UNITED NATIONS YEAR OF THE SOIL

landscape research extra 73

May 2015

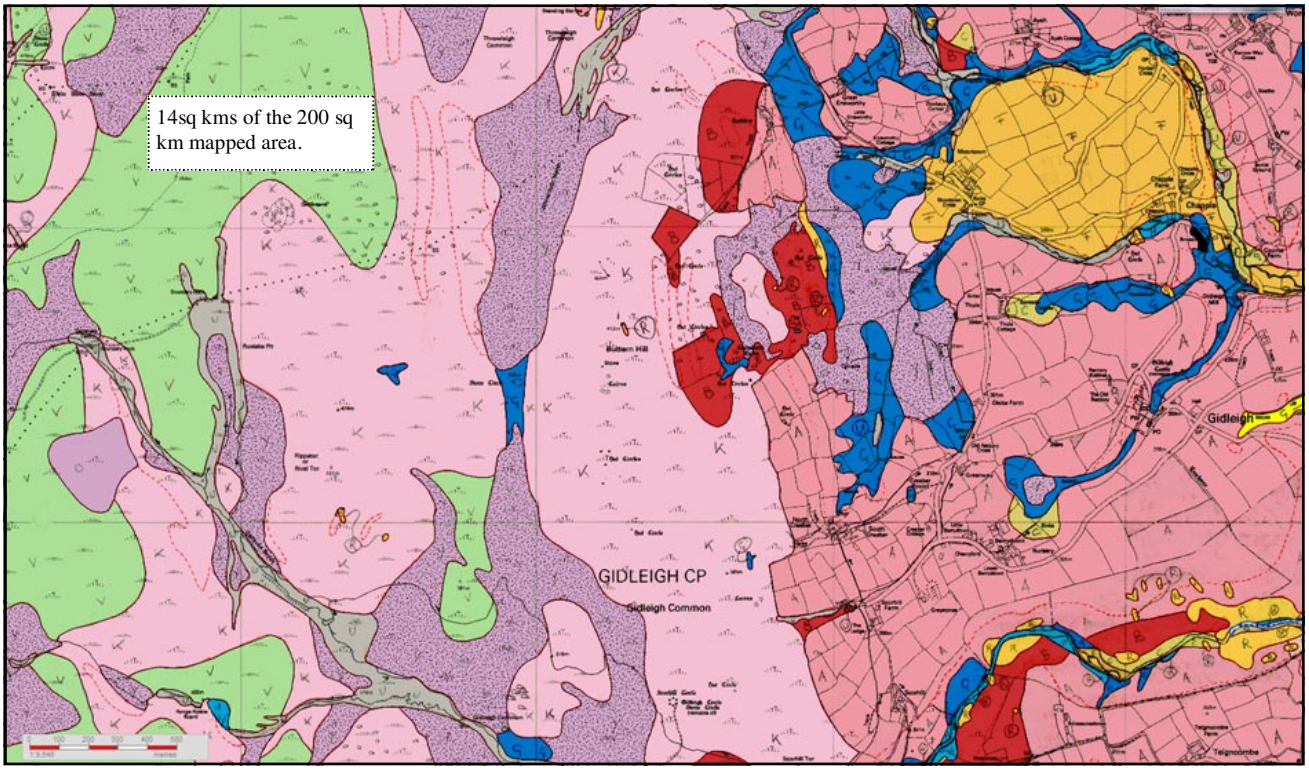
landscape research group

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Soils of Dartmoor: a fundamental control of its landscape.

This February the Land Research Group awarded me [Dr Tim Harrod] £2,000 in support of publication of my detailed 1:25,000 scale soil map and report for the Moretonhampstead, Devon area. Called the Moretonhampstead sheet it extends for 200 square kms covering landscapes both to east (towards



Bridford) and the west (beyond Chagford). The grant goes a long way to funding an outstanding local cartographer, Hanno Koch of Latitude Cartography who is now transforming my hand-drawn field maps into two top quality maps to be published this year. By interesting good fortune 2015 is the United Nation's 'Year of the Soil'. The 10 x 20 km sample spans Dartmoor from the bleak, highest moorland in the west to the sheltered, eastern, enclosed in-bye valley (in-bye is the widely accepted

term for farmed fieldscape).

I spent my career in soil research in the Southwest of England, and I particularly relished the detailed mapping of soils in the 15 sample surveys for that region. When the project was closed down in the 1980s, it left the important Dartmoor sample un-surveyed; it was the only one of the 15 type areas within Devon and Cornwall not mapped. However I live just outside the National Park and when I retired in 2004 I set about completing the 'box-set' as a *pro bono publico* retirement project. Over a period of ten years and after 600 plus days of fieldwork, that side is now complete as is most of the descriptive text, which also spans the nature and quality of the landscape.

The first map sheet. The map sample shown here (p.1) at final draft stage as LRE 73 goes to press, crosses from the moor to the in-bye with the colours coding different soil types. Abbreviated descriptions of what colour indicates what soil type is as much as I can offer here. *Blue* shows soils with high groundwater; *eastern pink* — indicates dry, free-draining brown earths; *moorland pink* — show the acid, peaty-topped podzols; *speckled purple* — valley peat bogs — Conan Doyle's 'grimpen mires'; *green* — identifies wet hill tops, and *grey* ribbons — medieval tin workings. A second map sheet also in preparation depicts every rock outcrop in the area, from clitter (block fields of periglacial origin) to huge boulders such as hem in the road at Lustleigh, small tors many of these hidden within woodland and large ones which form the well know landscape attraction of this National Park.

Soils characterise the rural landscape in a unique and intimate way. They are closely tied to the form of the ground, often the trees, hedges and even weeds offering clues as to what lies beneath. Soils dictate the land's productivity, economically and biologically and hence its land uses. In this mapped example the 'eastern pink land' — pre-mechanisation — used to be prized potato growing land. Now in pasture it favours burrowing animals earthworms, moles and badgers. Wet pastures in the blue areas, so difficult for the farmer, harbour rare butterflies and their food plants. Moorland ramblers, even 'Yomping Marines and Paras', do well to avoid the speckled purple patches.

And beyond all that there are cultural messages in the soils: the peaty podzols may stem from Bronze Age soil exhaustion; unusually thick topsoils in the orange patch, top right, invite an archaeological explanation; notable areas have been cut for peat. Soils and their use affect the water in rivers, streams and aquifers: humus-rich and clayey soils lock up many pollutants that ease their way through 'less vigilant' sandy ground.

The impact of medieval and later tin working on Dartmoor's landscape is well known and frequently mentioned. But the legacy of the peat cutter is more widespread, if not as spectacular. Commoners have always had the right to cut peat for domestic fuel. It was cut in the spring, left to dry and collected late in the summer. The commoners' cuts (locally known as 'ties') 20cms to 1m deep and about 40 metres long, run downslope to ensure drainage. In places they oblige you to walk up onto relatively dry baulks and down into wet excavated ground. This pattern is reflected in the vegetation — heather on the baulks, *Sphagnum* moss in the dips. In places the tin workers added their own version of 'ties'. Elsewhere lower down the moorland the rural poor cut 'vags'— indifferent quality fuel from the thin peaty tops of other wise mineral soils. On many of the highest hills, peat, sometimes several feet thick, was stripped wholesale by *Carbonarii* licensed by the Duchy of Cornwall. They burned it on the spot in clamps making charcoal to sell away, often to the tin smelters of Cornwall. In the survey area a total of 150 ha of peat was completely removed by the *Carbonarii*. By contrast with the commoners, they worked the hill tops and left doughnut-shaped mounds as the remains of their clamps (locally called 'meilers').

The second map sheet. Impressive granite tors are an emblem of Dartmoor. Yet these emblematic summits are less extensive than the not so eye-catching clitter of boulders that often mantle the moor and parts of the in-bye. During the soil survey I mapped tors and clitter as 'rock dominant ground'. In the in-bye land many tors and clitters are hidden in woods that have grown up because the land is agriculturally unusable. These woods started with saplings finding sustenance in cracks, crevices and gaps, the rocks protecting them from grazing cattle, sheep and deer. Some even establish and flourish perched on rocks.
Much of the rest of the land has scatters of boulders and rock outcrops which vary in their concentration, although some quite large areas are free from them. Sometimes the absence is as a consequence of clearance by farmers.

I mapped phases of contrasting boulderiness: the differences matter to those earning their livings from the land - if you can't drive farm machinery in a straight line it is so much harder. Boulderiness may also have a geological explanation perhaps in terms of jointing, weathering, periglaciation, and slope - but that I have not researched.
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Editor's Note
These map samples are only a tiny part of the 200kms squared surveyed. LRG has not previously grant aided such work and in some way it has been a useful education for Board Members to recognise the landscape importance of what so often goes un-remarked. The survey which includes a lengthy text report as well as the mapping will carry the Group's imprint alongside those of other supporting agencies and personal subscribers.
Readers may also wish to read an account of soils, tors and clitter in Ian Mercer's ***Dartmoor****. New Naturalist Library, publisher Collins 2009.*

PROJECT HERCULES – FIFTEEN MONTHS IN.

An update from Steven Shuttleworth.

LRE 68 (February 2014) reported that Landscape Research Group is one of 13 partners in a major EU-funded research project called Project HERCULES (an

acronym for HERitage in CULtural landscapES). The purpose of the project is to provide the European Union requires with advice on how best to deal with landscape issues, and specifically on 'the development of sustainable futures for Europe's landscapes: tools for understanding, managing, and protecting landscape functions and values'. HERCULES is organised around a series of 'Work Packages' (WP 1-9), some of which are based on document and GIS-based maps to assess landscape change over time, and some of which are based around detailed case studies of different landscape types across Europe. Full details about the project and its work packages can be found on the Hercules website www.hercules-landscapes.eu.

HERCULES started in December 2013 and runs for 36 months. Fifteen months in, I have been asked 'what has been achieved so far?' Here it is, quite a long account… identified by work programmes.

One of the requirements of the project is to prepare for the EU a range of written reports by key deadlines. These are known as 'deliverables'. They cover a range of topics, from the conceptual to the methodological to the practical. All are subject to a quality assurance process during preparation, and members of the **LRG** HERCULES team have been involved in this work. The topics can be found at http://www.hercules-landscapes.eu/resources.php?deliverables.

WP1 focuses *on 'Pan-European systematic review and meta-analysis'*, and forms the conceptual and theoretical backbone of the project. It seeks to define core concepts around cultural landscapes so as to set up a framework, and to ensure consistency between all work packages. The project has produced one deliverable to date, setting out a framework on cultural landscapes and how these are used in the programme. Early findings suggest that integrated landscape management works to enable rather than hinder factors for success in good landscape management, and that setting out some clear principles of landscape stewardship, are an effective way of communicating cultural landscape ideas to local people.

WP2 focuses on *'Long-term landscape change'*, aiming to define new procedures which explain long-term development/ transformation of cultural landscapes. This draws on recent insights from landscape archaeology, geography and historical ecology. The project has produced two deliverables to date.

WP3 focuses *on 'Landscape-scale case studies (short-term history)'*. It uses case studies of cultural landscapes across Europe to reconstruct the past changes faced by and the dynamics of these landscapes. It assesses the roles of the various driving forces, policies and agents. The first deliverable identifies which landscapes and the LRG HERCULES team contributes to that selection. Work so far has identified several issues for further study: the difference between actual and perceived changes; the valuation of these by local communities; the contrast between map-based analyses versus people-perceived changes; and links to perceived landscape values. However, it is too early to tell if these issues are common across all the study landscapes.

WP4 focuses on *'Cultural landscapes typology and recent dynamics'*. Its aim is to link up insights from WP1, WP2 and WP3. It is also mapping the current distribution of cultural landscapes and the dynamics therein between 1985 and 2010 (and possibly up to 2015), so as to reconstruct recent changes and detect hot-spots and cold-spots of cultural landscape loss. The first deliverable sets out a typology of cultural landscapes. It is becoming clear that there may be potential to link WP4's mapping about past landscape change to WP5's work on future landscape trends, and perhaps to map the effects of landscape protection versus non-protection of landscapes, ie to assess at EU-level what are we losing, and what is at risk.

WP5 focuses on *'Fine- and broad-scale modelling of future landscapes'*. It builds on the cultural landscape characterization in WP4 to make a model-based assessment of processes of change in cultural landscapes at multiple levels, connecting EU level dynamics with local decision-making by land owners and managers. The first deliverable sets out 'method'. The varied ways in which common policies are differently implemented strongly shapes the impact of those policies on the ground.

WP6 focuses on *'Visioning for re-coupling social and ecological landscape components'*, to identify how best to re-couple social and ecological components in cultural landscapes and translate them into policy and management options. This involves assessing the strengths and weaknesses of current landscape practices; also developing successful tool based strategies. The work to date has identified some 100 different heritage practices being carried out Europe-wide. The implications of this finding are still unclear. What constitutes 'good heritage' - heritage as good practice linking people and places - may be key.

WP7 is developing a *'Knowledge Hub for Good Landscape Practice'*. This has been a key output of work to date, and it is now sufficiently populated with material to be well worth exploration. You can access it at http://www.hercules-landscapes.eu/knowledge_hub.php. The Hub is a platform which enables efficient collecting, archiving, using, sharing, and distributing of data and project results, and is designed to be 'Live on the Web' after HERCULES finishes. It acts as a major toolkit for communication of HERCULES insights, and at the same time provides the means for collecting feedback and input through crowd sourcing tools. Two deliverables detail the technical aspects.To maximise the outreach of HERCULES results, the Hub enables landscape practitioners, managers, users, policymakers, and the public to:

understand the importance and implications of the protection, management, and planning of cultural landscapes,
map, assess, protect, and manage the functions, services, and values of

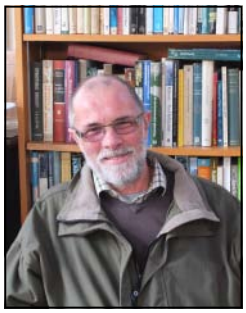
cultural landscapes at local scale,
identify adequate areas of activity to protect and manage landscapes of historic and archaeological value,
define the necessary process steps to implement good landscape practices on the ground,
evaluate the promises and pitfalls of various landscape practices, and
appraise the effects of landscape practices on landscape functions, services, and values.

WP8 focuses on the *'Implementation of good landscape practices on the ground'*. A key objective is to create well thought out guidance for those involved: this would aim to identify and to stimulate traditional skills and knowledge within those involved with cultural landscapes. Work to date includes completing the first series of planned stakeholder workshops (held in Spain, England, Lesvos, Estonia and France); testing and demonstrating the Knowledge Hub with stakeholders; and completing two public cultural landscape days one in France and one in England. Among many emerging lessons from this work, it has become clear that local people do not want more 'landscape policy'. Instead they want dynamic practical advice on what works in terms of practical landscape conservation.

WP9 comprises *the 'Design of recommendations for landscape policy and practice, communication, and dissemination'*. As noted in LRE 68, LRG's formal role in HERCULES is as part of the WP9 team. Work to date has focused on developing a stakeholder engagement strategy to disseminate findings at EU level through a series of workshops in Brussels (the first one, at which LRG's Peter Howard was a keynote speaker and Laurence le Du-Blayo made the closing remarks) was held in May 2014. A second focus is to create communication tools – the HERCULES website and social networking tools which operate with the Knowledge Hub. Inevitably, much of the rest of WP9's work will be in the later half of the project.

The project has also developed a Blog site at www.hercules-landscapes.eu/blog.php. Blogs are added regularly, and we notify these on the LRG website 'News' page as they are released. The blogs are intended to stimulate debate on cultural landscape issues, and you are invited to read them and respond if suitably provoked! Topics include 'Sustaining Cultural Landscape Values'; the need for a mature ecosystem services approach'; 'What is historical ecology?'; 'What causes rural land use change in Europe?'; 'The human element in cultural landscapes'; 'landscape and heritage – two opposing systems'; 'European wood pastures as cultural landscapes', and 'Recent heritage in the Alatskivi municipality, Kodavere parish, Estonia'. A good place to start, so go on – read some of them, be provoked, and react by adding comments to the blog!

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WHO FILLS IN THE GAPS?

By Peter Howard.

My concern with this problem has a long history. Fifty years ago I was required to write a dissertation as an undergraduate geography student at Newcastle University. I had been very impressed by H.E. Bracey's book on *Social Provision in Rural Wiltshire*, in which he had produced a score-chart for various facilities to establish urban status. A bank and a cinema were certainly regarded at the top end, a telephone kiosk and postbox at the bottom, and you could easily deduce a score for any settlement. I suggested that I should follow this methodology for my home county of Somerset, but I was clearly told that the dissertation was supposed to break new ground, with new ideas, not simply extend what someone else had done. So I shelved that idea, but not without wondering who, if not academics as lowly as undergraduates, might extend the idea to the rest of the country? I am still wondering.

Thirty years later I was in the Czech Republic assisting the validation of their Institute of Terrestrial Ecology. I discovered that a major concern of the department was the compilation of an Atlas of Fish in Czechoslovakia. I was surprised as well as pleased, because in the UK such a straightforward objective seemed no longer to be considered as serious research in our universities. Regrettably, in the years since the reintegration of Europe, this interest in such research projects seems to have declined as those countries adopt western practices. This type of work may today be achieved by the use of citizen science and by NGOs — the recent production of the *Bird Atlas 2007-11* by the British Trust for Ornithology is an outstanding example, listing more than 40,000 names of the birders who took part, (including mine!)

Of course, in a long career I maintained the 'academic position', firmly encouraging students at all levels to produce **new areas of thinking**. This certainly seems entirely proper for the student's benefit. An insistence on always questing after something new is surely the very foundation of senior level education, and the real test of an educational programme must surely be to measure its effect on the students, rather than its impact on the ground. However, this does leave those **disciplines based on area** with a problem of case studies. The world is full of research case-studies, most of which are completely isolated from each other, and by no means easy to discover when working on a particular area.

The Hercules programme of the EU (see Steven Shuttleworth's account in this issue) with which LRG has been much involved, is a classic exemplar of the problem. A critical element within the Hercules project, indeed perhaps its fundamental purpose, is **knowledge transfer.** The idea is, not only to do new research into heritage and cultural landscape, but to get that knowledge to the practitioner level, the people who will have to implement any policy decisions.

University style education has in-

creased to such an extent that finding new ideas and unexplored areas inevitably becomes more esoteric as time goes on. Researchers are committed to going forward, and their interest drops away quite rapidly after they have successfully discovered that for which they were searching, or when the money runs out. For some of us, even completing the work by pushing forward to a properly peer-reviewed article is an effort, because our interests have moved on before the reviewers' comments have arrived. I am sure I am not alone having seen some article of mine hot off the press and realise that it represents my thinking of perhaps two years previously which I had almost forgotten. Then spending more time trying to publicise this material in a way which would be accessed by, and be accessible to, the practitioners on the ground, or indeed simply to the people in the place I had studied, not only fails to grab my interest, but also demands skills that I do not have, even if I am sufficiently arrogant to assume that the public really want to know.

Clearly the NGOs might be part of my answer, and those employed in landscape authorities might be another part, but there remains out there an **ocean of case studies difficult of access by local people** — studies not applied outside the original research area.

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'HIGH LINE' A CELEBRATION OF 50 YEARS OF THE PENNINE WAY

An exhibition in Thornton, Bradford 4 April – 24 May 2015

Nancy Stedman reports.

Fifty years ago, in April 1965 the Pennine Way was the first Long Distance National Trail to be established. It arose from the campaigning of indomitable Tom Stephenson, who first launched the idea in 1935, following the mass trespass on Kinder Scout when working men demanded the right to walk the uplands. Since then, hundreds of thousands of people have walked all or part of the 268 mile long route, following the 'spine' of England, and experiencing an often challenging but inspiring walk through rugged and spectacular landscapes.

To celebrate the 50th anniversary of this achievement, South Square Centre, a volunteer led arts and community centre in Thornton, west of Bradford, decided to hold an exhibition of contemporary art work presented as 'High Line'. Artist / photographer Simon Warner and I installed 8 artworks, by 9 artists, and in a range of forms from tapestries, prints, books, photographs, sculptures and videos.

What comes over very strongly in much of the work is the sheer physical effort and endurance of doing the walk, but combined with the exhilarating, challenging and constantly changing experiences of weather and views. For instance, in 'Pennine Odyssey' **Jennie Crawford** has suspended a long paper strip that twists and turns, a metaphor for the endurance and resilience needed for the long journey. The piece can only be appreciated by walking around it, and as one does, detailed photos and prints reveal glimpses of views, and traces of peat, snow melt and footprints connect to the physical process of walking, as well as to her companions on the walk.



In a similar feat of endurance, **Mita Solanky** went on 24 walks to gather material for her 'Spine Walk', a compilation of cyanotypes of fragments of vegetation, using light and water, with *frottage* of rocks using graphite, all gathered from each walk. This material is presented as a spinal cord, the core of the sensory exchange between our bodies and the environment as we walk.

In a more gentle way, **Alison Carthy** has observed the richness of the history and wildlife encountered along the Way, and has used tapestry, a slow, thoughtful process that echoes the rhythm of walking, each step making a connection with the land, to capture the distinctive colours, textures and materials of the different upland landscapes – Cheviots, North Pennines, Yorkshire Dales, South Pennines.



Edward Hurst explores the loss of magic and mystery in Western civilisation, and, using the legend of Orpheus, who was forbidden to look back when retrieving his beloved Eurydice from the underworld, has created a powerful 4 hour video of the walker unable to hear or look back to their companion cameraman following on behind. This is much more engaging than it might sound!

Melissa Burn's reconstructed trig point brought home to me that trig points, those familiar landmarks in the uplands, and monuments to the huge endeavour of surveying the land, have now lost their purpose and have become strange sculptures in the landscape. They are now locations to be achieved, for those who 'collect' trig points. She will be logging it on www.trigpointing.co.uk, thus creating a new destination for 'trig pointers'.

On the anniversary date itself, 25 April, there is to be (as you read this it has been) a performance by 3 dancers, a musician and a video artist. They will walk a local section of the Pennine Way during the day, and improvise a shared experience and re-imagining, accompanied by a live musical soundscape and video clips. The 5 collaborators will respond to and challenge each other during the 40 minute performance. For more details about all of this, see www.southsquarecentre.co.uk

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THE PERMANENT EUROPEAN CONFERENCE ON THE STUDY OF RURAL LANDSCAPES (PECSRL) 2014

Paul Tabbush reports

LRG sponsored a session at PECSRL 2014, attended by over 50 delegates, on 9th September 2014, under the Chairmanship of Paul Tabbush. Seven papers were presented (including three by LRG Directors). Under the session title: **Landscape and culture – how can society value its cultural landscapes: a multi-disciplinary round table.** The main theme of discussion was the role of the concept of "Cultural Ecosystem Services" (CES) in decision-making concerning landscapes.

Many of the presenters were either cautious about the application of the Cultural Ecosystem Services (CES) concept, or openly critical. Most accepted that it was better that economists should include the main ecosystems services in their calculus, than ignore them. Criticisms concentrated on the implied objectification of nature, and its separation from culture. On the other hand there were many constructive suggestions concerning how to improve decision making processes.

Professor Gunhild Seten, Norwegian University of Science and Technology, Trondheim asked what this notion (CES) did for policy, management and science? Was ES a rhetorical device or a device for making money. It was portrayed to offer an integrated perception of ecological and social dynamics. ES was not however an innocent pain-free way to integrate the protection of biodiversity into environmental facilities. She referred to a journal paper co-authored with Marie Stenseke in which she recognised the conservationist motivation behind ES but criticised the approach for falling short of understanding the relational nature of the services.

Dr Robert Fish, Exeter University, in collaboration with **Professor Andrew Church, University of Brighton,** delivered a paper entitled *Cultural ES from Non-Materialities to Relationalities.* The ES concept needs to evolve theoretically if it is going to have any utility. In the UK, ES is an important context for debates about value; culture is one category that has been absorbed into this framework which is trying to harmonise and integrate different views and approaches to natural resource management. However, this poses problems for cultural geographers: CES are not external systems of nature, they are actively constructed and interpreted, so the idea of culture being a service, sounds problematic. Secondly, culture is a non-material entity; cultural environmental services are defined as non-material benefits; and thirdly CES represents a non-economic category. In summary, an interdisciplinary space is necessary to address questions of culture.

Professor Kenneth Olwig, SLU Alnarp, under the title *Power Structures, Categorisation and Decision-making: an Example from the English Lake District,* traced the history of concepts such as 'Natural Economy'. According to the ecological economist R.B. Norgaard, whom he quoted*: "In an effort to communicate the delusion of economic growth and the essence of environmental sustainability, ecological economists helped advance the metaphor of nature as a fixed stock of capital that can sustain a limited flow of ecosystem services. Conservation biologists, joining with environmental economists, also saw this metaphor as a way to help describe our relation to nature and build support for conservation. There was a strong sense that, however revolting for those who intrinsically value nature, the use of market metaphors was necessary to awaken a public deeply embedded in a global economy and distant from natural processes".*

Olwig argued that the metaphor of ecosystems as an economic service provider, is part of the environmental biologist's DNA, and is not a new and 'revolting' idea.
For instance, Darwin in 'The Origin of Species' suggested: *"All organic beings are striving, it may be said, to seize on each place in the economy of nature".*

Thus we can see that the idea of 'Ecosystem Services' is a modern expression of ideas going back to Linnaeus. Olwig's conclusion again quoted Norgaard (2010): "*The more we learn about the complexity of environmental systems . . . the more we realize that compartmentalized science and specialization in social organization have increased transaction costs and facilitated our unsustainable economy. Somehow, we need to make a significant transition toward richer ways of understanding and governing. The current evidence indicates these ways will be more collective, participatory and discursive forms of learning, knowing and governing".*

Dr Jake Morris, Forest Research, presented *Stakeholder Research in the UK on Landscape Values in Context.* This aimed at understanding how to apply the ES concept within the context of landscape management and decision making. He contrasted the Ecosystem Services Approach explained as *'a formal, linear, step-wise procedure of quantification, valuation, and aggregation of ES in order to assess the costs and benefits of a range of alternative scenarios'…* with the 'Ecosystem Approach' … *'a participatory process using simple methods that support stakeholder negotiations towards consensus over a strategy, spatial plan or action plan.*' This latter approach had met with success in the examples given from the Neroche project in SW England.

Professor Soren Bergstrom, University of Stockholm, in a paper presented in his absence by Paul Tabbush, reflected a critical review of the validity of pricing strategies for ecosystem services, by comparison with an investment approach, called Sustainable Enterprise Management (SEM). SEM is built on the core concept in standard investment assessment methodologies, with explicit focus on how to make use of data beyond money values. SEM embeds sustainability in managerial responsibility; it is not an external add-on. It integrates environmental aspects with financial ones, with human resources, production and marketing. The idea, to introduce ES prices, as a way to make nature visible in decision processes is grounded in the notion that cost benefit analysis (CBA) models should guide those processes. In contrast, the SEM approach takes advantage of established investment

appraisal procedures.

Professor Tim Collins, Collins & Goto Studio, Glasgow Scotland spoke on *Shared Values for a Caledonian Pinewood, The Blackwood of Rannoch* describing the rich cultural history of this ancient Scottish woodland, and the process they had named 'Future Forest Workshop' which involved a wide range of experts and stakeholders in examining the significance of the wood, and in rebalancing its management in relation to access and conservation.

Peter Herring of English Heritage in a paper presented in Herring's absence by Paul Tabbush, offered *An Holistic and Flexible Approach to Cultural Landscape and the Services it Provides Society.* Peter highlights the danger in the Cultural Environmental Service approach of adopting a linear model in which the biophysical domain is the source of 'products' rather than emphasising the **processes** through which services are developed. Any sort of emphasis, he said, casts shadows, it obscured the fact that the cultural environmental services and the biodiversity itself, are not natural but semi-natural. These ecosystems are on culturally determined long and short-term trajectories. ES are contingent on the current trajectory of the site and the site is situated in history, and sometimes situated in a very long history. Hence any valuation is just a snapshot at a point in time. It might be better studied by including a greater awareness of the historic nature of the site – how it got to where it is now.

In shadow, he continued, are the cultural environmental services drawn from a sense of place, responsibility for place, intimate local knowledge, and applying this to work. People and culture may be simplified in the established approach as setters of economic trends, and posers of threats and problems. This makes it easier to disregard ordinary and degraded places, which may be more peculiarly valued, and here the European Landscape Convention, the Landscape Character Assessment and Historic Landscape Characterisation emphasise the all-encompassing and fluid nature of cultural landscape and how it enfolds biodiversity and all ecosystems physical, perceptually and operationally, rather than just being their adjunct.

Herring concluded that to resolve this, a comprehensive approach was needed: one, like the Burra Charter approach, developed through ICOMOS, developed in response to particularly knotty problems which developed in Australia, concerning indigenous sites. Four points are crucial to the Burra Charter:

Evidential value – the potential to yield evidence of past human activity;
This potential of the site to yield knowledge is an ecosystem service, a value;
Historical value – how the past connects the place through to the present aesthetic value which comprises sensual and intellectual processes;
Communal value - how the place figures in the collective memory – what it means to its stakeholder communities.

Different values can be considered when examining, for instance, change to a conifer plantation, wind-farm, housing or infrastructure development. This emphasizes the contingent nature of the valuation, if you value something in one scenario, you may come up with an entirely different set of values where it is set into a different scenario. A holistic approach that makes the ES approach more realistic and resilient is required.

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In a lively discussion, **Professor Andrew Church (University of Brighton)** offered the following overview opinion:
"The problem of a critique of the neoliberal aspect of the ES concept is that it brands all the work as the same. The UN commissioned 80 sub-global assessments. There is a diversity of approaches that reflects differing traditions of natural resource management. The real critical moment for this is actually now; we now have an international panel of biodiversity and ES, (http://www.ipbes.net/) as we have an International Panel for Climate Change. We could see that as a very positive move for environmental management analysis, alternatively as the confirmation of a victory of neoliberal economicity. The panel is drawn from a number of countries and is not dominated by America, so these other approaches and traditions are represented.

Also we are talking about the predominance of a natural science approach. For a while the only social science represented was economics. I would now argue that that has changed. If you read the UK National Ecosystem Assessment, the Spanish assessment, or the southern African one, it is not just geographers in there. In the UK assessment 20% of what is in there is written by people from the arts and humanities. Some of those disciplinary barriers are beginning to break down. The danger is that in the International Panel, somehow the science becomes dominant. This is a really contested space, and it is essential to ensure that what is now an arts and humanities based approach is represented as well".

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The landscape fraternity is once again indebted to the efforts of Dr Jana Borovska who has produced and sends to her email contacts, a detailed list of conferences and publications.



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LANDSCAPE, WILDERNESS AND THE WILD

Newcastle University conference



26 – 28 March 2015

Some thoughts by Nancy Stedman

It is impossible to provide a synopsis of the conference that comprised: 3 days/ 3 tours – Teesside, Teesdale, Northumberland coast/ about 100 delegates from 15 countries/ 5 keynote speakers/ 4 parallel sessions of 4 workshops encompassing 43 presentations/ 1 dinner/ 1 pre-breakfast walk — so I can only offer some thoughts and highlights. LRG supported this conference with a considerable grant.

Much of the conference was about 'the wild', with many examples, both on the field trips and in presentations, where plants and animals exist in close proximity to people, and can be regularly seen and enjoyed, with apparently little effect on the wildlife. In these instances, we often encounter 'the wild' from places of safety — from our living rooms via TV, or from a hide, or from the car.

I chose the field trip to Teesside, as a lesser known area and one with an extraordinary landscape, or at least it is for those of us who only see such places very occasionally, in such contrast to our home bases — but how do people who see it on a daily basis perceive it? The field trip demonstrated well how the place has changed over recent times, and how it is possible to encourage wildlife to co-exist in close proximity — success of 'wild' nature, but not to my mind 'wilderness'.

But I was more interested in the experiential qualities of wildernesses, and the different perceptions of wilderness within societies and over time. Previously seen as waste land, unused, deserted, uninhabited, of no use and feared, now it is more akin to the sublime; the perception of being remote, vulnerable, at risk of getting lost, coping with extreme weather, of being at bodily risk. We have to call upon our rationality to survive, and to extricate ourselves. It can be exhilarating or it can provoke anxiety; we are, as **Anna Jorgensen** said, both repelled and attracted by it. And whilst it is a personal and subjective experience, it depends upon a shared cultural interpretation.

So wilderness is a place where we don't know what to expect next; we face uncertainty, the unexpected — so different to our normal, controlled and predictable ways of living. Is this a desire for authenticity, a remedy to the alienation that we experience in modern life? a moral counter-world to culture? — as suggested by **Thomas Kirchhoff**.

Coming from a literary direction, **Jay Griffiths** pointed out how terms associated with wilderness such as rambling, wayward, led astray, roaming, not getting to the point, off the beaten track are often used derogatively, revealing a basic antagonism towards nomadism, or those who don't follow 'the norm', don't follow accepted routes or ways of behaving.



The industrial plants of Teesside were the inspiration for **Ridley Scott's** 'Bladerunner'.

In a relatively densely populated country, such areas are now increasingly important and some areas are even defined as 'wilderness' – although this has in some instances been reduced to simply a portion of a park, or even a corner of our own gardens, where 'nature' is left to develop without interference. Planners now define wilderness, for example, the moorlands of the North Pennines in the following terms: 'Few human made features other than occasional fences, grouse butts, cairns and sheepfolds • A remote and inaccessible landscape with few roads or tracks • A broad scale landscape with long distance views across open moorland to distant summits • An exposed, elemental and simple, often bleak, landscape with a near wilderness quality.' *[What's special about the North Pennines? North Pennines AONB, 2009].*

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Then of course there was the issue of 're-wilding'. I was intrigued by **Steve Carver's** proposal that we should make 'real' space for nature, where 'nature determines its own future', advocating removal of boundaries over extensive areas. But in a land which has largely been determined by social control (enclosures, clearances, etc), how would this be achieved? and what might be lost by so doing? Steve used the (contentious!) examples of Southerscales and Scar Close, both within the Ingleborough National Nature Reserve in North Yorkshire, to illustrate his case.

Southerscales is an extensive area of limestone pavement, with patches of grassland, which has long been grazed,

and is open and exposed, creating a remarkable landscape experience. Its rich specialist flora is confined to the grykes, but the extraordinary geological formations of the rocks can be clearly seen, as can the evidence of early settlements and agriculture.

Scar Close, also limestone pavement, has been allowed to 'scrub up', and now has good cover of ash, hazel and hawthorn, along with a rich ground layer and mosses on the rocks. Admittedly it has a longer list of species (although how many of those are non-specialist?) but historic and geological information is completely obscured. Which do we want? Steve advocates the latter; I would advocate a bit of both!

Glenn Deliege, of Radboud University (NL), spoke of the 'eco-illiteracy' of re-wilders, pointing out that both effort (eg. river re-alignment) and social change are needed to achieve re-wilding, and that what results will be new, not a return to some previous state. **Eddie Procter** similarly stressed the historical and cultural values of the moorlands, which have been used, abused and variously managed over time. In considering Monbiot's call for 're-wilding', he pointed out some of the misconceptions, and made a cogent case for the 'interwoven characteristics' of several millennia of settlement, agriculture, and exploitation of resources that create our rich historic and cultural landscapes.

There is to me a pleasing ambiguity here — wilderness can represent a lack of human control, order, management, manipulation, but relics of past cultural activity can enhance our experience of it. **Deliege** quoted another paradox: 'We have to use our power to retain a sense of what is not in our power…' This was echoed in **Bill Adams'** entertaining talk, where he considered wilderness as place, as state, and as process, pointing out that 'we have to make nature 'natural' by managing it…'

I came away with my head buzzing, with lots to think about. The conference had been very well organised, the time keeping was impeccable, and we had a useful handbook to guide us through the complex arrangements over 3 days. The presence of so many artists alongside scientists, historians, geographers and others was inspiring. And to cap it all, we each had a memory stick with all the papers – what a resource!

Snippets:

In Latvian, the nearest word to our 'wild' means 'out there', 'on your own'.

A fascinating but inconclusive discussion about how to research and measure the history of feelings…

Neanderthal sites were neat, tidy, organised into zones for different activities, not like early Homo sapiens sites…

Listening to the calls of the kittiwakes nesting under the Tyne Bridge from my hotel room, with its view out over dustbins and car park; truly the integration of 'the wild' within man-made environment.

NS.

An aside:

BBC ran an attractive programme called 'Wild China' whose narrative thread hung around the Great Wall and the ancient Silk Road. It seemed to me that this was indeed wilderness in many forms. Perhaps the conference made this distinction between truly wild, and relatively civilised wild, wild by neglect and of course those places advertised as wilderness in holiday brochures.

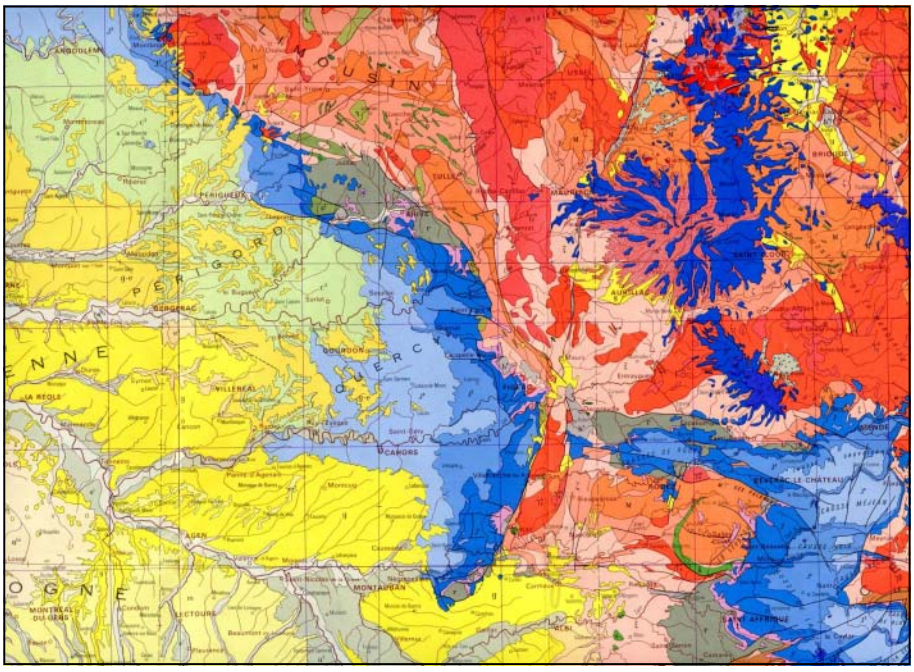
BY

ANTHOLOGY — OTHER PEOPLE'S WRITINGS

Freda White

"Any division of a river valley is bound to seem arbitrary since the stream itself joins region to region and one town to another. None the less the point where the Cere flows into the Dordogne does mark a real geographical change. The river beds lie in a wide triangle of plain. Downstream and to the west they are in the limestone Causse-held valley. Upstream they drain the crystalline hills of the Massif Central. Dark new colours show in the landscape. The cone of Castlenau-Bretenoux, with its huge red sandstone keep, is an outpost of the high hills.

Bretenoux town is a bastide on the Cere, and retains its grid plan and some old houses. The Cere itself has a curious course. It is the most important river draining the Cantal, and yet it has never been usable as a watercourse. This because a few miles from Bretenouox it emerges from a narrow rugged gorge, through which the railway runs to Aurillac, but which in the lower part has no road, nor even a path. So the only way to see the gorge is to take the train and get out at a wayside halt. Above the gorge lie the pastoral plateaus which are the pedestal of the



Cantal. This grazing country is covered in summer with dark red cattle, from whose milk the herds make an excellent soft cheese. There is an abundance of tall trees in the meadows and at the top of every rise the view is edged by the Cantal itself. This range is perfectly formed at least to the eyes used to ancient Scottish mountains. The Cantal was once a single volcano, and its shattered crest cuts a diadem of cones and spires in terrible grace against the southern sky".

From pp 63 & 64 **The Three Rivers of France, Dordogne, Lot, Tarn** by Freda White published by Faber and Faber Ltd, London. First published 1952 (seven years after WW2). This edition 1972 in a Faber paper covered edition was revised on the death of Freda White by Henry Myhill.

Editor's note. *The writer is sharp (look at the short sentences) and offers a balanced view of the regions she visits. She is at home in a wide variety of disciplines which contribute to the landscape. In this short extract she deals with so many landscape components. Though it may seem old fashioned and geographical it is surely the essence of cultural landscape. For which see the article on Hercules - here I refuse to use capitals. A book on my shelves long since waiting for its moment has now prompted me to take an early June holiday right in the very centre of the region.*
I choose to illustrate this extract with a sensational geological map, part of ***Feuille Sud du Carte Geologique de la France*** *at one million scale published by the Bureau de Recherches Geologiques et Miniere. Undated.*

D. van der Meulen

"Our route now passed through majestic scenery. The heavily clouded sky gave an extraordinary perspective to the wild mountain range towards which we were trekking. It must have rained hard here for the path was soft and muddy and the going was difficult for the camels. Slipping on their long legs and falling with a heavy load is one of the greatest dangers for marching camels. In the usually dry seil beds a torrent of russet muddy water was now rushing and our caravan advanced at a slow pace. On the bare rocky mountains that lay in front of the fantastically-shaped principal range we could see Lilliputian stone houses of beduin. Around their settlements straw ricks were to be seen for the beduin here were herdsmen who after abundant rain turned to agriculture. In the wadis grew numerous *ithl* (tamarisk) trees which gave colour to the landscape and the rich diversity of shapes in the mountain coulisses drew our admiring attention. Never in Arabia had I walked through such a beautiful and varied landscape and never too had I seen Arabia's mountains in this clear rainwashed atmosphere, dripping wet with slim streams coursing down their stony flanks. The strong afternoon light was softened by huge masses of cloud; the haze of the quivering heat was gone and forgotten".

From pp 45-46 **Aden to the Hadhramaut: a Journey in South Arabia** by D.van der Meulen (in 1939). First edition published in 1947 with 97 photographic plates by John Murray Albermarle Street London. The manuscript was translated out of the Dutch.

Editor's note. *For some time I have been intrigued by deserts, starting in 1962 with The Seven Pillars of Wisdom, sidestepping Doughty and going to Arabia Felix by Bertram Thomas (he started his journey in Salalah) then, a more recent book Landscape with Arabs by Donald Foster, 1969 (colonial official and artist), out of Aden. I have spent some time closely involved with deserts while performing the soil survey of the Buraimi Oases and land around Jebel Hafit (up country Abu Dhabi) in 1969 with a farmer/ agriculturalist called Henry Wilson, then a solo soil survey of the Salalah coastal area (South Oman hence just east of Yemen) in 1984. The account quoted here is quite exceptional in its writing, its adventuresome-ness and the day by day detail it accords to the land and vegetation, settlements people and culture. It is out of print, but still available via the Internet. It deserves to be republished as it is a classic of Arabian writing.*

My interest in the next article by Tim O'Hare ...

… stems from an exhibition on Rethinking the Urban Landscape, reported by Brian Goodey in LRE 72, in which 5 soil profiles were exhibited. This was also remarked by Eleanor Young, Editor of the RIBA Journal. The soils demonstrated the industrial and spoiled surface layers within the Lea Valley, specifically the Olympic site and how they might be 'remediated'.

The author of this piece is a partner and the Principal Consultant of Tim O'Hare Associates LLP, an independent soil and landscape consultancy (www.toha.co.uk).

He has spent over twenty years working as a soil scientist in the commercial landscape, construction and leisure amenity sectors. His areas of expertise include topsoil assessment, sports pitch construction, land restoration, urban tree planting and topsoil manufacture.

The ground shots here should be interpreted as evidence of the varied edaphic sites made possible by the created soils and their improved suitability.

THE OLYMPIC PARK SOIL STRATEGY

By Tim O'Hare

It was recognised at an early stage of the Olympic Park project that soils would play a fundamental part in the regeneration of the land and the establishment of a new landscape, particularly given the 'Brownfield' status of the site. Soil fulfils many functions central to social, economic and environmental sustainability and in the built environment they are generally present at the land's surface in the form of public open spaces and parks, gardens and allotments, derelict land, roadside verges, playing fields and wetlands. In each of these environments they carry out, to a greater or lesser degree, a number of functions and services for society, namely:

- Support of the landscape: the

number of functions and services for society, namely:

- Support of the landscape: the plants growing in the soil.
- Support of ecological habitats and biodiversity: soil fungi, bacteria, larger organisms and the birds, insects etc, which rely on the plants for food and protection.
- Environmental interaction: this includes the exchange of gases with the atmosphere, sequestration of carbon, regulating the through-flow of water and the degradation, storage and transformation of soil organic matter and nutrients, wastes and contaminants deposited by human activities.
- Providing water attenuation and filtration: soil acts as a natural reservoir for billions of cubic metres of water. Providing a platform for construction.
- Protection of cultural heritage: soils may cover the remains of buildings, burials and other archaeological features and include a variety of artefacts and other materials resulting from human activity.
- Production of food (which, in the urban environment, is largely limited to vegetable growing in allotments and gardens), fibre and biomass.

These functions were all taken into consideration when developing and implementing the Soil Strategy for the Olympic Park.

Soil Design The selection of soils for the Olympic Park was an intrinsic part of the landscape design process, emphasised by the number of factors and drivers taken into consideration, including:

Landscape and ecology design The soils had to cater for an extremely broad and ambitious range of planting environments and support large, semi-mature and specimen trees, ground-cover shrubs, ferns, tall ruderal and herb planting, wet woodland, amenity grass spectator lawns, and species-rich annual and perennial grassland meadows. Additionally, the 2012 Gardens incorporated plants from around the world, each group with its own demands on the soils and cultural growing conditions. There were specific requirements for soil pH, lime content, fertility status (both *high* and *low*), organic matter content, drainage capacity, and moisture-retention. In total, nine soil types were eventually identified, each with its own specific composition to meet the needs of the plants and functions of the landscape.

Remediation Strategy The Park's 'Brownfield' status and history of varied industrial uses resulted in the implementation of an extensive remediation strategy to clean up the contaminated land. The remediation design required use of a 'cover system' to isolate the contamination from site operatives, end-users and the wider environment. Used on the majority of Brownfield site redevelopments, it involves the placement of clean soil materials over potentially contaminated ground to form a 'human health layer'. As the landscape soils were to be used to fulfil this requirement they had to be consistently free from contamination and meet the standards set out in the remediation strategy.



Drainage Strategy The Park's drainage strategy integrated the principles of Sustainable Drainage Systems (SuDS) to control water run-off from paved and hard landscaped areas and maximise water attenuation. Instead of relying on artificial land drainage to deal with excess water and waterlogging issues, excess water was to be moved to a series of swales and wooded valleys by relying on a combination of the site's newly created sloping topography (in most of the Park) and the *natural* drainage properties of the landscape soils. This meant that the soils, and in particular the subsoils, needed to possess properties that would promote drainage whilst, at the same time, attenuate water for plant uptake and to aid flood prevention.

Programme Constraints The programme for the whole construction and landscaping of the Park was tight. As the objective was to have an established landscape scheme by summer 2012, soiling and planting/seeding operations needed to be completed by summer 2011 to provide at least one growing season for plant communities and grass swards to establish. The programme would not, therefore, allow for works to be suspended during the wetter, winter months when, traditionally, unworkable soil conditions restrict soil placement and cultivation. The physical characteristics of the soils, and in particular their particle size distribution, needed to offer as much flexibility as possible for working through periods of wet weather. Additionally, with time at a premium, all soils used within the project had to be 'fit for purpose' upon arrival without the need for additional amelioration/improvement prior to planting or seeding.

Sustainability At the start of the design process it was recognised that the soils used within the Park should promote sustainable principles. Soils that contained recycled materials, such as green compost, for example, and that reduced the reliance on irrigation water resources or the use of chemical fertilisers and pesticides, were favoured.

Soil Types
From this design process the soil types shown in the table (see page 13) were identified as necessary to support the Park's landscape scheme:

Soil Profiles
Overall soil depths were mainly controlled by two factors — the need for a cover system as part of the site's remediation strategy, and the anticipated rooting depth of the plants to be established. Traditionally, landscape designs have placed topsoil to depths of up to 1m in tree pits and planting beds on the basis that 'the more topsoil the better'. It has been proven that this is not the case and, in many instances, topsoil placed unnaturally deep is harmful to the soil and the plants that grow in it. The design process acknowledged that topsoils do not normally perform well below a depth of 300- 400mm from the surface, where there is an increase in self-compaction and where the biochemical oxygen demand (BOD) often exceeds the rate of aeration. This often results in the development of anaerobic conditions that are detrimental to plant root functions. By virtue of its low organic matter content and associated BOD, subsoil rather than topsoil should be used to create rooting depths in ex-



cess of 300-400mm.

Soil Specification
The mechanism for delivering the Soil Design was a series of *Soil Specifications* covering each soil type and containing information on the nature and properties that the soil should possess including:

- visual characteristics - soil structure, consistency, foreign matter, visible contaminants, roots/rhizomes/ stolons of weeds
- physical properties - sand, silt, clay, stones, permeability, porosity
- chemical parameters - pH, salinity, exchangeable sodium percentage, calcium carbonate, plant nutrients, organic matter, carbon:nitrogen ratio, phytotoxic metals.

potential contaminants – in accordance with the Remediation Strategy.

Manufactured Topsoil
Topsoil manufacture is the widely used term for the blending of mineral and organic materials to create topsoil substitutes. As the Olympic Park soil design required a number of distinct soil types with very specific properties it was quickly established that topsoil manufacture would be an essential part of the Strategy. Topsoil manufacture offered several benefits over the use of natural soils including:

- consistent composition and tighter quality control
- year-round availability
- reduction in weeds
- absence of potential contaminants
- option to modify soil composition by altering mixing ratios of the various components and/or adding particular materials to the mixture
- the use of recycled and sustainable materials
- cost savings re-use of surplus, often unusable, soils

Soil Handling and Management
The careful management of soils is an essential element of any landscape project. The establishment of the new Park landscape on what was essentially a construction site required a completely new soil profile using designed topsoils and subsoils.

Plants require a structured, uncompacted and well-aerated soil profile for successful establishment and subsequent growth and so the manner in which soil profiling is undertaken has a significant bearing on the soil's function, and particularly its ability to drain, aerate and support new trees, shrubs and grass. Where heavy machinery and large volumes of soil are involved, soil structure can easily be destroyed by over-compaction. This in turn leads to problems of waterlogging, anaerobism and restricted root development. The consequence of over-compacted soils is not only poor establishment or failure of plantings but also increased surface water runoff and surface ponding that can contribute to localised flooding. Minimising soil compaction is therefore an essential component of any Sustainable Drainage System.

During soil handling and placement almost all soils are physically degraded to a greater or lesser extent. The potential quality and the ultimate suitability of the soil depend on how well its physical condition is restored during and after soil placement. This problem was highlighted as a major risk to the success of the Park's landscape scheme, both at its initial establishment and for its long-term sustained development. Soil management practice clauses were therefore incorporated within the soil specification. These included:

- Minimising double-handling of soils.
- Use of the correct machinery to move and spread the soils (e.g. the use, where possible, of machines with low-ground pressure tyres and tracks).
- Implementation of soil handling restrictions during wet weather.
- Decompaction of each soil layer and integration of soil layers to reduce the risk of a perched watertable developing.

Implementation
Specialist equipment was introduced for the decompaction, including a single rigid tine attachment to excavators for subsoil decompaction and a landscape rake attachment for topsoil cultivations. The sandy, non-plastic nature of the landscape subsoil made it resistant to compaction, even at relatively high moisture contents, and therefore an ideal material to act as a temporary working platform during the wet winter months. This also allowed vehicles to grade and rip the subsoil prior to topsoil placement without the creation of ruts or the smearing of the soil.

The philosophy applied to all soiling works was 'get it right first time'. The programme would not allow for soils to be repaired or improved at a later stage, or for failed trees to be replaced as a result of inferior soils or inadequate drainage. It was therefore essential that all parties worked together to ensure that the installation of the landscape scheme was correct. As part of this approach, the selection of landscape



Soil Type	Planting Environment	Main Soil Properties/Characteristics
Multipurpose topsoil	Woodland planting, shrub and ground-cover planting, annual meadows Olympic 2012 Gardens	The most widely used topsoil type, suitable for the majority of tree and shrub species within the landscape and meeting the requirements of the other *factors and drivers* of the project. A broad pH range was acceptable but the overall lime content was to be low for species with a low tolerance for calcareous soils. A moderate drainage rate and porosity was required to provide a balance between good 'available water-holding capacity' for plant uptake and sufficient drainage potential to remove surplus water and avoid stagnation and anaerobism. The fertility status was moderate to high with a large proportion of nutrients available in a slow-release form. Organic matter was recognised as a means to help achieve good water-holding properties and improve nutrient retention; it was also likely to be the main source of plant nutrients and trace elements in manufactured topsoils and supply essential soil microbes required for nutrient synthesis. There was also a requirement for this topsoil to be able to be modified locally to meets the demands of specific plant species selected for the Olympic 2012 Gardens.
Moisture retentive topsoil	Wooded gullies	Required to maintain 'damp' soil conditions during the growing season, this topsoil needed a slower drainage rate with sufficient gaseous exchange capacity for aeration. It also needed the capacity to retain a strong, well developed structure after importation and placement. Clay-based soils, which usually have strong structures and the ability to 'self-repair' after excessive handling, were used.
Low nutrient topsoil	Perennial species-rich grassland meadow	Low phosphorus levels are generally required to encourage species diversity and discourage the establishment of dominant species (e.g. nettle, dock, rye grass) into a monoculture.
High permeability turf soil	Spectator lawns	The spectator lawns receive high levels of 'wear and tear' from foot-traffic, in a similar manner to sports pitches and golf greens. The soil therefore needed to be able to resist the compaction caused by such activities. It was also necessary to ensure lawns could even be used during and after heavy periods of rain without the problems associated with standing water or waterlogged soils. High sand content and narrow particle size distribution were important properties to ensure good infiltration, percolation and porosity could be maintained.
Urban tree sand	Trees in paved areas	The ability to provide hospitable growing conditions for tree roots whilst, at the same time, supporting overlying hard standing (paving, vehicular access). This required the use of specialist rootzones with the necessary properties to provide water, air, nutrients and soil microbes for healthy root function, whilst being compacted to a sufficient degree to offer structural stability and support and functioning as a sub-base for hard surfacing.
Landscape subsoil	All soft landscape environments	Subsoil is a vital part of any soil profile and has several important functions, including water attenuation, drainage of surplus water and anchorage for trees and larger shrubs. For this project, sandy subsoil with moderate drainage rates was required, playing a crucial role in supporting the Park's drainage strategy. *Sand* textured soils also had the ability to remain non-plastic and workable at high moisture contents.



soils, their importation to site and their handling and management during placement and planting were closely monitored. This enabled any 'non-compliances' or unexpected problems to be identified and dealt with in sufficient time and whilst the correct equipment and manpower were still on site.

Each potential source of soil was initially reviewed to confirm the supplier's details, source location, quantity available, and whether it was manufactured or natural soil. Soil test data was checked against the relevant specification and each source visited to allow examination of the soil(s). This mainly involved checking stockpiles of manufactured topsoil or excavated subsoil. The soils were examined at several locations to check its physical condition (i.e. colour, texture, structure, moisture status, consistency, aeration/ anaerobism, stoniness, foreign matter content and weeds). The various suppliers' overall quality control procedures, soil management methods, soil handling equipment, storage methods, ground surfacing and site drainage were also assessed to help determine the ability of each supplier to maintain the necessary quality and quantity of soil for the duration of the project.

On-going soil testing was carried out in accordance with the Soil Specifications' sampling and testing protocols, and the results audited and approved before soils left their source. Soil test data was supplied by the contractor for each batch of soil at no less than monthly intervals. Where necessary, further visits to the source were undertaken to assess soil manufacture and management operations.

The future

Now moving into legacy, the Queen Elizabeth Olympic Park is an example of how an extensive inner-city brownfield landscape can be transformed by the intelligent design of sustainable soils. The resulting landscape is a biodiverse haven for wildlife and a leisure destination for the city's residents and visitors. Where once polluted waterways, contaminated land and derelict buildings dominated, a remarkable urban park has been created.

T O'H.

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TALKING ABOUT LANDSCAPE

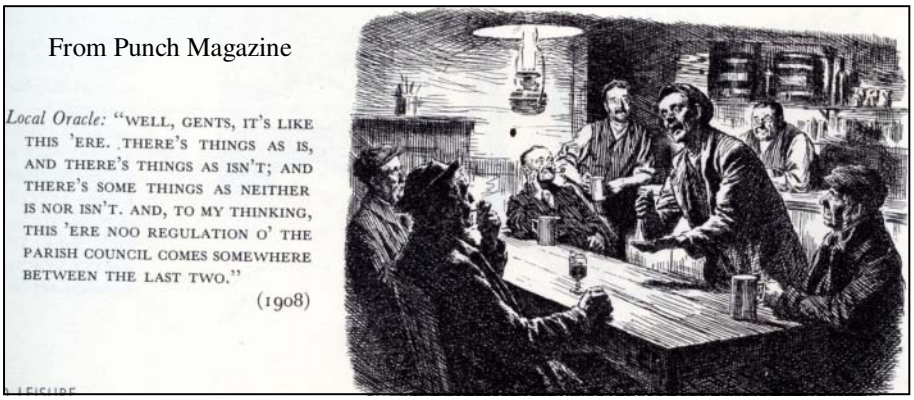
By Brian Goodey

Stop and ask the way - ignoring all GPS systems – or collapse into a Sunday evening with Channel 1's *Countryfile* and you may still catch a glimmer of the **place language** we used to use. Now, in the largely tamed landscape, we may rely on common plant species, the enduring tall churches or pubs to waymark our road routes, or the termini of the Monday 'Health Walk' supported by our local District Council.

The pattern of place language changes far faster than we might wish, and as with the forthcoming General Election, as landscape enthusiasts /experts we have only one voice to register the presence of our particular values. Last night at our village pub, the New Inn, we discussed the recent closure of pubs, one in nearby Moreton Pinkney and one in Greatworth. Would be drinkers are forced to drive to surrounding pubs which, themselves, have survived on 'gastro' dominance. The likelihood of the 'Public Bar' (once the place for local country-connected men) retaining immediate local, news and views in the shared language of a village is slight. Few customers now mark the lay of local land or the product of daily landscape use.

The transition from the spoken to the printed, and from the printed to the electronic is not wholly recent. In our village, the informal back lane known as 'The Rutts' seems to have survived since the 1700's **without** receiving a Council sign; but the then Council estate along 'Bull Baulk' was formalised by Parish Council and signage in 1951. The naming of new developments, and there is much of it as the village expands, is guided by the Village Historian and the Parish Council and they must have had a sense of humour when allocating 'The Washle' (the stream wash-hole) to a major expansion! Today, 'correctness' endorses both the safe and the truly obscure.

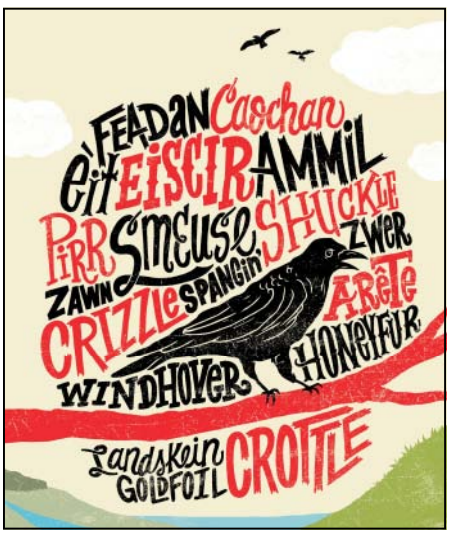
The transition from **landscape as a daily context -** a natural environment to be personally experienced, to an unknowable historic puzzle which hints at dark conspiracy is worth consideration. Last year I read Christopher Fowler's latest *Bryant & May London* detective



story, I then read Charles Wilson's exploration of a lost river in High Wycombe; the subtle menace of forgotten peri-urban landscapes hung over each. Our car-bound, satnav directed, attraction and event-targeted leisure away from urban security has encouraged fiction and film storytellers to stereotype the **supposed mysteries and threats** of sky-filled and sign-free spaces. In that context I recently found William Atkins *The Moor* which is an extended and experiential reading of those light but dark places that wrap round TV fiction.

Robert Macfarlane's *Landmarks* has received a great deal of publicity, including generally favourable reviews and an airing on BBC radio. It is not like his earlier *The Wild Places* and *The Old Ways* and, to my mind, represents an extended limbering up for his 'must-read' recent *Guardian* essay *'Glimpses and Tremors'* in which he joins together, with relish and reference, the issues hinted at in the previous paragraph. His essay is an activist's marker, a bringing together of trends, and a provocation as to new, media, views of the landscape that cannot be ignored … so read it!

Landmarks is on the one hand, a consolidation of views. In a series of themed essays, the focus is on the personal experience of landscapes and landscape views established by Nan Shepherd, Roger Deakin, Richard Mabey, Richard Skelton and others. Several of McFarlane's stimulating essays are based on his introductory appreciation of those authors. Following each is a landscape glossary – of uplands, underlands, edgelands, woodlands etc – that draws on a long term **'landscape-word'** collection. These are the words excised from the modern dictionary, the words no longer casually scattered in the village pub that no longer exists.



They are the words unknown to the new village dweller, the Sunday Supplement hiker or the new landowner. It takes a language specialist and landcape lover to reveal just how far we have moved from the language of the world around us.

As a Wartime Child, I grew up in an urban Essex where all but one of McFarlane's rich Essex lexicon –it was the word 'saltings' - was unknown to me. Nowadays, as a Northamptonshire resident, the word-world of Clare (see notes below) is no longer part of my surroundings. I searched my mind for words retained from an Essex Rodings family: ah, 'peggles' - *aka* cowslips - came to mind. I Googled for endorsement and the answer: *'a casual puzzle video game'* said it all!

Landmarks is an important book, a good read, but an important provocation for the landscape researcher, or indeed anyone who wants to understand how language and its availability shape ideas.

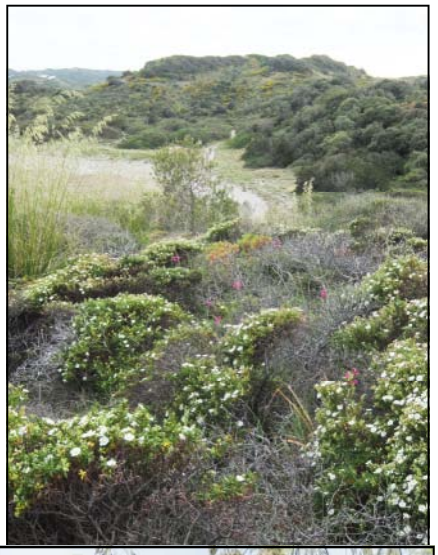
So you are a landscape expert? But how does your verbal and graphic language further distance casual observers from the places that you hold dear? How far does your own expertise take you from those who live closer to the spaces you manage, admire or study? If we can't join in a mutual language of function and appreciation, then perhaps we'll lose it?

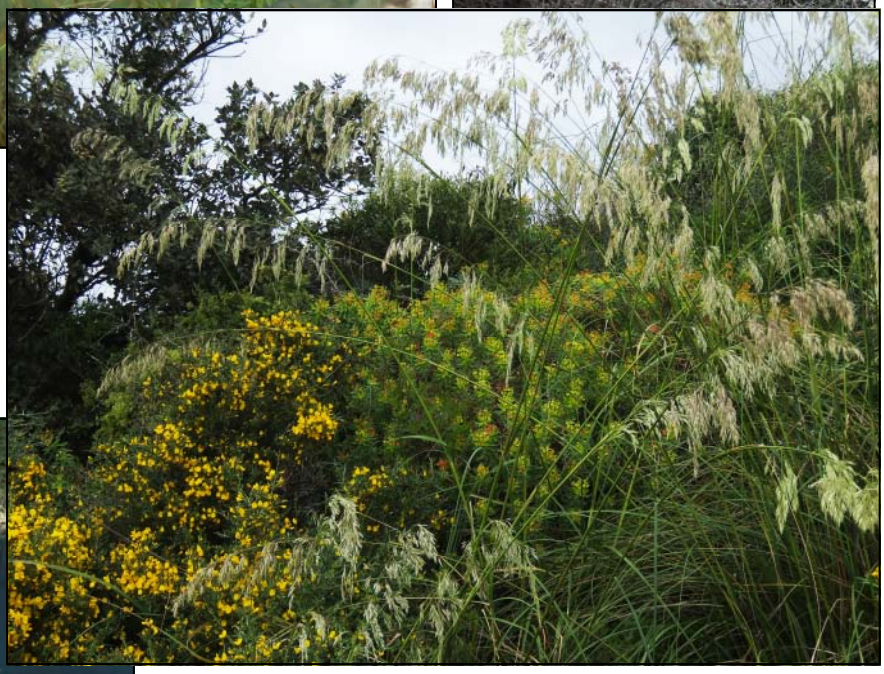
BG

Notes

1 Robert Macfarlane *Landmarks* published by Hamish Hamilton, 2015.
2 Robert Macfarlane *Glimpses and Tremors* in The Guardian Review 11:IV:15 1-4. Alternatively search for his name under Guardian.
3 Charles Rangeley Wilson *Silt Road: The Story of a Lost River* Vintage 2014 .
4 *Clare: Selected Poems and Prose* (and its ten page glossary). Publisher Oxford University Press in the New Oxford English Series 1966. Clare the Northamptonshire poet whose first collection of work was published in 1820 used as many as 200 local words to describe his countryside, animals and people.







MENORCAN SPRINGTIME

Just come back from an unexpected visit to Mahon. In place of summer tourists there are flowers, flowers on the hillsides and in the fields and the roadside verges. Three species of flowering thistle, crimson drifts of Italian sainfoin on road verges and in fields; a fragrantly perfumed yellow flowered broom; tiny white rock rose flowers (*Cistus)* all over the wind shaped coastal shrubs that in September show dry and green and boring. And drifts of a tree spurge which has such intricate geometric detail and turns from green to yellow and then to orange red. In the fields and verges the riveting blue of Vipers Bugloss — pictured here as a solitary plant against a background of sea. Asphodels as graceful individuals and in drifts across fallow overgrazed fields. Silent individuals of rusty red Broomrape. *(Orobanche sanguinea).*

BY.



The images mostly from here, Es Grau.

Note *Plants of the Balearic Islands* by Anthony Bonner. Publisher Editorial Moll. Palma de Mallorca, 1992.

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