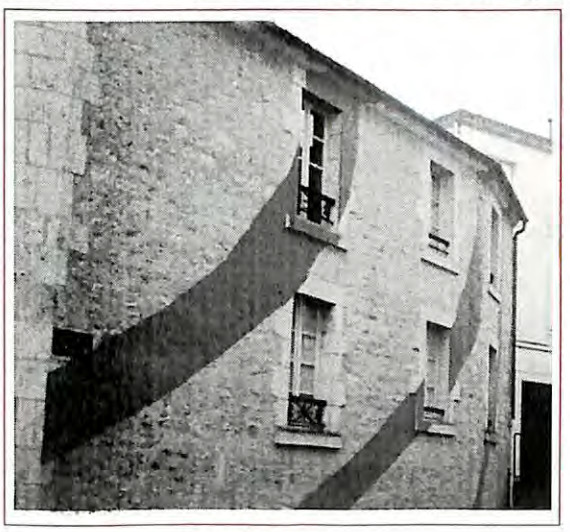
What a terrific summer if you like heat and parched grassland, the outdoor life and late dinner parties on the terrace.
It cannot have been easy on newly established plants but well rooted trees will have done well.
I apologise that pressure of work means this issue comes to you rather late.

LANDSCAPE RESEARCH EXTRA 33

September 2003

# An Illusion at Fontenay le Conte

A pleasingly named town on the river Vendee north west of La Rochelle (Brittany Fr.) was not coming up to expectations; streets at first promising, terminated in miscellanies of unattractive small trade shops, Balham style. The river and park were good but.... We gave it one last go, a little footsore but still keen to let it prove itself (you know how demanding some tourists can be!). A narrow patch of gardens along the river looked nice (soft descriptor), and warming to the place we note that they are overhung by an obviously ancient town house its cornice surmounted by statuary. There is a good café in a square: good coffee, nice loo. **And then helas! the most unexpected orange paint on an old building.** Sacre bleu! (dayglow actually) but this editor liked it. The plaques on the wall described an ancient terrace of three-storey town houses dated around 1604 and listed the named individuals who had commissioned them. There was a stone arcade below. Work, travaux publiques, was (and were, for you grammarians) envisaged. More randomly applied broad bands of dayglow paint, which now turned out (grace a Dieu) to be adhesive plastic sheeting.





## Contributors

John Goldhawk
Peter Howard
Philip Pacey
Nancy Stedman
Martin Spray
Bud Young

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

Enquiries by mail to Airphoto Interpretation, 26 Cross Street Moretonhampstead Devon TQ13 8NL
or emails to young @airphotointerpretation.com



The violent orange bands gave focus but the patterns of curved bands which now seemed all around us on many buildings had no rationale. Tant pis, muttered the editor, no matter. We proceeded up and across the square towards the Cathedrale de Notre Dame and looked back. And then voila: the enigma resolved: at one point and one only, these broad curving day-glow bands came together into a single target-like set of circles which ignored distance. Extraordinary. Will my photos show the effect? Do *we* do such exciting things?



* * * * *

While on the topic of illusions and streetscape art have a look at the intricate and expertly constructed medieval extensions to these buildings in Limoges. (see right of the church tower).The illusionist has defied the flatness of the walls and produced a strong perspective, that simulates real jutting lofts. How I love these trompes l'oeuil. If you don't discern the topic target, (you won't), please enjoy the townscape.

**Bud Young**

# AN EMPTY ISLAND: TASMANIA

Travelling from Hobart in the SE of the island to Launceston on the North coast, the road passes through what is called 'The Midlands'. Traffic on this only arterial road is light; if a visitor turns off east or west it is even lighter – abandoned mining towns fading away in their semi-ghost status. Usually there is only a pile of rusting machinery behind an informative state sign to tell you when the boom years were. In some places people hang on, breaking cars and keeping snarling dogs, but mostly profits were made and companies pulled out fast. All around are mountain ranges such as the Western Tiers and The Grampians; volcanic and dolomitic peaks rising out of the eucalypt forests, for the island has plenty of rain courtesy of the Roaring Forties depressions.



In fact the cool, moist climate was an attraction to the settlers unnerved by the heat of Port Jackson (Sydney Harbour). Also, ships from England via Cape Town to Sydney went south of Tasmania not knowing that it was an island until one of Flinders' captains, George Bass, discovered the eponymous strait separating it from the 'mainland'. Tasmania thus became the second colonial area of Australia, with its main town settled at Hobart which dealt in ship building and fishing. From that base the Port Arthur penal colony was established on a remote peninsula to the SE. For fifty years in the nineteenth century it achieved a reputation for extreme brutality and suffering, yet much of it remains intact today for tourists. All other prisons such as Maria Island on the west coast were dismantled as a part of their history Australia would prefer to forget.

Back in The Midlands the visitor is puzzled by the empty landscape. There are fields but no crops, paddocks but no animals, little sign of agricultural life observed in the intensive use of land in England. There is nothing wrong with the soils or climate. Central and SE Tasmania was once full of orchards – mostly apple trees. That export to the UK was destroyed by Britain's membership of the EEC [EU]. The traditional Australian experts of wool and wheat are carried on in the rest of Australia – now wine is significant.

Through the 20th century mining and agriculture declined and there was an exodus to Victoria and New South Wales, leaving Tasmania a quiet backwater. But what an incidental advantage! No heavy traffic, no industrial pollution, no population pressure. Instead there are huge state reserves [national parks], sparkling rivers, picturesque lakes and peaceful towns. On the west coast there is only one town, Strahan, where the Gordon River reaches the ocean. Just inland are landscapes ravaged by open coast mining, but gradually the scrub and trees will finish recolonising that.



Inland from the north coast is dairying in wonderfully lush pastures. The visitor from south west England will come across familiar names in the area: Exeter with no shops, Bridport a small fishing town, Devonport where the ferry leaves from Melbourne docks, and Launceston, Tasmania's second town; on the Tamar River, of course. Even little Winkleigh close to Okehampton where I am writing this, is represented. All peaceful now but Tasmania's bloody past has not been forgotten. When sheep were introduced the aboriginals helped themselves the easy prey, unaware of land ownership or property rights. Under pressure, the Governor a 'black line' to sweep the natives into a killing/capture zone. Survivors were exiled to islands in the Bass Strait where they died out and no original blacks now exist in Tasmania. Another landscape emptiness. n the east coast there are hundreds of kilometres of lovely sandy beaches, all the way down past Bruny Island to Recherche Bay, a 19th century whaling base. Records say the bay ran red with blood as the trapped animals were butchered. After that bout of greed no more whales were seen, and the place is as silent and empty as the former mining towns. There are only the rustling eucalypts standing behind the bay and the forested hills beyond.

If you walk from there to the south east cape you can see the Southern Ocean across which the early explorers sailed. One of the first explorers was Bruny d'Entrecastaux, who founded a vegetable garden at Recherche Bay to combat scurvy among his men as they rested and repaired their ships from the long voyage. In 2002 the gardens foundations were discovered in the bush, but the landowners want to log this area and it will be lost. The Green Party oppose this as they successfully opposed the Franklin below Gordon valley hydroelectric scheme.

So battles for the landscape continue but without the tragic loss of life as before. What we can see now on a summer day are spectacular hills and forests, beautiful lakes and fields empty except for the occasional sheep. The State government is now promoting this partly forgotten island as a tourist destination for Australians. However, sunshine in the summer is not guaranteed as it is in Queensland. Perhaps the island will remain a calm and peaceful backwater on the other side of the world. For those who visit from our overcrowded island (Britain) it is wonderfully relaxing, a place where systems are not strained to their limits. The open road is really open. Tasmanians consider a beach crowded if it has three people on it, and find an empty one. The pace of life is Edwardian, even in Hobart. The convicts, aboriginals and whales have gone – the island moves quietly into the 21st century. But for how long? Loggers are ever more greedy and Tasmania has the highest rate of loss of native vegetation in the developed world. At a recent conference Prof. Jamie Kirkpatrick of Hobart University claimed that 80% of grassy woodlands, 47% of coastal heath and 60% of grassland have been cleared since European settlement. Marshlands are still being drained, grasslands lost to building sites, and, of course, native forest lost to logging operations. There are battles ahead with environmentalists, and increased tourism will bring its own problems.
Compared though with most of northwest Europe, Tasmania is a haven of peace and an untouched wilderness.

**John Goldhawk**
**Okehampton**
**Devon**



# WINDOW ONTO NORTH RUSSIA

If you are invited to visit Russia within the Window onto Russia programme, sponsored by Russian business, do not dither, pack your bag. The programme they had mapped out for a group of heritage managers included visits to the White Sea and to Tolstoy's house.

In the White Sea, west of Archangel, are the Solovetski Islands (sometimes shortened to Solovki). On *The Times Atlas*, they appear to be deserted, but here are important parts of Russian history, and their problem was how to interpret and disentangle these histories. In early April the sea is still largely frozen, so the 14-man aircraft flying from Archangel three times a week is the only means of access. Without aircraft, the islands are almost completely isolated for 5 months a year. The main settlement is a mere half-kilometre sled ride from the airport, and is focussed on the monastery, one of the great monasteries of Russia, part of which is now back in operation. The landscape has some shape to it, causing one to excavate all those lessons on peri-glacial geomorphology, and is largely covered in open northern Taiga forest – spruce, birch and pine. At this time of year, lakes and the sea are only distinctive by being unwooded. Near the onion domes of the monastery is the main settlement of about 800 people.

In part this is pure fairyland. An all-day sled ride to the forest is part of that. Emerging naked from a Russian Bath at midnight into the snow to be greeted by the Aurora is an unforgettable part. But there are serious issues here, which highlight, most particularly, the difference in perception between local and visitor. The islands are largely under the management of the Solovetsky State Museum-Reserve (e-mail:infocenter @solovky.ru) Most obviously, there are the apologies for the visit being in the snow and the winter, whereas they perceive the summer as the tourist season, despite the mosquitoes. To visiting southerners (and here even Brits count as southerners) winter seemed much more appealing. Walking on the sea takes on the same thrill in the north as picking oranges fresh from trees does in the south. Everyone had to take shortcuts across the frozen harbour, or over to an island.

But the history creates even more divergences. It seems the islands have been a holy place for centuries. Indeed, the stories tell us that ordinary fisher folk settling there have been beaten up and evicted by archangels to stress that this is monastic territory. As the museum authorities restore another of the chapels or buildings within the great monastic complex, or one of the isolated minor monastic buildings, many are given to the new community of Orthodox monks now in residence. The museum and the monastery have clearly different agenda, but the relationship is mutually beneficial. The degree of restoration is impressive but controversial. There is no attempt to preserve as found; full-scale restoration is being

undertaken, including the iconostases of the chapels. Standing for a four-hour liturgy is another of the experiences.

There is another history. This was the first, experimental Gulag, through the 1920s and until 1939. Many thousands were incarcerated. Many died. The little monastic outbuilding to the north, on Sekirnaya Hill was the punishment block. This was so severe that visiting Moscow authorities had some guards executed for exceeding permissible levels of cruelty. The clash of restoration and interpretation priorities is obvious. The Norwegian Riksantikvaren has contributed to a new staircase for this hill, and western visitors seemed more inclined to emphasise this macabre history than to restore the building to its monastic perfection (if that had ever existed.) This Gulag history is not hidden, but clearly takes second place. Some of the buildings are still there. Indeed the café, painted a bonny blue, and the shop opposite, were both Gulag barracks.

And then there is the natural history. The islands lack wolves, though the snow cover has plenty of varied footprints. But close to here the Beluga whales come. The extent to which the very-welcome foreign visitors might disturb these extraordinary cetaceans is much in dispute, and the Museum is involved in conservation programmes here also, including recovering Belugas from dolphinaria and giving them a salt-water lake which acts as a half-way-house to freedom, used also for the benefit of passengers from the occasional cruise ship in high summer.

No shortage then, of things to debate while waiting for the plane to appear over the forest and ice floes. Maybe it would be a better use of money to fly the museum staff out to other places instead of flying us in. But I am glad they didn't.

**Peter Howard**
**Editor International Journal of Heritage Studies**

# STREETSCAPES, OUCH!

Copyright forbids the use verbatim of a nice little article from Independent Newspapers passed to me by an Islington friend. It expands a typology of potholes in the once fought over conservation area of de Beauvoir Town. These are seen and physically experienced by the cyclist (ergo landscape ~ zen and the art of?) Holes, raised covers, shallow depressions both abrupt and linear, trenches with abrupt or shelving edges, gravel areas and pepper pot zones are explained and the area is given a status-rating which puts it ahead of many underdeveloped capital cities. Apparently all capital cities have these landscapes in miniature. Take a ride.

# JOURNALS RECEIVED



**LANDSCAPE DESIGN** 317 Feb 2003
Ken Worpole **Play Stations** 21-24
**Project Profiles** 26-29
Mike Westley **Sensory-rich education** 31-35
Gary Burn **Room for improvement** 37-40

LANDSCAPE DESIGN 318 Mar 2003
Chris Gordon & Peter Shirley **All things to all people** 13-16
Mladen & Bojana Bojanic Obad Scitaroci **War and Peace** 18-21
Behnaz Aminzadeh & Dokhi Afshar **Spaced out?** 23-27
**Project profiles** 29-34
Bobby Duffy **Quality of life** 37-40
Keewon Hwang **Goals for the future** 42-45

LANDSCAPE DESIGN 320 May 2003
Marcos Cruz & Salvador Perez Arroyo **Resurface** 13-16
Landscape Design **En Route** 19-22
Louise Hudspith **Off the beaten track** 25-28
**Project profiles** 34-35

LANDSCAPE DESIGN 321 June 2003
John Hopkins **Proud, pragmatic, passionate and President** 4-7
Nerys Jones **Breathing space** 20-22
**Project profiles** 25-28
Michael Littlewood **Space invaders** 30-32
Nigel Dunnett & Noel Kingsbury **Up on the roof** 35-38
Kathryn Moore **Genius loci: hidden truth or hidden agenda?** 44-49

LANDSCAPE DESIGN 322 July/Aug 2003
**Sacred Landscapes**
Daniel Libeskind **Foundations of memory** 12-15
**Project profiles** 16-20
Andy Clayden **Down in the woods** 22-25
Judy Ling Wong **Power to the people** 28-31
Emma Way **Landscape Design readership survey analysis** 42-44

**PLACES** 15/2 Winter 2003
**Place Views: San Jose, California** 4-31
Jay Claiborne **A redevelopment success story** 4-11
Tom Aidala with Rita Skevos **The San Jose experience: vision, plan, strategy** 12-19
Alan Hess **A vision still in the making** 20-25
Montira Horyangura **Another face of San Jose** 26-29
John Kriken **Lessons from downtown San Jose** 30-31

Clare Cooper Marcus **Shared outdoor space and community life** 32-41
Nico Larco **What is urban?** 42-47
**Interview of Tim Hursley** by Cervin Robinson 48-61
John Wiebenson **Fixing symbol problems along Pennsylvania Avenue** 62-67
David Gordon **New urbanism and smart growth: twins separated at birth** 68-71
**Courthouses: community catalysts, civic places** 73-80

PLACES 15/3 Summer 2003
**Parks**
Cervin Robinson **Urban Parks: Transformation, Culture, Ecology** 4-11
Robin F Bachin **Cultivating Unity: The changing role of parks in urban America** 12-17
Samina Quraeshi **Harvest, delight and memory: lessons of Lahore's Shalimar Gardens** 18-25
Richard M Daley **Revitalizing Chicago through parks and public spaces** 26-29
Enrique Penalosa **Parks for livable cities: lessons from a radical mayor** 30-33
Walter J Hood, Jr **Beyond nomenclature: urban parks for cultural diversity** 34-37
Will Rogers **Reimagining the Los Angeles River as a linear park** 38-39
Michael Boland **Crissy Field: a new model for managing urban parklands** 40-43
Gelen Cranz and Michael Boland **The ecological park as an emerging type** 44-47
**New York's Central Park: a retrospective** 48-49
Steve Coleman **The invisible park: revitalizing the ten invisible landscapes** 50-55
Andrew Wiley-Schwartz **The garden of Hua Mei** 56-57
Donlyn Lyndon **Once in a blue moon** 58-63
GSA **Beyond fortress federalism** 65-70
**Creating Great Urban Parks** 71-73
**Parks as places: what's on our bookshelf** 74-76
Emily Talen **New urbanism and community life: a question of priorities?** 77-80

*The Garten und Landscaft titles below have been explained by Peter Howard to whom my thanks.*

**GARTEN UND LANDSCHAFT No.1, January 2003**
An issue devoted to Landscape Architecture in Higher Education, especially in Germany:
Ulrich Eisel 'Theory and Landscape Architecture' examines the need for theory in university LA courses.
Udo Weilacher 'Herausforderungen und Zumutungen' is a challenge to landscape architectural education to take account of rapidly changing environmental demands.
Mathias Gehrcke 'Auslaufmodell Diplom'. The move towards BA and MA degrees rather than Engineering diplomas in Germany.
Klaus Neumann, 'Attempto!' The problems of transferring from diploma to degree style of work in Germany.
Thies Schröder, 'Glanzlose Zeiten'. Berlin Technical University's LA courses under threat.
Wolfram Höfer, 'Vom Umbruch zum Aufbruch'. The positive developments at Munich's TU course.
Cornelius Scherzer, 'Das thematische Netzwerk "LE:NOTRE"' An EU programme for European exchange within landscape architecture courses. <www.le-notre.org>
Angela Kauls & Martin Prominski, 'Stipendien auf dem Silbertablett' A perspective on the EU's Erasmus and Socrates programmes.
Peter Petschek 'Weiterbildung ohne Lansdschaftsarchitekten', Continuing education for Landscape Architects at Rapperswil.
Richard Stiles, 'ECLAS – Rückblick und Zukunftsvision'. The European Council of Landscape Architecture.
Winifried Richard, 'Kompexe Problemfelder'. A plea for flexibility in an age of rapid changes.

GARTEN UND LANDSCHAFT No **2, February, 2003**
Devoted to German public open space design. Includes a little map of Düsseldorf with a guide to all the interesting modern parks and landscape architecture – what a good idea.
Michael Kasiske, 'Stadtumbau Ost' The results of an environmental competition in the former East Germany, notably Gräfenhainichen, Plauen, Halle.
Almut Jirku, 'Ressource Freiraum - Ressource Wettbewerb' A competitive urban landscaping exhibition.
Stefan Leppert, 'Freiraum nach Urban-Art' Hamburg's Harbour-City project.
Holger Lauinger, ' Brache als Motor des Urbanen' . Unused spaces in Berlin.
Heike Schwalm, Anette Griesser, 'Platz-Kultur in Düsseldorf'. Public Squares.
Ulrich Hatzfeld, Den öffentlichen Raum zum Thema machen'. A landscape programme to slow emigration from Gelsenkirchen.
Thomas Göbel-Gross, 'Hannover schafft Platz'. Public Squares.
Holger Lauinger, 'Ein visionäres Mosaik'. Urban spaces in Stuttgart.
C.A. Wimmer, 'Vom Sinn und Unsinn der Gartenkunst im Museum'. Three German garden museums – Erfurt, Bayreuth and Benrath.

GARTEN UND LANDSCHAFT No. 3, March, 2003
This is a retrospective edition, looking at the New Beginning of 1945.
U. Kellner, Making Tradition. The re-foundation of the Hannover programme in
Landscape Architecture under H.F. Wiepking.
U. Poblotski, Connaiseure der Natur im Wiederaufbau. The conservative nature
of LD in Germany in the 1950s.
V. Heinrich, 'Landschaftsarchitekt, Architekt, Stadtplaner'. An appreciation
of the work of Hermann Mattern, in Berlin in the 1960s.
Jeong-Hi Ri, Visionärin der Neuen Stadt. An appreciation of Herta
Hammerbacher, the Berlin-based new-town planner.
W. Richard, Immer einen Schritt voraus. An appreciation of Walter Rossow,
the modernist landscape architect.
P. Fibich & J. Wolsche-Bulmahn, Planungsideen des

Wiederaufbaus. The
replanning of Berlin's Tiergarten.
S. Sommer, Ausbildung in Ost-Berlin und Dresden. The work of Georg Pniower
in the DDR.
A.Zutz, Die Landschaftsdiagnose der DDR. The DDR landscape map in the 1950s.
S. Körner, Naturschutz und Landeskultur. Pniower's theory of landscape
protection and transformation.

GARTEN UND LANDSCHAFT **4/2003 April**
Issue devoted to questions of professional practice of landscape architects in Germany, during the economic crisis.
Gerlinde Lahr-Ploschke offers advice
on staying motivated. Hans-Günter Lehmann of Potsdam writes on professional office management.. Kerstin Eisenschmidt recommends specialisation in one's marketing effort, while Gesa Loschwitz discusses the public profile of
practices. However, Peter Zöch makes the case for expanding the range of services being offered. Both Thomas Jakob and Andrea Koller give advice on quality management systems. Robert Schäfer (the editor) suggests that German firms have a high reputation abroad and should pitch for foreign contracts more often. Finally, a case study by Thies Schröder, looks at the surprising amount of co-ordination work given to the landscape contractor at a new Leipzig project park.

GARTEN UND LANDSCHAFT No **5/2003, May** dem Silbertablett' A perspective on the EU's Erasmus and Socrates programmes.
Peter Petschek 'Weiterbildung ohne Lansdschaftsarchitekten', Continuing education for Landscape Architects at Rapperswil.
Richard Stiles, 'ECLAS – Rückblick und Zukunftsvision'. The European Council of Landscape Architecture.
Winifried Richard, 'Kompexe Problemfelder'. A plea for flexibility in an age of rapid changes.
Although the main theme is concerned with the introduction of nature into the garden, there is also a short article considering two proposals for the landscape design of the remembrance monument at Bergen Belsen. Some practical advice on wild gardening comes from Reinhard Witt, stressing the need for nutrient-poor, and thus comparatively weed-free, compost for the natural gardener. Heiner Luz recommends attention both to biology and aesthetics. Wolfram Höfer includes some outstanding photos in his essay on Fashions and Trends, regarding Kantian aesthetics as a suitable philosophy. Anneliese Latz considers the need for structural work to contain wilder forms of planting in urban situations. The creation and maintenance of natural meadows near Munich are considered by Gnädinger and Haase. The refinement of wildflower seeds by the Swiss is described by Gregor Klaus. Philipp Schönfeld gives advise on planting between gaps in pavements. Richard Scott describes the work of Landlife in UK, and Mader & Zimmermann praise the adaptability of ivy.

GARTEN UND LANDSCHAFT **No 6, 2003**
The issue is devoted to landscape architecture in the capitals of Germany, both Berlin and Bonn. Berlin:- after an article on the slow-down in building, there are articles on the Platz der Republik at the Reichstag; the Henriette-Herz-Park and Tilla-Durieux-Park; the Priester –Pape-Park; the Wuhlepark Landsberger Tor; and the railway centre at Tempelhof. Bonn:- after an article on Bonn's growth, are articles on the Rheinauenpark; and on the developments in the new Federal quarter.

GARTEN UND LANDSCHAFT **No 7, 2003**
The issue concerns leisure landscapes. Frank Roost points out that such landscapes were commonplace in Europe long before Disney, and sees similarities with company landscapes. Robert Schäfer looks at the Rostock Gartenschau landscape, and Michael Kasiske at the Westphalian show at Gronau this year. Wolfsburg will be the setting of a Gartenschau next year, and Nicole Uhrig explains the logic of the plans; Claudia Moll discusses the design of the Legoland theme park at Günzburg, Bavaria and Annette Schober-Knitz that of the Ravensburg Playland. The final articles examine greenhouse developments in Potsdam and in Hannover, and the Saale Park, Leipzig.

GARTEN UND LANDSCHAFT **No 8, 2003**
The theme is the development of Landscape Architecture in the 1970s and 1980s. The focus is summarised by Höfer as Less Design - More Planning. The work of Günther Grzimek, especially in Darmstadt, with his democratic
ideals, is discussed by Jerney, and this democratic theme is repeated in the essay by Sutter-Schurr, concerned with relations between local politicians and professionals, especially in Freiburg. Günther examines Landscape Architecture in the DDR, notably Berlin, and Hahn-Herse Landscape Planning in the Federal Republic, notably the rise of Nature Protection. Ermrt defends the legislation of the time, and Wübbe, referring to Rügen in particular, examines the lack of interest in landscape protection in the
DDR. Finally, in English, Dean looks at the work of James van Sweden – in 'Nothing Marketed, Nothing Gained'.

Finally that annual delight edited by Della Hooke

**LANDSCAPE HISTORY** Vol 24 2002
Nigel Brown, Debbie Knopp & David **Strachan The archaeology of Constable country: the crop-marks of the Stour valley** 5-28
Simon Draper **Old English wic and walh: Britons and Saxons in post-roman Wiltshire** 29-43
Judie English **Worths in a landscape context** 45-51
CC Taylor **Nucleated settlement: a view from the frontier** 53-71
Susan Oosthuizen **Medieval greens and moats in the central province: evidence from the Bourn Valley, Cambridgeshire** 73-88
Andrew Pearson and John F Potter **Church building fabrics on Romney Marsh and the marshland fringe: a geological perspective** 89-110
Chloe Campbell, Richard Tipping and David **Cowley Continuity and stability in past upland uses in the Western Cheviot hills, southern Scotland** 111-120
David A Hinton **Debate: the dating of ferruginously-cemented gravel as building material** 121-122

# ONE LANDSCAPE MANY VIEWS

**Photography and new media commissions**
**Cartwright Hall, Bradford, February – April 2003**

Those of us working in the arts in West Yorkshire were only too aware that last year Bradford was bidding for a place in the shortlist for 'European Capital of Culture 2008'. The bidding team made a great effort, improving Bradford's odds from 11:1 to 4:1 (so it was a shock when Bradford failed to make it to the final shortlist of 6).

Along the way, the team commissioned 7 artists, working with photography, to address the theme 'One landscape many views'. The work was then exhibited under that title in Cartwright Hall, a magnificent 19th. century municipal gallery built with the wealth generated by the textile industry.

The title is apt in many ways. It is taken from one of local artist David Hockney's photomontages of a Californian landscape, where he used the technique to compile many viewpoints in one image. Bradford of course is multi-cultural, and what we see in a landscape, and what significance those landscapes have for us, is very much a cultural construct. And the exploration and depiction of the notion of landscape was approached in different ways by each artist, as this exhibition revealed.

The central space in Cartwright Hall is a magnificent, domed and tiled semi-circular hall. Along the curved wall was a continuous display of 1400 small photos, punctuated by an occasional large one, stretching for 24 m., and creating an impressive visual experience.



Julian Flynn had set himself the task of taking one photograph every minute for 24 hours, whilst wandering around Bradford... The result was an extraordinary display of unprepossessing urban scenes, more a documentary of endurance, of a lived experience. He wrote about some of the frustrations, in particular of missing incidents that happened, of people passing by – restricted to responding only to the relentless signal of his bleeper – of having to resist the strong inclination to take a specific view or capture a particular moment (we are all so conditioned to taking framed photos of objects or incidents...) The result of taking images according to a strict time regime is an extraordinary parade of urban scenes, a documentary of 21st. century Bradford, the passing of a day, with images gradually becoming subsumed by the darkness, then emerging into grey light at dawn.

Casey Orr roamed the landscape to find 'The People's Paths', those paths created by people taking the route that they wish, regardless of boundaries or surfaced paths. Such desire lines reveal the traces of people breaking away from the control of planners or land owners, expressing their own needs. Casey Orr talks of the romantic notion of 'getting back to our connection with the land' – but the 12 square images were of empty, ugly landscapes, the past presence of people revealed only by a worn strip cutting through an urban landscape devoid of any sense of beauty or design. They were more an indictment of the poor quality environment within which people are expected to live and work.

The notion of landscape was indeed stretched – to include the limited and intimate views from a bed. 'Landscape' for Fi Frances was depicted as intense and personal vistas, reflecting her experiences of pain, beauty, and humour. The familiarity and comfort of the 'landscape' of limited horizons, of bedclothes and items on the bedside table, became also the nightmare of the tedium and stifling repression of being confined to bed. This work was actually exhibited posthumously, which exacerbated the pathos in the intimate images of bedclothes, forearm, drip, medicines, flowers, teacup. These images were disturbing, bringing home the experience of impotence, of having things done to one's body, and yet they were also celebratory, of the beauty of the everyday world around us, the power of the visual.

Patrick Ward has (obsessively) photographed the intercom systems found at front doors throughout Europe. The 50 photos are a fascinating comment on their style, which is remarkably similar across the continent, but they also reveal the 'make do' handwritten messages and labels that modify the strictly utilitarian design over time. Amsterdam, Venice, Paris, London, Berlin, Helsinki are all represented, but – nothing from Bradford... Which simply reinforces the notion that Bradford isn't worth bothering with.

What a chance to put Bradford on the map along with other major cities of Europe! especially at that moment of striving to be ranked amongst them.

One contribution was all far too contrived to be received easily. A series of portraits of young men, taken from the posters published after the riots of 2001, had been partially embroidered by Farhad Ahrarnia.

This we were told was a deliberate reference to the history of textiles, and to the nature of fabrics which offer warmth and protection. In conjunction with these portraits a video played, showing a policeman embroidering the images... 'stitching them up', combining a gentle craft with violence...

'Unseen' by Liza Dracup was a series of 10 large colour photos. of woods. Curiously theatrical, with strong light picking out some parts – branches, tree trunks – but other areas left in deep darkness. The colours – tans, lime greens, browns, hints of light blue, against deep pools of black and brown – enhanced the uneasy sense of not being sure what was going on, if anything.

Knowing that the images were taken by night, and were affected by sodium lights or car headlights, explained something of their curious quality, but these woods, local and familiar to many of the viewers, had been transformed into unreal and menacing places, giving rise to a sense of insecurity and uncertainty.

But for enjoyment and inspiration at several levels, the twin video screenings by Simon Warner were required viewing. He had fixed a video camera on to a remote-controlled model boat, and set it off down the rivers Aire and Ouse. The results were shown on two large screens, enabling us to view the world from the perspective of a duck, but one that at times was out of control! This was living a journey: moments of turbulence, of frenetic activity, of sweeping up to banks, careering over falls, swinging out into open water, then peace, calm, gliding out past swans, under willow trees, gently rolling, then rocks rushing up, sounds of traffic, the darkness of a culvert, getting caught up in branches, bubbles, capsizing, rushing, bouncing over the wake of a passing boat, feeling seasick, slowing down, drifting, drops of rain, the distant roar of traffic, the silence of a calm, mature river...

Moments of panic contrasted with scenes of calm; the scale veered from intimate – moss on a rock – to grand – a distant view of a ship at Goole docks. Horizons were constantly shifting. Each river sequence gained by being played adjacent to the other. Children shrieked at near collisions with banks, at close-ups of swans, at capsizing over a weir; adults exclaimed at recognising local landmarks, while others intellectualised about the nature of journeys and travelling through life... all responding to the same Bradford landscape, but from an entirely different viewpoint, and reminding us of what there is to value.

This was one of the most varied and inspiring exhibitions I have seen for a long time – and the nation's loss that Bradford never made it as Capital of Culture!

**Nancy Stedman**

# SHREDDING TREES

Somewhere south of St Malo Brittany, France, I take a picture of what seems a fairly localised practice, that of tree shredding. It's referred to as a style of tree management in "that book" - Oliver Rackham's 'History of the Countryside' figure 5.1 p66. In this case the trees all along this and the adjacent hedge are oak trees which surprised me. Why would one want to produce small side shoots from oaks? I have noted it before in other parts of Brittany but not elsewhere. Could it be to do with creating burr grain? No. Firewood? Browse for animals?

The second photo shows what seems to be a shredded oak trunk among others set in the beach as sea defences I think, at St Malo. See the knobbly trunk left of centre.





# THE COMMON SCENTS OF LANDSCAPE

I'm not sure of today's figure, but in the nineties it was thought that the typical British adult spent about 5% of his or her life outdoors. I guess the figure is now less. In this context, a few questions come to mind; for instance: Do we need all this thing called landscape? and What is it for?

Clearly not, for most in Britain, for living our lives in. For a lot of us it seems to be important not 'for real', but as backdrop, some way behind our fairly thoroughly staged lives. It has, of course, been real for all of us at some time, and we revisit landscapes in the [old] virtuality of memory and dreaming. But from day to day, landscape is something that is, as much as for real, likely to impinge on our [their] lives as t.v. scene or advert location, old-fashioned Christmas cards, and the new virtuality of the computer. The landscapes that much of the time, and most actively, are in our minds are un-real in one or more ways. They are abstractions, sentimentalisations, or sheer fantasies. We know the real ones are 'out there' - we give a nod at the garden on the way to the car - but we [they] seem as interested in reacting with *image* as [say] playing in the park or digging on the allotment - let alone backpacking over the hills, come sun come rain.



One does not actually *get wet*, watching the film. We can see [an image of] the landscape - but that is usually about all. Virtuality technology is moving, but as yet we can add to the image only a selection of sound, and no smell, or taste, or even feel of a place. The scenery against which modern life tends to be acted isn't earthy or, often, even earthly.

We can pretend that much of our time is spent 'out there' - but we are still within doors. Instead of doors to buildings and doors to rooms in buildings, we are behind doors to boxes that move us from one building to another. The landscape is a sort of wallpaper, with us moving past too fast to get more than a general impression. Perhaps this is why we so often make only coarse-grained landscapes: the finer details would be wasted, so far away, on the other side of the glass.... Perhaps, also, that is why some of the images in such publications as *Landscape Design* seem to be smoothed of detail.

"In a car", says my favourite writer on 'quality', "you are always in a compartment, and because you're used to it you don't realise that through the car window everything you see is just more t.v.. You're a passive observer and it is all moving by you boringly in a frame." That was in his 1974 'inquiry into values', *Zen and the art of motorcycle maintenance*, which I've mentioned before. "On a [motor]cycle", says Pirsig, "the frame is gone. You're completely in contact with it all. You're *in* the scene." More so! Yet the sounds are those of i.c.e. and wheel-on-road, and the predominant scents those of traffic - though you can get wet.

And the worst thing about all this? More and more, our students are, as it were, taught through the window. Health & Safety makes it increasingly difficult to give them experience of 'raw' landscape. The last time I tried to arrange a walk in the dark... ! I'm exaggerating, of course, and some people are still in and *of* the scene, living or working on the land. *That* can be for real: ache-in-the-back, soil-in-the-pores, part-of-the-land, real. And of course, the kids do still want to go out to play. [Alas! we usually think that's only for kids....]

If one isn't really part of the landscape, how can one understand it *for real*? We can understand it in part[s]; can understand it academically - this is a way of understanding that the Ache-in-the-back people probably do not have; but nor do we have their ways of knowing - and we tend to be the ones making, managing, writing and teaching about it. [I am largely exempt; but my equivalent is running a course on 'wilderness', with my best credentials being having wandered disoriented in the snowy dusk of a Pennine moor, flying over near neighbours of Everest in a lightning storm, and reading Scott's diaries.] All these are valid ways of knowing/understanding, I'm just a little concerned that with landscape as with many other things, a good way 'into it' is to make it. Designs, just as plans and 'assessments', now tumble out of computers. The technology is wizardry, but it has a long way to go before we get the soundscape and smellscape and the rest to add to the pictures. For the moment, it's just more windows for us to stare through. It doesn't yet help with questions like "Does it smell right?" [1]

**Martin Spray**

[1] E.g. M. Spray [1983] Does it smell right? *Town & Country Planning* 52[7/8]: 200.

This piece began life as 'The common scents of landscape' in *Landscape Issues* 13[1/2]: 2-3, 1996.

# LRG DARTMOOR EVENT

## 'FIELD MEETINGS ARE FUN'.

A small but pleasing event attended by board members and friends. Professor Ian Mercer was his usual engaging self, interpreting, inter alia, the landscape and its background from the top of Hayne Down (Manaton). It was good to be out after the administrative meeting. Others in the photograph from left to right are John Gittings, Nancy Stedman, Rosemary Young, Gareth Roberts, Catherine Brace, George Revill and Eleanor his partner.

Apart from business the group was shown examples of high quality cartography (Hanno Koch of Latitude Cartography who works with the editor) displaying the many levels of at which local land use can be depicted, and land use analysis including that of London greenspaces and Parks.

Other details of this meeting are as defined in the last issue.



# CONFERENCES

**CONSTRUCTING COMMUNITIES: PLACE AND PEOPLE IN THE COUNTRYSIDE 1918-1939**

IRHRG (qv) conference, Gregynog, Powys, UK, 21-22 April 2004

The history of the countryside during the 1920s and 1930s tends to be viewed in the light of what came afterwards: as a period of social and economic decline and depression, in marked contrast to the agricultural expansion of the 1940s. There has been relatively little work done to revisit these assumptions about the period. Recently, a number of researchers have recognised common interests in this area, and created the Interwar Rural History Research Group (IRHRG). They include not only economic and agricultural historians, but also a wide range of art, design, literary, drama, environmental, social and political historians, geographers and sociologists. The IRHRG held its first interdisciplinary conference at Dartington, Devon, in 2002, focusing on the theme of rural regeneration and decline in the interwar period, in a predominantly English context. Building on the success of this conference, the group now wishes to broaden its focus geographically, whilst continuing to bring together researchers working on the interwar period across a variety of disciplines. The medium for this will be a conference to take place at Gregynog, near Newtown in Powys, 21-22 April 2004. The keynote speakers will be Dr David Matless and Professor Richard Moore-Colyer.

One reason why the perception of rural decline became so deeply inscribed in popular consciousness was the publication of a string of laments for the passing of a supposedly authentic', organic rural community. Classic accounts such as George Sturt's The wheelwright's Shop (1923) and Flora Thompson's Lark Rise (1939) became emblematic of a rural world thought to be disappearing in the early twentieth century. There was a growing interest in the nature and future of rural community amongst politicians and writers, and amongst agricultural economists, sociologists and geographers. Many rural educational, cultural and leisure organisations also saw their role, at least in part, as being oncerned with recreating community. Alongside rhetorics of decline, there were practical proposals for the reconstruction of village life, and even the building of model communities, at Dartington, Portmeirion, and elsewhere. The conference will explore the many resonances of these debates and experiments in constructing community. What did contemporaries think about rural community - as it was, and as it should be? How 'authentic' was the rural world which was being lost? What was the impact of the development of new communities in the countryside, with the influx of commuters and other 'in-comers', and with changing patterns of employment? How did debates about these real and imagined communities relate to other contemporary anxieties, about the rural economy, and about the rural landscape itself? Perspectives relating to Wales and Scotland, or looking at Britain in a comparative context are particularly welcome.

Proposals (c.300 words) for papers on any aspect of community in the British countryside between the wars should be sent to:
Clare Griffiths, University of Sheffield,
clare.griffiths@sheffield.ac.uk
by 30 September 2003.

**WOODS IN AND AROUND TOWNS**
A major Scottish conference highlighting the social and environmental benefits that woodlands can bring to urban areas is being held on 30th October.

The free conference, aimed at local authorities, MSPs, foresters, community and environment groups, planners and housebuilders, is to be held at the Westerwood Hotel in Cumbernauld.

Woods in and Around Towns is organised jointly by Forestry Commission
Scotland, Scottish Enterprise and Scottish Natural Heritage, with support
from Central Scotland Forest Trust, Greenbelt Company and other partners.

The main aims of the conference are to:
help develop a new agenda for woodland around towns
highlight the importance of woodlands in and around towns which are recognised
as having a key role in delivering the government's social and environmental agendas
help delegates find new ways to lever in more resources
build on current best practice
help delegates draw in more involvement with communities and the health
sector.
The conference will involve speeches, presentations and a panel discussion.
The conference is free and delegates wishing to attend should contact
Sharon Robinson at Forestry Commission Scotland on 0131 314 6486, or sharon.robinson@forestry.gsi.go.uk.

# SHOULD YOU READ

## Gleanings from a provincial university library



Anna Madoeuf **De paysages en mirages: panoramas du Caires ville orientale**. Annales de Geo. 631 2003 pp 243-259.

Laurent Despin **Les Pyrenees centrales: de la redefinition du raport a l'espace aux enjeux actuels.** (on the current issues regarding the redefinition of the vision of space) Anns Geo 631 2003 pp279-297.

**Antipode vol 35 /2** contains five short papers on the visual in geography (pp 212-238):
Gillian Rose **On the need to ask how exactly is Geography visual**
David Matless **Gestures around the visual**
Felix Driver **on geography as a visual discipline**
James R Ryan **who's afraid of visual culture**
Mike Crang **The hair in the gate: visuality and geographical knowledge.**

PJ Wood MT Greenwood and MD Agnew **Pond biodiversity and habitat loss in the UK** Area 35/2 pp206-216.

John C Everitt and R Douglas Ramsey **Reviving Central Brandon in the early twenty first century** Canadian urban landscape examples 23. The Canadian geographer 46/3 pp 66-274.

Marie Jose Fortin and Christiane Gagnon **Paysages identitaires et ruralite de proximite:regards croises a Petit Sanguenay (Quebec).** Landscape to go beyond the visible forms to include territorial practices ...as well as the immaterial dimensions – landscape as a social construction. The Canadian Geographer 46/4 pp337-346.

Michelele Dagenais **Inscrire le pouvoir municipal dans l'espace urbain: la formation du reseau des parcs a Montreal et Toronto** 1880-1940. The Canadian Geographer 46/4 pp 347-364.

Brian Klinkenberg **Spatial Analysis of the coincidence of rare vascular plants and landforms in the Carolinian zone of Canada.** The Canadian Geographer 46/3 pp194-203.

John Boothby **Lines on maps: issues in designating wildlife conservation areas** Bulletin of the Society of Cartographers 36/2 2002 pp45-50.

Tom Mels Review Essay **Landscape unmasked: Kenneth Olwig and the ghostly relations between concepts.** Cultural Geographies 2003 10 pp379-387.

Margaret E Marker **The Knynsa Basin South Africa: geomorphology landscape sensititivity and sustainablity** The Geographical Journal 169/1 pp32-42.

Peter Goin **Where the pavement ends.** (photo essay at Black rock Reno, Nevada. The Geographical Review 92/4 pp 545-554.

Jonathan Walker and Jonathan Leib **Revisting Topia Road: walking in the footsteps of West and Parsons** The Geographical Review 92/4 pp 555-581.
Jeffrey s Smith **Rural place attachment in Hispano urban centers** The Geographical Review 92/3 pp 432-451 (shares some ideas with paper by Fortin and Gagnon).

Mathew Gandy **Landscapes of deliquescence in Michaelangelo Antonioni's "Red Desert"** Trans Inst of Brit Geographers NS28 pp 218-237, 2003.

Stephen S Birdsall **Learning to see landscapes through a flexible lens.** (uses Meinig's 10 alternatives in The Beholding Eye –from the Interpretation of ordinary landscapes pp33-48, qv in order to teach children ways of interpreting what they see.) Journal of Geography 102/1 2—003 pp 29-34.

Two book reviews in Garten und Landschaft may be of interest:- Hans ermann Wöbse, **Landschaftsästhetik**, publisher (Ulmer Verlag, Stuttgart); and
Franziska Kirchner, **Der Central Park in New York,** examining the German landscape theory employed there. (publisher Wernersche Verlagsgesellschaft, Worms)

# 'RUS IN URBE'

No doubt like many others, I was horrified and outraged to read in *The Guardian* [31st August] of a proposal to demolish one of Paddington station's roof canopies to make room for an extra platform and a 75-metre high office block. But I'm not sure whether I can align myself with one of the Royal Parks Agency's objections to the tower, that it puts at risk the 'rural illusion' for visitors to Regents' Park and Hyde Park.

A subsequent foray on the Internet brought me face to face with a memorandum by SAVE concerning 'Tall buildings in London' and with the following paragraph:

*"Hyde Park is not Central Park: The beauty of the Royal Parks...is the sense of rus in urbe, of apparently boundless countryside within the capital. Though punctured in certain places by the towers of the Hilton and Royal Lancaster hotels and Knightsbridge barracks, the horizon in many parts of the Royal Parks remains filled with trees, not buildings, providing beauty, air, and space that all Londoners can enjoy. This is a precious asset which must be protected, ideally by seeking World Heritage status for the Royal Parks which they surely deserve".*

Well, that's difficult to argue with, and I can readily sympathise with the case against unnecessary 'puncturing' of the sylvan horizons of the parks. But I do question both the concept of 'rural illusion', and the identification of 'rus in urbe' with 'apparently boundless countryside'.

By definition, illusion is, if momentarily convincing, insubstantial and vulnerable to exposure, certain to disappoint. I do not believe that we go into parks to be deluded; even where no buildings can be glimpsed, we know that we are in the heart of the city; it is precisely our awareness of the *urbe* as well as the *rus* that makes our experience of parks so satisfying. Rather than arguing for 'rural illusion', I want to celebrate 'rus in urbe' in all its myriad forms; where the discovery of a green corner in the urban scene startles and soothes the eye; where the contrast between cultivated and built forms is more or less dramatic, each enhancing the other.

Hyde Park is not Central Park. But think of Central Park! How much less remarkable would it be if not enclosed by tall buildings peering down on its margins? Or take the example of two cities more familiar to me, Bath and Edinburgh. I treasure a copy of Peter Smithson's *Bath: walks within the walls*, an elegant booklet published in 1971; at many points in his four walks, Smithson reflects on the inter-relationship of buildings and gardens, parks, and landscape; at Lansdown Crescent, where cows used to graze and may still do so, providing not so much a 'rural illusion' as a miraculous, enchanting meeting of 'rus' and 'urbe'. In Edinburgh, as nowhere else known to me, landscape erupts beside and shrugs off the city. Surely nobody ever climbed Salisbury Crags and Arthur's Seat in search of 'rural illusion', turning aside from the views of the city, declining to be thrilled by the collision of 'urbe' and 'rus'? In *The Silent Traveller in Edinburgh*, Chiang Yee tells how he once chose to climb Arthur's Seat on a day when mist veiled the city, not to experience an illusion of being on a remote mountain, but in order to hear the bells of the city's churches. Just a few days ago, standing at the highest point in Edinburgh's Royal Botanic Gardens, we could have wished that fewer trees 'punctured' the panoramic view of the city.

Where we live in Preston, the Victorians built the Miller and Avenham Parks beneath the escarpment which sets the southern boundary of the town. Looking from the parks across the river Ribble, one sees real countryside; the river, lower than the park, can function as a ha-ha; the observer, looking to the south, can imagine that the countryside is boundless continuation of the park. Rural illusion perhaps, but to the north, buildings of various styles and periods overlook the parks; railway bridges cross park and river; a tramway linking two canals once passed through, incorporating – in the Avenham Park – a steam-powered incline by which wagons were hauled from one level to another.

The real pleasure of urban parks is to be derived from what they are, a re-presentation of *rus* in an urban context, *rus* adjacent to or surrounded by *urbe*, *rus* which exists in the form that it does precisely because of *urbe*. While drafting these notes, I happened upon a pertinent passage in a quite unexpected source. My leisure reading was Dodie Smith's delightful *I Capture the Castle,* published in 1949; the young heroine, on her own in London for the first time, finds herself in Hyde Park:

*"I leaned back against a tree-trunk and gazed around me... Even in my anxious state of mind it was pleasant, sitting there quietly, looking at the distant scarlet 'buses, the old cream-painted houses in Park Lane and the great new blocks of flats with their striped sun-blinds. And the feel of the Park itself was most strange and interesting – what I noticed most was its separateness; it seemed to be smiling and amiable, but somehow aloof from the miles and miles of London all around. At first I thought this was because it belonged to an older London – Victorian, eighteenth century, earlier than that. And then, as I watched the sheep peacefully nibbling the grass, it came to me that Hyde Park had never belonged to any London – that it has always been, in spirit, a stretch of the countryside; and that it thus links the Londons of all periods together most magically – by remaining forever unchanged at the heart of the ever-changing town".*

**Philip Pacey University of Central Lancashire**

# A REPORT ON 'WASTED SPACE'

I thought you might be interested to hear about the Wasted Space? Campaign, writes Rosalind Freeborn of Origin Communications. It is being launched on Monday Setember 15th. The campaign has been initiated by CABE Space, a new off-shoot of CABE (Commission for Architecture and the Built Environment) which is funded by the ODPM.

The campaign begins with the publication on 15th September of a report Wasted Space? - which highlights the massive problem of wasted space in England and Wales. In brief, CABE Space was set up to champion the country's public spaces. They have a remit to help local authorities to find creative and sustainable ways of managing public parks and spaces. However, CABE Space has identified a real problem with some 70,000 hectares of derelict and vacant land which currently exists. The causes for this land to be wasted can vary. The report cites various causes, for example

Local authorities own about 25,000 hectares of empty land. Former gas works, quarries, mining sites and so on comprise at least another 5,000 hectares of derelict land. Chemical and industrial pollution of these sites doesn't help. Living next to a derelict bit of land can reduce the value of property by 15%. Residential developers retain large land banks and some will keep land 'designated for development' for many years. Some developers employ tricks to control land prices and defer development. Some buy the land simply to hike up the value of their business. Absentee land owners can be difficult to track down. Some buy land in the hope of commercial development which may then be shelved. Some land owners 'forget' they own land which has lost its value; 56% of local authorities don't have a parks or green space strategy; many of the UK's play areas are not child friendly, are derelict and unsafe so children prefer to play in the street. The UK has the worst child pedestrian fatality rate in Europe

The report includes several case studies - both positive and negative and is full of useful facts and figures. Julia Thrift is CABE Space Director and she is a very articulate and robust spokeswoman for the organisation. So far, some very good initiatives are being promoted by the Unit: A crack team of specialists is being recruited and will be managed by CABE Space. This team will be made available to local authorities to 'troubleshoot' problem areas, and come up with practical and sustainable solutions to difficult areas of wasted space. And as for people power - CABE Space wants to encourage the public to be more vociferous in their demands and ideas for improving public spaces and wasted spaces in their area. There's a web site for people to log their suggestions: www.wastedspace.org.uk Living Spaces - this is a new £30million Government Scheme which invites community groups to put forward ideas for enhancing wasted land. Grants from £1,000 to £100,000 are available. Sustainable solutions - this is an £89million scheme to test options for improving and investing in the better management of parks and public spaces. That is the campaign, in a nutshell. The problem is clear to see; CABE Space is going to try and help raise awareness of the problem and put ideas in action to sort it. But it's going to take time, money and the collaboration of the public and land owners.

**A provocative (anarchistic) personal view from the Editor**

*Many in the landscape profession will be aware of the Cabe Space crack team idea. Interesting though to see yet another report on the wasted spaces of the UK. Is the title open to misinterpretation? I suppose there has to be a new inventory to support any initiative but I seem to remember several such starts. Some have referred to derelict land. What is rather fun in an anarchistic way is the idea of encouraging the public to come up with ideas for what* ***they*** *consider wasted*

*space. It's likely I think to be derived from a very local view (think local is good)*

*Supposing though that I see this from the other side of the fence and find that a local group make claim to the two acre plot I bought as a legitimate investment ten years previously. (Speaking as a non capitalist this is a bit hypothetical but.... But, will they be supported by Mr Prescott?. Will it then go to the High Court, will there be delays and costs. Will **I** be intimidated by public pressure? Hounded by the mob? And there have in the past been taxes on undeveloped land. Have these been ineffective? Let the people rise up? Is this a good idea?*

*Interesting also to consider why some land should be singled out as wasted. Is it because the available land bank for uses that the public hold dear (housing, recreation) is too small. John P is giving housing land 'the welly' in the southeast. What should be our attitude to the wider open spaces of badly used farmland in the country. I have often thought how nice for householders, shoehorned into tiny houseplots, if they could encroach 10 metres onto the adjacent field. And of course many do. Allotments owned by local authorities (but poorly regulated as to boundaries) suffer the most obvious nibbling. What about a new wave of plotlands? And rural allotments?*

*I earn my income as an expert witness from cases of adverse possession and the mapping of land use. Should I watching like a hungry wolf at the edge of the firelight for new cases arising out of this report? Mmmm.*

*Now the better management of parks and legitimate open spaces that is another matter.*

And at the British Association Conference (9.8.03) an English Nature speaker points out how much better many parts of the landscape would be as habitat if under the influence of extensive gardens rather than broad well managed cropland. The Independent writer (September 10th) puts it like this: "Vast areas of agricultural land should be replaced with new housing to improve rural biodiversity, English Nature said yesterday." Is agriculture a waste of space then? Quite a flurry of letters response on that one too.

# AIRY SPACE AS A STRONG COMPONENT OF THE LANDSCAPE

I came across this yesterday in an Oxfam bookshop. Yes, of course I have seen the film or parts of it. (Meryl Streep and Robert Redford.) Some staggeringly good ideas/descriptions of landscape and I have not yet got past page 2.

"The geographical position and the height of the land combined to create a landscape that had not its equal in all the world. There was no fat on it and no luxuriance anywhere; it was Africa distilled up through six thousand feet, like the strong and refined essence of a continent. The colours were dry and burnt like the colours in pottery. The trees had a light delicate foliage, the structure of which was different from that of the trees in Europe: it did not grow in great bows or cupolas, but in horizontal layers. ....."

".....The views were immensely wide. Everything you saw made for greatness and freedom and unequalled nobility".

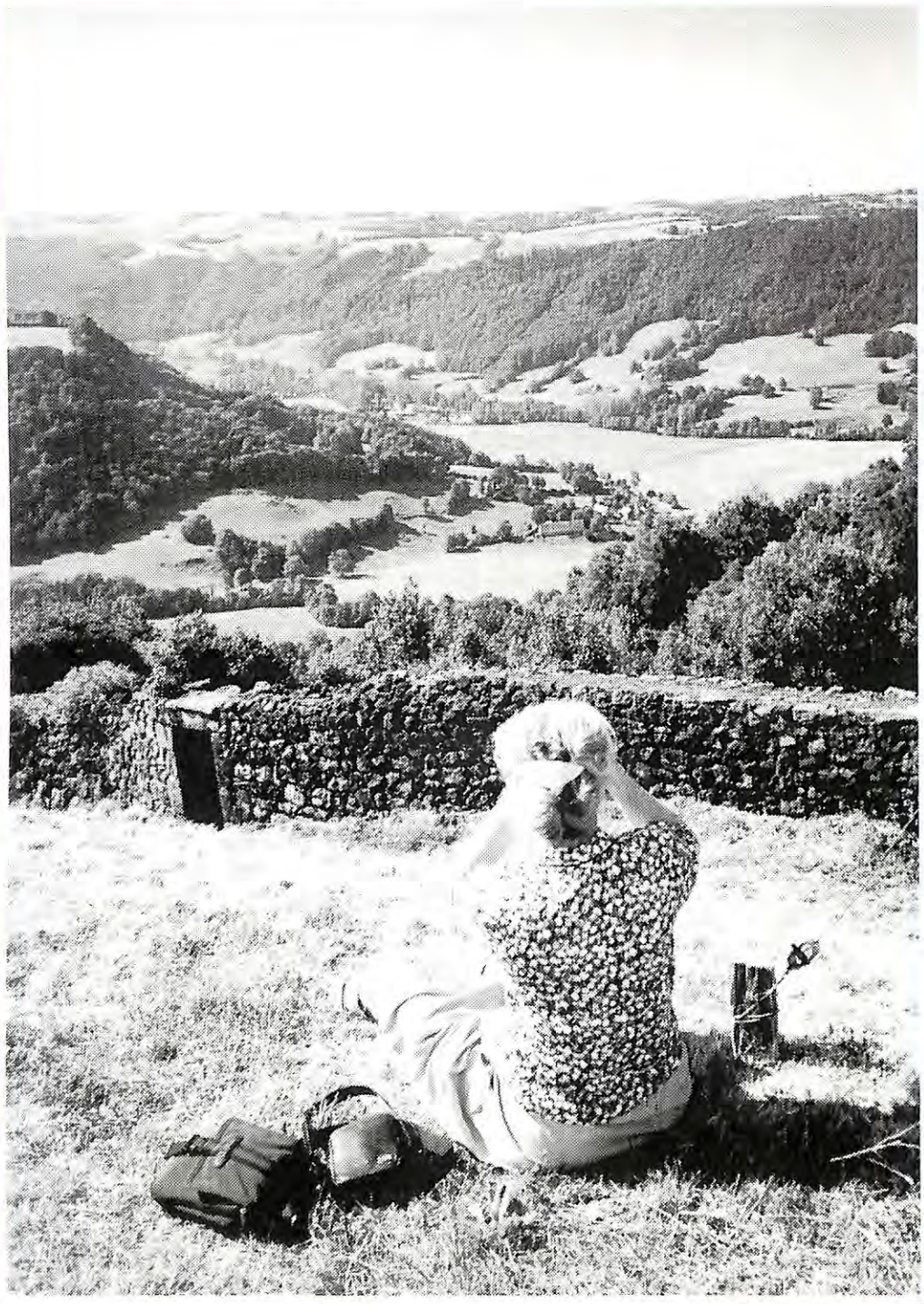
"The chief feature of the landscape, and of your life in it, was the air. Looking back on a sojourn in the African highlands, you are struck by your feeling of having lived for a time up in the air. The sky was rarely more than pale blue or violet, with a profusion of mighty, weightless, ever changing clouds towering up and sailing on it, but it has a blue vigour in it, and at a short distance it painted the ranges of hills and the woods a fresh deep blue. In the middle of the day the air was alive over the land, like a flame burning; it scintillated, waved and shone like running water, mirrored and doubled all objects and created great Fata Morgana. Up in this high air you breathed easily, drawing in a vital assurance and lightness of heart. In the highlands you woke in the morning and thought: Here I am, where I ought to be".

Excerpt from **Out of Africa**, written by Danish writer **Karen Blixen 1937** From the opening chapter entitled the Ngong Hills. This is that part in which she speaks of the sense of height and air in the landscape published here by the Penguin Group 1954.

* * * * * * * *

We (the editors of this little publication) are at Salers, a medieval hilltop town in the Auvergne volcanic region of France (Departement de Cantal). It is shown as one of the prettiest towns in France, and we agree that it is lovely. It is 12-13th Century with Renaissance additions and naturally it attracts visitors. It has no modern outgrowths. No part of it is further than perhaps 150 m from the original town (bourg) edge. We cycle up on the north east side noting the stone walls, naturally hexagonal blocks of quarried basalt and are delighted at the ring of allotments that lie below the town wall (les remparts). It is quiet and villagey here, the soil is dark brown

and the vegetables look lush. There is a little stone built irrigation cistern and on the grass adjacent we sit down. The assistant editor sits here, and takes the binoculars to focus on a great volume of valley below us, it is more than one valley - more like three, confluent at a point below us. The tops are grassy, the sides a girdle of woodlands set in grazing meadows. She is looking down at the kites that circle and then swoop and then rise again on the almost still air. For them and now for me the valleys are defined in solid geometry, they represent accessible habitable space, an extension of the landscape, habitable for those with wings, an essential component of the town's scenery. Not all valleys feel like that. Why is this? Sitting later in our own garden we recognise that, in garden design as in deep landscapes, tall verticals add a volume dimension to our enjoyment and as if to our ownership: allowing us to annex a part of the sky.



LANDSCAPE RESEARCH GROUP

www.landscaperesearch.org.uk

PRINTED BY MOOR PRINT MANATON (01647) 221229