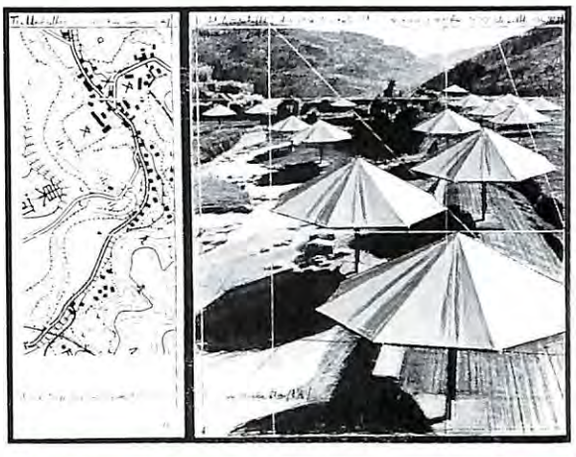
Hail glorious summer! Rather an artistic issue this time with lots of reference to landscape character and three conference reports.

LANDSCAPE RESEARCH

LANDSCAPE RESEARCH EXTRA 22
SUMMER 1997

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

Landscape wrapping and the sculptor Christo





"15,600m blue polypropylene rope, 3100 umbrellas,
11 manufacturers, 2 months to construct,
100,000sq m polypropylene fabric, 90 professional climbers,
43,836 miles of yarn, 4 years of negotiations, 1880 volunteers
18 public hearings, 450pages of environmental impact report,
[illegible]m project budget"
It sounds like a landscape architect's worst nightmare?....

But to Christo and his wife Jeanne Claude and son these are just a handful of the reams of statistics that have been gathered over their careers as sculptors, creating such memorable images as "Running fence", the long (40km) white fabric fence that twisted its way across the Californian landscape, or "Valley curtain", the enormous orange curtain strung up across a Californian valley. And many of these images can be seen in an exhibition of Christo's work from 1961 to 1996, held in the Pavilion Gallery at the Yorkshire Sculpture Park until 1 June. Looking carefully at the drawings and photos, brings home the sheer enormity of the scale of the work. These are major feats of engineering - tiny figures standing at the foot of the flapping folds of the "Valley curtain", miniscule boats making their way round the pink-skirted islands in Miami (I wonder what the sea anemones made of it?...)

These are memorable images because of their drama, simplicity, graphic strength, beauty, and the way they make us look at the landscape anew, in a new way. Over the past decades these images in particular have made us question both what is art, and how we view the landscape. The strong art forms make us more aware of the land forms, emphasising valleys, drawing attention to folds in the land, seeing the land from a fresh viewpoint. A more recent (1984-91) project gave us stunning vistas of brightly coloured umbrellas scattered along two valleys, one in Japan, the other in the USA; blue and precisely located in tight knit groups in Japan, yellow and loosely spread across the hillsides in the USA. There is a stark beauty about the projects; no profound content, just a remarkable visual experience.

Of note are the dates given for the artworks; these comprise the whole period spent negotiating and planning. The installations themselves are temporary, all traces removed; what is left are the memories, the records - drawings, photos, and the statistics. So where then is the art? Somehow the whole lengthy process of negotiation and organisation has become the significant content, with the emphasis everywhere in the exhibition on numbers - lengths, areas, heights, costs workers, time taken..... (does

The views and opinions expressed in this publication are those of the authors and the editor and do not necessarily coincide with those of the Group.. It is prepared by Rosemary and Bud Young for the Landscape Research Group and distributed to its members worldwide as a companion to its main journal Landscape Research. Enquiries to Bud Young at Airphoto Interpretation, 26 Cross Street, Moretonhampstead Devon TQ13 8NL Tel 01647 440904 Fax 01647 440009. We are glad to print letters, written pieces pictures and notices of landscape events. We accept advertising for which there is a small charge.

that make the landscape architects amongst us consider their work differently?...)

For those of you unfamiliar with the Pavilion gallery at the Yorkshire Sculpture Park it is an interesting space. Tent-like, it creaks and sways in the wind; you can hear the rain falling on the fabric roof and see it spilling off in rivulets. Inside, all the light fittings suspended from the roof swing alarmingly, creating shifting shadows, but the space retains its hushed and reverential air. In the centre of this space is the only sculpture on display - "Wrapped automobile" - a now familiar sight of a form just distinguishable under its cloth wrapping and rope bonds.

Made in 1981, this car was displayed as part of the "Art Bypass" event, held over the last August Bank Holiday outside Newbury. Environmental campaigning and art used as a protest form, came together in a variety of lively and challenging ways. The car, protected from the elements and with its own group of security guards, must have seemed entirely out of place, more about the preciousness of galleries, the hype of the art market, and insurance values ($3m) than about environmental concern (I don't believe that Christo was thinking about the need to restrict the impacts of cars when he wrapped it). Indeed Jay Griffiths, reporting the event in "Artists Newsletter" (October 1996), says "Placed here, Christo's piece seems dumb of speech and deaf to its surroundings".

I'm not sure that it is any more eloquent in the gallery setting of the Pavilion. Here it stands on a plinth, its trolley wheels visible, (so that it can be moved without using the car's own wheels - why?.....isn't it really a Volvo after all?) making it obviously a contrived and presented object, not simply a car that is wrapped.

But the drawings are so impressive - a series of powerful images, collages combining photos, textiles, steel samples, maps, pulled together by strong pastel, pencil and charcoal drawing. These are masterpieces in illustrating concepts, technicalities and locational information, all in one framed image, drawing upon whatever technique and material best conveys the ideas. Conclusion? A combination of reactions:-

Admiration, having been moved by the strength of the images and the quality of the drawings. Unease; I have major reservations, about the justifications for such expense, about organisational skills standing in for art, and about the hype of the art market (when the majority of artists find it hard to raise funds to wrap a bicycle...).

Nancy Stedman
Department of Landscape Architecture
University of Sheffield

AA GARDEN CONSERVATION NEWSLETTER

After the driest Spring since records began, there are some worried faces about. Certainly, on a recent London Gardens Trust visit to Crystal Palace, the clay soil beneath the grass was already showing deep cracks. It was, however, raining at the time and demonstrated the problems of compaction the proposed restoration needs to address. The decaying graffiti-decorated terraces still have magnificence but the dinosaurs, even in the pouring rain, are magical. Their Heritage Lottery Fund application goes in this week for the extensive works necessary: we wish them every success. By the way, excellent news from Painshill Park - they are now fully open to the public after 16 years of painstaking expert restoration!

This edition of our newsletter has an international flavour. Sandra Morris describes her extensive research into the gardens of the Palazzo Zenobio in Venice, Laurence Pattacini displays the amazing charms of Les Murs a Peches de Montreuil and Ted Fawcett reports on the fine set of Garden History Society winter lectures. There are a selection of letters from you, the readers of the Newsletter, together with the usual events, books and timetables.

Pamela Paterson for the Architectural Association, 25 Jermyn Street London SW1Y 6HP

As usual we include this reduced editorial letter from Pamel Paterson. Those wishing to enjoy the intriguing text and the wealth of illustration should contact her as editor.

HOLTSFIELD

Briefly this morning, which happened to be St David's Day, I strolled in Paradise. It wasn't quite what I was expecting. What I had not envisaged was a village green, a large, rectangular, grassy clearing among the trees, with several of the improvised, one-storey homes ranged around each of its four sides. A picnic table stood off-centre; at the top end, tea coffee and biscuits were being dispensed from a temporary canvas shelter.

Of course, as Ben was quick to remark, the name 'Holtsfield' should have led me to imagine an open space. As it was, it came as a revelation, confirming my apprehension of the place as a community. And there we gathered, residents, neighbours, and outsiders of varying

degrees and varieties of whom I was probably the most 'outside', here for the first time and from a longish way away.

A delicious tang of woodsmoke hung in the air - although a strong wind was blowing off the sea, the full force of which we would experience later on, it was sheltered here- and the sun shone as a robed clergyman gave us his blessing. Then we set off - out of the wood, along the lane to Newton, down the hill to Oystermouth, and along the trackbed of the former Swansea and Mumbles Railway, following the curve of the bay, to Swansea. That was as far as I would go; for a few Holtsfield residents, this was the first stage of a long trek to London, where they planned to time their arrival to coincide with the hearing of their appeal against eviction in the House of Lords. At the time of writing, I'm hoping to join them there; at the time of your reading this, decisions will have been made; if unfavourable, a last ditch appeal might possibly have been submitted to the European Court; conceivably, Holtsfield may be no more.

Why had I come so far? I tried to explain. Holtsfield seemed, and seems, to me, to be as precious as it is a fragile piece of British social history, a 'plotlands' settlement (unfortunately, on rented ground) which has survived from the 1930s and can only survive by being continuously inhabited. (A crucial legal point is apparently the definition of the homes as 'temporary' because without foundations; I argued that they should be 'listed' as buildings worthy of protection, and thus implicitly recognised as 'permanent', yet it would have to be accepted that they are in a permanent state of re-creation). But more than this, here indeed is community - people living in harmony with their environment and with each other. How could anyone (his name will not sully these pages) want to destroy it? Even as I ask the question the answer becomes obvious. It's not simply greed; it is greed with a guilty conscience, driven to obliterate even this gentle, invisible (Holtsfield is *entirely* concealed) critique of how most of us live and of what we (property developers proceed with our consent) are doing to the Earth.



Philip Pacey

[This article was received in the late summer 1996, and finds its way into LRExtra rather late. At that time the latest news of Holtsfield was to be seen on Holtsfield Web pages: http://iip.co.uk/www/holtsfield. but you may contact the author at the University of Central Lancashire, Preston, where he is the Librarian]

NEW LANDSCAPES OF AGRICULTURE

The Landscape Foundation's one day conference at, and in conjunction with, Wye College on 21st March was almost certain to come to positive and largely optimistic conclusions. The weather was one of those superb spring days when it becomes clear that it will never be winter ever again, and the setting in the valley of the Kentish Stour was 'perfick'. The day was chaired by Carys Swanwick, well known to LRG members, now at Sheffield University and skilled at holding together a disparate conference.

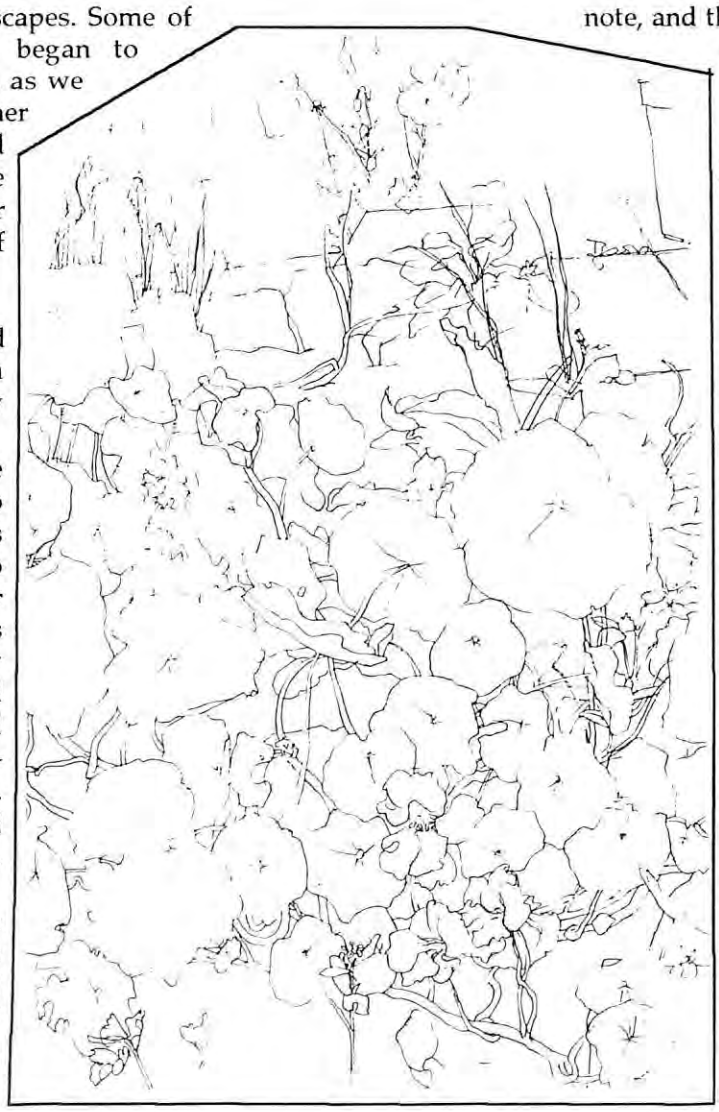
Bryn Green, Wye College, demonstrated the remarkable changes in the agricultural landscape, and the beginnings of a retreat of the agri-business landscapes so feared twenty years ago. No-one claims that the new landscape is ideal, but we have now turned away from larger and larger fields with greater and greater inputs. The other morning speakers elaborated on this.

Bert Harms (Wageningen) demonstrated the complexities of a scheme in the central Netherlands which used computer modelling to demonstrate the results of four possible options. This should enable an optimum balance between costs and increases in desired wildlife. The use of manipulated aerial photography to demonstrate the results is very effective; it is clearly not subject to the criticism levelled at drawings and watercolours in public consultations in Britain. But we were left wondering a little as to the means of carrying out such visions. Perhaps Dutch farmers' respect for academic and government authority means that they will simply produce the landscapes suggested by the modelling - but it doesn't seem very likely.

More probably they will need careful guidance as with the development of landscape guidelines for the Sussex Downs which was demonstrated by **Paul Tiplady**. His research indicates that most farmers welcome clear guidance clearly expressed and demonstrated, and this view was supported by the chair of Sussex NFU (National Farmers' Union). I, like many contrary people, welcome clear guidance from government agencies on a range of topics; only then can I do the precise opposite. The good people of Sussex are perhaps less anarchic.

Colin Price, University of Wales, Bangor, also suggested guidelines, this time for the production of farm woodlands, with set-aside one of the major elements of

future rural landscapes. Some of the complexities began to emerge, however, as we pondered whether a wood should exhibit the virtue of complexity or the vice of bittiness.



The graveyard slot after lunch was my opportunity, using landscape paintings, to show how artists recently seem to have turned their eyes and brushes onto scruffy corners of old farms and farmyards, ill-kempt gardens, allotments and market gardens. **Kathryn Standing, Public Art Development Trust** also shared some distrust of present attitudes, and offered several cautions in the use of artwork in the agricultural countryside, however well they might work in city centres. **Amanda Mathews** from the **Institute of Advanced Architectural Studies York**, in offering a critique of the UNESCO definitions of cultural landscape, demonstrated the continuing rather than completed nature of "mark-making" on the land. There are dangers of designating that which is never finished.

Everyone learned a lot at this conference, and more surprisingly there had been a considerable degree of consensus. Even the NFU representative considered the termination of food production subsidies inevitable. Clearly the trend was now away from the over extensive fields of the Common Agricultural Policy. However as land comes into leisure use rather than farming, however, new problems may arise: over-managed and over-designated land, scattered with ill considered bits of farm woodland and ill considered bits of art. There had been widespread support for the initiative (Countryside Commission and English Nature) to describe the character of all areas of England, and considerable dismay both at the limitations of the cartography, and, even more at the perceived failure to follow up the mapping effort on the ground. Many felt that the initiative struck the right note, and that the worth thus given to all parts of the countryside was far from being in all developers' interests.

Peter Howard,
University of Plymouth
Exeter Campus

MORE LANDSCAPE ART

Rather nearer to Bridgewater than to Taunton, somewhere nondescript on the M5 there was a sudden patch of colour, half an acre of red and gold wallflowers, at 80 mph, the economic logic unexplained. How nice of the smallholder to recognise that this stretch of the motorway needs a landscape incident.

A month later. another flash of colour,field poppies on a roundabout on the way in to Bedford, and a blue field of linseed. A forward thinking council, well done. The same day in Essex, a regional speciality, the wonderful scent of flowering field beans. Well done you Essex farmers!
If your parish includes land next to a trunk road or motorway consider what you might do this year.

E-MAIL LANDSCAPE NETWORK

Peter Howard tells me that to join the Network you should send an e-mail message to :

mailbase@mailbase.ac.uk
the text of the message should read
"join landscape-research emailnumber first lastname".

For example **"join landscape-research emailnumber Peter Howard".**

Once you have joined you can send a message to the whole network by addressing it to **landscape research@mailbase.ac.uk**

Notice Big Letters so that you can all understand this.

MEETING THE BOARD: HUGH PRINCE

Jay Appleton has written wisely about experiencing landscapes. My experiences have mostly been about learning: learning meanings of landscapes, learning meanings of life through experiences associated with landscapes. Landscape is the medium; life is the message.



My earliest recollections of a world outdoors are of a dark interior, upholstered in black leather, of a horse-drawn cab stripped of its wheels. It stood in the garden of our farmhouse near Colchester, approached by a muddy path skirted by a duckpond. Somewhere in that dimly remembered space was a gooseberry patch, a nettle bed and a rosemary bush.

In 1932 the family moved to south-east London and I remember a succession of poky little gardens first in Eltham, then on top of Shooters Hill, then in Blackheath. I used to walk to Falcon Wood, Oxleas Wood (of which I wrote in LRE issue 10), Jack Wood, Castle Wood, Woolwich Common, Blackheath, Greenwich Park and took occasional excursions by bus to Chislehurst, Petts Wood or through Blackwall Tunnel to Epping Forest. Holidays were spent at an old thatched cottage near Sudbury, Suffolk. The grounds contained a disused quarry from which sand used for brickmaking had been excavated. The dell was now overgrown with tall elms, sycamore and ash. I dug fresh sand and helped mix cement for garden paths and helped build retaining walls for terraces. Water was drawn from a shallow well at the bottom of the garden.

At the outbreak of war, much of the furniture from the house in London was moved to the cottage and I attended Sudbury Grammar School. As the war intensified, landscapes were greatly changed. In East Anglia, farms and villages that had stagnated through the depression were made to grow more food, producing more barley, wheat, sugar beet, potatoes and more pigs. Some fields were taken for building airfields and other military installations. London was subjected to frequent air raids. Our house in Blackheath was severely damaged on two occasions.

My interest in history and geography was stimulated by reports from a world at war. In 1946 I was called up for national service and spent two years in Bad Oeynhausen, Gottingen and Oldenburg glimpsing the devastation caused by bombing and some of the hunger, cold and distress suffered by millions of displaced people.

In 1948, I returned to England and entered University College London as a student in geography. The most interesting subject that I studied was H.C. Darby's course on the changing English landscape, tracing ways in which woods, heaths and marshes were changed into fields, villages, industrial towns and cities. On graduating, I was fortunate to be offered a research asssistantship at University College and embarked on research into the making of parks and landscape gardens in the Chilterns. It seemed strange that so much land close to London should be devoted to pleasure grounds. Much of this parkland was untouched by the wartime plough-up campaign and very little encroached upon by building development. Indeed, a few farms and villages had been demolished in the eighteenth century in the process of laying out landscape gardens.

In 1954-55, I spent a year at the University of Wisconsin studying the draining of marshes and swamps in central Wisconsin. Unlike in Europe, where most efforts at reclaiming peatlands had been succesful, in this area they had almost entirely failed. Deserted farms stood forlornly among regenerating swamps. I tried to find why attempts to drain these lands had been abandoned. On a later visit to Minnesota, I discovered how tile draining wet prairies had created some of the most productive agricultural land in the corn belt. In the late 1960s those farms continued to prosper. Then in the 1980s economic and environmental problems called in question the sustainability of modern farming and prevailing opinions turned towards wetland conservation. At present, attempts are being made not only to protect but also to restore wetlands. A book on changing attitudes towards wetlands in the American midwest will be published by the University of Chicago Press later this year. (We hope to list it, Ed).

Learning about landscapes leads to searches in libraries and archives for evidence of past changes; but searches for meanings and understanding are not solitary pursuits. They are best accomplished in the field in the company of other observers. I have greatly enjoyed learning in the open air, discussing with colleagues and students features in the landscape we are looking at. Landscapes themselves tell stories about their origins and modification by human action, but more importantly,

they throw light on changing attitudes. Much can be learned about past attitudes from the representation of landscapes in painting, poetry and topographical description. For me, these are the most fascinating topics in landscape research.

Hugh Prince
University College, London

A PLACE MAKER'S MANUAL:

An appreciation of Christopher Alexander's book *A pattern language*

I don't know how well *A Pattern Language* is known among geographers, or among landscape designers and planners; it may be better known by architects. I'd like to try to explain why, though I am of none of these professions, (it's not cheap, though it's not glossy either; with over 1,000 pages, it is *very* solid); why I keep it beside my bed (next to a copy of William Morris's *News from Nowhere* which once belonged to the architect Charles Holden); and why I would choose it among my 'Desert Island books' (given a choice of books rather than discs; I'm not sure whether it would be my *one* book in addition to 'the Bible and Shakespeare', but it might.... Indeed, on a desert island, what could be better than a book which conjures up all the joys and delights of built environment at its best?)

A Pattern Language could almost be described as a cookery book for place makers. But it is a cookery book which dwells lovingly on ingredients, rather than rushing into recipes; *and*, it is a cookery book which presents cooking as participation in a culinary tradition rather than as preparing a one-off meal: it celebrates the fact that places generally come into being bit by bit, over centuries, and continue to develop, and that

> when you build a thing you cannot merely build that thing in isolation, must also repair the world around it, and within it, so that the larger world at that one place becomes more coherent, and more whole; and the thing which you make takes its place in the web of nature, as you make it.

Ingredients include, for example:
for a region: Agricultural valleys, country towns, City country fingers;
for a town or city: Access to water; night life; old people everywhere; university as a marketplace; bike paths and racks; carnival; grave sites; street cafes;
for a home: Bed alcove; thick walls; open shelves; child caves; secret place; garden seat' compost....

These are presented in a sequence which moves from region to, ultimately, the privacy of the interior of the home, through networks of interrelationship. Each of the 253 ingredients is discussed, illustrated (with *un*glossy, barely adequate but nonetheless evocative half-tones, and with sketch maps, plans etc); each is explored ('Light filtered through leaves, or tracery, is wonderful. But why?'), and then references are made to other ingredients (as if to say, well, you might try this sauce with those vegetables, and maybe with that wine...) But I fear that my analogy does the book scant justice; Christopher Alexander and his co-authors refer, not to ingredients, but to *patterns* - the combinations of elements which emerge as answers to design problems, which combine with other combinations to produce the 'language' in which we may write the poetry of place.

So why do I love it so? First, because more than any other book I've ever come across or ever expect to come across, *A Pattern Language* recalls for me how much and in how very many ways built environments can satisfy. Its terms of reference encompass the reality of places everywhere, in contrast to *News from Nowhere* with its specific, limited reference to (in my favourite opening chapters) an imagined post-industrial London. Second, because it offers itself not just to a handful of professionals, the 'experts' on whom the rest of us must depend, but to *everybody*; the explicit message is that we are all involved, that it is part of being human to work on and enhance the places we inhabit, to make ourselves at home in our habitat. This is made abundantly clear in the very last section, which I have often quoted (notably and at length in my book *Family Art*) where Christopher Alexander urges us to incorporate into our homes 'Things from your life'. Yet it is not the intention that we should be empowered merely inside the walls of our private abodes; we are to be involved throughout, at all levels, even from the beginning of the books where we read:

> Wherever possible, work toward the evolution of independent regions in the world; each with a population between 2 and 10 million; each with its own natural and geographic boundaries....each one autonomous and self-governing; each with a seat in a world government...

and in the context of the book this really doesn't seem absurd, idealistic, or unrealistic, but something we can do, almost as easily as choosing a good spot for an outside seat; something we must do; something we cannot help but do, if only because the local and domestic patterns we are most intimately involved are inextricably part of the whole.

But if you're not susceptible to visionary exhortation, don't deny yourself the joy of sharing this book's celebration of visible, tangible delights: the 'special beauty' of 'tents and canvas awnings', for example. That's what it's full of.

Philip Pacey

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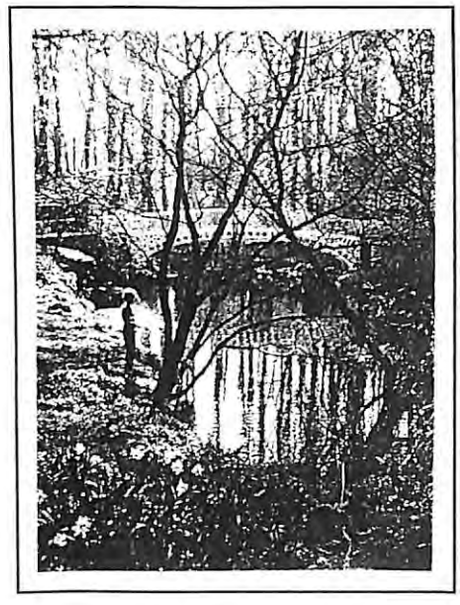
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The new issue carries five varied papers and a bumper crop of book reviews. The main articles in this issue comprise both scientific and humanistic approaches, and practice-based research, reflecting the diversity and quality of papers now being submitted to the journal. As ever, the standard of illustrations continues to be very high.



Moral geographies of the English landscape, by David Matless of Nottingham University, focuses on the cultures of landscape and leisure in the 193[illegible] and '40s. His main theme is the way in which countryside leisure activities of this period were portrayed in terms of citizenship and improvement of fitness and character. Of particular interest is the way in which these images were, consciously or subconsciously, contrasted with notions of 'anti-citizenship', so that certain patterns of behaviour were deemed anti-social. These attitudes continue to influence our present day views on appropriate and irresponsible uses of the countryside.

A fascinating account of illustrations of the Antarct[illegible] from early expeditions is presented by Rosamunde Codling: *HMS Challenger in the Antarctic - pictures and photographs from 1874.* The sketches of John James Wild are discussed alongside contemporary photographs, with the author drawing attention to the considerable technical difficulties of executing either art-form on Antarctic passages. The illustrations are analysed both in terms of their fidelity of portrayal and their meanings for domestic audiences.

Gary Purdum's *A model for identifying the vulnerability of streams and rivers to land use induced change,* is the most quantitative of the papers. Purdum notes that landscape architects are frequently asked to make recommendations involving land use change and, to this end, presents a decision-support system to assist in determining proposals likely to affect local hydrology. Based on a GIS, the model requires fairly readily available data to predict the scale of risks, such as pollution, associated with riparian development.

Shelley Egoz of Lincoln University, New Zealand, writes on *The Pardess (citrus grove) - and Israeli symbolic landscape.* This account of the symbolic importance of the citrus grove to the sense of Israeli nation identity is tempered by a recognition of the rapid destruction of these groves, both for economic and developmental reasons. The argument has wider significance for the loss of characteristic and symbolic national landscapes, leading to the endemic erosion of vernacular distinctiveness.

Finally, Duncan Coe of Wiltshire County Council provides a timely review of aspects of the landscape impacts of the intensification of military training following the 'Options for Change' White Paper. *Salisbury Plain Training Area: archaeological conservation in a changing military and political environment,* gives a balanced account of the changing types of impact, and the very significant measures being taken to minimise these. Particular attention is paid to local liaison and efforts at integrated land management.

The editors are pleased to remark on an increased flow of papers from authors varied both in their background and specialisms. This is clear evidence of the growing esteem in which *Landscape Research* is held.

Paul Selman Editor
Cheltenham and Gloucester College of Higher Education.

GENDER AND LANDSCAPE

The Women and Geography Study Group of the Royal Geographical Society - Institute of British Geographers (RGS-IBG) and the Landscape Research Group, held a one day session at the annual RGS-IBG conference, (Exeter 9 January 1997). Its intention was to explore relationships between the construction of gender relations and conceptual and material landscapes. The session was well attended and there was a range of papers. No papers were offered from practitioners of landscape planning or design, and this was a disappointment. Three sets of themes were followed by a discussion session.

The first set of four papers examined the construction of gender identities in creative landscapes of art, literature or fantasy. **Jacky Tivers (University of Surrey)** began with a paper reviewing the gendered landscapes of fantasy within theme parks, heritage centres. shopping malls and computer games. She highlighted how theme parks are frequently structured and run to encourage the adoption of traditional gender roles that are actually not now commonly adopted in everyday life. In the landscapes of computer games 'macho' male figures predominate, while the styles of femininity projected are either 'Bay Watch' athleticism or passive victimisation. The paper by **Richard Phillips (University of Wales Aberystwyth)** focused on the lives and works of Isobel and Richard Burton, recovering Isobel's role in the production of geographical knowledge in the nineteenth century. He also examined the complex interplay of sexuality and gender between the Burtons, highlighting the influence of Isabel's Catholic feminism and Richard's homo-erotic writings. **Catherine Nash (University of Wales Lampeter)** considered the work of two contemporary Irish women who use maternal images of the nation: the video artist Allana O'Kelly and the poet Alfan Baland, exploring how each of them works both with and against "the essentialising notions of 'the nation' and 'the feminine'". The final paper in this module was by **Stuart Oliver (St Mary's University College).** Using the idea of authoritarian masculinity drawn from psychoanalysis, he gave an in-depth reading of the gendering of landscape in the poem, *E un miracolo,* written by a fascist militant, Domenico Loguercio, in response to the Calvario landslide in Grassano, Italy.



"How far have we come, do you think?" (p. 8)

The module on the gendering of space in contemporary cities was reduced because of illness to only one paper on 'immoral landscapes' by **Phil Hubbard (Coventry University).** In this he examined the images of 'red light' districts in Birmingham and Bradford as held by local community pickets who take action against prostitutes and kerb crawlers. He also examined media images created in the local press, highlighting how they inscribe places of prostitution as landscapes of disease,

criminality and conspicuous sexuality.

The final group of papers considered the construction and reworking of gender identities through country discourses and practices. **Martin Phillips (University of Leicester)** spoke about his on-going work with Jenny Agg of Coventry University. This concerned gendered landscapes in the rural magazine *Country Life*, focusing on the 1950s to 1990s. He emphasised the very specifically gendered images of particular activities and places, while also highlighting the variety of gendered identities the magazine contained, and changes in these over time. For example there were themes of 'imperial masculinity' in the 1950s and a shift to a new style 'service class' femininity in the 1990s. **Lise Saugeres (University of Wales Cardiff)** broadened the discussion to farming landscape in the south of France. Drawing on Gillian Rose's critique of landscape as a masculine way of seeing and of experiencing land she considered how male farmers saw land and nature. While they considered the land as feminine and as an object of desire and domination they also viewed a 'good farmer' as a man who is close to nature. Thus they linked issues of familiarity and knowledge with domination and desire. These cultural constructs of land and gender, she argued, help legitimate men's mastery over nature and women. Finally, in this module, **George Revill (Oxford Brookes University)** and **Susanne Seymour (University of Nottingham)** examined the gendering of estate landscapes in the eighteenth century. A number of landscape images and texts was reviewed; this was followed by a consideration of the role of women as landscape designers and managers, drawing on the example of the activities of Lady Margaret Beaumont at Coleorton in Leicestershire.

The plenary session was introduced by **Liz Bondi (University of Edinburgh).** She highlighted a number of themes for further discussion, including the issue of nostalgic concepts of gender and landscape, ideas of inter-subjective understandings of landscape and the significance of ambiguity and contradiction in understanding gendered identities. Other issues raised by **Peter Howard (University of Plymouth)** earlier in the day included whether all landscapes could be said to be 'fantasies' of one sort or another. He suggested that the egotistical nature of artists might have an impact on their art and subsequent interpretations of it. Different interpretations of landscape - as a particular way of seeing or as part of a wider notion more akin to that conveyed by the word 'land', was also examined. there ensued an interesting debate around these themes ensued and this highlighed the importance of examining constructions of gender and landscape in their mutual context.

Susanne Seymour
Department of Geography
University of Nottingham

Flemish Landscape character and languages.

This is in a way a tribute to my step-father-in-law whose funeral we attended recently. He was a wonderful person who had worked in the asbestos industry which contributed directly to his death. He spoke a local dialect of Flemish which my Dutch wife and relations always found difficult to understand. However, it was only recently that I became aware of the very special nature of language geography in Flanders which is in stark contrast with the landscape.

Language diversity is intensely rich and has not suffered anything like the degree of homogenisation that we see in England or even in Holland - apparently there are difficulties of comprehension within a distance of 20miles. Yet the rural and suburban landscape is as homogenised as could be imagined for such a highly-populated tract of Europe. Even before the construction of the excellent but characterless motorway network the endless succession of smallholdings and ribbon development, with no attempt to keep settlements apart, was monotonous. Now the great roads, old and new, have eroded any residual contrasts in landscape character diversity at least to the occasional visitor like myself.

Of course regional differences in character can be found between the east and west provinces and between the coast and inland countryside and the great cities but somehow they do not seem to have the distinctiveness that we can understand from the character mapping which is now becoming something of an industry in England. Indeed I wonder whether a local landscape (as opposed to language) character map would be worth drawing in Flanders. Yet our English language geography is anaemic in comparison and it is necessary to travel hundreds of miles before distinctive cultural differences really show up.

I have not come across any obvious historical or geographical reasons for this contrast though the relative flatness of Flanders might have something to do with it. I hope the Flemish are documenting their unique (?) language character diversity as positively as we are our landscape.

Simon Rendel

LANDSCAPE CHARACTERS

The term 'local and regional character' has emerged from dusty piles of geographical and topographic texts, to appear again on the lips of civil servants, professionals and students. The Countryside Commission/English Nature map of English landscape character areas, and the increasingly frequent mentions in planning guidance documents, and in public debate, all suggest that the subject again deserves serious consideration.

Character remains tied to identifiable, classifiable (and manageable) characteristics of an area. "Character" emerges as a composite of those environmental elements where the planning system has an element of control. In this regard current discussion refers repeatedly to methods of maintaining or modifying traditional buildings or landscape elements, to the selection of layout, design and materials for new structures

In the early 1970's, local morphological and design characteristics surfaced in council design guides. The 'Essex Design Guide' (a new edition of which is still promised for this year) used traditional Essex materials and forms as a means of breaking the subtopian pattern of estate development. An initial assumption was that materials and details drawn from the several regions of a very heterogeneous county could be proposed for revival, or replication, anywhere in the county. Today we can spot such 'Essex Design Guide' housing in southern Thurrock or northern Colchester. In neither place does it owe much to its context, but rather imposes a new developer-style on villages, peripheral estates and town centre infill.

But the very success of the Essex Design Guide meant that its building details soon found their way into suppliers' catalogues throughout the country. The 'Essex' style, with surprisingly few changes, was admired as an acceptable pseudo-vernacular by council members, planners and communities and therefore appeared throughout England, often denying the presence of adjacent traditional build

If we are on the edge of another scramble for 'local and regional character', this time of the landscape, it is as well to consider whether it is really possible to maintain and strengthen essentially local characteristics in the face of mass communication, mass production, and national investment and movement patterns. Or is the search for 'local and regional' just another educated plea for 'roots'?

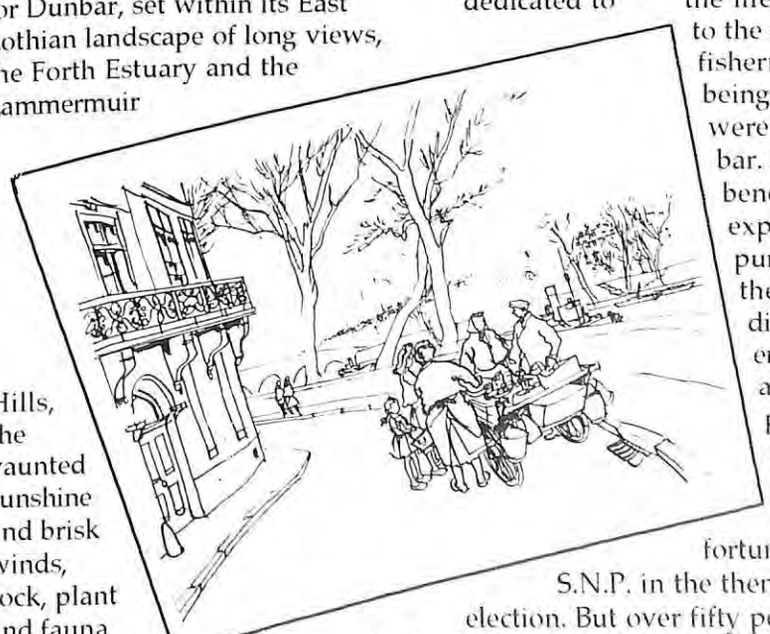
Last weekend I spent a couple of days in "Edinburgh's Coast & Countryside" (to quote this year's all embracing tourist booklet). The specific character which I sought was that of Dunbar in East Lothian - "air, space, and getting lost in the bird life of John Muir Country Park". Muir was born in Dunbar and the comparative absence of tourist and interpretive hardware in the coastal and plantation park dedicated to him would, I think, meet with his approval.

No doubt, there is a 'local character' for Dunbar, set within its East Lothian landscape of long views, the Forth Estuary and the Lammermuir Hills, the vaunted sunshine and brisk winds, rock, plant and fauna associations. Certainly it moves with its time, and is not a world that is lost and must be conserved. Dunbar is slowly shifting from market town and seaside resort to up-market residence for nearby Edinburgh. Thus far the physical evidence of this process (improvements, new housing, restaurants etc.) is less an imposition, and rather a reinterpretation of the location.

Tight guidance notes as to building and landscape change may well exist for the area, but uncontested adherence to these would stifle the patterns of change as they begin to show, among older characteristics which remain.

Recently I came upon a 1951 Festival of Britain poster sponsored by a petrol company which showed in pictorial form 'What the Locals are Talking About'. This was a local character map full of 'The University,' 'Stock Prices,' 'The Fishing,' 'The Car Works,' etc. It was a more dynamic version of products in place geographical texts of the period. But whilst geography may have moved on from products to processes in place, I am not sure that the people, the characters of place, have done so.

To tap into and test this idea requires the lengthy observation afforded in Dunbar by the harbourside "Volunteer", a pub dedicated to the lifeboat, and to the surviving fishermen who, it being a Friday, were filling the bar. Sure, beneath the expletive punctuation, the bar discussion embraced not a few personal affairs, football and the fortunes of the S.N.P. in the then imminent election. But over fifty percent of the talk was of fishing and the sea, the inordinate costs of the harbour, the



impact of Europe and the rest.

Does this mean that the majority of Dunbar's population .....the non-Indian face serving at the Indian take-away, the southern European face behind the fish fryer, the pensioners perambulating, the young mothers shopping.....talk of fish. No, for the character of 'characters' is multi-layered. On the floor above the 'Volunteer's' bar there has emerged a new fish restaurant with a proprietor whose career seems to have touched on the military, vernacular stonework, food exports and cooking. But his conversation, presumably offered also to customers and therefore reinforcing place character, touches on the space, the coast, the contemporary employers and, inevitably, the fishing set within a broader and land locked, spatial frame. His and the fishermens' stories and images overlap.
For all that they live within a monitored and managed framework, resident "performers on the Dunbar stage" talk about and operate within a framework of words and conventions which maintain this as a distinct place. It is very distinct, for example, from Haddington to the west whose nationally-recognised historic character seems to have attracted recent power and investment.

The British map of 'What the locals are talking about' is alive in places where people meet. It is discernible in local newspapers, in the advertising cards of shop windows, in the fly-posting of events. It is even evident in council debates where sectional and local interests challenge the imposed district view, and in local radio where D.J. intonations imply the qualities of a locale or residential area.

I suggest that if we are really intent on deducing 'local and regional character' and if we wish to maintain valued, shared images and identities, then the physical environment is only a small part of the story. Whether investigated by focus groups or by in-depth interviews, or by taking notes while sitting in corners of the varied places where people meet, it is what people say and do in their daily round that defines place character as much as the stage set against which they are required to act.

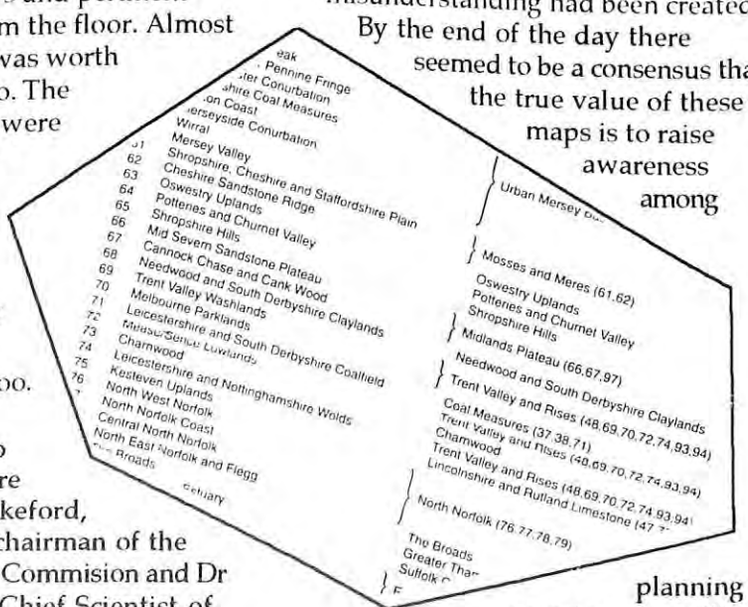
Is there a petrol company out there that sees mileage in a new 'What the locals are talking about' map of Britain?

Brian Goodey

COUNTRYSIDE CHARACTER AREAS: PRETTY PICTURES OR A FRAMEWORK FOR PLANNING POLICY?

Conference 25th April 1997

This was a powerful event with first class speakers and pertinent reactions from the floor. Almost every word was worth hanging on to. The participants were chiefly from local authorities but there was a sprinkling of private consultants too.



The first two speakers were Richard Wakeford, the newish chairman of the Countryside Commision and Dr Keith Duff, Chief Scientist of English Nature; they explained the general approach to the Joint Character Mapping of England. The English Nature version of the mapping, known as Natural Areas, is only different in that certain parts of the Commission's version with 169 character areas are amalgamated, giving less differentiation for nature at the regional level.

Mark Southgate for RSPB reinforced my impression that EN albeit with enthusiasm, had had to use something of a shoe horn to get their regional bio-diversity programme to fit with this mapping, at least as far as wildlife was concerned. Consequently it would seem that the main use for EN is as a strategic reference point between landscape and nature whereas for CC there is a more genuine 'Russian Doll' potential in relation to county and local mapping. Nevertheless there was clearly more timidity on CC's part as to how they were intending to take the work forward.

Mark Southgate and various other speakers referred to PPG 7 which had implied that the new maps could be used in the development control arena. There had also been the suggestion in parliament that they could be used as a substitute for local designation. Bearing in mind that the complete descriptions of the character areas were still not readily available a great deal of misunderstanding had been created.

By the end of the day there seemed to be a consensus that the true value of these maps is to raise awareness among planning agencies who will then be able to use them to provide a context (a) for strategic planning advice and (b) for more local mapping.

It was firmly stated that character

could not be designated even at the local level and that character maps are not prescriptive, only supplementary to inform policy and local decision makers. As they do not designate they can potentially get round the pitfalls of local quality designation which is becoming something of a nightmare for practitioners trying to advise clients (although Richard Wakeford insisted that AGLVs et al are only a geographical context for policies not quasi-designations). We were assured that strenuous efforts are being made to make the base mapping available to practitioners to help them understand the process behind the construction of the maps.

Other worries were expressed which were more difficult to diffuse: that the original database was too biased towards soils and geology rather than to, say, river valleys; that there was a huge amount of work to do on basic tasks like describing Conservation Areas and preparing Village Design Statements before an Inspector could use a local character area map with confidence; that the public do not always find maps user-friendly; that council members feel more comfortable with simple designation; that some descriptions in local mapping such as 'scattered development' could be abused by developers.

Carys Swanwick, who confessed to having started it all, was concerned that the original intention to describe character via landscape type 'building blocks', giving a more rigorous basis for following work had not been followed through. Apart from this Carys was, of course, supportive of the project and gave an account of the pilot study with particular reference to the perceptual aspects to which one third of the resources had been devoted. There is good evidence that people can both recognise character in a landscape and can suggest alternative futures for it. Carys also supplied the Russian doll analogy and reminded us that Nan Fairbrother had set out most of the ideas and requirements behind contemporary mapping 25 years ago.

Other speakers, Merrick Denton-Thompson from Hampshire, Mike Thorn from Newbury District and Clare Harpur from Scott Wilson Resource Consultants filled in the detail. All these papers and associated questions from the floor were highly informative both in respect to local experience at County and District scale and with regard to methodology. All stressed the necessity of defining relevant output objectives before starting work but there was also a general note of unease about the proliferation of local assessments being carried out which will not necessarily match across boundaries. Merrick made the vital point that the Commission's national map will not be relevant unless local authorities physically set about making their own local maps.

Lastly, in this very brief account of dense material Merrick and Clare Harpur showed examples of character mapping of urban districts. This is surely an exciting new area, raising many questions of how pollution and disturbance should be dealt with in character mapping generally. I have some good ideas on the Tranquility front!

Simon Rendel (for the ASH Consulting Group)

PLACE IN YORKSHIRE

A Regional Centre for Research

Last October, a regional centre for research was launched by the University College of Ripon and York St John. Called "PLACE", it brings together research activities on people, landscape and the cultural environment.

The launch event comprised the presentation of papers ranging from the Yorkshire Film Archive, climate change on the North York Moors over the past 2000 years, and the use of HMI reports on schools in Yorkshire in research. The director is Dr Margaret Atherden, and the stated aims are:

> to provide a focal point within northern Yorkshire for research on the region
> to raise the profile of existing research on northern Yorkshire's changing landscape, culture and people
> to attract funding for research, scholarship and consultancy
> to extend contacts and connections with both academic institutions and wider community within the region
> to form partnerships with appropriate organisations, such as the countryside agencies and archaeological and historical groups.

These aims are to be achieved through the organisation of events, publications, appointment of research studentships, provision of consultancy services, backed by taught postgraduate programmes in relevant topics. Their existing research programme ranges from social change and the role of women in rural areas, developing new scientific techniques to understand the evolution of the post-glacial landscape, demographic change, evolution of village forms, community history projects, archaeological investigations, the cultural identity of rural communities...

The first event

"Woodland in the landscape: past and future perspectives",The first of their programme of events has now been announced. Entitled it brings together an impressive list of skilled academics and practitioners from all over the country, but concentrating on issues pertinent to northern Yorkshire.

Oliver Rackham (Cambridge) will give a general overview of woodland conservation past and future; Prof. Brian Huntley (Durham) will put the Holocene history of woodlands

into a European context. Concentrating on the region, Dr Andrew Fleming (Lampeter) looks at the loss of Swaledale wildwood, while Melvyn Jones (Sheffield Hallam) covers the coal measure woodlands, Jennifer Kaner (York) the history of woodlands in the Vale of York, and Dr Charles Watkins (Nottingham) the ancient oaks in Sherwood (well, they're *almost* in Yorkshire...) How to go about such research is also addressed; Dr Tom Gledhill considers sources and methodology for researching mediaeval woodlands in north Yorkshire, while Dr Keith Kirby of English Nature judges woodland management by tradition or results. Finally, Dr Morag Bell (Loughborough) considers the National Forest within the terms of global environmental sustainability, and Simon Bell (Forest Authority) brings us up to date with the latest research on woodland landscape perceptions and processes.

Saturday 11 October 1997 promises to be a fact-filled and fascinating day. And at only £15 for the day! (an extra £5 if you want to participate in the cheese and wine soiree).

For details about PLACE or this event contact: Dr Margaret Atherden, University College of Ripon and York St John, Lord Mayor's Walk, York YO3 7EX
Tel: 01904 616753 Fax: 01904 612512 E-mail: PLACE@UCRYSJ.ac.uk
This report by Nancy Stedman.

ULTIMA THULE

"Honolulu is six days' steaming from San Francisco; Maui is a night's run on the steamer from Honolulu; and six hours more if he is in a hurry, can bring the traveller to Kolikoli, which is ten thousand and thirty two feet above the sea and which stands hard by the entrance portal which is the House of the Sun".

With these words Jack London, just after the turn of the century, describes the *ultima thule* of the summit of the volcano Haleakala in the middle of the Hawaiian chain, in the middle of the Pacific. An ultima thule is a destination you are destined to leave; your time there is limited; experience is heightened. London describes the 'strange illusion' experienced by those who climb isolated mountains: the higher you climb the more the horizon appears to climb with you so that, from the summit of Haleakala the Pacific seems to slope, to dip, from the horizon to Maui shore. But Haleaka houses an enormous caldera so that there is a double inversion. Where is the summit? For as the



> "summit was like the bottom of an inverted cone, situated at the centre of an awful cosmic pit, we found that we were at neither top nor bottom. Far above us was the heaven-towering horizon, and far beneath us, where the top of the mountain should have been, was a deeper deep, the crater, the House of the Sun".

From Homer to Tolkein, Amundsen to Bonington, mankind has had a wondrous fascination with the ends of the earth. One does not have to be a hero or a literary giant however. Each may find her or his own. For some they may be purely imaginary; for we more mundane mortals we must travel there and come to appreciate what we have reached.



It doesn't have to be the South Pole; mountain tops, road ends, journey's end, promontories, piers, the last station down the line; each is a marked point, a turning point, a terminus. These are places marked by their place in the geography of our emotions. They are places where something *must* happen to you, turning points in place, time and, sometimes, your life story. Rarely do we do such places justice. It is sad, or worse, to see keen fellwalkers, arriving at a Lakeland hilltop, glowing with the heat of the final climb, stop, and turn and, after a minute or two get a little chill, look a little disconsolate and wonder where to go. I want to become a madman, tear my remaining hair, rend my clothes and ıerate them: "Stop, stop, stay, be still, be. ısn't *this* the place to celebrate living, to contemplate infinity, your life, your horizons, your being here, our being here, the earth, terra firma, rock, the heights, the depths, the very surface of the earth, the world, other worlds, utopias mortality. God. Dammit" I rant and rave and they open their thermoses and their maps and look for another place.

Bob Webster
University of Central Lancashire

SHOULD YOU READ

Landscape response

Hayden Lorimer **'Happy hostelling in the Highlands' Nationalism, citizenship and the inter war you movement** Scottish Geogr Mag 113/1 1997 pp42-50
Belinda Yuen **Use and Experience of neighbourhood parks in Singapore** Journal of leisure research 28/4 1996 p293

Landscape meaning

Donald Getz **Imagining Scotland: tradition, representation and promotion of Scottish tourism since 1750** Annals of tourism research 24/1 1997 p260
Paul Shepheard **The cultivated wilderness or What is landscape?** MIT Press 1997 Book £21.50 (Paperback£9.50)
Jan R Manners **Constructing the image of a city: the representation of Constantinople in Christopher Buondelmonti's Liber Insularum Archipelagi** Annals of the Association of American Geographers 87/1 March 1997 p72

Landscape design and management

AJ Gerrard and TR Slater (editors) **Managing a Conurbation.** Brewin Books Studley,1996
Lodewik Baljon **Designing Parks.** Architectura and Natura Press, Amsterdam 1995
Michael Hall **Country Houses 1897-1997** Country Life 191/3 Jan 1997 p90 [Looks at the houses featured in the magazine's first year and at their circumstances today]
A E Stamps III **Some streets of San Francisco: preference of trees, cars, wires, and buildings** Environment and planning B, Planning and design 24/1 1997 p81

Social landscapes

John E Archer **The nineteenth-century allotment: Half an acre and a row** The economic history review 50/1 Feb1997 p21

Towns urban form and urban history

Larry S Bourne **Re-urbanisation, uneven urban development and the debate on new urban forms** Urban Geography 17/8 1996 pp 690-713
Brian JL Berry **Technology sensitive urban typology** Urban Geog 17/8 1996 pp 671-673
JR Whitehand and PJ Larkham **Housebuilding in the back garden: reshaping suburban townscapes in the southeast of England** Area 23/1 pp57-65 1991
JR Whitehand **Makers of the residential landscape: conflict and change in outer London.** Trans. Inst.Br Geogr NS 15 pp87-101 1990
JR Whitehand **Making sense of Birmingham's townscapes** Chapter 17 in "Managing a conurbation" (qv)
A S Kubat The morphological characteristics of Anatolian fortified towns Environment and planning B Planning and design 24/1 1997 p95

Planning

A W Gilg & M P Kelly **The delivery of planning policy in Great Britain: explaining the implementation gap. New evidence from a case study in rural England** Environment and planning, C, Government & policy 15/1 1997 p19
Paul Selman **The role of forestry in meeting planning objectives** Land Us Policy 14/1 1997 pp55-73

Philip Kivell and Douglas Lockhart **Derelict and vacant land in Scotland (Research note)** Scottish Geogr Mag 112/3 1996 pp177-180

Technique

Ken Bartley **Mapping Medieval England: GIS provides new insights into the past [Pre Black Death England Database]** Mapping Awareness 10/6 1996
T Binns, T Hill & E Nel **Learning from the people: participatory rural appraisal, geography and rural development in the 'new' South Africa** Applied geography 17/1 Jan 1997 p1

Policy future sustainability

Anne-Mette Hjalager **Innovation patterns in sustainable tourism. An analytical typology Tourism management 18/1 1997 p35**

Landscape areas and regions

StephenRippon **The Severn Estuary: landscape evolution and wetland reclamation** Leicester University 1997 Book price £49.95

Ecology and nature

Bruce Willems-Braun **Buried Epistemologies: the politics of nature in (post) colonial British Columbia** Annals of the Association of American Geographers 87/1 March 1997 p3

Gardens

Judith Tankard **The gardens of Ellen Biddle Shipman.** Rizzoli 1997 £29.95

Cultural landscapes

Terry O Regan (Editor)**The second landfall: a voyage of discovery through your landscape** Proceedings of the second national landscape forum at University College Dublin cost £10.00
Brian Ladd **The Ghosts of Berlin: Confronting German history in the urban landscape** University of Chicago 1997 Book £23.95

Landscapes in education

P Gruffudd **The countryside as educator: schools, rurality and citizenship in inter-war Wales** Journal of historical geography 22/4 1996 p412

APPROACHING SAUNDERSFOOT BY THE MINERS' WALK

It had been a bright morning, which we had largely wasted by just missing the bus. Two hours later saw us on the next bus, but with clouds gathering behind us and the air humid and heavy. Alighting at Kilgetty, we walked out of the village and immediately found ourselves high above the busy A477, at this point indistinguishable from a motorway and on a spectacular bridge straddling a deep cutting through the hillside. On the far side we followed the wooded lane which leads down to Stepaside where we refreshed ourselves.

Stepaside is a small village at the head of a wooded valley. It's one of those places where industry once thrived, but has long since disappeared, apart from ruins, no longer dominant in the landscape, which are either left to the mercy of ivy and decay, or are restored as 'heritage' projects. At Stepaside there seems to have been some dithering; There is no sign of the 'heritage project' marked on the OS map; a miniature railway, begun a few years ago as a complement to this project, is now itself rusting and overgrown. Still to be seen are some remains of a coal mine, and the roofless but impressive building of an iron foundry beyond the closed barrier of a caravan park.

'The Miners' Walk' follows the trackbed of a 4 ft guage railway which once linked Stepaside to Saundersfoot; trains of open wagons hauled by steam locomotives brought miners to work from Saundersfoot (where the railway ran down the main street) and returned laden with coal which was loaded into ships in Saundersfoot's small harbour. The path, clear and easy to follow, leads through woodland along the bottom of 'Pleasant Valley', at one point crossing the stream on a modest bridge of solid masonry; we paused, hearing a young buzzard mewing somewhere among the tree tops. Then at last it emerges, past a cottage ('TramwayCottage') into the open, and although we knew perfectly well what to expect there had been no visible clues and the suddenness and expansiveness of it was worth a gasp. Behold, the sea!

Here, where the stream runs into the sea prematurely, like a child suddenly aged, the trackbed swings to the right, above the beach, beneath crumbling shale rock faces and astonishingly, through three tunnels, the third of which leads directly into Saundersfoot. In spite of our late start we got here with the afternoon in front of us, but it was too humid and threatening to walk on over the cliffs to Tenby. After a pub lunch, we strolled round the harbour, trying to imagine it as it once had been (a model in the tourist office helps), then walked out of town by a footpath which leads to the site of a former incline (and today no less steep) where trucks once descended and ascended, bringing coal from another mine. The old winding house can still be found at the top, sadly uncared for. This, in a residential backwater of Saundersfoot, which we found to be a modest, charming resort much favoured by families and spoiled (in our eyes) only by a single outsize building block, put down probably in the 1960s, incorporating 'The Arcade'. We sought, and found, the present which on each holiday we feel we have to buy for the neighbour who looks after our cats. (She always says we shouldn't; but we don't know how not to). With some hours yet before our bus was due, we almost admitted to ennui, but tea and Welsh cakes in a cafe above the beach revived us; though it had been busy earlier, the cafe was quiet now and its 'picture windows' framed scenes of scattered figures on the sand, each a different pigment added by a separate brush stroke.

Here was a scene which it was fun to observe but which we were not dressed to be part of. But then there came a time when the life guards dismantled their tent, the families went to their hotels and guesthouses for tea, we had the beach, and further along, the rock pools, almost to ourselves - and the sun came out. Snails embarked on epic journeys, following the retreating tide. And I found a lovely pebble, an uncomfortable, damp weight in my pocket, but a perfect souvenir.

Philip Pacey

HEDGEROWS

It would be a blinkered publication that failed to comment on the first change of political party for eighteen years. New brooms sweep clean? The kind of change we are seeing is signalled by action on matters where one had thought action was impossible, the slaughter of sacred cows (no sorry that was an ill judged remark). Hedges are a good example, and we reported the regulations last issue. Today the Times newspaper carries the headline "Farmers prepare to fight hedgerow protection plans" and news of improved legislation actually passed while the Conservatives were in power. But a review announced by Michael Meacher favours extending the notification period from six weeks to fifty two and widening the category of hedges eligible for protection.. A paper is to be published soon, farmers are dismayed (though some one suspects are even sympathetic) and conservationists jubilant. Apparently only one fifth of hedges would qualify for protection as things stand today.

Meanwhile in this office we are mapping the hedges and habitat of part of Lincolnshire, and by comparison with the super abundance of habitat in our local area we are appalled at the visual and biological poverty. So scarce isgood habitat that it even seems worth mapping tiny patches of scrub that here or in Sussex or many other

parts of the country are insignificant. One might hope that in ten years time even more drastic protection can be afforded. Meanwhile hang on in there little creatures, flowers, insects, birds and all that in there dwell.

Editor

ANIMALS IN THE LANDSCAPE

How much do animals alter how we respond to the landscape? Do we like them for themselves or because they speak of ancient satisfactions (a psalmic rural idyll) and what of rural idylls in the time of BSE? The news photos of cows in dirty yards has been depressingly angled.

Is there a picture of "fields with kine" deep stored in the human subconscious?



Animals in the landscape score 7? Does it matter how many animals? Should they be judiciously placed subjects chosen by the artist? swirls and drifts of sheep fluidly positioned on hillsides? a single standing deer drinking at a pool. Is the whole notion an artist inspired bit of Victorian-ism we no longer relate to? and does it persist in modern day art?



Rabbits friendlifying small old holiday fields -- a child's image; geese medievalising for television around thatched farm buildings, wild deer elegantly along woodland edges, what kind of animals are most appealing? Do black and white "industrial" Friesian cows do or signal urban deprivation? Or do people sunconsciously value the creamy coloured Limousin cross breed shown here (so Ennglish!) or a herd of Devon Reds? Red against green, is it something to do with colour schemes? Are we identifying between species in which case families of cattle, known as suckler herds combine calming, family values. Myself I go for that. Notions of independence or of male vigour the solitary stag. Do we envy the fox his access to and command of the intricacy of the rural place. Perhaps this would depend on our childhood memories.

Does it have to be animals or is it sufficient to provide point sized visual incident, something to focus on, bales for example. What about people at work in fields -- not that many people in the landscape nowadays unless in recreation mode. Are the latter benign or do they disturb our tranquillity? In simpler countries peasants still work in fields and I have always found that added to the pleasure of *my* experience.

Is it something to do with harmony and tranquillity, being at one with nature, sharing life with other species in a rich landscape? One evening with my son I saw a fox low tail it up a furzy hill, two deer bounded off down the lower field and a sparrow hawk flew at megaspeed along the hedge. It was still and evening and we have never forgotten the pleasure.



Bud Young

THE IRISH LANDSCAPE FORUM

Terry O Regan, tireless organiser of this conference has now published the proceedings of the 1996 event, as *"The second landfall: a voyage of discovery through your landscape"* cost £10.00 being the proceedings of the second national landscape forum at University College Dublin 17th May 1996. Terry is and LRG member and invites contributors and interest in the next annual event which was trailed in LRE 21.

The report has a wide range of short papers including one on landscape and airphotos by the editor of LRExtra, one on landscape character assessment by Rebecca Hughes of Scottish Natural Heritage, on the economic value of landscape by Jack Bergin, the management of vernacular architecture as an aspect of heritage by Fidelma Mullane, on the suburban landscape by John Olley, on the Demesne landscape of the eighteenth century by Finola O'Kane, on concern for quality urban open space by Austin Deasy, on Fitting the forests into the landscape by John McLouglin..... and a number of others. The Editor presents the whole with more than a touch of literary skill. Irish and poetic.

THE FOURTH INTERNATIONAL SEMINAR ON URBAN FORM

is to be held at Mason Hall the University of Birmingham from 18-21st of July 1997 (not far off as you read this. Organised by the Urban Morphology Research Group within the School of Geography it is sponsored RGS/IBG and supported by a grant from the British Academy. Sessions include Perspectives on urban historical development; Reshaping Birmingham's built environment; Italian viewpoints; The Caniggian School from outside; Nineteenth century cities; a new researchers' forum; Cultural periods and urban form; The interpretation of urban form; Suburban development in Birmingham; Culture, morphogenesis and comparative study in Asia and also in southern Europe; Methodology and technique; Cities in the late twentieth century; the development of interdisciplinary urban morphology; urban morphology, planning theory and practice; and Assessment and prospect. There is also a poster section. Booking forms from Professor JWR Whitehand at the University address cited, Birmingham B15 2TT. Discounts for the non salaried.

THE DUTCH ASSOCIATION FOR LANDSCAPE ECOLOGY WLO

(Werkgemeenshap Landschapsecologisch Onderzoek)

LANDSCAPE ECOLOGY:THINGS TO DO: Proactive thoughts for the 21st century

This event is to take place from the 6-10th of October 1977. Plenary sessions at the beginning and the end sandwich four parallel workshops: integrated drainage basin, approaches to nature development; trends in recreation- nature interactions; the future of cultural landscapes; the planning and design of urban rural relations.

Details from the Secretariat
WLO Congres
POBox 23
6700 AA Wageningen, the Netherlands Tel +31 317 477986 Fax 424988 Email wlo @ ibn.dlo.nl www.ecnc.nl/wlo-25.html (code cracking advice given, not an easy address that!)

INTERPRETING HISTORIC PLACES:IMAGES MYTHS AND IDENTITY

A joint conference of CEI, The University of York IAAS and The Society for the Interpretation of Britain's Heritage 4-7th September 1997 at the Kings Manor, York. Includes sessions on Authenticity, historicism and intervention; Deciding on the significance of place; The role of interpretation: new approaches for the 21st century; The context for interpretation: social political economic and cultural; Cultural differences: the relationship of people and their environment and there are also visits. Phil Dagnall gives this abstract "this conference deals with how e use our historic places to promote our national history and culture. `in presenting our heritage to visitors the 'heritage business' inevitable touches on powerful but imprecise ideas including not just the historic but the spiritual and patriotic. But it's under increasing pressure to entertain as well as to inform visitors. This can easily lead to myth making and caricature. Drawing on international experience this conference will hopefully air not only common problems but help to develop some solutions. Further details from Terri Looms or Linda Hetherington on Tel:+44 1904 433982 Fax +44 1904 433949

THE SEVENTH INTERNATIONAL CONGRESS OF ECOLOGY INTERCOL Florence

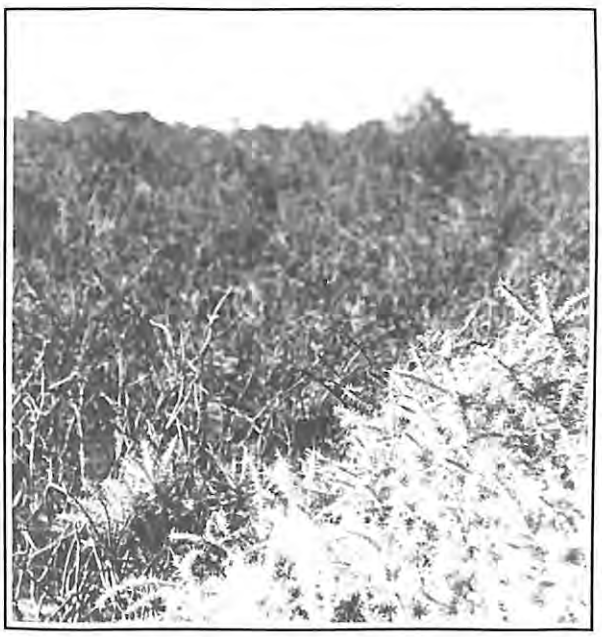
19-25th July 1998. This has been announced in the last issue. Papers are called for (deadline 31st October). A number of the subjects included overlap with the interests of the landscape architect and scientist.

FIRES ON DARTMOOR

A huge fire on Dartmoor was one of many this spring, the fire engines wailed by on and off for two weeks. Monotonous regularity. Returning to the village one evening in the dark the whole of one area of moor glowed red from ten miles away. Reminiscent people here would say of when Plymouth was on fire during the war.



The fire pictured here, large enough to to look impressive from the editor's house seven kilometres away, was so large as to make the national news. It was reported as a major disaster for wildlife, and to have consumed Yarner Wood, a National Nature Reserve though this was not the case, it was still there cool green and intact when I visited it yesterday. The area was said to resemble a lunar landscape (!) and this maybe speaks of the low quality of landscape experience among reporters, few for example have actually been to the moon! the local villagers had had a close brush with disaster (false). Two hundred firemen attacked the blaze over a wide front (true I believe). Local reserve firemen appeared bleary eyed. Jeremy Holter was not available to serve at communion. Phil Page for English Nature reported that it had wiped out ten pairs of Dartford warblers and a colony of nationally rare high brown fritillary butterflies. It will take half a decade to recover physically, he said. Would that be five years Dr Page? A small unattended chimney fire in Moretonhampstead spread rapidly through Cross Sreet consuming 41 houses. No I am only kidding.



The site when I visited it appeared smaller than a National Report, but it had obviously been a big fire and had burned the better as it funnelled up a steep valley. We counted six ground nests of birds laying eggs as big as chickens eggs; bracken and gorse and heather had all been burned and silver birches were charred to six feet up their rough barked trunks. The saplings stood red twigged. Larger trees will survive, but not the smaller ones I suppose. There had been a flush of grass and the bracken was already standing two feet high giving a false impression of overall greeness. Wood ant mounds had been carbonised. Cattle of a coincidentally charcoal and black colour were scattered around. Beyond the fire the woodlands towards Lustleigh were astonishingly green.

Key words Swaling; having fun with flint and tinder; forest fire mosaics; bracken as fire climax vegetation; stubble burning as a thing of the past; bales, early historic degradation of southern heathlands; media bonanza; Gaia Theory.

LANDSCAPE SCALE: RIVERS

What the papers say

In this issue I have criticised journalists for not having landscape experience of the moon, by which I was hinting that too few have experience outside of the main urban areas, and have no experience on which to base realistic copy about the landscape. I will now show even handedness by praising a delightful piece of writing by Brian Clarke for The Times (June 2nd).It is about fishing but it is about rivers and 'Miniature perfection in the Piddle' is the headline.

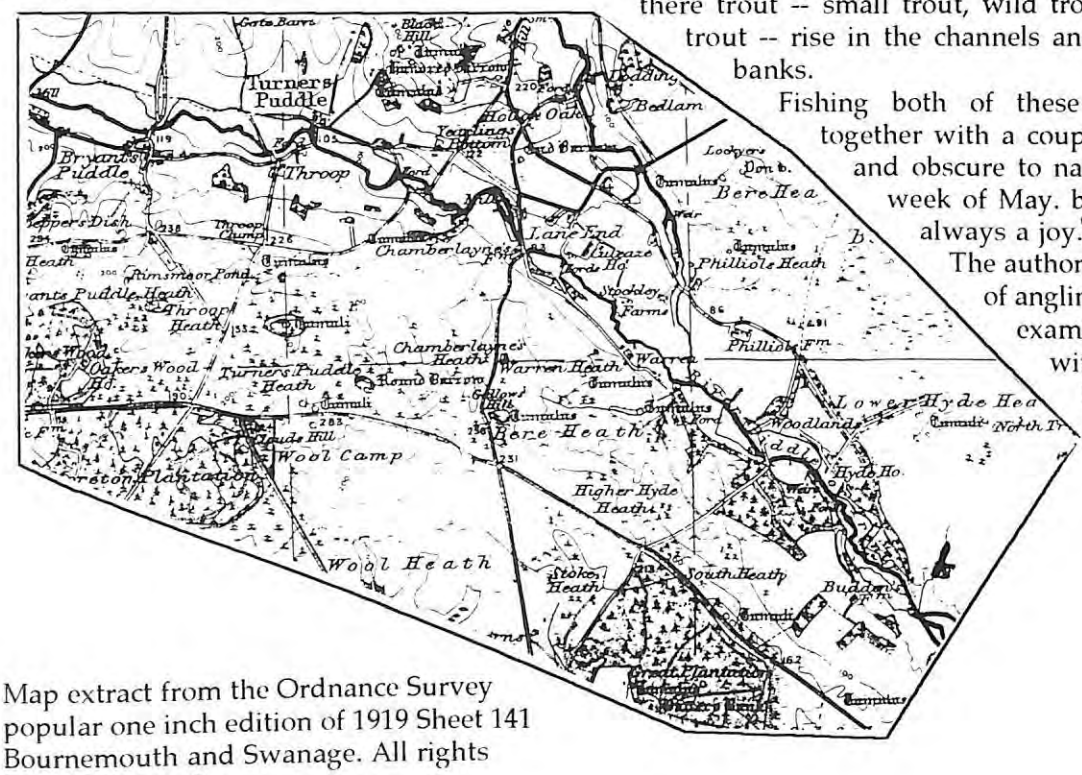
"As might be guessed by its name, streams do not come smaller than the Piddle. It is a tiny thing, winding and winking like a tinselled thread, with the lushness of deep Dorset all about.
The Meon in Hampshire, is a mighty affair. there are deeps and glides, tumbles and rapids. In places the Meon is more than a rod's length wide. It flows through country not unlike that around the Piddle, but on Hampshire's

larger scale.

Both streams are as clear as a young girls eyes. Golden gravels cover their beds. Everywhere green ranunculus sweeps and curls on the currents and the water plays with the daisy chains the delicate plants offer up. Here and there trout -- small trout, wild trout, fin perfect and beautiful trout -- rise in the channels and in shady places under the banks.

Fishing both of these River Tests in miniature together with a couple of other waters too small and obscure to name, proved a joy in the last week of May. but then fishing in Lilliput is always a joy."

The author then goes into the esoterics of angling returning several times to examine the delights of being within and absorbed by this Lilliputian world. Very good stuff. Must be an out of town wallah.



Map extract from the Ordnance Survey popular one inch edition of 1919 Sheet 141 Bournemouth and Swanage. All rights reserved to O/S

LEAFING SEQUENCES IN WOODLAND

I drive to Exeter along a slow descending ridge of redland and across from there to the south there is the most deliciously complicated pattern of plantation woodland. I have now decided to photograph it repeatedly through the year, and have (at last) got started on this. Though difficult to illustrate in black and white, I have included one of the photo dates in this issue. Yesterday as I travelled the ridge the widely contrasting foliage greens set against blocks of bare trees had become an almost indistinguishable uniformity of middling green. I expect this to deepen and homogenise through the summer, but break up as autumn colours begin to show. There just happens to be a well placed telegraph pole from which I can take the same set of prints on each occasion. I am becoming attracted pheronomically to the creosoted smell of this particular pole, and look forward to future visits.



Oh yes there is a serious side to this landscape phenology for airphoto recognition of species depends on season and leafing stage. But it's also another way of examining landscape and revelling in early summer. And great painters have done the same thing and earned reputations (was it Cezanne, among others?)

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