to a studio in Charlotte Street on the northern edge of London. It was a struggle to make a living as an artist, to support a growing family of seven children and to look after Maria who contracted consumption. For the sake of her health they spent as much time as possible by the sea in Dorset or Brighton, and took lodgings in Well Walk, Hampstead, where she died in 1828. Before 1817 Constable's paintings are sweet and sentimental; after that date sadder and wiser.

At the end of the Napoleonic Wars, the poor in Suffolk suffered grievously from the demobilisation of soldiers and sailors, from the collapse of the domestic woollen industry, from the agricultural depression and from the enclosure of common land. In the 1820s food riots broke out in Ipswich; in rural areas, ricks were burnt and machines broken; in the 1830s, the country was again disturbed by violence and threats of violence. Constable was saddened by the spectacle of disharmony. His later paintings brood over the transience of human existence. Ploughmen and labourers are removed further from the spectator, and are bent down to their tasks and pressed close to the soil; vagrants cower in temporary shelters by the roadside. Buildings appear more ruinous or decayed than in his early work. Skies are darker, light flickers harshly, pools of water are colder and more ominous. Romantic feeling is deeply tinged with melancholy. Michael Rosenthal's **Constable**, 1983, chronicles these dark currents.



What are the attractions of Constable's vision of England for present-day spectators? Our green sensitivities respond to Constable's devotion to nature. Even when he despairs of mankind, he affirms his love of trees and clouds. He is a faithful friend of the earth. We also prefer the intimate, old enclosed landscapes of East Anglia to the grander scenes of the mountainous west. Gainsborough's Cornard Wood and sandy lanes in the Stour valley near Sudbury, windmills, watermills and cows in meadows along the banks of the Yare and Wensum depicted by the Norwich watercolourists enjoy enormous popularity. They appeal to us because they are old and well-worn, small and beautiful, verdurous and domesticated. Constable appeals to many people in 1991.

Hugh Prince, University College of London.

LOOK EAST: Abstracts from Garten und Landschaft No 8 of 1991.

I am indebted to Richard Stiles of Manchester University, Department of Landscape Architecture who provides English abstracts in the journal Garten und Landschaft for the following four abstracts. I would also wish to thank the journal itself. You are referred to our 'Other Journals' listing for further details of the papers featured.

It is unusual for us to print abstracts in full but the amazing nature of the problems facing (among others!) the landscape and planning profession in the new democracies of the East jump out of these matter of fact accounts more dramatically than if we had commissioned a special article.

LANDSCAPE PLANNING IN BRANDENBURG

This article is based on discussions with colleagues from Brandenburg, as well as the local authorities, mayors and community groups, and is in consequence anecdotal in nature. It is intended to provide an insight into some of the typical problems in Brandenburg, albeit from a West German viewpoint. Following the events of November 1989, ecology and the environment were on everyone's tongue, and it was possible to exploit the spirit of the moment to obtain temporary protection for many ecologically important areas, even though the legal framework for this did not yet formally exist. This situation changed with the economic collapse following reunification, and today the issue of jobs obscures all others.

Local authorities which had commissioned consultants to prepare environmentally compatible development concepts are now cancelling them, and if already prepared, they are now being ignored. The landscape planning components of local plans are increasingly being perceived as unnecessary. The Federal Nature Conservation Act at present provides the legal basis for landscape planning in the new states, but there is, as yet, no state legislation to fill in the detail of who is responsible for what, and of the procedures to be followed. This leaves the system open to manipulation where the pressures for providing jobs are so high.

In Feienbrink, to the east of Berlin, an area of 800 hectares was designated for industrial use, although 600 hectares of this is woodland. Gross Kienitz, south of Berlin, has put forward a land use plan which proposes a fiftyfold increase in built areas. Further problems arise from the fact that there is no detailed regional planning guidance in the new states, and in consequence this cannot be taken into account by local authorities in the preparation of their own land use plans. At the district level there is also an absence of plans, and those being drawn up are concerned with survey work. Generally speaking, the coordination of proposals with high level planning authorities provides considerable problems.

Voluntary nature conservationists in former East Germany largely focussed their activities on survey and management tasks, and the range of work as defined by the Federal Nature Conservation Act is new. This situation is changing slowly, partly as a result of exchanges with authorities in former West Germany.

LANDSCAPE STRUCTURE PLANNING IN ROSTOCK

After 1949, the city of Rostock at the mouth of the Warnow River became the German Democratic Republic's main international port. The construction of this port resulted in the destruction of the banks of the Warnow and in industrialization and development along the river, meaning that of 75 kilometres only 3 kilometres still remain in its natural state.

With the application of the Federal Nature Conservation Act to the new federal states, landscape plans can now be prepared there, too. However, there are only insufficient and generally outdated survey data in existence for Rostock. The land use plan, which was translated from the former East German general development plan, could not be coordinated with the demands of nature and landscape conservation as the necessary specialist departments are still being developed. In consequence, a landscape structure plan was prepared within four months, and as an interim document is to become legally binding following consideration of the implications for the regional plan, which has yet to be completed.

While the designation of land for commerce and industry is being undertaken at an almost unbelievable pace, the call for accompanying landscape development plans is little more than a cry in the wilderness. In particular, the designation of a huge extension to the harbour is threatening to destroy one of the most important areas of landscape potential for the city.

Alternative models for the future development of the city need to be made the subject of public debate, whereby landscape planning considerations should also be integrated. Simply to cling to old and frequently untested land use concepts is an irresponsible approach.

LAND USE PLANNING IN JENA

The city of Jena, with a population of 10,000 has one of the highest proportions of academics in the

whole of Germany. This and its central location could provide the basis for the future development of the city as the heart of a high-tech region. Situated in the narrowly incised Saale valley, shortage of housing is a major problem for the city. Although some of this can be met from reserves of land at present occupied by the Red Army, there is bound to be a demand to build on the city's green spaces. This would threaten the ecological balance in the Saale valley, as well as the quality of the landscape, and thereby the image of the city itself. In consequence, the need for a new landscape plan as the basis for a new land use plan became apparent. This was prepared by an office in Erlangen, the city's twin town in western Germany. The draft land use plan called forth eager participation on the part of local inhabitants. At the same time, however, it also became apparent that it would not be possible to arrive at any decisions without a traffic development plan.

LANDSCAPE PLANNING IN THE NEW FEDERAL STATES

The collapse of the economy in the five new federal states and the high demand for housing and commercial developments has generated a considerable demand for land. This problem is compounded by the uncertain ownership situation in many cases and the large areas of contaminated property. In the first instance, new development therefore is being forced onto green field sites.

It was initially the author's opinion that, in view of the large numbers of specialists in former East Germany, the people there should be the ones to make their own plans. Attempts were made to support this through holding seminars and exchanging staff. This resulted in contacts, and groups which had previously been involved in planning nuclear power stations and steel works in Russia, for example, and who were now preparing local and landscape plans, got in touch. The first planning projects were started in autumn 1990, consisting of an environmental assessement study for a new coal-fired power station in the Dessau/Worlitz landscape garden district, a landscape plan for Jena, and the development of a clay extraction works at Eisenberg in Thuringia.

The experience gained from these projects can be summarized under three headings. Firstly, because of the rapid decisions which need to be taken by local authorities, new ways must be found to aid them. Secondly, the landscape planner must work to fulfill the role of the non-existent specialist departments and stand up for the necessary requirements and planning principles in case where statutory protection of important landscape components still do not exist. Finally, local authorities are not yet aware of their rights regarding impact on the natural environment, are unaware of the high degree of environmental compatibility required, and that they can reject proposals. There are considerable opportunities for committed landscape planners to work with planners in the new states, but they will sometimes be faced with insoluble problems. Given the high level of unemployment, it is very difficult to get political support for high environmental quality standards.



RESTORING THE ENVIRONMENT AND ENVIRONMENTAL IMPACT ASSESSMENT a conference in Prague, Czechoslovakia September 23-25.

Richards Moorehead and Laing who presented their company's work on restoring derelict and contaminated land at this conference report that it was attended by no less than 450 people. Interestingly only about thirty of these were foreigners with a number of enterprising British landscape and engineering companies there making their mark.

The conference began with a half hour introductory concert by a string quartet playing Mozart and Dvorak to the assembled engineers...I am told by our editor Peter Howard that the French organisers of the Blois Conference next year will 'say it with wine' but I digress. Papers were given in Czech, Slovak and English and there were facilities for simultaneous translation - quite a party!

Ivor Richards of RML who later visited the Brown Coal Basin of Bohemia says he was appalled at the level of dereliction he encountered there. The Basin's coal mining industry is to be privatised early in 1992 which he says will require a staggering lurch into the little understood.

RML's press release on why they went to the conference states that they took part because Wales is an excellent model for how the damage of two centuries of industry can be tackled successfully and economically. How do they feel about Bohemia?
Again from the press release: The experience of tackling all the problems of pollution, contamination, dereliction and despoilation has given the company a level of expertise which is of particular relevance to Eastern Europe...and...from the mid 18th century to the mid 20th century the Welsh environment suffered the most varied, intensive and uncontrolled industrial development of any country in the world.

They will need all the experience that they claim for Wales if they are to achieve progress towards a clean environment in Eastern Europe's industrial areas.

Richards, Moorehead & Laing has a unique combination of specialised skills in engineering, environmental science and landscape design. We have extensive experience in resolving the sometimes conflicting needs of development and conservation and have taken a lead in the use of GIS in this area and the preparation of registers of potentially contaminated land for planning purposes.

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LANDSCAPE ECHOES OF PROVENCE

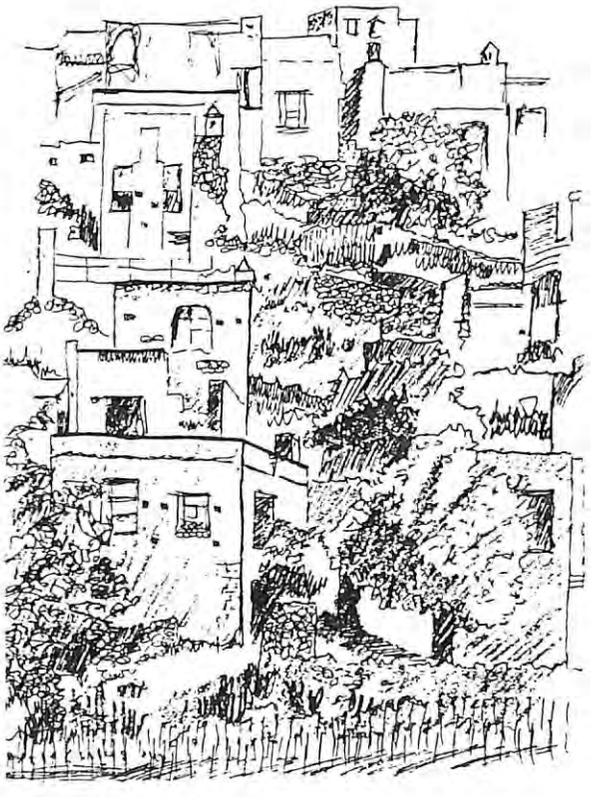
A British firm of architects and landscape designers, Gillespies, of Glasgow, is part of a team which has won an international competition for designing a £25 million visitor attraction as a 'Gateway to Provence' alongside the main auto route from Paris to the South of France.

The press release says: the design of the landscape takes its reference from both the natural landscapes of Provence such as the forests of the Maquis and Garrigue, and the traditional rural agricultural landscape with its rows of fruit trees, crops, vineyards, lavender and shelter belts of poplar and cyprus. The approach will create the image of the walled village seen throughout this region of France and there will be a typical Provencal central square which will host events, a weekly market, outdoor eating and drinking and act as a general gathering and meeting place. The central focus of the entire development is a lake on two levels with a series of elegant curved cascades.

While I congratulate Gillespies on their success I am always very sceptical about wholly designed places on highly commercial sites - it has two 150 bed hotels - that claim to take their reference from natural landscapes. I hope it works. Perhaps someone will send us a report in 1995.

A LOW PRIORITY TURKISH HERITAGE TOWNSCAPE

As holidaymakers will know, massive uninterpreted urban remains are an essential ingredient of any visit: age, classical and biblical associations oozing from unexcavated dereliction redefine our clean and tidy view of heritage.



A chance encounter leaves me amazed at the scale of a town, Kaya near Fethiye, which is at even lower priority on the Turkish scale of landscape revelation. Now occupied by twenty families, Kaya was a Greek town until the movements of people following the Turkish War of Independence. At that point 25,000 Greeks were shipped as refugees to the Peloponnese and twenty Turkish families took their place as the new inhabitants of the town. It is a hill town of roofless rectangular forms, churches, shops and streets with a surrounding Greek landscape and surprise classical remains.

Elsewhere, David Uzzell (of the University of Surrey) has described the complex process of explaining environments and landscapes derived from war or persecution as 'hot interpretation'. Here

memories are too close for comfort and as an informed English guidebook puts it, 'the importance of this attraction (Kaya) has not found universal acceptance.'

My quick sketch shows one of the many overgrown climbing streets.

Brian Goodey

MANAGEMENT OF PUBLIC ACCESS TO THE HERITAGE LANDSCAPE Council of Europe colloquy, Dublin Castle, 16-18 September 1991

Hosted by the Council of Europe with the Irish Office of Public Works, this conference helped celebrate Dublin's designation as this year's European City of Culture. On the heels of Europa Nostra's General Assembly, it attracted a large and distinguished audience from Gibraltar through Turkey. Its local importance was attested in the Prime Minister's opening address, a dinner hosted by the Minister for Heritage Affairs, the Lord Mayor of Dublin's lavish civic reception at the National Gallery of Ireland, and a luncheon at Slane Castle.

Inaugurating a Council of Europe initiative to protect Heritage Landscapes and Sites, based on the Granada Convention for the Protection of European Architectural Heritage (1985), the colloquy was organized by Daniel Therond from Strasbourg. As defined at the start by Timothy Darvill and Yves Luginbuhl, these landscape sites reflect the combined agencies of man and nature. A major purpose was to facilitate cross-cultural comparisons and to devise common European methodologies to identify and care for heritage landscapes, a task explicitly addressed at the conclusion by a small group of specialists.

Participants heard about heritage sites and dilemmas in Denmark, Portugal, Britain, Germany, and Hungary. Niels Jessen's report on a heathlands conservation scheme on the west coast of Jutland amplified Kenneth Olwig's reports of Danish attachment to that nineteenth-century landscape. Joao Rosado Correia's paper on the World Heritage site of Montsaraz featured the protection of olive trees as 'archaeological heritage'.

Despite prior collusion, David Lowenthal and Robert Hewison presented contrasting images of landscape as heritage in Britain, one noting the gulf between widespread public interest and statutory protection, the other mocking tourism's renaming of the Lake District as 'Peter Rabbit Country'. Cristoph Machat's discussion of German preservation problems focused on differing architectural dilemmas in east and west (too little and too much money, respectively), and on opposing modes of restoration in cities such as Cologne, concerned with space, structure, and grain; and in Frankfurt, concerned with the exact details of historic facades. Christian Dromard gave a horrendous account of the decay of castles and the neglect of gardens and parks in Hungary.

A better balance of national experience might have been forthcoming but for the non-appearance of several scheduled speakers from France and Italy. As it was, most of the presentations, including two splendid reports, were Irish.

Most novel was the archaeologist Seamus Caulfield's paper on the Ceide Fields. Beneath several metres of blanket bog covering four square miles lies a megalithic landscape of stone walls and dwelling remains. Little peat has been dug; non-destructive probes reveal the megalisthic scene. The problem is how to present this hidden landscape to visitors, and where to put the heritage centre in which this is done. What is exciting is not only that this heritage stays hidden but that it is a landscape within a monument - not a monument within a landscape.

Paul McMahon's fascinating study of famed Clanmacnois pointed up access and use conflicts that arose when this Bronze Age and monastic locale became a national monument. These problems are discussed in detail by Mary Tubridy and others in **The Heritage of Clanmacnoise** (Environmental Sciences Unit, Trinity College Dublin, 1987).

A recent story in **The Times** newspaper of a heritage centre dispute at the Burren, a wild limestone massif in Co. Wicklow, reflected a colloquy undercurrent that at length erupted between Office of Public Works (OPW) staff and local conservation activists. The latter claim that European Community money which OPW must spend threatens many heritage areas with large interpretive centres that may ruin the ambience of these sites. As a government agency the OPW needs no planning permission for its projects, and its restorations and ancillary structures are often criticized for insensitivity. These issues emerged on visits to the Glendalough Valley, a glaciated mixed landscape of monastic and mining relics. Here an old cemetery still in active use is now favoured as a local burial place against OPW wishes, a dispute exacerbated by OPW's preference for manicured turf over pleasing decay.

Other differences became evident at megalithic Newgrange and Neolithic to Norman Knowth in Co. Meath. Leaflets assailing prospective OPW interventions greeted conference visitors on arrival. Their salience was underscored by doubts evoked by unsympathetic if not heavy handed restorations at both these sites.

In sum, the Dublin colloquy illustrated a wide range of problems in heritage landscape management. It also showed, albeit unintentionally, the need for public accountability among agencies and professionals empowered to design access for, and to interpret the past landscapes that lie around and beneath us.

David Lowenthal
University College London

LIVING OVER THE SHOP

A recent article in the Independent on Sunday of 29th September, describes how 100 owners of shop premises including Midlands Electricity have responded to a Living over the Shop initiative promoted by the National Urban Renewal Agency who believe that empty rooms over shops represent a scandalous waste of resources. The scheme has the advantage of bringing in additional revenue to pay the Unifom Business Rate (which threatens many smaller shopkeepers). It is also said to reduce the risk of vandalism and break-ins, and provide a local increase in the customer base for local retailers.

From the landscape, streetscape and urban environment point of view it could be the recivilising of the townscape: it is only too apparent, is it not, whether the area you visit on sundays or after six in the evening is peopled or not, and there is something exciting yet at the same time unnerving about having the centre of the town to oneself.

The Agency (NURAS) has an initial programme of 500 conversions, which were they concentrated in a small area would have an enormous effect. Perhaps though like agricultural set aside there will be immense dilution within the wider landscape, in this case of the town, so that it will only be revealed by statistical returns.

Would it have much effect on smaller country towns? What kind of upstairs occupancy figures prevail in Axminster, Frome, Launceston or other old established small towns. A quick check of the editor's town which together with its scatter of farming parishioners numbers less than 2000 people reveals only one uninhabited upstairs out of about forty shops, pubs, banks or cafes. The result is a town full of people and a feeling that it has a soul.

I now see that the journal **Places** listed in this issue devotes about forty pages to the importance of housing on main street. Wish I had come to that before I wrote this little fillspace.!

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WILDLIFE FILMING, ANIMALS PEOPLE AND PLACE

I have just come back from attending the 6th International Conference of Wildlife Film-makers, (11-15 September 1991) which is held bi-annually at the University of Bath. Over two hundred people were there, with film-makers from Scandinavia, Chile, China and India to be found among the large contingents of representatives from the Natural History Unit of the BBC (based at Bristol); independent film-makers; and the RSPB unit.

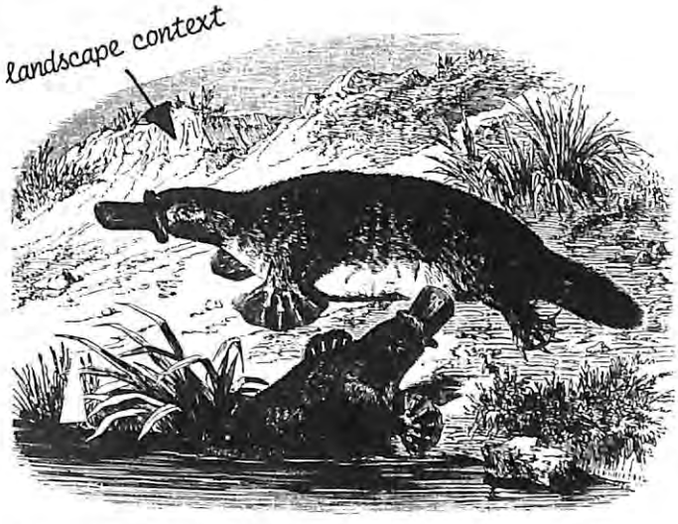
The theme of the conference was **Beyond the Golden Age of Wildlife.** And the lack of a question mark indicates the depth of feeling among professional film-makers that the days of the lavish David Attenborough blockbusters are numbered: audiences are falling away and production budgets are getting tighter and tighter. There seemed to be a feeling that it is no longer enough simply to make beautiful films of animals doing what comes naturally - if indeed anything comes naturally any more!

And that was really the issue with which the conference grappled over the five days. To what extent could film-makers carry on making what they call "blue chip" natural history films which continue to represent animals in their habitats, as if they are untouched by human hand? One director spoke of a 'wild' leopard in Africa being filmed by three separate crews for three separate films in one day!

Some of the film-makers from other countries and other cultures pointed out that this particular emphasis on 'wildlife without reference to people' was a peculiarly British way of seeing nature. For others, it was not possible or appropriate to make films which so effectively divorced wildlife from people and place.

Shekar Battatri, for example, who is a young Indian wildlife film-maker, argued that in order to communicate more effectively, films from one country should be re-edited or remade for audiences in another. The phrase he used which caught my attention was that "films should be flavoured for a particular place". He went on to demonstrate how that might be done by showing a film clip of wildlife in the Indian forests, which comprised rapid jump-cuts from snakes to frogs to lizards to ants in the relentless search for food. This was set to a raga and the animals' movements were synchronised in such a way that they resembled the hand and foot movements of formal Indian dance. It was a terrific piece of film-making - and a real challenge to our very English way of seeing and representing nature.

Bo Landin, who is head of Scandinature Television in Sweden, took this issue up again later in the conference. He not only makes wildlife films but he also buys films from other countries to screen on Swedish television. Through a series of clips, he demonstrated the current 'mega-trends' in wildlife film-making genres. On the down side, there are the Wonderful World of Disney style documentaries, usually made by US directors, whose stories are more concerned with the bravery and adventures of the intrepid cameraman than the animals themselves; and the compilation movies which are almost like a slide show of stock footage from the archives - and we saw a truly awful example of this from Australia. But then he showed extracts from two films which he argued represented the best way forward for wildlife directors. Both were films which put people and nature back together.



Perhaps the last breeding pair of platypi discuss a recent letter from the BBC.

One was a film made by a German director about the ways in which wolves exploit their contacts with people in urban areas in Italy. What gave this film real quality was the way the built and natural landscapes had been shot - there was a genuine and inescapable sense of place in the film. Bo Landin asked a rhetorical question - "Is it not true", he said "that when British film makers go out into the landscape, they see species; when Scandinavians go into landscape, they will see light; Asians will see a broader ethical principle; and indigenous people will see food?" He answered by saying wildlife film-makers must begin to make films which explore and celebrate these cultural differences. More than that, new systems must be put in place to ensure that such films are disseminated widely - so audiences in countries of the South and North can

begin to appreciate some of their different ways of seeing nature.

If any LRG members would like to read more about the papers and discussions, the conference proceedings will be published as a special supplement in the December 1991 issue of the journal of the British Kinematograph Sound and Television Society (BKSTS). The journal is called Image Technology.

Jacquie Burgess
Department of Geography, University College, London

POST EDWARDIAN STEREOSCOPIC LANDSCAPE VIEWS
(an advertisement).
Bud Young who gave a paper about the importance of parallax in landscape photography at the recent LRG University of Wales conference wishes to advertise that he has a limited number (quite how many remains a commercial secret) of colour stereoscopic views based on the Menorcan landscape which he will be pleased to supply, mounted on A5 stiff card. The landscapes are selected to illustrate his theory and have extended captions which though self explanatory relate to the paper which will be published in the next issue of Landscape Research.

This study aid will be of interest to LRG members who teach the theory of landscape evaluation and ideas on the spatial awareness of landscape. They are in any event entertaining and worth showing to family or friends. Price for a pack of 9 scenes each with a photo area of 3½x5 inches is £10. They are for use with a lens stereoscope priced at £2.75 each or 5 for £12.50 available from the same source. Postage extra at cost. Bud Young is editor of LRE and his address is given on page 16.

LANDSCAPE ON THE HIGH STREET

Seen on blackboard outside the Department of the Environment:

Chalk and limestone grassland	Management £50 per hectare re-creation £210
Lowland heath	ibid £50 £250
Waterside landscapes	management of £70 re-creation of £225
Coastal land	salt marsh £20 cliff top and sand dune £50 semi-natural coastal vegetation £225
Uplands	regeneration of suppressed heather on enclosed moorland £15 plus £50 for first 5 years ibid on agriculturally improved land £50 plus £50 for first 5 years restoration and management of traditional pastures and hay meadows £50 per ha.
Shampoo and set	£7.50
Trim	£3.50
Recondition and moisturise	£11.50
Afro plaiting	Ask assistant.



SHOULD YOU READ

* **The economic value of riparian wetlands in agricultural floodplains:** a research framework. Christopher L Lant & Graham a Tobin The Professional Geographer 337-348 Vol 41/3 1989

* **Signs and symbols in Hamilton: an iconology of steeltowns** John Eyles & Walter Peace Geografiska Annaler Vol 72B No 2-3 1990 73-88

* **Tourism and the semiotics of nostalgia "October 57"** John Frow Summer 1991 123-151

* **Art and national identity.** "Art in America" September 1991 Special issue with a number of substantive papers some from the UK.

* **Giant American Bamboo in the vernacular architecture of Colombia & Ecuador** James J Parsons The Geographical Review 81/2 1991 131-152

* **Weeds in Vermont as tokens of socio-economic change** Daniel W Gade The Geographical Review 81/2 1991 153-189

* **An historical perspective on industrial wastes and groundwater contamination** Craig E Cotten The Geographical Review 81/2 1991 215-228

* **The 'known world' of primary school children (ie countries)** Patrick Wiegand Geography No 331 76/2 1991 143-149

* **Place and society in Jane Austen's England David Herbert** Geography No 332 Vol 76/3 1991 193-208

* **The transportation system of medieval England & Wales** James Frederick Edwards & Brian Paul Hindle Journ of Hist Geog 17/2 1991 123-134

* **Losing Ground: vanishing meadows - the case for extending the ESA principle.** Report by **The RSMC** Wildlife Trusts Partnership.

GREEN BELTS: LEAPFROGGING THE METAPHOR

"...They've **leapfrogged** right over... it becomes a **tourniquet... a blanket** with holes in it... are other designations the **same animal**?... government policy has **undermined** certainty... I believe we have the **bones** of consensus... may we **wrap this up** now?"

Town planners discussing the Green Belt, yet these fragments of conversation may surprise, for we frequently assume the world of metaphor, of vivid imagery or tired cliche, is the prerogative of the man-in-the-street, the media or the politician. The professional town planner as policy analyst is trained, or so we tend to believe, in a more conceptual and abstract way of thought which generally translates into the plain dry prose of our carefully-fashioned objective and impartial reports. Statistics when required are presented so as to encourage rational deliberation and assist choice.

There are those like Mr Gradgrind, the sour and blighted puritan so vividly described by Charles Dickens, who claim the same thing - that facts alone are wanted - about green belts. The powerful metaphor does not appeal to academic rigour, it invites flights of fancy, it serves to confuse rather than clarify. It's what Skelton [1] calls a 'portmanteau' word, with lots of meanings, personal, historical and imaginative.

It seems oddly illogical that through the symbols of language we speak of one thing in terms of another more familiar experience. The critic I A Richards called it a 'transaction between contexts'. Metaphors are emotional, evaluative and cognitive all at the same time. Eliade [2] would argue that through our imprinted memory they bring to light remembrance of a more complete existence, something infinitely richer than our existing workaday world.

And that probably explains the unholy fuss when the Government announced the review of Green Belts in the early eighties. In the national psyche they carry a similar charge to Vera Lynn's 'White Cliffs of Dover' or William Blake's 'Jerusalem'. Their power is growing as 'Green' grows as a symbol of sustainable global life in town and countryside; hard-pressed city dwellers sense the Green Belt as a focus of protection and concern. 'Belts' too, have the connotation of constraint, of sustaining (holding up) a harmonious order of things. The one term implies renewal, the other fixity. The two together then reinforce each other in a way that green girdles, wedges, barriers, spaces, lungs, or areas never can.



Metaphor is no stranger to town planning. The literature contains a veritable cornucopia of vivid imagery - frequently unintentional. At random, we have satellite towns, gravity models, urban sprawl, overspill, sieve maps, ring roads, urban fringes, sleeping policemen and zebra crossings. The city grows like an octopus, is compared to a garden, and we serve blight notices. Ebenezer Howard gave us the Three Magnets, while Patrick Geddes coined Conurbation and Eutopia, passing on the organic analogy to Lewis Mumford [3]. In contrast, and more threatening, is the growing use of mechanistic terminology, from urban systems to fine-tuning of mission statements. Historically we have the City of God, and the symbolic cities of Babylon, Jerusalem and Rome, Descending from the sublime to the mundane we have Heseltine's "filing cabinets full of jobs" and Lord Young's leaden "lifting the burden". Out of the maelstrom of political agitation and subsequent debate emerges a legal framework where each and every word has been scrutinised for its clear and exact meaning. Without care though, the danger is that we may end up applying the letter while blithely ignoring the spirit.

Somehow we need to marry the two. Green Belts still conjure up idyllic scenes of cattle grazing by tranquil waters, of weeping willows providing shade

for laughing mothers, in floral print dresses, laying out picnics for wide-eyed children busy chasing butterflies and gambolling like frisky lambs amidst the cowpats. A dream-world where white puffy clouds drift gently across ethereal blue skies, with just the quietest hum of traffic in the background. Unfortunately, in the foreground, we know we have today's reality, as a recent study [4] of the urban fringe relates, a realm where rapidly-changing agriculture, growing volumes of traffic, and intensifying pressures for development, conspire to degrade the traditional scenery and pattern of well-cared-for rural land use.

So there must be intervention to manage change at the regional, county and local levels. There must be commitment, by all concerned parties, to forms of planning that really can protect those countryside areas cherished by generations of local communities. Metaphor, leapfrogging mundane prose, will doubtless continue to have a major part to play in protecting and humanising these landscapes.

The passages referred to in the text came from:

[1] 'Poetic Truth', Robin Skelton, Heinemann 1978 p18-26
[2] 'Images and Symbols', Mircea Eliade, Harvill Press 1961
[3] 'A Re-evaluation of Organic Thought in Urban Planning and Geography', M L Auster, Univ of New England, N S W 1989
[4] 'Planning in the Urban Fringe', Jt Report of CPO's, MPO's, DPO's 1990

Graham King, Planning Consultant previously County Planning Officer, West Glamorgan

BOOK REVIEWS

AN URBAN GEOGRAPHY OF ENGLAND AND WALES IN THE NINETEENTH CENTURY by Harold Carter and C. Roy Lewis. London. Edward Arnold. 1990 ISBN 0-7131-6549-9 226pp £12.95 P/B

A study in urban historical geography may be of considerable interest to the landscape specialist. This one concentrates on the processes which underlay the growth in towns, rather than their physical appearances. After examining the data available, the authors discuss both the increase in population and the growth of the city. Four chapters then dissect the demand for urban land, and two chapters concerning the supply. This structure is admirably coherent. However, no particular emphasis is given to the landscape, either in the landscape architect's terms of the use of open space, nor in the appearance of the townscape.

The reasons for the development of the town plan are here seen through economic rather than cultural lenses. Perhaps the town plan is an economic and the elevation a cultural artefact. Perhaps too landscape specialists pay insufficient heed to understanding how and why land changes hands and is built upon. Perhaps in finding little of landscape concern in such a book, crammed with fascinating material, plans and statistics and wonderfully free from obscure theory, the problem lies with the reviewer and not the book.

Department of Design, Polytechnic South West

A DICTIONARY OF LANDSCAPE by George A Goulty, Aldershot, Avebury Technical, 1991 ISBN 1-85628-214-7, 309pp £32.50

At a time when Graphic Design, including typography, is producing intelligent graduates in vast numbers, and when many of them are having severe difficulties finding work in the recession, what possible excuse can there be for producing a book without any thought given to that art? The publishers of this dictionary appear to have no faith whatever in their product. The typeface is a sans-serif straight off the word processor, with the titles of entries distinguished solely by being in upper case. There are no illustrations whatever, even where describing types of brick-work, where a pen drawing would save considerable text. Apart from binding, and providing a dust-cover, what have the publishers contributed?

The publishers are wrong. The dictionary is worth more than that. Its range is enormous, though inevitably reviewers will fail to find entries pertinent to their interests. The author is an inspector at public inquiries, and the book is strong on legal terms, and is largely aimed at a British audience, although an Mbuga is, apparently, a Tanzanian seasonal swamp - and there are many wonderful entries from around the world. (I must squeeze "zayat", a Burmese public hall, into a lecture this year).

There is, also, a strenuous effort to avoid jargon. Although we are told that an "all year round wet facility" is an "indoor swimming pool", we are invited to prefer the latter term. The very real value of the definitions of many building, geological, vegetational and legal terms, coupled with the numerous oddities and moments of dry wit should ensure this dictionary a place on most professional's bookshelves. This reviewer has every intention of mugging up a few pages before attending any landscape conference.

Peter Howard
Department of Design, Polytechnic South West

PARADEISOS: THE ART OF THE GARDEN by Germain Bazin, Poole, Cassell, 1991, pp263 ISBN 0-304-31926

Art historian, and keeper of the garden at Chantilly, Bazin set out to explore the art of the garden with, as his Preface implies, the perspective of the art theorist.

Whilst the text is lucid, well-researched and a tribute to the translator (who is not credited) it becomes trapped in the established traditions of landscape and garden history and fails to add substantial insight to the very broad canvas revealed.

With seductive photographs and many period plans, Bazin shows a personal experience of many of the 170 key, but largely predictable, examples which are woven into a chronological account of garden history. Chapters on the Mannerist, and on Baroque Gardens, are particularly well-equipped and in those periods where the English reader expects our country to dominate it is refreshing to have an outside view, and a wider range of world examples.

An attractive, and for its quality, modestly priced volume which will enlarge the perspective of the garden and landscape enthusiast, but will seldom challenge the knowledge of the academic researcher.

MAKING TOWNSCAPE: A CONTEXTUAL APPROACH TO BUILDING IN AN URBAN SETTING by Anthony Tugnutt and Mark Robertson, London; Mitchell 1987, 176pp ISBN 0-7134-5315-X, softback £9.95

There is little excuse for this journal not to take notice of a rare publication which advances the interests of urban 'townscape' analysis and design. Although published for four years, this book has become more apposite when read in association with an increasing number of theoretical statements on urban design which have appeared in planning and landscape journals over the past two years.

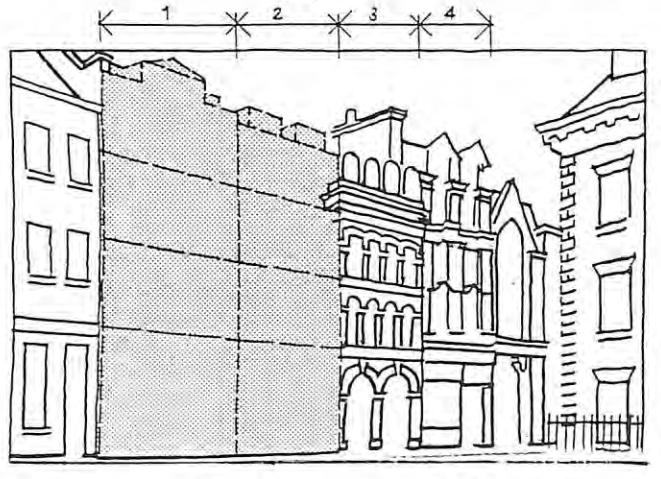
Gordon Cullen's work which brought 'townscape' to a professional and public audience in the 1960's is largely overlooked and/or rejected in recent discussions of urban design principles, partly because of the 'theoretical futures illustrated by seductive sketches... so misleading in the past.'

Like most current authors, Tugnutt and Robertson are concerned with the practical framework for design briefing which, through the relationship between public planner and private architect, will ensure continuity and acceptability in the urban landscape. Their briefing advice is largely achieved through critical obvservations on well-selected black and white images of facades and settings.



3.23

Example Site 1



Many of the observations are softened by the language employed, and photographs would have benefited from annotation. As an introductory text, or accessible study for the layman, this covers the range of currently-debated aesthetic townscape issues, but fails to reveal the development and construction processes which are behind the surface. Detailed line illustration, diagrams, and case-studies would have all served to draw townscape analysis closer to the central concerns of urban design where an understanding of process and purpose is so essential.

Brian Goodey
Joint Centre for Urban Design, Oxford Polytechnic

DOCKSCAPE

Recently Oxford Polytechnic was invaded by some six hundred conferencing planners and when 'study tour' day came it was no surprise to find two full coaches trailing to London's Docklands.

Cartoonists and critics have found no difficulty in capturing a negative view of the new London dockscape but the visitor can be confused, both by the intricacies of the morphology, and the fragmentary nature of literature on the subject.

I have now found Stephanie Williams' book, **Docklands** which has helped me place order on the various separate passes one make toward Thameside below Tower Bridge. Unlike other guides, it does actually fit in the pocket, and though lacking colour, and rather dense in text, has proved successful as a stimulus to explore.

Together with useful travel and historical information, it focuses on five broad districts - Bermondsey, Rotherhithe, Wapping, The Isle of Dogs, and the Royal Docks - as a basis for description.

Within each district, general descriptions are puctuated by capsule accounts of key buildings old and new - which are effective in directing the eye - as well as noting architect, client, cost, accomodation etc. There is, however, little concern for public spaces. This is an appropriate reflection on the absence of innovative public space design in the area, for Dockscape is a largely private world where public space is forever 'coming soon'!

* Stephanie Williams, **DOCKLANDS: ADT ARCHITECTURE GUIDE** 169p obtainable from design and London bookshops or, prior to your visit, from Architecture Design and Technology Press, 128 Long Acre, London WC2E 9AN

Brian Goodey
Joint Centre for Urban Design, Oxford Polytechnic

SHELAGH HOURAHANE

Shelagh Hourahane, contributor of the piece "Welsh experiments in landscape sculpture" (Issue No 8) attended the conference on photography and the landscape and there asked me to announce a programme of holidays and courses which she organises as a private venture in Aberystwyth.

"Holidays and course at Melindwr" she says "are centered around the study of land and especially a part of central Wales. Some of the courses offered will be concerned with environmental issues; others with learning about the history, language and culture of Wales. There are opportunities for creative and personal development, combined with walking in the hills and exploring historical and natural places of particular interest to each course."

"We also include landscape photography, bird watching, personal development, creative writing, environmental art, Welsh language and local mythology and history."

Shelagh is bilingual in Welsh and English and this is reflected in her leaflet for which **contact Shelagh at Hen Goginan, Aberystwth, Dyfed, SY23 3PD Telephone 0970 84350.**

HOBART JIM RUSSELL

One of the participants in the September Photography and the Landscape conference was an Australian LRG Member, Jim Russell. He is visiting England and Wales on a journey through Canada and parts of Europe in search of developments in the protection of cultural and historical landscape as well as programmes with a simultaneous focus on nature and cultural heritage. Other academics obviously envious of his research travelling freedom were told that he had been a lecturer in environmental studies but was now employed through an Australian Research Council scheme which offers national fellowships annually by competition. Those selected are provided with a salary and some research support for three years. His project aims at developing thought within Australian traditions that integrate nature with culture and relate both to perceptions of the environment and to environmental issues. Those who wish to correspond can contact him at the Centre for Environmental Studies, Department of Geography, University of Tasmania, GPO Box 252C, Hobart Tasmania, Australia 7001, Tel 002-202834; Fax 002-202989 - or why not just drop in!



Krusnaya Place? Red Square? 1895

The views and opinions voiced in this newsletter are those of the authors and the editor and do not necessarily represent those of LRG as a Group.

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