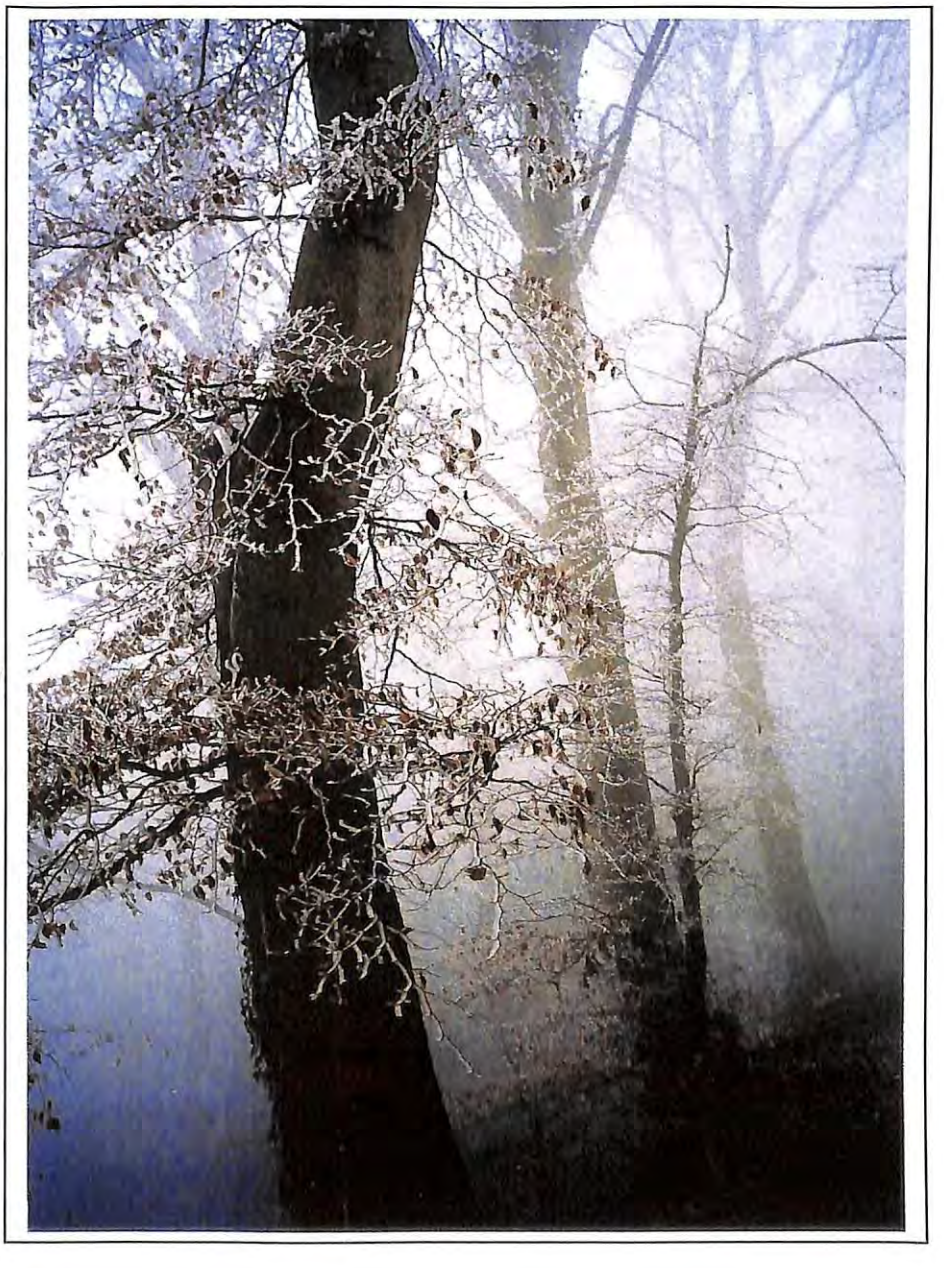
Weather mild, holidays over, what next? New contracts, new students to teach or work to continue. A period of refreshment which may be an anxious wait for something to come in. Retirement - fun. In the office or out on the ground. But there are always landscapes to nourish the soul…….. Best wishes from this editorial office. Write in.

LANDSCAPE RESEARCH EXTRA 34

January 2004

Crystallized landscapes

Photo **James Randall**



Contributors

James Randall
Peter Howard
Philip Pacey
Brian Goodey
Martin Spray
RS Thomas
Malcolm Miles
Paul Selman
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 photo on the front page is art - and that is my opinion - and I read the Amateur Photographer and I am sure that they would say so too! They would praise it for the progressive veiling of the trunks by the mist and for the wintery colours of the remaining beech leaves. They would like its crisp sharpness and the atmosphere that it conveys.

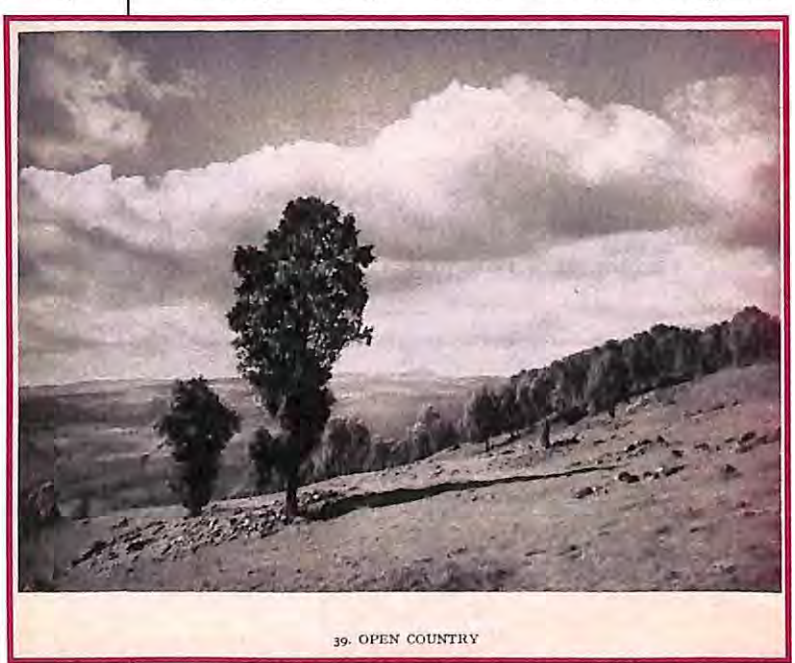
We capture landscapes that intrigue us, we may photograph awe inspiring scenery. Landscape professionals may do this routinely as a matter of professional record. But many people use landscape photography as an emotional self expression. We crystallize our finer romantic sensibilities in landscape photos. And these are not necessarily of whole landscapes; they may be fragments. They can be ones which make us gasp with pleasure. They may catch our attention simply for their strong lines, their patterns and sense of design. We may spend time getting our composition right. We may get quite technical about it. However spontaneous or hard won, a small part of ourselves acquires nobility as we recognize and immortalize beauty. Coincidentally the thin veil between the common man and art ~ for which also read woman and of course I do not mean common ~ dissolves away.

Fifty years ago things were different. (Pah! Hrmph!). I went to my first photographic lecture fifty years ago (an evening lecture at the Tech) and I was fascinated to find that photographers enhanced their clouds and even introduced better clouds from other negatives. Exciting.

This extract from **"The Man Behind the Camera"** Editor Helmut Gernsheim, the Fountain Press, London 1948 offers the views of a notable woman photographer of the time **Mrs K. M. Parsons** (the only one reviewed amongst eight men including Cecil Beaton). I extract it, wondering to myself whether it is in sharp contrast to today's emotional response 'tradition' of photographing landscapes that mean something to the soul. What do you think? Emotional reaction perhaps and yet cold and analytical. Cold and analytical for the editor please, this is 1948!

Professional photographers in 1948 were still a small band and it is notable that the book containing these mini biographies and personal credos, has been depleted with a sharp razor. None of the photos are 'art glamour' (soft focus naked ladies) and one could conclude that it was an image hungry age, that the excised monochrome plates found their ways into frames and on to bedroom walls. I did that. Nowadays one buys posters at Athena. In those days there was, I believe, a rule forming elite. Anyway lets hear what Mrs Parsons says. Below, I include one of her superb (to me) landscapes - "Open Country", that resembles a classic painting. She writes:

"Decorative landscape makes a useful study also, and indeed it is fully deserving of specialisation. This differs from pure landscape in that it does not depend on the three dimensions, height and width being quite sufficient; in fact the third, depth, is often a distinct handicap, making a hole, as it were, in the general



39. OPEN COUNTRY

design. This design must be quite perfect, for on that depends its success. It should consist of a decorative pattern covering the space to be used, and composed of the balancing of trees, clouds and other objects available. Patterns abound everywhere and only need selecting. Line or pattern made by the flow of movement through the print, is all important and should be carried out or emphasised in every inch of the subject. It is not enough to show this line once; every portion of the print should help, even in the smallest way, until there is no doubt in the mind of the beholder what one means to convey, in which direction one is meant to move, and where eventually to rest. Line can be shown in the curve of the wing of a bird, the bend of a bough, or the path of lighted leaves through an otherwise heavy mass of trees….."

"I think rendering of distance is my special difficulty. Consideration of its treatment comes first; the other selected portions of my picture fall into line, so to speak. The foreground must be fairly sharp, of course but not aggressively so, for I do not want to stay in the foreground, I want to travel away to infinity. Entering by the foreground, I linger in the middle ground and pass by its help to my goal".

And as Mrs Parsons wishes to be able to use open-wide lens apertures which do not allow her a deep field of view then:

"When slipping out landscape hunting , I slip into my bag a small pair of clippers.. These are invaluable for cutting blades of grass that come too near the camera causing out of focus blur ...or small branches on a nearby tree".

But to bring us back to grittier reality.....

THE WELSH HILL COUNTRY

Too far for you to see
The fluke and the foot-rot and the fat maggot
Gnawing the skin from the small bones.
The sheep are grazing at Bwlch-y-Fedwen,
Arranged romantically in the usual manner
On a bleak background of bald stone.

Too far for you to see
The moss and the mould on the cold chimneys,
The nettles growing through the cracked doors.
The houses stand empty at Nant-yr-Eira.
There are holes in the roofs that are thatched with sunlight,
And the fields are reverting to the bare moor.

Too far, too far to see
The set of his eyes and the slow phthisis
Wasting his frame under the ripped coat.
There's a man still farming at Ty'n-y-Fawnog,
Contributing grimly to the accepted pattern,
The embryo music dead in his throat.

Ronald Stuart Thomas 1913-2000

A letter from my reader. "ORANGE STRIPES AT FONTENAY LE COMPTE": THE CULPRIT.

Dear Editor

I saw your article in LRE 33 and as promised , some information on the artist Felice Varini and some links to more information and photos on his projects playing with perspectives on landscape and some other spatial illusions. The website www. Bellinzona.ch/Cultural/unesco.htm contains the following text and some spectacular photos.

"Bellinzona's castles pay homage to UNESCO with art in action. The reality of the aesthetic illusion: Felice Varini's 'Eye Traps' "

"Bellinzona commissioned the internationally known installation artist Felice Varini to create a work to mark the inclusion of Bellinzona's fortifications in the renowned list of Unesco World Heritage Sites. Varini, who was born in Locarno in 1952, has adorned San Michele Hill and the walls of Castelgrande with red stripes, which appear to fall across the medieval fortress and the rock on which it stands as if projected from some distant point in the universe. The visual effect obtained is one of unity between the two. With amazingly simple means he has achieved his aim which was to unite the spatial elements of building and nature, whilst producing an optical illusion of one-dimensional unity".

Your readers might wish to see his own website at www.varini.org. Note though, that it does not list Fontenay le Compte as one of his sites – but it must be. Can one copyright an idea such as his? Is he being mimicked?



Aside from Felice Varini, in another landscape/architecture spectacle, there was the decorative 'Brighten up London' project this Christmas (organised by Orange with donations going to UNICEF). This can be seen at www.orange.co.uk/brightlondon/.

Knowing your part of the world very well, I would be interested to see how the Varini effects would work on the Dartmoor tors (fissured and cleft masses of granite some huge).

Yours etc, **James Randall**

[Editor I will suggest the Dartmoor idea to the National Park!] European landscapes

THE FLORENCE CONVENTION, STRASBOURG November 2003

The second workshop for the implementation of the European Landscape Convention (the Florence Convention) was held in Strasbourg at the end of November, and started with an announcement that the Convention now had the necessary ten ratifications to come into force, in April 2004, as an official Council of Europe convention. The details of the convention can be found at ***www.coe.int/EuropeanLandscapeConvention.***

Naturopa no.98 / 2002 is also devoted to the Convention, and Naturopa is available free by contacting Mr John Angell, of DEFRA at Bristol (email john.angel@defra.gsi.gov.uk). Overseas readers should look for their national centre on the Council of Europe website. The current ratifying states are Croatia, Denmark, Ireland, Lithuania, Moldova, Norway, Romania, Slovenia, Macedonia and Turkey. The list will remind readers that this Convention comes from the broader Council of Europe and not the narrower European Union. The United Kingdom is missing, as are France, Germany and Italy.

The Landscape Research Group is inevitably involved in this development, because we were in at the beginning. The first major public push for such a convention came at the conference at Blois, organised jointly by Landscape Research Group and Paysage + Amenagement, in October 1992, in a paper by Adrian Phillips. The Group has now formed a working party to consider how best the Group can help promote inter-disciplinary and international research to the benefit of the Convention. The working party will be discussing matters by email prior to a meeting in April 2004. The Group will then attend the June workshops, and hopes, by then, to be official 'observers' at Strasbourg. Many readers may also wish to push through their various networks for the United Kingdom to be a signatory.

Of course, a convention inevitably concerns 'fine words' which traditionally 'butter no parsnips' but there are many things about the Convention which represent important moves forwards. Landscape is defined as an 'area, perceived by people ...' not merely a physical object. And the Convention applies to the 'entire territory of the Parties and covers natural, rural, urban and peri-urban areas. It includes land, inland water and marine areas. It concerns landscapes that might be considered outstanding as well as everyday or degraded landscapes.' This insistence on inclusivity puts this Convention into quite a different category from the developments at UNESCO now promoting the concept of the Cultural Landscape as one of the categories of the World Heritage Convention. Whether such designation and the inevitable impact on tourist numbers will result in the conservation or the degradation of some of the world's most important places remains to be seen.

There was also wide agreement at Strasbourg that landscape was perceived with all the senses, and the concentration on the visual needs to be balanced with a much better understanding of the aural and other elements. The French concept of Terroir is very useful here, and it may be there that we need to look for the techniques of conserving or enhancing the reputation of comestibles, both food and drink. Indeed the French recognised the significance of the 'intangible heritage' long ago, and Constantin Volney, lecturing at the Ecole Normale in 1794 called for a new understanding of history based on 'monuments vivant' including customs, religions, and languages.

There are many problems to be solved in developing and implementing the Convention. The one which may cause most concern in the UK was nicely demonstrated by a paper by Han Lörzing concerning the Green Heart of Holland, which is the land within the circle of the Randstad. The principle of defending the Green Heart has been applied for over forty years, although the policy has gone through many shifts of emphasis, and occasionally bites have been taken out for new town development. The population within the Green Heart has still significantly increased, however, though not at the same speed as the surrounding Randstad. And the population of the Green Heart now forms a wealthy society. This perhaps is the critical issue for Britain, and especially for England. Can we implement the Convention so to ensure that the emphasis on 'all landscapes' therein can be used to prevent the special, designated, usually rural, landscapes becoming ever more financially remote from the bulk of the population? If it merely fuels the differential increase in property prices, then whatever its aesthetic success it will rightly be judged a social failure. That might be a reasonable challenge for future landscape research.

Peter Howard
Kerswell House
Broadclyst, Exeter.

LOVING DOROTHEA

I have to admit to a problem with quarries. I have long been attracted to them - yet I am dismayed by our *need* for quarrying and the continuing pockmarking of the land. Recent visits to Portland, on the English south coast, brought it all back... . What a bittersweet landscape that is: basic and damaged and unrepaired - yet with some beautiful aspects.

The main dilemma is this: Partly, there is an acceptance of past quarrying akin to the love of the 'romance of the ruin'. But there is also a fascination with the unclothing of the Earth that is like the scientific excitement of dissecting an animal's body. At the same time, there is moral repugnance at the intrusion (into body and Earth), and an uncertainty about what to do with the remains.

There is also a tinge of the economic: if we have made holes in the ground, shouldn't one use them, not waste them by merely filling them in again? The Eden Project has become a standard for this. Some holes, of course, are left aesthetically displeasing - they have compromised natural morphology too far - but some seem to be highly attractive to many people. Besides which, many - like orchid-rich alkali waste dumps or wildfowl-haven gravel pits - have become refugia for species of plant and animal otherwise scarce. It is no surprise that many of the country's richest nature reserves are old quarries. This is another awkward catch.

One of the abandoned workings into the desirable Portland stone, Tout Quarry is a nice example of the dilemma. The result of the working quarry - the result of now-outmoded methods - would be (for me) a highly attractive happenstance, even without the mellowing influence of lichens and ivy, butterflies and wildflowers. It would be a beautiful place even without the main reason we were there: the crop of art that now also grows there.... Wandering around its intricacies and finding history, and wildlife, *and* sculptures makes it triply serendipitous and doubly schizoidal. Tout - with or without the sculptures - has become the sort of place where one is pleased to be - a place to *love*, as an artist friend honestly put it. A rich enclave in a scarred landscape: out of it, one is surrounded again by the noise, trash and disquiet of the culture that caused these holes in the first place.

Tout Quarry - "where sculpture and environment meet" - is run by the Portland Sculpture Trust, which has interests in the history and culture of the quarrying industry as well as the 'curating' of the site's artwork, and the running of courses in carving the local stone. Since 1985, well-known and less-so artists, starting with Antony Gormley, have made contributions, many of which are small-scale carvings that have to be scrambled for. [1] Tout has become a sort of *garden* - if we may call 'garden' a part of the land one manages or takes refuge in because one finds it pleasing, or because one loves it.

Though I know those who are, I am not inclined to love a raw - a working - quarry. One may enjoy the structure of the rocks exposed, but it is not managed for enjoyment and refuge; nor has it been made romantic by time. This is, I know, a personal thing, like all that is touched by love. Some quarries I love for their memories: for what they *mean*. There is a place I know that is abandoned by economy and ragg'd by time; a rather frightening - if beautiful (I mean sublime) - place. It is no garden: it has no gardeners.

Dorothea is grand and sublime. Dorothea is in Gwynedd, between Penygroes and Nantlle. In this corner of Wales, the ground has been eaten by men. The defunct Dorothea quarry is a flooded hole in the purple slate with cliffs in places a hundred feet down to the water - clear, tranquil water, green or turquoise or grey according to the light, and five hundred feet deep. [2] This is one hole of many in a derelict landscape of slate. *Llech* say the Welsh, and one hears slate clattering down the hillside. There are waste tips and ramps and massive, cracking, dry-built walls giving the impression, perhaps, of ruins of a long-dead civilisation. Most of the walling is there to do no more than hold back the mountains of waste. The ground oozes the achievements and the pains of workers; and on a wet day (at least as much as in the sun) this is an awe-full place. Dorothea is special to me only because a few tiny pieces of *my* history are there. But, I have been there only as a visitor, as if watching

..... - but from a decent distance - the
dismembering
of another's way of life, hewn, sawn, split
and split again
to a wafer thin, then leaving the man
spitting the dust ..... . [3]

If anywhere in Britain is - horrible term - a 'heritage landscape', this is. It is no garden.

Nor would I like to see sculptors at work there. The quarry and its excreta are sculpture enough. It is (for me) a fine example of a landscape that, at least for a while, should be just left - dangers included. This is not an apology for diggers, spoil-makers, and abandoners - the world is too poxy for that. But it is a suggestion that sometimes we need to remember who made our landscapes - and to remember what our land *means*. People at work; people, with labour, sweat and tears.

Whatever else they are, our landscapes are monuments to work.

In the 1870s, 450 to 500 men were at work in the Dorothea quarry, the most extensive in the area. [4] It was then 60 to 80 yards wide, and about as much deep. "Upon the brink of the pit there is erected a large framework for ... hoisting the rock and rubbish. ... The descent to the lowest floor of the quarries is by means of a number of ladders." On several levels "the rockmen were working ..., some with levers forcing open splits in the rock, others regularly flying the long chisel .... The rubble men were noisily throwing the waste rubble into the small iron wagons", which swung to and fro as they ascended on inclined chains from floor to lip. The floor was kept drained by pumps. It was soon below river-level. Out of the hole, men split the slate - by hand - "in huts built them to work in - streets as it were of huts - usually situated upon the rubble heaps." The shells of succeeding workshops remain, overshadowed by the bursting tips of waste. [4]

These remains, I like. Alas, the particular Welshness of this landscape I cannot know. I am English; I know the place, but I do not know much of its meaning. I do not understand Welsh, therefore I cannot know the particular *cydymdreiddiad tir ac iaith* - the inter-infiltration of land and language. [5] "*Mae im' obaith ymwybod â'ir tir hwn*", says the native: "In me lies the hope of knowing this land." I believe I can, however, understand something of the native feeling of

Emptiness, emptiness, emptiness.
In the emptiness of the place ...

(We are now in Cwmorthin, just around the hill from the slate-town of Blaenau Ffestiniog, where the national park demurely shies away from an awkward history of sweat and *llech*.)

... Under the vast sky
Is a lake in a cup of loneliness. [6]

When we were last there, someone, 'redeveloping' some of the slate-works below the lake, had made a series of ponds, and a little island in one of them, and on the island had planted... a pink-flowered garden rose. I do not think this was to celebrate the valley's history.

Nor do Tout's sculptures do much *expressly* to celebrate the 'Isle', the Portland-stone quarry, or the quarrymen and their work. They take advantage of it. Perhaps this is right. In this light, it is interesting that the front of the local Borough Council's leaflet on Tout shows not a work of art but a derelict stone block bridge, 'functional' like Dorothea's wallings, over what is now the coast path, from which waggons shot waste towards the shore below. Sometimes, adding 'art' (or at least Art) to suchlike places is unworthy. Parts of Tout were left by the unwitting quarrymen as grotesques, that art could spoil. Elsewhere on the Isle are other examples of the quarrying heritage with sculpting opportunities, but which sculpture might detract from. For example, on the southeast coast is a narrow, zigzagging slit, jumpable in places, with flat, smooth, vertical walls a few yards deep - like a miniature Heizer trench, but with the legitimacy of industry. [7] Clear out the debris and rubbish, and here is an intriguing bit of geometry in stone, that just happened.

Quarries, like all parts of the landscape, change; and part of that change is 'moving on'. Holes have many futures. They can mellow 'back to Nature', or become refuse dumps (and neither of my examples is free of tipped offerings); they can accommodate adventure centres or hide industry. They can house encapsulations of Eden, or - as numerous examples are called - Quarry Gardens. And they can offer the artist wonderful inspiration. An extreme, if perhaps not the most inspiring, example of this last is a quarry found in 1938 in the Catskill Mountains, N.Y., by Harvey Fife. He bought 11 acres, and spent 40 years rearranging the piles of waste into the platforms, bulwarks and ramps of his 'Opus 40'. [8] Opportunities - large and small - abound: a surprising (depressing) amount of the land has been pocked and gouged.

The future for many of these diggings probably involves artists, if the present interest in art-in-the-environment continues. But inviting art into any of these landscapes does not, as is sometimes explained, 'humanise' them: they are human creations. It might *re*-humanise them. Art, certainly, may serve to re-enchant them. [9] But sometimes they might be better left. Sometimes inserting 'art' takes too much away - takes away things we should remember. [10]

Martin Spray
Forest of Dean

Notes

[1] Tout is freely accessible. Another, still very raw, quarry nearby is likely to be used by the Trust, whose website is www.learningstone.net.

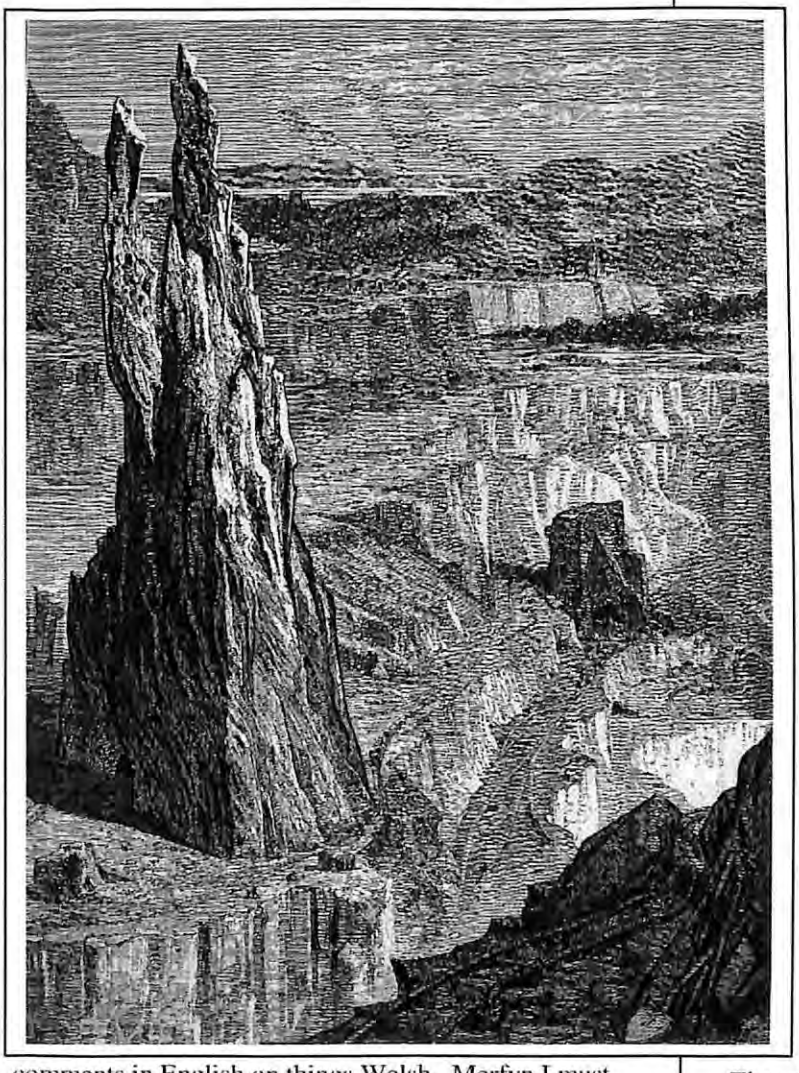
[2] That is some 150m.. Being so, it is beloved of divers, despite some trespassing and a few tragic accidents. Some divers' websites include photos, e.g. www.ukdivers.net/sites/dorothea.htm and /images/dorothea.jpg , www.cf.ac.uk/suon/subaqua/ . Also www.geocities.com/Colosseun/Sideline/1965/dorothea.

htm , www.topforge.co.uk/Photographs/ and www.heneb.co.uk/GAT_site/ .

[3] Maurice Rutherford 'Slate'. See the excellent collection *The poetry of Snowdonia*, ed. Tony Curtis, Seren Bks., Bridgend, 1989.

[4] M.J.T.Lewis [ed.] [1987] *The slate quarries of North Wales in 1873.* Snowdonia National Part Study Centre.

[5] These are from Merfyn Williams [1995] The small window *Ecos* 16[1]: 36-41. His title is that of a poem by R.S. Thomas (see below right), who pithily



comments in English on things Welsh. Merfyn I must thank for introducing me to Dorothea, and many other parts of his home land.

Incidentally, the same issue of *Ecos* [pp. 47-52] contains Andrew McIntosh's 'Theology rocks superquarry scheme'. At that stage in the Harris Superquarry story, Canadian Mi'Kmaq chief Stone Eagle was presented with the summit rock of Roineabhal, for "symbolic asylum" until the mountain is safe.

[6] Gwyn Thomas 'Cwmorthin', tr. J.P. Clancy [as ref. 3].

[7] For an introduction to some of the grander artworks, see e.g. John Beardsley [1989] *Earthworks and beyond.* Abbeville Press, N.Y.. Sue Chudley [1995] Art, earth art and eco-art *Ecos* 16[1]: 11-18, is a succinct comment.

[8] D.W. Dalton [1985] Still life in quarry *Landscape Architecture* May/June: 66-9; www.hopefarm.com/opus40.htm , www.roadsideamerica.com/attract/NYSAUopus.html .

[9] On 're-enchantment', see e.g. Morris Berman [1981] *The re-enchantment of the world* Cornell U.P., Ithaca & London, and Suzi Gablik [1991] *The re-enchantment of art* Thames & Hudson, London.

[10] This article is modified from 'A mixture of blessings' *Landscape & Art* nr. 18: 3-4, 1999. This subject is one of the Landscape & Arts Network's interests; www..landartnet.org

The illustration "Penrhyn Quarry" is taken from Picturesque Europe: The British Isles Vol 2. Cassell Petter and Galpin, London. It is not Dorothea for her beauty could not be so readily captured.

'THE SMALL WINDOW':

In Wales there are jewels
To gather, but with the eye
Only. A hill lights up
Suddenly: a field trembles
With colour and goes out
In its turn: in one day
You can witness the extent
Of the spectrum and grow rich

With looking. Have a care:
The wealth is for the few
And chosen. Those who crowd
A small window, dirty it
With their breathing, though sublime
And inexhaustible the view.

R.S.Thomas

LRG DISSERTATION PRIZES

This year the LRG dissertation prizes were judged by Peter Howard, Bud Young and Catherine Brace. The prizes on offer are for 'the best undergraduate dissertation or project based on original academic research and showing conceptual sophistication in the study of landscape' and second 'the best undergraduate dissertation or project addressing a practical problem or landscape design issue'. The prizes were launched five years ago and, from the outset attracted a good number of high quality dissertations. This year there were eleven entries in total, more or less evenly divided between the two prize categories.
Topics included:
The barriers to countryside leisure for South Asians in Kirklees; an exploration of Steinbeck country, a reflective piece on the meaning of landscape; teachers' use of school playing fields; and the role of healing gardens in hospitals. The committee chose one winner and one commended dissertation in each category.

The results of the judging are as follows: For 'the best undergraduate dissertation or project based on original academic research and showing conceptual sophistication in the study of landscape'

- **Winner Philippa Brown (St Edmund Hall, Oxford)** who wrote "Cultural distinction and the cityscape of Doha".
- **Commended: Ian Humphrey (University College of London)** A forest for the community? An assessment of the Thames Chase Community Forest.

For 'the best undergraduate dissertation or project addressing a practical problem or landscape design issue':

- **Winner Paul Stacey (Writtle College):** New perennial plantings in public open space.
- **Commended: David Thomas Balch (University of Nottingham):** "A geography of graffiti".

The committee noticed that two dissertations seemed more suitable to the prize category other than the one they were submitted for. The committee thought it fairest to judge them in the alternative category. The prize categories probably need further clarification and the LRG Board will discuss this. The nature of the competition is under discussion and may evolve. Whatever the outcome of this process of reflection dissertation prizes will remain a key part of LRG's outreach and encouragement to new researchers.

AN EASEMENT IN THE AIR

The 'High Line' is a stretch of elevated railway in New York City, running approximately two storeys above ground, a mile and a third along the western edge of the city from 34th Street to Gansevoort Street, between 30 and 50 feet wide, and comprising some eight acres. Not to be confused with the 'El', its trains never carried passengers; it was constructed between 1930 and 1934 by the New York Central Railroad to raise freight trains above the streets, and for half a century it conveyed goods from all over America to sidings alongside West Side warehouses. Since 1980 it has been disused and under a provisional death sentence, but, no doubt partly because it was built to last, of necessity sturdy and strong, it has survived – so far. And as Adam Gopnik writes, it has gone 'not to wrack and ruin but to seed: weeds and grasses and even small trees sprout from the track bed. There are irises and lamb's ears and thistle-tufted onion grass, white-flowering bushes and pink-budded trees and grape hyacinths, and strange New York weeds that shoot straight up with horizontal arms, as though electrified'. In places where growth has been particularly vigorous, with trees which remind me of the *rhus* trees which proliferate in our garden, the effect is almost tropical. The High Line is virtually inaccessible; improbably, at one point someone has set up a plank bridge from his apartment onto the railway; with scant regard for his own safety, he has brought bulbs to plant in the ballast, top-soil, even a small Christmas tree which is hung with lights during the festive season.

How do I know this? To my regret, I have not been to see it for myself. But I have come across a wonderful book, which, destined to appear on the photography shelves of bookshops and libraries, is about *landscape*, and is not merely pictorial. ***Walking the High Line*** comprises photographs by Joel Sternfeld, together with the essay by Adam Gopnik from which I quoted above, and an additional, substantial, and unexpected essay by John Stilgoe, Orchard Professor in the History of Landscape at Harvard. John Stilgoe's contribution, entitled 'Steganography Photographed', is about *discovery;* about discovery of landscape from moving trains and by walking along railways; about Thoreau, discovering landscape as a railway passenger and railway walker; and finally, about Sternfeld's discovery of this 'secret railroad': 'Above the altitude of Central Park flourishes a bewilderment worthy of Thoreau, an elevated ecosystem essentially unmanaged and uncontrived', which comes 'all but undiscovered'.

Although it has survived thus far, the future of the High Line is not secure. Some owners of neighbouring real estate have sought its demolition, believing that its

removal would cause property values to rise. Legally, it is not itself 'property' but an 'easement in the air' which 'can be forcibly torn down if it is no longer in use'. But happily, there is a growing feeling that it can and must be preserved; such a thing could never be built again. Senator Clinton is for it; an organisation called the Friends of the High Line has campaigned and worked for its preservation; a planning study which they commissioned is available on their excellent Web site, and they have held an open competition for design solutions - an exhibition of the entries, including the four winners, is to be held at Grand Central Terminal this summer, 10th – 26th July. Joel Sternfeld's book was published post-September 11th, since when the mood has favoured projects which might help to soothe and heal. In December, 2002, the City of New York sought an 'Interim Trail Use' for the High Line, to start a process called 'rail-banking' which allows disused railroads to be re-used as recreational trails.

The question is, *how* should it be preserved? An obvious model is Paris's *promenade plantée,* a former elevated railway transformed into a beautifully planted, very successful linear park. Joel Sternfeld would prefer it to be maintained much as it is now; distinct from Central Park, which is 'cosmetic', the High Line is 'a true time landscape, a railroad ruin, The abandoned place is the place where seasonality resides. These little shoots – see this! This is the *real* look of spring.... This is what spring in New York actually looks like when it's left up to Spring'.

It is hard not to sympathise; yet preservation can only be justified by its benefit to the public, and to open the High Line to the public would change it for ever, quite apart from all the measures that would have to be deployed to make it safe. It is evident that part of its magic, as it is now, lies in its secrecy; and the joy of trespassing; as John Stilgoe asks 'Is that which lies off limits all the more desirable? Does the forbidden wilderness beckon more strongly than the local park?' There may be scope for imaginative compromise; for limited areas to be treated with the lightest touch. Whatever the future holds for this remarkable landscape, we are fortunate to have the opportunity to see it as it is (or was in 2001) through Sternfeld's unauthorised lens and discovering eyes.

Joel Sternfeld. ***Walking the High Line.*** Gottingen:Steidl, 2001. ISBN 3-88243-726x
Friends of the High Line: **http://www.thehighline.org**

Philip Pacey
University of Central Lancashire

Editor's Post Script
Anyone noticed a short section of abandoned aerial track alongside the Metrolink tramway as it descends into the streets of Manchester at the G-Mex Centre. The acute drought of 2003 has left promising silver birches looking dry and near death.

Picture below "Working with natural gorse clumps and granite blocks: an extended private garden at Manaton Rocks, Dartmoor



LRG RESEARCH SYMPOSIUM: CRITICAL SPACES

The first of what may develop into an annual series of research gatherings, particularly for doctoral students, was held at the University of Plymouth on September 18th and 19th, 2003, organised by Catherine Brace, Malcolm Miles and George Revill. The aim was to bring together, in an environment conducive to discussion, research students from a range of disciplines and places, around a common theme. It was important that the theme be broad enough to attract a suitable range of papers, and in this case it was "the urban landscape as a site of power". This was interpreted widely, as we hoped, by participants from fourteen institutions, plus independent artists. Twelve abstracts were selected from a call for papers, and each participant was given a 30-minute slot. Papers were in groups of two or three, followed by considerable time for discussion. The format of a committee style gathering, at which around 25 –30 were present at any one time (a few being able to come for only one or other day) worked well to foster dialogue between researchers with related interests but who had not previously met, and were often from different disciplinary fields. Among the fields represented were urban, human, and cultural geography, art, architecture, and cultural theory. Papers were given by researchers from the UK, Ireland, and the USA.



Invited papers were given by **Dr Kathrin Horshelmann** from the University of Plymouth (previously from Leipzig) on current fieldwork on youth identity and the urban landscape in ex-East Germany; and **by Dr Matt Kearnes** from the Open University, on fieldwork around wildlife and habitat conservation in Birmingham and Bristol. Both provoked good debate. On the evening of the 18th September, participants went to the Spacex Gallery in Exeter for a glass of wine followed by a dialogue between **Leon Redler** (an associate of R.D.Laing), **Jeremy Holmes**, a writer and psychotherapist, and artist **Luke Fowler** whose film on Laing was on show.

Among papers topics were: Representation and the urban landscape; Lefebvre's theory of moments; Activism; Imperial pasts; National identity; and the impact of the cultural industries and Specific cultural patterns on urban change. This list does not, of course, do justice to the fullness and diversity of the papers themselves, but gives a glimpse of some areas of trans-disciplinary work. Three visual artists gave presentations on their work in urban landscapes, dealing with metaphor, identity, and changing meanings generated in changing uses of space.

One aim of the event was to encourage trans-disciplinary debate, which it certainly achieved. The other main aim was to provide an experience for research students which included presentation in a conference-like forum, but for a peer group of interested researchers able to offer constructive comment in a way which does not always happen at large-scale or more public events. This kind of experience not only hones an argument but is good practice before a Ph.D transfer workshop or a viva. The participants appreciated this, and the discussion remained lively throughout.

I am very grateful to the Landscape Research Group for co-funding the event with the University of Plymouth, and to Catherine and George for their invaluable help throughout. These events are not expensive, and I think they offer real benefit to those who take part in them, as well as raising the profile of the LRG among a new generation of academic researchers and – with luck – providing texts for the journal.

Malcolm Miles
University of Plymouth

ANTHOLOGY

"And so Matthew moves from the *Sturm und drang* of Docklands to the haphazard solidities of Whitechapel and Spitalfields. Here is a complex coded landscape, reassuring in its sense of determined occupancy, an area which has ridden out three centuries of market volatility, an industrial oasis which has cut its cloth – quite literally - to suit the times……

But it is also, Matthew sees, a makeshift place, a poor place, a place clinging on by a toenail – the streets cobbled together with corrugated iron and plywood, bristling with For Sale signs. He pauses to watch a lorry being raucously unloaded in a confusion of English and Bengali. The warehouse beside which it is parked has a façade which has been perfunctorily renovated so that the windows are now picked out in oriental style; behind the keyhole shape lies a Romanesque outline of the nineteenth century, and at one end an exposed timber wall shows a column of Victorian fireplaces. Buddleia springs from decaying

rooftops; in the hinterland behind buildings untidy yards can be glimpsed full of broken crates, trolleys and rusting machinery".

The above authored by **Penelope Lively. City of the Mind** pp 91-92 Penguin Books 1992 (first published by Andre Deutsch 1991). The author writes from the point of view of her principal character Matthew who is a good straight moral kind of architect in a practice dealing both with big Dockland structures and more to his taste Georgian terrace renovations. The urban landscape is used to express his various feelings about separation (from wife) and his strong sense of linkage with London's past. In the magazine "Oxford Today" 16/1, Penelope Lively says: It was [my husband] who sent me to W.G.Hoskins's The Making of the English Landscape, which first of all had me tramping Oxfordshire, ... and gave me an awareness of the presence of the past which would feed into almost every novel I subsequently wrote; the physical world became a metaphor for other kinds of survival".

Descriptively the urban landscape appears to me often rather didactic (like a field guide), hardly literary in any artistic sense but the book warms up to become a good story. However it illustrates the kind of detailed observations that are the speciality of many urban landscape interpreters, for example Brian Goodey (qv in this issue) and in a more cartographic sense, Bud Young (history of the urban fabric from aerial photography). Its collectable value for the topographically curious will be its specific reference to streets and areas of London at a moment in time (1991). At present the first surges of Docklands development already feels rather like past history.

And another view of urban memory:

The present in New York is so powerful that the past is lost. John Jay Chapman (1862-1933) US writer: letter. 1909. From Bloomsbury Anthology of Quotations 2002 Editor James Randall.

*****

A new road leads from Pont de Montvert to Florac by the valley of the Tarn; a smooth sandy ledge, it runs about half-way between the summit of the cliffs and the river in the bottom of the valley; and I went in and out, as I followed it, from bays of shadow into promontories of afternoon sun. This was a pass like that of Killiecrankie; a deep turning gully in the hills, with the Tarn making a wonderful hoarse uproar far below, and craggy summits standing in the sunshine high above. A thin fringe of ash trees ran about the hill-tops, like ivy on a ruin; but on the lower slopes, and far up every glen, the Spanish chestnut trees stood each four-square to heaven under its tented foliage.

Of course you say. **RLS Travels with a donkey in the Cevennes. Robert Louis Stevenson (RLS!).** Stevenson wrote the book for publication in 1879. He was at that time a young man and the text is fresh and unfettered. It reads easily and is 'very modern' if that is not a damaging adjective. He makes more use of landscape description than almost any comparable book. Sometimes his landscapes are ecstatic morning landscapes, sometimes forboding or gloomy ones as the wind blows across 'the naked plateau' and he is far from finding a suitable place to lay his bed. For those who want to read landscape or enjoy southwest France it is a must.

I have three copies, the latest being by a German publisher (Konnemann Koln 1997) in a pleasingly bound series named Travel Classics. I had two until given the third by my 22 year old son! Now though I have to read it. Note Florac the town is at the foot of the Causse Mejean.



This frontispiece is by Walter Crane and comes from my Chatto and Windus 1908 fine paper edition.

CONTENTS OF LANDSCAPE RESEARCH 28

Volume 28/1 commenced (January 2003) with a theme issue on *The Native, Naturalized and Exotic – plants and animals in human history*, guest **edited by Marcus Hall and Peter Coates.** The theme of nature-society relations is of growing significance in landscape studies, and the issue is an important and diverse contribution to this discourse. **Smout** casts a critical eye on the ways in which we tend to identify 'alien' species as vermin, noting that scientists have at times encouraged the introduction of non-native species yet widely label them as pests. A more dispassionate attitude, he argues, is required rather than the assumption that such species corrupt supposed genetic integrity. **Hughes** reflects on the introduction by ancient Greek and Roman civilisations of menageries and botanical gardens with exotic species from other continents – biodiversity gains which were in turn offset by the impacts of their military campaigns and enjoyment of hunting. **McNeill** reviews Europe's role as a melting pot of species domestication and trade from Neolithic times onwards. This account shows how Europe shifted from being primarily an importer of exotic biota, mainly from Asia, to exporting 'useful' species to the new world following the oceanic navigations of European mariners from the 15th century onwards. **Kjærgaard** reminds us how a modest species like clover can transform the appearance of farmed landscapes across a continent, whilst **Cooper** examines the 'early modern' (17th-18th centuries) debate about the alleged merits of foods and medicinal plans procured from 'lands warmed by another sun'. **Olwig** picks up Smout's concerns about ideological discourses surrounding 'threats' posed by 'aliens', in particular the ways in which the definition of national territories through mapping converges with our understanding of 'acceptable' nature. **Gröning and Wolschke-Bulmahn** further pursue the latent ideologies underlying current enthusiasms for supposedly 'native' plants in garden and landscape design, and fear that this may have more to do with xenophobia and nationalism than ecology. **Wonders** analyses habitat dioramas (museum displays of animals in characteristic settings) and shows how these too can be used to affirm national identity by depicting scenes of supposedly 'native' flora and fauna within associative landscapes. **Sheail** examines particular issues posed by introduced species in Britain, and how government eradication programmes were implemented, often against a background of minimal public concern, whilst **van Sittert** takes a rather different perspective from most authors by showing how South African flora became more 'acceptable' to settlers as an indigenous botanical science emerged. **Coates** concludes with a reflective overview of these contributions, and balances a concern for potentially offensive prejudices against the 'alien', with the need for a helpful terminology that recognises the stabilising or destabilising effects of particular species.

Issue 28/2 (April 2003) drew a typically diverse and international set of contributions. **Hubbard, Faire and Lilley** examined the role of public art in urban redevelopment, focusing on the post-war reconstruction of Coventry. Whilst some critics deem the modern townscape of Coventry to hold the same fascination as white wallpaper, the authors show how public artworks were commissioned to create a distinctive sense of place, not least around the image of Godiva. However, the various proposals were not without their opponents, and the production and consumption of public art is shown to mirror tensions between different visions of the city. **Duckworth, Firbank, Stuart and Yamomoto** report on a study which compares woodlands within landscapes managed for shooting pheasants and other lowland game birds, with landscapes where there has been little or no game management. They conclude that game management has resulted in the retention and extension of lowland woodlands, though other factors, such as farming and forestry grants, have also had an effect. **Freeman** assesses the highly fragmented nature of native vegetation in New Zealand's farmed (notably, coastal plains) landscapes and argues that – if biodiversity gains are to be made in these areas – a landscape ecological approach must be taken to the restoration and reconnection of habitats at a regional scale. **Westphal** explores the increasingly topical issue of links between health and landscape, in particular the design of therapeutic gardens. Designers must collaborate, she argues, with health care professionals if appropriate provision is to be made for the prognoses and treatments of particular patient groups. **Lawson**, if she will excuse me for saying so, introduces some fun into the proceedings by showing how playing computer games can help

inculcate skills such as decision-taking, collaboration and creativity in landscape design. Seriously, it is worth including in the design curriculum.

Issue 28/3 In the July issue, we were able to include two freelance contributions alongside selections from the important symposium on *Sustainable Landscapes in an Enlarged Europe* organised by the Landscape Research Group and the Czech Academy of Sciences at Nove Hrady in September 2001. Hedfors and Berg contributed a paper on the under-researched topic of soundscapes. They investigated two contrasting sound environments (sonotopes) – a pasture landscape and a city garden – and proposed that their characteristic features could be described in terms of a terminology reflecting factors such as clarity, tempo and distance. **Martino** reported on palm tree landscapes in Uruguay, suggesting in particular how temporary leasing and conservation of areas might be a more cost-effective way of regenerating this 'mobile' habitat than purchasing nature reserves. **Gareth Roberts** introduces the symposium papers by emphasising the importance of sharing expertise on landscape protection between 'western' practitioners with long experience of working with the pressures of affluence and highly capitalised agri-businesses, and 'east European' practitioners whose landscapes are newly encountering these pressures. The Šumava mountains of the Czech Republic served as a particular focus, where formerly militarised zones and 'landscapes of production' are rapidly giving way to 'landscapes of consumption'. **Zemek, Cudlín, Boháč, Moravec and Heřman** show how monocultural management of spruce forest has permitted periodic bark beetle epidemics, causing scenes of devastation in this popular area. The authors suggest that a combination of conventional and 'ecological' management may help produce a more stable forest ecosystem in the future. **Oliver and Jenkins** examine the ways in which sustainable tourism can contribute to the regeneration of lagging rural regions, particularly the ways in which endogenously-inspired initiatives of appropriate scale can both capitalise on cultural distinctiveness and embed themselves within a host society. **Hanousková, Žaloudík, Pocházk, Hakrová and Růžička** recall how the creation of protected areas in the Šumava mountains during the second half of the 20th century effectively created a new land use category, with consequential landscape changes. In particular, they provide ecological evidence on how a 'passive' conservation approach has led to the loss of important traditionally managed elements in the countryside, requiring new approaches involving a better understanding of cultural components. **Těšitel, Kušová and Bartoš** report results from a survey of tourists in the Šumava mountains, revealing the pressures emanating from local cities as affluence and car ownership increase. Notably, they draw attention to the paradoxical tendency of tourists to seek grandeur and isolation, whilst simultaneously importing their culture and expecting the comforts and conveniences of urban lifestyles. The issue is concluded by **Lapka and Cudlinova's** paper unpacking the changing 'stories' associated with cultural landscapes, as shared histories of land-based production are supplanted by ones of landscape multifunctionality. They argue that a 'weak' rather than 'strong' principle of ecological integrity is more appropriate to conservation management in these areas, so that the model of strict environmental protection is replaced by a more zonal and flexible one.

Issue 28/4 In the October issue, **Bohnet, Potter and Simmons** report on a study of farmers in one of lowland England's most important cultural landscapes, the High Weald. Their main focus is on farmers' biographies, and these reveal an increasing differentiation between 'food producers' and 'lifestyle occupiers', with evident implications for landscape management. **Brace** examines the dust-jacket art, photographs and end-paper maps used in the Batsford series on the English countryside, and shows how they exemplify a particular way of viewing and representing landscape. Whilst not academic publications, they repay scholarly enquiry as a means of understanding a country's 'imaginative geography'. Change in cultural landscapes is endemic and, as **Muir** notes, the partly explicable and partly fortuitous patterns and causes of past change need to be carefully unravelled. His detailed mapping and archival analysis of an estate in North Yorkshire between the 14th and 17th centuries provides not only an explanation of inherited landscape features, but also a more general reflection on the pace and direction of change itself. **Greco and Plant** furnish a detailed study of secular change in the Sacramento River channel based on aerial photography, ground mapping and GIS interpretation. Although considered to be an 'equilibrium' landscape, its

inherent dynamism needs to be incorporated into conservation management strategies for the riparian habitat mosaic. **Burmil** draws our attention to the archetypal landscapes associated with oases, particularly those characteristic of Egypt's Western Desert. Whilst these scarce water resources are fundamental to basic survival, they are also key to a variety of ornamental, ceremonial and recreational uses. As Burmil notes, the landscapes, cultural associations and water tables are under threat from future development, and a conservation framework is increasingly necessary. **Nasar and Lin** present a quantitative study of users' reactions to different types of water feature. Their experimental design affords a comparison of responses to still, flowing and falling water in various settings, and show how these can produce different responses – such as inducing calm or generating excitement – amongst viewers.

In addition to these articles, we have included **18 book reviews**, which themselves are notable for their thoroughness and liveliness. Volume 28 has been a gratifying one to conclude ten years of editorship, and it exemplifies many of the salient features of *Landscape Research*. First, I am often struck by how many of our articles fill real gaps in the literature. We have been fortunate to include many papers on topics for which there is only the sparsest of published research, and which thus quickly become 'standard references'. Second, the journal has achieved genuinely inter-disciplinary coverage, with a single issue containing, perhaps, articles on design, cultural studies, ecology, planning, history and public art. Yet our authors write in an accessible style which lends itself equally to citation by leading academics and to enjoyment by our diverse readership. Third, *Landscape Research* has become truly international. We have not only published papers from all six inhabited continents, but we have also included fascinating articles on Antarctica. And finally, some of our theme issues have become benchmark collections on key topics, and we have benefited from the efforts of distinguished guest editors. In Volume 28, we have included a widely acclaimed issue on native and exotic biota, as well as a transnational dialogue facilitated by the Czech Academy of Sciences and Landscape Research Group. I am confident that the new editors will build on these strengths and that *Landscape Research* will consolidate its position both as an internationally acclaimed scholarly journal and a thoroughly enjoyable read.

Retiring Editor of Landscape Research
Paul Selman

SHOULD YOU READ



The Faber Book of Landscape Poetry. Editor Kenneth Baker (one time conservative Home Secretary) Faber and Faber 2000. ISBN 0-571-20071-0. A book I treated myself to at a shop on Chester's ancient walls.

Always puzzled by the scope of landscape, I am interested to see that his section headings for this anthology are as follows and it is reassuring (for editorial selection) to see such a wide range of topics. Note: The Florence convention (qv) accepts that landscapes are to be defined as an 'area, perceived by people ...' not merely a physical object. And so we may accept all the topics below, set out in verse form! Good heavens what scope for editors!

Walks and surveys
Mountains hills and the view from above
Rivers and streams
Lakes floods marshes and fens

Sea and coast
Moors, heaths and barren places
Wind and rain
The hours and the seasons

Order and wilderness
Trees and the deaths of trees
Rocks and stones
Ruins and great houses

Churches and churchyards
Death and the countryside
Pastoral and realism
Working the land

Ownership and dispossession
Industrialization
Violation of nature and the landscape
Villages and small towns

Ambiguous terrain
Cities
Road and rail
History

Divinity
Visions and mysteries
Spirits and ghosts
The poet's shadow

Sounds
Birds and birdsong
Colours and the painter's eye
Sustained by nature

Childhood
Nature's influence on character and mood
National and local
Secret and special places
Homesickness and wanderlust.



The Irish Landscape Forum "Seeking the Middle Ground"
Editor Terry O'Regan Euros15.
Publication (un-illustrated) based on the National Landscape Forum convened November 2001 at Fota House, on Fota Island, County Cork. It features a series of presentations on the management of landscape covering landscape policy and strategy formulation and implementation together with landscape characterization and the practical aspects of management in the streets, in the fields and at the crossroads. The distilled concentrate of the workshops that formed a major element of the Forum is included. [Pages 1-60 papers, 61-77 workshops].
Opening address T O'Regan
The European Landscape Convention T O'Regan
Landscape issues in the context of county development plans Brendan O'Sullivan
The evolving Department landscape strategy John Laffan
The Heritage Council and landscape policy Michael Starrett
Landscape characterization (deals with historic/cultural landscapes) Charles Mount
The vanishing thatched houses of Cork Mary Sleeman
The community response to Landscape Fidelma Mullane
Bantry Bay coastal zone charter Kevin Lynch (not the other Kevin Lynch)
The landscapes of Cork Report – a line in the sand Tony Cohu.

AND IN OTHER JOURNALS.....

Elisabeth Home & William L Baker **Landscape heterogeneity and disturbance interactions in a subalpine watershed in Northern Colorado, USA** pp 797-813 Annales of Assoc Amer Geog 93/4 Dec 2003

Richard L Church, Ross A Gerrard, Michael Gilpin & Peter Stine **Constructing cell-based habitat patches useful to conservation planning** pp 814-827

Member of LRG Professor David Lowenthal was Chair of the Group and the following papers in Annales of Assoc Amer Geog 93/4 Dec 2003, *celebrate his work both in geography and landscape.*
Kenneth Olwig **The Lowenthal Papers.**
Also K Olwig **Landscape: the Lowenthal legacy** pp 871-877.
Y Fu **Tuan Perception and Culture Geography: a commentary** pp 878-881.
Edmunds V Bunkse **Commentary on 'the Lowenthal Papers' Environment, the humanities and landscape** pp882-884.
David Lowenthal **Postscript** p 885.

Anne Foumand **Maps of a suburb. Mental maps and spatial representations of Garges-les-Gonesse (France) .....gess** (by teenager school children) Annales de Geographie 633 2003 pp 53-550.
John E Hasse and Richard G Lathrop **Land Resource impact indicators in urban sprawl** Applied Geography 23/2+3 July 2003 pp 159-175.
David R Dodman **Shooting in the city: an autophotographic exploration of the urban environment in Kingston.** (Jamaica children given cameras) Area 35/3 2003 pp293-304.
Lorna J Philip **The creation of settlements in rural Scotland. Planned villages in Dumfries and Galloway 1730-1850** Scottish Geographical Journal 119/2 2003 pp 77-102.
Fabien F Quetier & Iain J Gordon **'Horsiculture' – how important a land use change in Scotland** Scottish Geographical Journal 119/2 2003 pp 153-158.

BRIAN GOODEY

TAKES A TURN ROUND MANCHESTER'S URBIS

"Urbis" the glass clad interpretation centre with the 'ski slope' roof and the glass lift; all an arresting architectural statement leading us to the meaning of Manchester as a city..... Perhaps. Now read on.

PR Statement

*'The patterns established in this city have reached out around the globe. **Urbis,** taking Manchester as its starting point, aims to explore the experience of people in modern cities all over the world'.*

BG's Verdict: Urbis direct the visitor to the vitality and movement of the current city, but it singularly fails to provoke the visitor to explore the layers of past development which have created that city. In this regard it fails to connect or generate questions for city enjoyment. As packaged townscape....

Off we go, hold tight (Ed). .....A flashing image screen sets the scene as we await the compulsory lift which will rise on a steep slope above this first floor melange of taxis (London & NYC) and blurred taxi experiences of other cities. Kids want to get in the NY taxis ... they thump the screens, but really there is little to do – restless punters as noises rage above.

But – big let down – the **glass lift** is not working so we miss the ski slope rise and reported fragmentation of the city below. Management style is established by black-clad young people – ours North American – who stress that we cannot photograph the exhibition which is copyright. The one thing most people want to do is to capture experiences in camera and any professionals after ideas can do as I did and sit sketching and taking notes. This copyright thing is getting out of hand ... or out of thought.

Orientation of **multi-screen** for three minutes where photographers seem to have been set loose on all of the urban stereotypes available – all in a colour intensity which belies the sheer drabness of many urban areas [and indeed Manchester today]. Sets the scene for the city as city centre ... suburbs?

Once out, it is a downward sequence of **gallery areas** [but certainly not galleries] where the commonplace is broken into bite sized chunks for digestion – urban facts, luggage x-rays, screens – artefacts are incidental. Up at the top here there is a continual battle of visitors and sound systems.

Next floor down Mr Blobby, **human-sized,** images which – possibly – offer a character from a range of world cities to talk about their daily life. These talking bodies appear if you stand in the right place – which was where? Conflicting sound, variable reflection and, for me, a preponderance of young people on screen did not make this very stimulating. The seating area with video clips of Manchester characters talking about Manchester is clearer and more comfortable – but is this all just a puff for Manchester?

A sense that this is all dating fast. Descend. A good **hands-on map of Manchester** and the growth of its districts. 'Manchester Pioneers Wet Garden' a garden made for and by street drinkers after alcohol ban. An incidental. This floor a disturbing [intended?] attack of voice-intrusion, shared space and behaviour. Short on reasons or intentions, symptoms displayed for fun.

Sticker **question boards** – Boddington's beer/neighbourhood-community??? etc-revealing. Print off your own ID [one of two machines broken] and pin stick on the wall, a good survey. CCTV and photo recognition attract, the homeless are round the back in a pass through zone.

Next floor down – overlooks the ground floor and an assistant is letting a kid into the **NYC cab** – Oh joy.
Special Exhibition '40 Years on Miller St', a retrospective on the nearby the CIS Building – a Manchester tower landmark. Traditional photos-on-wall exhibition in quiet space. The leap into museology is too abrupt, no other visitors here and no way out of the corporate photos and promotion, Why is it a good building [see the new and excellent Manchester 'Pevsner'], why has it survived, who are CIS and how did the Co-op originate ... and survive? Stories well worth telling.

'URBSVILLE' [sic] **a floor of screens and light tables** on the urban offer. A danger of hyping up very simple ideas with large touch screens – the media is the message. Some useful surprises 'Re-building downtown 21st century economy – to Assemble Manchester', the role of the flaneur [sociologists have been here!] and the French café society panel where quotes from Stein and Hemmingway can be accessed. Urban film links poor – 'Billy Liar'?

For a presentation that relies on technology it's working pretty well ... the lift is now in action and only two interactives were out, one already with a note that the engineer was coming. **Kids are having fun**, certainly running round and showing others rather than doing - £3.50 for abd OAP, yes. Impact ...good ...

Open plan shop has books, no Koolhaus [the obvious influence?] but Ian Sinclair to build on ... overpriced

stickers and spangles are more likely to sell. Would I tell others – yes [and here I am] – **it's unique, the culmination of media interpretation and the end of an era,** rather than the beginning of the next. Dumbing down – yes. Images and some experiences, few options as to reasons why, very weak on economics, and urban politics. Role of personalities in place-making ignored. Sense of place and identity hinted at but not connected with the visitor.

....

A step to Millennium Quarter – something, but not too much, for everyone. Kids bubble into the water then it's the big screen, whilst oldies spot a pub sign in the corner. By the Cathedral four or more pub-like places offering meals in managed spaces – too clean and tidy to be authentic but with bitter on the pump [Holts/Derby] and a 1750-1910 reconstructed interior with the loudest sound the video CD juke box can generate. This is the closest we'll get to what was in decline here ten years ago.

Urbis directs the visitor to the vitality and movement of the current city, but it singularly fails to provoke the visitor to explore the layers of past development which have created that city. In this regard it fails to connect or generate questions for city enjoyment.

As packaged townscape it destroys connectivity and sequential viewing, reducing the surrounding city to sound and vision 'bites', the opportunity to direct the stimulated visitor into a living city has been ignored, but there is enough space to remedy this with a leaving guide which helps the visitor make personal 'sense' of a lively and potentially enjoyable 21st century city.

With a new 'Pevsner', more new spaces and places than can be coped with in a day, Manchester is now a must for the townscape enthusiast.

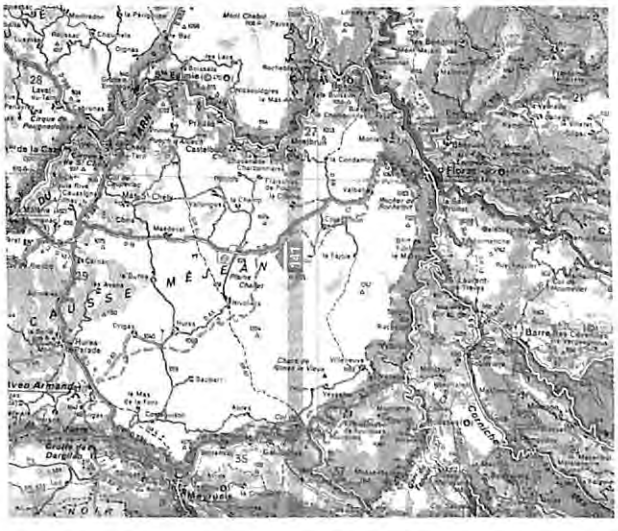
Brian Goodey
October 2003
See more 'Goodey's about Manchester' p 20.

LANDSCAPE OR SCENERY

The Causse Mejean is a limestone plateau which stands over the small town of Florac on the River Tarn in Lozere, SW France. It extends for about 150sq kms which is larger than the New Forest or Dartmoor and rises as a cliff of about 1700 ft above Florac; equally abruptly it falls to the Tarn Gorge in the west. It is a unit which we would comfortably identify as a major landscape unit. Coming from the Cevennes further south we took a suspiciously minor road out of Florac and immediately made a rather frightening zigzag ascent. The road has unguarded edges, seemed partly under construction, and the effect was as if we looked down on the town from a steeply climbing small plane. Great pointed cliff pillars above us, suggest dolomite masses. The driver had little opportunity to reflect on the scene except to take the impression that he was viewing scenery not landscape. The radiator got very hot, the driver sweated.

Come the top, and all changes. Like music, a gently undulating lane now carries us across the tableland. There is land use of a parched open rangeland quality interspersed with bushes and few trees. There is less incident, less fear, less visual cacophony Scattered areas of corn stubble tell of use. Farms are few, there are occasional conifer plantations. It is hot as a brass shovel. What we are looking out upon is clearly landscape and not scenery and this is perhaps about the involvement of simpler feelings, about its human scale and accessibility contrasted with that quality of awe which on the escarpment was akin to fear. Something about emotional calm, the heartbeat and about adrenalin.

Eighteen kilometres later we are invited "to engage engine breaking". There is a massive gorge ahead of us, and beyond this is the Causse de Sauveterre, another limestone tableland such as we have crossed. The descent takes in perhaps 25 hairpin bends which we see below us like a series of little steps, diminished by distance. We are descending and the road surface is good. The tiny bridge settlement of La Malene is "Toy Town". This again is a scenery experience but the physical fear is less, for the road is better made and approaching hazards are laid out to the eye.



I ponder now on this experience. Is it that scenery promotes awe and fear and is something we only

engage in visually? while landscape engages a variety of simpler evaluative senses and is somehow useful to us?
I need not bother you with the magnificent gorges of the Tarn (but RLS might! And who is he?)

Bud Young

JOURNALS RECEIVED



LANDSCAPE DESIGN
LANDSCAPE DESIGN 323 Sept 2003
Urban Regeneration
Andrew Bennett **Delivering regeneration** 19-22
Noel Farrer **Regen a space** 25-28
Project Profiles: Coustom House Square, Belfast; Charlton Kings, Gloucestershire; Rotherham, South Yorkshire 31-34
Richard Hare & Jens Balsby Nielsen **Involving the grass routes** 37-41
Tom Turner **In defence of the genius loci** 51-54
Peter Piet **The drawing board** 57-58

LANDSCAPE DESIGN 324 Oct 2003
Alternative Landscapes
David Jarvis **Wish you were here?** 14-17
Clare Rishbeth **Seek and you shall find** 18-21
Marc van Grieken, Mark Turnbull, Sarah Fletcher & Ian McAulay **Winds of change** 29-32
Samar Tarazi **Sense of place, sense of space** 34-36

LANDSCAPE DESIGN 325 Nov 2003
Water in the Landscape
Mike Street **Forests on the floodplain** 14-17
Maggie Roe **On the seashore** 18-20
Project profiles: Rycote Park Lake, Thame, Oxfordshire; Bristol Harbourside, Avon 22-25
Tom Shaw **Over the edge** 28-31
Peter Wright **Habitat forming** 32-34
Tom La Dell **Sustaining focus** 38-39
John Hopkins **Sense of place, sense of space** 40-41

LANDSCAPE DESIGN 326 Dec 2003
Review of the year
Merrick Denton-Thompson **Future thinking** 16-17
25 illustrated one-page accounts of projects 18-50
AND THEN!

Geoffrey Collens **A personal farewell to the official journal of the Landscape Institute** 55-57

SO! - NEW ON THE BLOCK
Members of the Landscape Institute will have seen that the Institute is taking back control of its own journal. The Landscape Design Trust will continue to publish a magazine "Green Places (incorporating Landscape Design)". Interesting to see what the L.I. come up with. It's here today.

GREEN PLACES 01 Dec 2003 [incorporating Landscape Design]
Martha Schwartz, Philip Singleton and Evert Verhagen **What makes a great public space?** 16-17.
Matthew Frith [British perspective], Anna Jorgensen & Anne Beer [European perspective] **Greening social housing** 18-21
Diane Mills **Life in a garden city** 22-27
Susan Smith **Flying the flag** 29-31
Alan Barber **Moving landscapes** 32-33
Steve Palmer **Restoration drama – Saltwell Park, Gateshead** 34-35

Garten + Landschaft

Garten + Landschaft **9/2003**
This is a special issue devoted to current major planning projects which have a significant landscape component:-
The International Building Exhibition in Lausitz - redeveloping the lignite
and industrial region of SE Brandenburg.
The Emscher Park - a linear park running along the northern Ruhr.
The Regionalpark Saar - revitalisation of the Saarkohlenwald.
The Rhine Archipelago project, in the bottom lands around Karlsruhe.
The regional park, green belt, near the Main beside Frankfurt.
Landscaping the gaps in the Leipzig urban matrix.
Project to protect the riparian part of Dresden against more flooding.

Project along the Havel, Brandenburg, to develop vacant holdings.
Also note two book reviews:- Eva Berger. Historische Gärten Österreichs, Böhlau Verlag, ISBN 3-205-99305-5;
Ronald Clark, Gärten - reiseführer, Callwey verlag, 2003, which is a guide to 1200 open gardens in Germany.

Garten + Landschaft **10/2003**
Special Issue - Roof Greening
After a piece by Thomas Jakob introducing the prize winners in a major competition on Roof Gardens (see www.garten-landschaft.de), there are several case studies;
the Hanseatic Trade Centre in Hamburg; the gardens designed for healing on the roof of the Hopital Kirchberg in Luxembourg; the Frankfurt Wave, gardens atop a multi-story carpark. One article details a multi-functional roof planting system designed to save water as well as energy. A Swiss research project is examining roof gardens as a way of protecting endangered species of plant, while at Geisenheim they are testing different systems of minimal roof planting. The last three articles concern guidelines and regulations, for the maintenance of extensive planting, the guidelines offered by the Institute for Landscape Development and Gardening, and the controls needed on developers.

Garten + Landschaft **11/2003**
Klaus Overmeyer explains Agrocity, a planned environmentally friendly suburb of Hamburg, Rudolf Kaufmann on the prizewinning meadows designed as a town entrance for Aalen.
Major projects described are the Marienplatz in the town centre of Görlitz, the Five Courtyards in Munich and the new landscaping at Johann Walfgang Goethe University in Frankfurt. Different visions for landscape architecture are put forward by Jürgen Milchert, and a more sparse vision by Carlo Becker. Urban green space is also the subject for Thies Schröder (Berlin) and Eva Henze (Hamburg).

LANDSCAPES Vol 4/2
Majors on Articles about historic battlefields and also:
Sarah Newsome **The coastal landscapes of Suffolk during the Second World War** pp 42-58.
Julie Wileman **The purpose of the Dykes: understanding the linear earthworks of early medieval Britain** pp 59-66.
James Coull **The shaping of Shetland: an archipelago's landscape history** pp 67-89.
Stephen R Martin **The Long Meadow: an historical ecology of roadsides in Britain** pp 90-110.
Ian Simmons **What landscape means to me.** pp111-113.

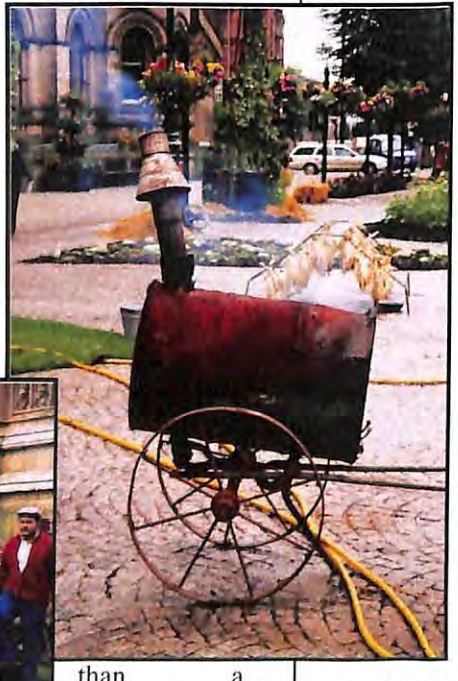
No one ever writes about landscapes of the seashore! Sand megaripples at Mothecombe Devon.



BRIAN GOODEY JUDGES MANCHESTER'S TOWNSCAPE PACKAGE

Professor Brian Goodey, landscape geographer, urban interpreter and impressionist, ideas monger and weaver of thoughts looks at the new Manchester. We apologise for any breaks in transmission! Read on – it's worth it but an editor's nightmare.

Manchester has contrived to turn the industrial city on its head. I stayed in a former insurance company HQ, solid and restored in Victorian tradition. A careful conversion has created liveable and generous spaces within the tiled and detailed interior – the space and top lighting are the main legacy. Private space – now French operated.



At the other end [?] of the French social scale, farming or rather family horticulture has today entered the Square next to Manchester's Town Hall. Animals, manure heaps, re-cycled incinerators, a greenhouse, several living sheds and a pattern of vegetables – bottoms up – set in richly composted beds. Certainly an interpretation rather than a replication, of rural French life as an urban event. Absolutely no sign or credits so you have to stumble through Franglais with the appropriately dressed [blue work clothes] French peasants. The level of informality is glorious – a family of market gardeners from Toulouse descends on Manchester ... and I don't think they were actors. The experiment of growing grass on human, sheep and cow dung will linger – the cow's won.





North to the bombed zone – IRA biggest bomb on British mainland in 1996 – and the regeneration which swiftly followed. The drab Arndale Centre was no loss, and the new one, like the Exchange Theatre, is better. But the real change has been north of Arndale, formerly a fading back, where the Millennium Quarter is developing fast. This is the world of oversize street furniture and giant scale features – two on-street video screens face the unfinished square, neon and video highlight the Printworks, an inside/out entertainment street built into a former newspaper building.

This is the suburban mall come to town – multi-screen/IMAX, endless bars and offers for the 24 hour city, yet at 11am still alive (cinema/cafes). At present the street - an old/new arcade form - goes nowhere but it will. Signs, images and false fronts confound any historical logic – but then so do most streets. Original or reproduced Victorian, industrial, art deco and contemporary jostle – visual noise to almost equal the loud piped video of current pop. Talking at its various café levels to a living street however few are present – so loud that I didn't hear the coffee bar fire-drill of which I was warned.

If this is policed as private space then its done quietly perhaps by CCTV? but possibly more visibly at nights. A pastiche, a fraud, sapping the energy from the nearby streets, condemning small traders, walking trafficways, very unsafe? Or a consolidated event, a free attraction, dry and full off interest?

Brian Goodey
Oxford Brookes

LANDSCAPE RESEARCH GROUP