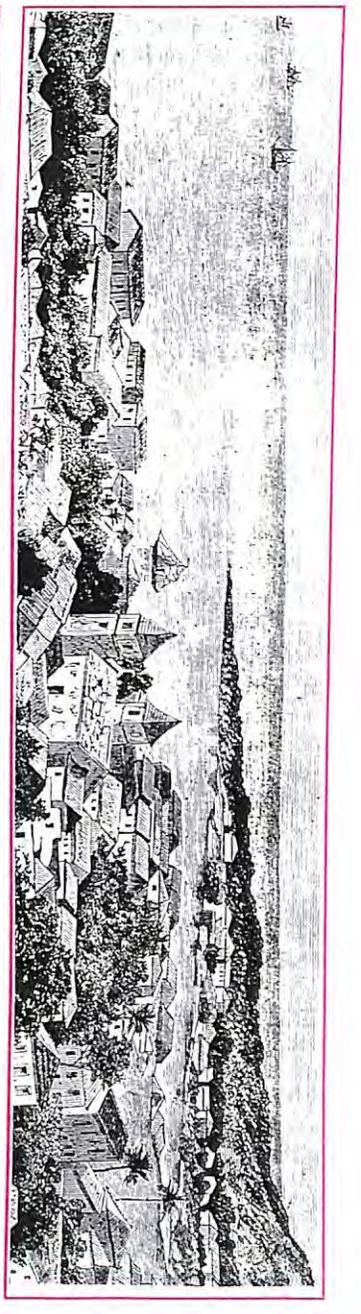
LANDSCAPE RESEARCH EXTRA 17
SUMMER 1995

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

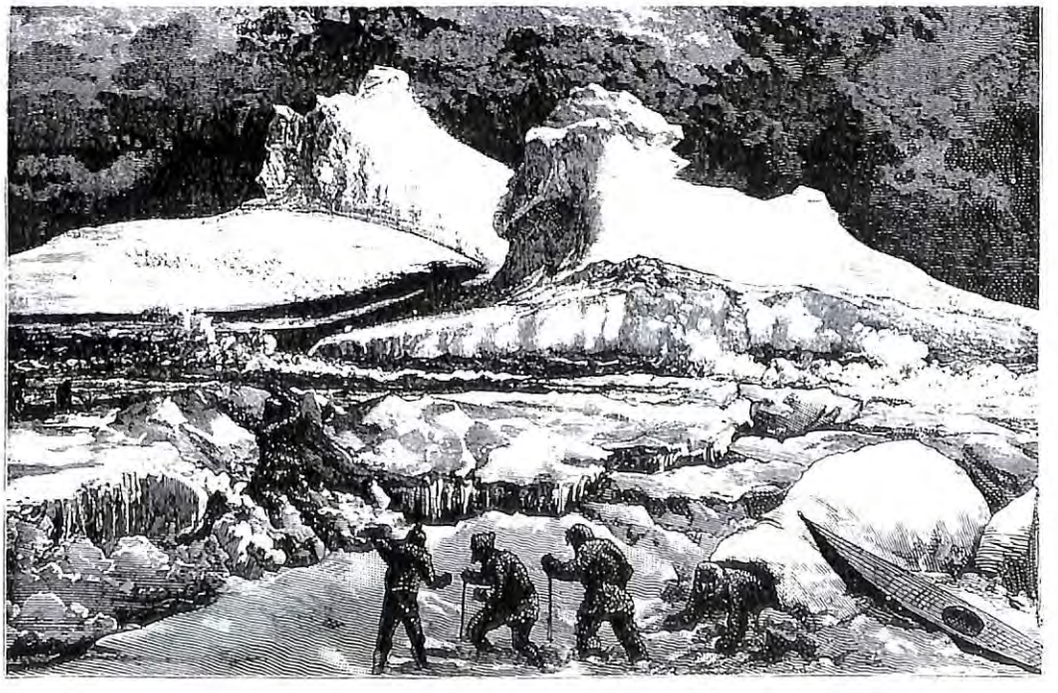


Clouds and other transitory conditions

Dear Bud, a response to your "Cloudscape". No learned papers, only assorted paragraphs that identify problems. Firstly, R Burton Litton Jr writing in 1972: "Time variability is the term chosen to represent the primary factor of short-term change. It is the effect of natural phenomena occurring at a given moment in time, producing a visual product that is characteristic of that moment. The observer is essentially a captive of those conditions that occur as he finds them. It is a major source of variation, both enrichment and dearth, acting upon form and space. This is a broad factor which includes (1) light and colour, and (2) ephemeral influences related to meteorological and diverse other conditions. Only short intervals are considered - those that are seasonal, diurnal, or momentary. It sets aside the long-term perspective of the forester or the geologist. Ephemeral influences are those diverse and transitory effects that defy cataloguing." (1972, pp272-273)

In a later paper presented at the "Our National Landscape" Conference Litton said:"Descriptive literature suggests that seasonal aspects of landscape or its apparent modification by weather or light may indeed make the most indelible impressions upon the observer. Reference to the "ephemeral landscape" has been a personal attempt to recognise this idea. Additionally, the sequential movement of the observer through the landscape, both in time and space, may profoundly alter a person's sense of scenic values. The reasons for omitting these several things from evaluations are simple enough. We do not know how to do it; or prospects for agreement are poor. Here is another set of interesting dilemmas about landscape evaluation." (1979, p81)

My own research interest is in polar areas, particularly the Antarctic, where "ephemeral features": include ice and drifting snow. There are few other places on earth where consideration has to be given to landscapes that are discernibly moving and often disintegrating. The sculptor Andy Goldsworthy recognised this



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 whole. It is prepared by Rosemary and Bud Young for the Landscape Research Group and distributed to its worldwide readership as a companion to its main journal Landscape Research. Enquiries to Bud Young, Airphoto Interpretation 26 Cross Street, Moreton-hampstead Devon TQ13 8NL Tel 01647 440904, fax 01647 440009

difficulty when he worked in the Arctic in 1989. His diary records: "I keep referring to the place as a 'landscape' - the landscape in which I work. And to some degree there are hills, but I am talking about water. When I was riding over the ice I thought, this isn't land, this is water, so is it a waterscape? But it is as solid as earth, for the moment. The more I work with the snow and ice, the more I realise there is so much to learn about the land and the processes and forces that make up the land and life. In that everything is fluid, even the land, it just flows at a very slow rate". (Goldsworthy, 1994 p64)

In the Antarctic land lies underneath the ice, but ice visually dominates, except perhaps in relatively small areas such as the Victoria Land dry valleys. Examination of an Antarctic landscape may show that many of the factors contributing to that landscape are formed of floating ice, whether large bergs or small floes. In time, whether in the next hour or during the ensuing summer seasons, these features will gradually change.

Another complication comes with drifting snow. Consider a place where "For nine months of the year an almost continuous blizzard rages, and for weeks on end one can only crawl about outside the shelter of the hut, unable to see an arm's length owing to the blinding drift of snow". (Madigan, cited by Swithinbank, 1988, pB55). The quantities of snow defy immediate understanding. It has been estimated that during a blizzard day katabatic winds blow 240,000 tons of drifting snow out to sea, across each kilometre of the Adelie Land coastline. (Loewe, cited by Swithinbank, 1988, pB55).

So, limited erudition, but at least recognition of the problems. All further ideas gratefully received.

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Rosamunde Codling
Norwich and British Antarctic Survey

Dear Ros Thank so much for your letter and its most interesting contribution. Perhaps we will be able to conclude that it is only the transitory condition that is of any importance. I am thinking of cathedrals illuminated momentarily etc etc. Your letter was one of a number received recently one taking me to task for my sub gothic script ....(*I wandered lonely as a cloud!*). I am very keen to encourage comment and contributions and we have still not had an volunteer to "do an Appleton" see page 24 of issue 16. I have not given your full address but will pass on any correspondence. I have mentioned the BAS as I know you are attached to it for your research. Meanwhile coming back to clouds (my Antarctic experience is a little limited), I would like to add two ideas that caught my eye from photographs in colour on my notice board.

First is that photography (as opposed to painting) where it is done by amateurs rather than professionals, tends so often to lose the clouds. Such photos are full of blank (burnt out) skies, and in the old days (1950's) when I was a boy I remember going to a photographic society lecture in which enthusiasts added in clouds to improve a scene or held back the sky (simple dodging) to give it more cloud definition. Of course you can use polarising filters to achieve this and very rewarding it is too. The second point I would make is that dramatic photos may show a bright landscape against a dark sky. This is a reversal of the normally expected and is a successful device. Look no further than the current Volvo advertisement on television which shows such a sky above a succession of white chalk cliffs. Two of my own photos show stormy blue black clouds over fields of brilliant yellow oil seed rape. These are no fleecy white embellishments and they impress less by their shape than by the drama of their colour mass and the tone reversal that I just referred to. Passing through the landscape at the critical moment I just had to take them, which is a measure of how impressed I was by the landscape at that precise moment. I hope, Rosamund, that others will write in, whether about clouds or transitory conditions. If about ice I will pass them on to you. Yours with thanks, BY (Editor).

WHAT CHANCE FOR RESEARCH CREATIVITY?

The editor has persuaded me that the increasingly tedious issues of English academe deserves an airing here. This piece stems from my cynical observation that it will be increasingly difficult to get academics to write for this stimulating and newsy document in the absence of referees or peer review..... all my words should now be dedicated to a narrow range of seldom-read journals, where papers (not articles) discourage all but the brave with their titles, structure and footnotage, itself a means of point-scoring within the cloisters of academic success.

From articles in the Times Higher, it appears that I am

not alone in doubting the validity of the present academic league tables which, insofar as research support is concerned, are compiled by a small group of true believers in each subject area, from the supplicant depositions of academic departments. In these departments each staff member strives annually to produce four refereed publications, as well as attracting the right sort of grant support, and possibly some research students. In Spring 1996, the gate falls, and currently we are in the last throes of staff mobility, multi-authored re-workings to obscure journals, and the crafted pomposity of the academic c.v.

The reward will not come in terms of considered national appraisal of research strengths, nor in direction or innovation within subject areas, but rather in parcels of funding, to be applied to a further cycle of productivity.....Before continuing I had better admit that the four publications are in the bank, that my School was rated 4 last time round, and that I use, and value, the academic literatures of a wide range of fields, including that of landscape.

But there are major concerns which have a direct impact on innovation and research quality within the landscape area, and I make three points:

First: landscape is a subject focus, and not a discipline. If anything, it is most developed within the context of professional training, where the product is the trained professional, active in environmental change, rather than the development of theory through experiment. Like many current academic subject areas, it is a long way from the pure science (sic) model which seems to direct research ratings.

Second: knowledge development within the various areas of landscape is as much achieved through practical experiment and evaluation over time -- often supported through consultancy - as through academic assessment. There are researchable issues in landscape (and, from my position on the Environmental Sciences Research Council grants board, I think there should be more), but such theory-building research will only represent a small part of the thought and discourse within the subject. In history, sociology and chemistry, we might expect a much larger proportion of the subject's development to occur within the academic community.

Third: a significant part of landscape development is achieved through the design process. 'Design research' as a discrete, academic pursuit, has never achieved much visibility and much of the energy of design development is now to be found in the rich cultural studies and media debates. I recently had the opportunity to view the product of the new Interactive Media BA at Newport College of Art and Design and, like a dozen such shows up and down the country, there were undergraduates probing the implications of interactive media in a form which can never be captured within the structure or spirit of the academic journal article. Whilst not their objective, landscape issues bounced directly or indirectly from the screens.



As it requires focused time to come to terms with Internet and CD-Rom, I will probably always be happier with the written word, but I can see its dominance overthrown by a faster moving, multi-dimensional, participatory language which is as distant from research ratings as is the stone club from the heat-sensing missile.

We can, of course, play the game and write about both with equal detail and rigour, but does writing really bridge the gap? The opportunity to communicate visually, to explore ideas in a heightened time/space frame, would seem to offer more to landscape research than we could ever have hoped for. Yet the academic points scoring system seems to militate against such innovation; it constrains the innovations in research which we have long been looking for.

The burden of landscape history and its re-defined meanings ensures that we strive to be part of a discourse which is, I fear, destined for the archive. Landscape research needs to confront the emerging languages which Jencks, with all his flummery, succeeds in both encompassing and directing. We need to make terrible theoretical errors, to voyage beyond the edge, at a time when landscape, as a subject and profession, is being pushed aside as never before. There are ideas and innovations aplenty to draw on, but little encouragement to pursue them.

This is very much unfinished business, and others may have reconciled the old rule book with the new opportunities. If they have they need to communicate through these pages!

Brian Goodey
Oxford Brookes University,
June 1995

LRG DIRECTOR THE NEW PROFESSOR AT SHEFFIELD

From Carys Swanwick

For the last twenty three years I've been in professional practice with Land Use Consultants, in recent years working on approaches to landscape assessment and countryside research and policy. Now I am about to take a leap into the unknown by taking the post of Professor of Landscape to run the Department of Landscape at Sheffield University, starting in September. I spent an enormous amount of time debating the merits of such a dramatic change at this stage in my working life, but now the decision is made I am looking forward to the new challenge, despite some warning words from a few already in academia. (Psssht Look behind you Carys----*Vide Goodey LRE 17 pp1-2 1995!)*



Although I have not yet started my new career, the Vice Chancellor has already requested a vision for the future of the Department. Members might be interested in a few snippets from this, as it springs in part from my long association with LRG. It says *"Landscape issues are likely to become increasingly important in society because they touch on so many current public concerns. There is scope for landscape studies in the broadest sense, to make a substantial contribution to the major global imperatives of sustainability and biodiversity which are increasingly driving policy and action at national and local level. At the same time landscape is a complex and challenging subject distinguished by its bridging position at the interface between a number of other disciplines, and especially between the arts and the sciences.....In this context the Department of Landscape at Sheffield has a rare opportunity to lead the way in developing a broadly based approach to landscape studies. In our vision for the future the core skills of landscape design, planning and management will be taught within a research-led department which is leading the way in creating a new agenda for landscape research and policy and defining new interfaces between research and professional practice".* This sounds pretty ambitious doesn't it! Time will tell how we get on.

Of course this vision will only be building on the progress already made in this direction by Ann Beer who has run the department so ably for the last ten years. We all wish her well in recovering from her recent illness and hope that she will be able to return to the department in due course.

Carys Swanwick

AA GARDEN CONSERVATION NEWSLETTER NO 13

I am indebted to Pamela Paterson for permission to print from her most interesting newsletter. this is from her page 1 editorial letter. AA in this context stands for The Architectural Association.

"The main theme of this newsletter is the subject briefly mentioned in the last issue - Public Participation. Ted Fawcett starts off with a salutary tale of dark deeds at Chiswick ending with an admonition to watch your P.R.; there is feed back from the English Heritage public consultation on the Kenwood landscape which aroused so much passion in the past, and on which you had the chance to comment directly in the brochure which was enclosed in the last newsletter. Joyce Bellamy describes the dangers of gradual design erosion of parks, gardens and open spaces in the name of public safety and the occasional hazards that can be encountered on site visits; and John Medhurst has a chance to put the record straight on his design for the Lanning Roper Memorial Garden which was incorrectly written up else-where. Finally, we have the results of an interview of Mavis Batey by David Lambert. They were both reluctant to do it but the portrait sketch that emerges is terrific. At a recent lecture Mavis gave for the London Historic Parks and Gardens Trust, she was introduced to audience as "The Grandmother of Garden History", at which she burst out laughing; she is much more than that. This interview shows glimpses of just how much we all owe to her for her spirited and tireless devotion to our historic parks and gardens.

Pamela Paterson, 25 Jermyn Street London SW1Y 6HP

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THE CITY OF LUBECK

Lubeck, one time "the first German emporium of the west end of the Baltic" was "formerly head of the Hanseatic League. It is situated on a gentle ridge between the rivers Trave and Wakenitz....40 miles northeast of the city of Hamburg.The city proper retains much of its ancient grandeur, despite the tendency to modernise streets and houses. Foremost among its buildings are five churches.....the museum preserves the most remarkable municipal archives in existence." Extract from the Encyclopedia Britannica 1926.Why this note? Read on.....

GERMAN PERCEPTIONS

For years I have been going around telling my friends about the organised approach to the exterior environment in Germany: well thought-out traffic management and paving schemes, sensible modern architecture, cleanliness etc etc. When not rabbiting on in this way I lurch into comparing the exquisite art and architecture in Bohemia as against the sanitized historic environment in neighbouring Germanic parts in Franconia and Upper Austria. Not that I have had any right to generalise - my acquaintance with Germany is rudimentary, derived from occasional holiday routes to other places south and east.

Bound for Copenhagen this June and needing a cheap fare I was glad to discover that I could sail from Harwich for £60 return plus £25 for couchettes. I was equally pleased to see that I could **not** sail back from Esjberg on the right day but that I could from Hamburg for the same price and virtually no increase in distance or time. This sort of thing satisfies me immensely - a something-for-nothing add-on piece of geographic exploration even if the logistics are a bit hair-raising. I had even convinced myself that by spending a night each way on the boat I was saving money whereas all I was actually doing was avoiding airports and aeroplanes - that however is worth the occasional struggle, if not the loss of two nights sleep.

Having whisked myself round central Copenhagen and Louisiana I left a delightful B&B to join the 7.30 train to Hamburg. I had got to know Denmark in 2 days, the coalescing windfarms, the trains spending half the time in the bottom of boats, the Dutch feel but without the dirt of Amsterdam and the glorious blue Oresund from Louisiana with industrial Sweden in the distance. Quite enough for endless generalisations but perhaps still too fresh to be of use.

My never-lose-an-opportunity approach had enticed me into a two hour stopover at Lubeck and a one-hour stroll through central Hamburg before boarding the ferry with minutes to spare. A piece of advice: when you emerge

from Hamburg Hauptbahnhof make sure you walk SW and not NE away from the central area; otherwise you should be prepared to confront the alternative society in every possible manifestation. Although I could generalise about one hour in Hamburg I will resist the temptation except to say that the scene from the Elbe is stupendous - a Rotterdam with real guts.

But this is really about Lubeck, a Hanseatic Baltic port with a fine historic centre and 3* in the Green Michelin. The map indicates a hill town surrounded by wide canals with the railway station just a few hundred metres from the canal - ideal for a flying visit. As you walk down to the canal dodging the traffic there is a great view of the 2* Holtenstor: great fat towers built as a fortified gate in the 15th century. Although traffic no longer passes through the gate it does strangle it on both sides, roaring up the hill on the town side. There is no clear way of reaching this island before it is too late and you are over the canal. Old Lubeck really consists of two parallel streets running north/south along the crest with numerous lesser streets running downhill from them. You are soon on the crest alongside the main medieval complex of church and townhall. Here there is an attempt at pedestrianisation with equivalent inadequacies to that of Oxford, poorly planned and far too limited in extent. It was filled with depressingly-dressed people carrying plastic bags past the horrendous shopfronts. Further up lay deafening roadworks with nose-to-tail traffic circumventing the obstacles. Somehow I had little confidence that Lubeck had really begun to face its traffic problem.

The medieval buildings of Lubeck are a superb sight because they have not been mucked about. All brick with soaring mouldings, very spare and deliberate, the brick much chipped and looking as though it had been up for over 600 years. The lateral streets are mainly 17th century a la Amsterdam but sloping and twisting intriguingly downwards. I took a few, way off the shaded Michelin route and found myself several times engulfed in dowdy back quarters; a port maybe but nothing vibrant, just neglect. Just off the main drag there was a sordid attempt to build a seating area overlooking the water - half-finished and already surrounded by litter. Litter in fact accompanied me throughout my tour. I returned to the railway station where with time to spare I notice the filthy diesels, down-at heel kiosks and miserable looking people not enjoying the bright sunshine.

Simon Rendel, Blewbury Oxon

THE UPAS PROJECT, BRISTOL

In 1820 the Bristol-based painter Francis Danby exhibited his huge canvas *The Upas , or Poison Tree, of Java* at the British Institution in London. The painting took its idea from the legend of the Upas, a fabulous tree reputed to bear a miraculous sap but capable of killing all those who came within its reach. Its 'pestiferous exhalations' devastated all vegetable and animal matter in the area, creating a barren wasted landscape all around. According to legend only convicted criminals could be made to approach the tree, most of them perished and the valley became a 'charnel field of bones'.



Having long been interested in the 'Landscape of Devastation' this legend has a special fascination. Twentieth century battle in northern Europe has often hinged on particular woods and copses. Nowhere is this more so than on the Somme battlefield of the Western Front, where small woodlands became the focus of extraordinary episodes of violence. Mametz Wood, Mansel Copse, Delville Wood have become enshrined in British military history, indeed even becoming battle honours. On some battlefields individual trees became focal points, the battle raging around a particularly prominent tree. In time these have become popular shrines for battlefield pilgrims. In the middle of the Newfoundland Regiment Memorial Park in France a 'Danger tree' has been kept 'alive' on its original site in a barrel of cement. On the Anzac battlefield in Gallipoli, Turkey, the Lone Pine - an important symbolic reference point for the Allieds - has been replanted from the original seeds and has sister trees in strategic memorial sites in Australia.

This fascination with the symbolic power of the Tree of Death has inspired a project which culminated in an exhibition held in Bristol in May and June 1995. Over 30 students and members of staff from the BA(Hons) Fine Art course at the University of the West of England,

Bristol created an Upas Tree for an installation at the King Street Gallery in the city. The 'tree' - made of aluminium dressed with lead - was surrounded on the floor, walls and ceilings by several hundred individually crafted fragments. Each student was responsible for creating three fragments which were then arranged around the tree creating a dead and derelict zone.

The project has inspired a wide range of students - painters, printmakers, sculptors, ceramicists, film-makers. Most seem attracted to the rather macabre background to the legend, but others are especially stimulated by the Romantic aspects - the Sublime is a popular philosophical reference point for many fine art year students. Others see in the project a way of making an ecological point about blighted lands and ambiguous planting schemes.

The exhibition was accompanied by a catalogue with essays on 'The Tree of Life', TS Eliot and the Landscape of Fragmentation, 'The Isolated Tree as Romantic Motif', 'The Danger Tree and Landscapes of Dereliction' and 'Danby and the Sublime'. It also includes a number of drawings made specially for publication.

Copies of the catalogue can be obtained from **Dr Paul Gough, Head of Fine Art, U.W.E., Bristol, BS3 2JU**

PAVING

What a pleasure it is to be a layman, this time looking with great pleasure at the article "Exceptional Paving" Landscape Design 241. I am struck by the beauty of it all, the colour and design and above all at the potentially archeological quality of the pavings set before me. The examples illustrated are the nominated favourite paving schemes of the Journal's readership and include patterned, pictorial and mosaic surfaces, collections of the most lovely cut coloured stones (even blues), in simple and complex arrangement, clay pavers and designs which reflect adjacent structures or which create interesting changes of level. Each is reviewed by a member of the profession and I was glad to see that I was right (!!) about the bollards, for example (Normacott Road), less pleased that I was wrong about others. But of what worth is the opinion of a layman?

Our courtyard, long and narrow between a stone cottage and a tall and ancient wall, is paved in sawn granite from a quarry twenty miles away. The slabs would serve to seal many tombs and we laid in an occasional red and grey one (not to be read as I have lain in an occasional red or grey one!) Not too many exotics (I cautioned myself as I did it) or it won't be Dartmoor-- LA Principle 6. Three grey slab are of orbicular granite from Norway, which we call tripe rock as it looks like frozen pet food--- and we had a dog at the time. The eye catching focus in all this is a crude upstanding stone of green and purple copper ore weighing about five hundredweight --we pour water on it when visitors come to bring out the colour, but I am a little concerned about the arsenic content! May I venture that, in every layman, however neurotic, there is a landscape architect/Email user struggling to emerge?

PETER HOWARD, EXETER AND THE WORLD CALLING

E Mail FOR LANDSCAPE RESEARCH

Peter Howard lately editor of Landscape Research, is setting up a landscape research network on E-mail. He needs 30 peoples' E-mail numbers to start this off. There will be no charge. Please send your numbers and anybody else's who would be interested, to Peter at this address

Landscape Research Group Limited
Faculty of Arts and Education, University of Plymouth,
Earl Richards Road North, Exeter EX2 6AS
Tel: 01392 475027
Fax: 01392 475012
or to him on **phoward at plymouth.ac.uk.**

PUBLIC ART RESEARCH NETWORK

Dear Editor,

I am currently trying to establish a network of researchers interested in issues relating to public art, monuments, sculpture etc. I wonder if it would be possible for you to place the enclosed notice in a future issue of Landscape Research Extra? Thank you for your help in this matter. Yours, **Tim Hall, Cheltenham and Gloucester C of H E** OK Tim here it is.....

NOTICE

Public Art Research Network This is a multidisciplinary network of researchers interested in sculpture, monument and public art. The purview of the network is broad: it covers both historical and current examples, the rural and the urban realms. Initially the aim of the network is to exchange information on those working in the field and to

compile a bibliography of relevant research.I hope that this will lead to a short conference that will consolidate and stimulate research. If you are interested in being involved with the network, please send your name and address plus areas of interest and details of any relevant publications to me at the address below:

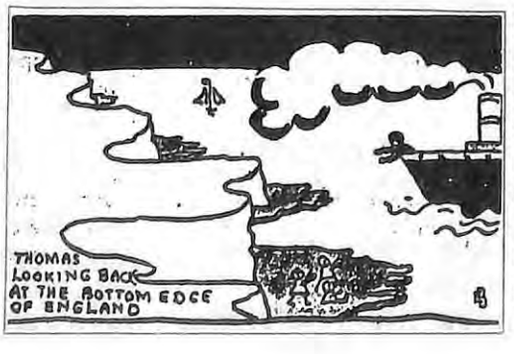
Department of Geography and Geology, Cheltenham and Gloucester College of Higher Education, Francis Close Hall, Swindon Road, Cheltenham, Gloucestershire GL50 4AZ

MANAGING COASTAL RECREATION AND TOURISM IN FRANCE AND WALES **case studies from Pembrokeshire and Brittany.**--a paper in preparation.

Brittany and Pembrokeshire have economies which during the second half of this century have become heavily dependent on the development and promotion of coastal recreation and tourism. The two areas display many other similarities - climate, topography, social and economic circumstances and also have common cultural (linguistic) ties which, with their diverse semi-natural environments, provide the basis on which their tourism industries are founded.



In both areas the tourism and recreational pressures over the past thirty or so years have been concentrated on the coast. The nature of the recreational use of these areas has changed during this period reflecting in part social and economic opportunities common to both countries. However, the response to the management of those pressures has been different in some significant ways.



The paper traces the development of recreation and tourism in coastal Pembrokeshire and north west coast of Brittany since the 1950s. It compares and contrasts the nature of these developments and the political and economic circumstances which conditioned them. Since 1983, the decentralisation of planning control in France has invested greater power in the hands of local mayors giving them a greater propensity to consent development than their British counterparts. This in part explains the sporadic nature and scale of tourism housing, hydrotherapy and marina developments which have blighted the parts of the Breton coast in recent years.

Proposals for similar developments in Pembrokeshire and elsewhere in Wales, have, with some notable exceptions, been largely resisted. This, may be explained in part by the longer tradition of strong planning controls over development in areas such as National Parks. More recently there are signs that these traditions might be reversed with the French now set to curb the powers of local mayors and the Secretary of State for Wales indicating his intention to use his power to "call in" planning applications more sparingly in favour of a greater emphasis in future on local accountability in development control.

The paper traces the history of planning and environmental legislation in both countries and the more recent influence of European Union Directives in environmental management practices. Unlike in the UK, where steps were taken early (1940s) to protect nature and landscape, in France this need appeared much more slowly (Prieur), 1991). The French on the other hand have in place a legislative framework for coastal planning the "loi littoral" (03.01.1986) which is absent in Britain. The French government in 1975, also established a public agency "Conservatoire du littoral et des rivages lacustres" responsible to the ministry of environment to acquire threatened natural areas of coastline.

The paper concludes with an assessment of the effectiveness and relative merits of the management and legislative approaches adopted to manage the coastal zone in the two case study areas and offers recommendations for improving the monitoring and management of coastal recreation in future.

Laurence Le Du and Gareth Roberts

ANTHOLOGY BY INVITATION

Dear Editor

I greatly enjoyed the recent edition of the bulletin (LRE). Recalling that you asked some time back, for anthology ideas I enclose a few quotations from Great War memoirs. There are plenty more where these came from, but these give you an idea. Use them if you wish. I also enclose a small black ink drawing which could be used to illustrate them. Having just returned from a drawing tour of the battlefields of Gallipoli the memoirs do make striking reading.

Yours sincerely

Dr Paul Gough,Head of Fine Art, University of the West of England (UWE) Bristol

The battle of the Somme created the first of the real deserts in this war. So many thousands of shells of every calibre had been fired into every acre for hundreds of square miles, that by this time, five months after the start of the battle, there was not a portion of the country that had not been blasted into a mass of porridge mud. The field drainage system had been utterly destroyed, the metal surface of the roads completely blown away, so that now, in November, men and animals moved through a pale, yellow-whitish slime, seldom less than knee deep and very often waist deep in every trench or valley. Under the surface of this slime were thousands of shell holes of an unknown depth into which man and horse would fall. Woods, such as High Wood, that crowned many of these downs, had been so blasted that not more than a dozen tree stumps reached to a height of 15 feet, and even these were shorn of their barks and their branches. The average tree was not higher than a man.

Richard Talbot-Kelly, *A Subaltern's Odyssey: A Memoir of the Great War 1915-1917* (William Kimber, London, 1980) pp118. Talbot Kelly served as an artillery officer throughout the war. His memoir is full of watercolours and line drawings of front line life. This collection has recently been purchased by the National Army Museum, Chelsea.



The country through which we were marching was more desolate than anything I had ever imagined. It was last year's battlefield, the Somme battlefield. The war had passed over it and left it behind: there was nothing left but destruction. I saw no living thing off the road and on it only our wet dispirited selves. The villages we passed through were so utterly destroyed that I should not have known we were in the middle of one had there not been a board with the name of the place set up by the roadside. All the earth was shell-holes, there was hardly a bit of ground that was not part of one, and because of rain the holes were half full of water. There were no trees or flowers, only a little coarse grass in some places, and splintered stumps where woods had once been. Refuse was the only thing that grew there.

P.J. Campbell, *In the Cannon's Mouth* (Hamish Hamilton, London 1979) p8. Campbell served in the Royal Artillery during the Great War.

The most dreadful picture in my Somme gallery is a landscape - a wide upland slope, uniformly drab, dirty white chalk mixed with decaying vegetation, not a tree stump or bush left, just desolation, with a track named Crucifix Alley for men to walk around or through shell holes to the larger desolation of Delville Wood. The whole blasted slope dotted to the very edges with dead bodies, too many to bury, and too costly, the area being under constant fire from artillery. This awful display of dead men looked like a set piece, as though some celestial undertaker had spaced the corpses evenly for internment and then been interrupted. Several times I picked my way through this cemetery of the unburied. A landscape picture my memory turns up in horror.

Bernard Martin, Diary entry during Somme battle 1916, reproduced in Bernard Martin, *Poor Bloody Infantry: A Subaltern on the Western Front 1916-1917* (John Murray, London 1987) p91

MICHELIN, ARBITER OF LANDSCAPE

My excellent motoring atlas of France Michelin 1993, shows the whole of France (l'Hexagone!) at 1:200,000 scale. It is a spectacular oeuvre of villages and reseaux of little roads and blotches of green indicating forests and woods. And in there, also in green, are lines along some roads showing that this or that particular stretch is a scenic route (un parcours pittoresque).

So there I am driving along one of those interminable winding valley roads some way above the river as the valley is so narrow and I note that it carries a green line. Just as my Japanese correspondent Yoji Aoki in the last issue was unable to find the view because it was so overgrown, so I, driver not passenger in my own car, could neither see the scenic quality nor indeed very much of the pittoresque, if I was not to miss the next bend. The parcours offered no outviews and for many many kilometres (half an hour on the greenline) the roadside was mantled in thick green foliage.

Est ce que je m'etais trompe, perdu? desoriente ? I think not. Perhaps the Agents Mich do their surveys in midwinter when the all-obscuring trees are leafless and the opposite limestone walls stand grey and pittoresque in the pale winter sun. Am I wrong to think that a measure of outview and perhaps some variety is de rigeur for the award "scenic". Appelation controlee but not very rigorously?

I wish I had time to track this down. Who are these agents? Do they, like a certain prewar author of French regional geography, work largely from maps? If not their information network must be huge (I imagine a cycle brigade). But what of their evaluative standards? Is the same standard used throughout the country? Looking at the atlas, sheet by sheet, I begin to be intrigued by the distribution of landscapes scenically rated. What is their occurrence on the agricultural plains of the Southern Atlantic Coast? or inland from Dunkerque? Does the route have to be wriggly to qualify ..... no I see a straight stretch here through a forest. How does your typical Agent Michelin deal with the Alps? Does he (soit peut etre "she"), apply the principle of relativity (sorry relative pittoresqueness) there.

I have imagined giving the Compagnie Michelin Touring Services un coup de telefon, to try to track this down. Might they say "Mais oui, but the agent you seek died il y a trente ans. He had le jugement absolument impeccable. We will not see his like again. On regrette". Or is the truth that thousands of local Agents Mich tour the landscape and feed this fine data through a National Arbiter into an advanced GIS? and if this is so, might we print it out as a single data set and redefine les zones vertes pittoresques de la France? Have I unwittingly stumbled on a new line of landscape research, EU funded? Et ce petit projet de recherche peut il commencer dans les zones vignobles du Sud Ouest?.

YOUNG Robert N.
Ami de La France.

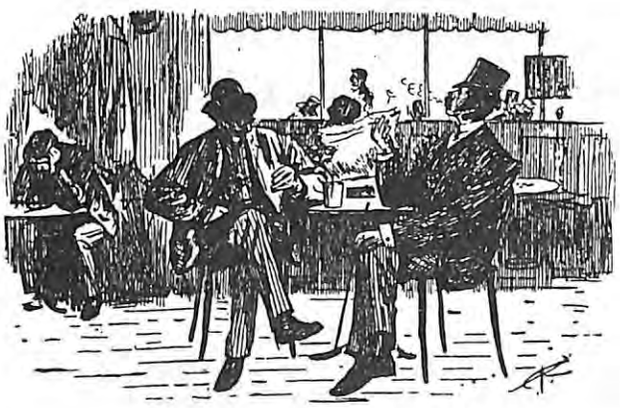
LANDSCAPES OF FRANCE: IMPRESSIONISM AND ITS RIVALS

An exhibition showing at the Hayward Gallery on London's South Bank from 18 May to 28 August 1995, to be moved to the Museum of Fine Arts in Boston from 4 October 1995 to 14 January 1996, focusses on the contrast between the art of landscape painting approved by the state in the huge annual exhibitions held in the Paris Salon and the radical reinterpretation of French landscapes by the Impressionists. The exhibition covers a period from the early 1860s to the beginning of the 1890s. It was a period of rapid change both in the character of the countryside and in attitudes to landscape. The changes are followed decade by decade, alternating between paintings shown at the Salon and those done by Impressionists. In the 1860s, landscapes represented in the Salon filled enormous canvases, heavy with sentiment, gorgeous sunsets, awe-inspiring alps, deeply shaded woods, melancholy pools, raging storms, animated by glimpses of savage nature, red in tooth and claw. From the beginning, in the 1860s, Impressionists were fascinated by the appearance of modern features in the landscape: the coming of the railway, steamboats and crowds of Parisian excursionists enjoying themselves at riverside cafes and pleasure gardens on the banks of the Seine. In the 1870s, France and Paris in particular were recovering from painful defeat in the Franco-Prussian War. The Impressionists ceased to submit paintings to the Salon which surrendered to a deeply repressive moral order reflecting the conservative regime of President MacMahon. Landscapes were charged with moral significance. Nature was treated reverentially as a sublime manifestation of God's will and purpose. Skies were portentous, land and sea 'profonde', rural life simple, unchanging and morally uplifting. Impressionists at this time were experimenting with new techniques that seemed sketchy, naive, incomplete, even incoherent. They were absorbed by transient effects of light upon weathered surfaces of ancient palaces and cathedrals, on strange juxtapositions of villages, suburbs and new industrial

activities, on forms of humble rural structures, farms, terraces, water-meadows. In the 1880s, the Salon began to rejoice in open-air painting, in contemporary subjects, in greater spontaneity. The Impressionist had released fresh springs of creativity and originality. Renoir and Monet again exhibited occasionally at the Salon but a much wider market for their paintings was reached by one-man shows arranged by dealers such as Durand-Ruel.

This is a most exciting exhibition, full of interest for the landscape historian. It demonstrates how landscape tastes changed in France between 1860 and 1890 and how the Impressionists diverged from the officially sanctioned views represented by the Salon. What is most striking is the strong individuality of images created by the Impressionists. Paintings by Monet, Renoir, Sisley, Pissarro, Cezanne and Gaugin are immediately recognizable on opposite walls of the gallery, whereas vast canvases from the Salon lack that personal signature. It is difficult to recall a single artist by name or a distinctive subject among the Salon exhibits.

Hugh Prince



QUIESCENT LANDSCAPE

An installation of sculpture by Nancy Stedman 8 July - 2 August 1995

In July I have my first solo exhibition of sculpture. After 20years working in landscape conservation, I recently changed direction and went back to college, to pursue my interest in fine art. The exhibition is to be held at South Square Gallery, a small gallery on the first floor of a terrace house, part of a mill workers housing complex in Thornton, near Bradford.

My work arises out of my long-standing interest and involvement in the landscape. It is also concerned with processes - the processes in nature such as order and chaos; the process of perception; and the process of manipulating materials to create a work.

This exhibition is more accurately described as an installation. It's difficult to describe! (much better to come and see it...!). Long cords, weighted down with lead plumb bobs and with thin steel rods pushed through at various levels, are to be hung from the exposed ceiling beams and joists. These pieces are then grouped, so that viewers can walk around and between them. The pieces are light and insubstantial, and respond to air movements set up by the viewer. This responsiveness increases the viewer's awareness of his own physical presence and relationship to the work and the space in which they are contained. In locating the pieces I am manipulating space, density, containment and the relationship to the human scale; it's also like doing a three-dimensional drawing, using the pieces like cross-hatching, to create weight and presence. The process of creating the pieces involves the repeated use of standard lengths of steel, yet through the repetition of a simple action arises a complex patterning of lines. Secreted in amongst the straight steel rod pieces are occasional "chaotic" pieces.

In creating this installation, I am exploring ways of depicting the experience of being *within* a landscape - both the visual and tactile experience - and the way in which we perceive and build up knowledge about the space around us. In making a work that is large in relation to the human figure and visually complex, it is impossible to comprehend it without walking through and around it. Coming across one of the chaotic forms is a bit like coming across a feature of particular interest when out for a walk. There is no one focal point; as in the landscape, the information gained through peripheral vision is more important in gaining a sense of being within a certain place. A degree of ambiguity is to be introduced by lighting the installation so that shadows are cast on to prepared surfaces, thus "catching" the forms and "framing" them as in a drawing, but where some forms have already been drawn - what is real, what is ephemeral shadow, what is drawn?

Thus, as in moving through a landscape, we are aware of much more than just what we fix our gaze upon; we are aware of features in our peripheral vision, we "sense" features close by us, or ones we have just passed. And the effect of all these gently swaying hanging pieces is to create in itself a new landscape, one of great calm and tranquillity. But the installation is also there for you to experience, to see what you will within it, and to take from it whatever it stimulates you to think about.

Quiescent Landscape, South Square Gallery, Thornton, Bradford BD13 3LD Tel 01274 834747

Nancy Stedman

SHOULD YOU READ?



Social lands

Susan R Henderson **A setting for mass culture: life and leisure in the Nidda Valley** [investigation of playing fields, stadia and allotment gardens, encircled by modernist housing settlements - the pastoral ideal of interwar Germany]

N Johnson **Cast in Stone: monuments, geography and nationalism** Environment and Planning D, Society and Space 13/1 1995 pp51-65

A Mitson & B Cox **Victorian Estate Housing on the Yarborough Estate, Lincolnshire** Rural History: Economy, Society, Culture 6/1 April 1995 pp29-45

Towns and urban form

C A Sharpe **Canadian Urban Landscape Examples** - 11 Preserving housing and heritage in St Johns The Canadian Geographer 39/1 pp75-82 1995

J Vilagrasa and PJ Larkham **Post war redevelopment and conservation in Britain: idea and reality in the history core of Worcester** (England) Planning Perspectives 10 pp149-172 1995

Eric Mumford **The 'tower in a park' in America: theory and practice 1920-1960** Planning Perspectives 10/1 pp17-41 1995

Urban history

Juliet Carpenter & Loretta Lees **Gentrification in New York, London & Paris: an international comparison** Int. Journal of Urban and Regional Research 19/2 1995

Hassan Abdel-Salam **The historical evolution and present morphology of Alexandrian Egypt** Planning Perspectives 10 pp173-198 1995

Landscape areas & regions

Evan Hague **Scotland as a place: an analysis of the SNPs 1992 party political broadcasts** Scottish Geog Magazine 110/3 pp140-149 1994

Ecology & nature

Sheail John **Nature protection, ecologists and the farming context: a UK historical context** Journal of Rural Studies 11/1 pp79-88 1995

Planning

Catherine Meur (Univ du Littoral Dunkerque) **La protection et la gestion des espaces naturels littoraux en Angleterre et au Pays de Galles** NOROIS 40/160 pp573-587 1993

Built Environment 21/1 1995 Special issue **Planning with Landscape** including:

M Ellison **Planning with landscape** p5

C Churchman **Sports stadia and the landscape** pp6-24

I Cunningham **Landscape for housing** pp25-34

R Holden **Post industrial landscapes** pp35-44

M Loxton **The landscape of retail** pp45-53

D Toft **Green belt and urban fringe** pp54-59

T Turner & M Wallace **River reclamation with GIS** pp60

Historical/archaeological

L Tissot **How did the British conquer Switzerland: Guidebooks, railways, travel agencies 1850-1914** The Journal of Transport History 16/1 March 1995

Technique

Donna L Erickson **Rural land use and land cover change: implications for local planning in the River Raisin Watershed (US Midwest)** Land Use Policy 12/3 pp223-236 1995

Rudiger Finsterwalder [English abstract] **A modern system for the cartographic representation of mountainous regions** illustrated by the Alpine Club map Cordillera Real Sud 1:50,000 Erdekunde 49/1 pp32-38 1995

Built Environment 20/4 1994 Special issue: **Environmental impact assessment: the next**

steps?
E Strumse **Environmental attributes and the prediction of visual preferences for agrarian landscape in western Norway** Journal of Environmental Psychology 14/4 December 1994 pp293-303

Policy and future

Andrea Ross, Jeremy Rowan-Robinson and William Walton **Sustainable development in Scotland: the role of Scottish Natural Heritage** Land Use Policy 12/3 pp237-252 1995
Sheail, J **John Dower, national parks, and town and country planning in Britain** Planning Perspectives 10/1 pp1-16 1995

Philosophy & Theory

Niels Gukshow **Varanasi/Benares the centre of Hinduism A discussion of the meaning of 'place' and space** pp194-209 Erdekund 48/3 1994 Issue also contains papers on religious Hindu landscapes
Susan J Smith **Soundscape** Area 26/3 pp232-240 1994
AT Purcell et al **Preference or preferences for landscape?** Journal of Environmental Psychology 14/3 September 1994 pp195-210
P Lunt **Rethinking space and place: the transformation of cultural geography** [Review Essay] Journal of Environmental Psychology 14/4 December 1994 315-326

Physical landscape

P Davies & R Van de Noort **Prehistoric landscape development of the Lincolnshire coastal area** East Midlands Geographer 18 pp3-11 1995

Art, literature, photography

Iain Burt **Clarity and sense of place in maps Part 4 Image-comparison with art works** Mapping Awareness 9/5 June 1995 pp14-16

Gardens

Bandana Purkayastha **Hahan Renaissance and Japanese Zen Gardens: an approach for introducing cultural landscapes** Journal of Geography 94/3 pp420-426 1995

Cultural landscapes

D Jacques **The rise of cultural landscapes** International Journal of Heritage Studies 1/2 1995 91-101

KH Halfacree **Talking about rurality: social representations of the rural as expressed by residents of six English parishes** Journal of Rural studies 11/1 1995 pp1-20
S Miller **Urban dreams and rural reality: land and landscape in English culture, 1920-1945** Rural History: Economy, Society, Culture 6/1 April 1995 pp89-102



INTERNATIONAL ASSOCIATION OF LANDSCAPE ECOLOGISTS IALE (UK)

The 1995 meeting of IALE(UK), "Landscape Ecology: Theory and Application", will be held at University of Reading, 19-20th September. The meeting will deal with the following themes:

Modelling at the Landscape Scale
Landscape Design
Landscape Management
Restoration & Rehabilitation
Species Conservation and the Wider Countryside

For a full schedule with details of contributors and registration of the meeting, please contact: **Dr G H Griffiths, Dept Geography, Whiteknights, University of Reading, Reading RG6 6AB. Tel: (01734) 318733 Fax: (01734 755865**

DEMISE OF A SMALL AND INDEPENDENT LANDSCAPE

There's a little place called Severn Beach (Gloucestershire England) in the one time parish of Redwick and Northwick, now called Pilning and Severn Beach. It is not on the motorway route (M5), not is it even on the very interesting route of the A403 across industrialised marshlands north of Avonmouth, for it lies a little way off. The sea in this part of the world is a red brown muddy non event and few would visit Severn Beach for the beach. Quite clearly this is a place to investigate.

Quiet and forgotten with a parish name of Anglo Saxon origin it is a most curious and eclectic mixture of styles and derivations. Leaving a bland could-be-anywhere suburban looking junction past 1970's housing at low density, you pass a large primary school of similar vintage to a huge 1930's style road house "The Severn Salmon", three stories high and set square to a traffic island of no consequence. Only a small sign for a German lager betrays it as a pub. The roadside beyond is less built up and the houses stand in little orchards and goat occupied low pastures. There is a strong sense of independence in the place, and one senses it pays little attention to affluent facadism. Here is a Zion Chapel 1895, here and there a pollard willow tree. Some of the houses lean gracefully but uneasily from the road and the yellowish marine alluvium exposed in a roadside digging offers an explanation, for both instability and independence.

You arrive at Severn Beach and out of field by-ways you enter into an unnecessary one way system serving two acres of 1980's housing that could be from Dockland---three storey convenience apartments with eighties Victorian colour coded brick decoration and Pompidou Centre rails and balustrades. The second and third storeys look out over the sea wall and a notice and yards of orange plastic fencing indicate that the NRA (guardians of coasts and rivers) have strengthened the wall. And below this along an uncoordinated shore is the Severn Estuary. A narrow broken outfall (disused), a person with a fishing tripod, scattered cobbles over sand alternating with patches of dark mud, and above this, dry eroded muds of dessicated salt marsh dotted with flowering sea plants peculiar to the shore zone.

The road leads away from the new housing past a forlorn and tiny amusement yard offering snacks. But the next furlong is dignified with elegant small lime trees which part conceal two lines of genuine 1920's seaside bungalows, oh so unassuming, so nicely kept; then brash, even now, a range of linked three storey Victorian housing looking across marsh pasture to the sea. And then the grassland, hedge and scrub of the country again. But now a change, for the route is repeatedly diverted and stops dead against great ramps of soil, sub bases of red sandstone and half finished concrete works. To the north a shed of Canaveral proportions, long cranes and in the hazy June morning the New Severn Crossing four kilometres of interrupted span to the Welsh shore; one of the new wonders of the world, one foot in the independent landscape of the parish of Pilning once Redwick.

The old road system comes to a dead end this side of the future, and in the return to normality stands a truly ancient farm with stone and pantiles and gothic windows that suggest a private chapel. It is all but obliterated by the spoil of some carefully predicted outwork, related to the bridge only in the precisely envisioned plans of the engineers.

Bud Young

-LRG's "POPULAR GARDENS: DESIGN AND PROMOTION" conference on Thursday 14th and Friday 15th of September. will discuss the relation of garden design to the promotion of ideas and materials by the media and commercial firms. If you haven't yet booked book via Telephone and fax 081 362 5353

The Publishing Saga:episode 2 This time I decided to stay well within my DTP limits which is a bit of a cop out cos I wanted to impress you all (the boy tried!), but it takes more time than I have to spare to do the learning without a tutor. It seemed to be best to be conservative and go for elegance with a quality type face. After all it is the text that counts and no fiddling with clever bits alters that. But I still feel thwarted. There's enough capability in this software (Claris Works 2.1) if I work at it, of that I am sure.....well I think I am. Actually I've just been given the Spectator (Magazine of the Year) and am trailing it, imprinted as a duckling on a person. Is it too elevated a role model?. Will members help by sending interesting text, good pictures and information. How about it?

Picture credits will be given in full in the next issue. Here notably on p10 from Alice and Thomas and Jane by Enid Bagnold Heinemann; from Mr Punch on the Continong on page 13; on page 15 fromWilliam Robinson The Wild Garden by John Murray 1903. The front page pictures are from Countries of the World published by Cassel Petter Galpin and Co.