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landscape research group

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The Social Landscape of the Chilterns Industries



By Helena Chance

I have had the privilege of working with the Chilterns Conservation Board over the past eighteen months on a bid to the Heritage Lottery Fund to deliver 'Chalk, Cherries and Chairs', a Landscape Partnership Scheme. The Chilterns - a wooded chalk escarpment stretching from the River Thames in Oxfordshire, to Hitchin in Hertfordshire is an Area of Outstanding Natural Beauty. The landscape and its culture are under threat from development - housing and HS2 in particular - with ancient woodlands being sold off, and wildlife, orchards and hedgerows disappearing. I am delighted to say that the bid was successful with funding secured for five years, enabling hundreds of volunteers to be involved in projects designed to protect the central Chilterns and its heritage and to connect people to their landscape.

The title, 'Chalk, Cherries and Chairs', refers to the geology, land use and industrial heritage of the Chilterns and will embrace eighteen projects addressing three themes relating to landscape: wildlife, history, and people and communities. I will lead the project 'Woodlanders' Lives and Landscapes', which focusses on the lives of those working in the chair-making and woodware industries and in lace-making and plaiting straw to supply a prodigious hat industry based mainly in Luton and Dunstable in the nineteenth and early twentieth centuries. Local historians tell me that the Chilterns was a unique landscape in Britain, because



nowhere else do the industries of chair-making, woodwares and straw-plaiting come together in one place – trades which were dependent on the region's particular flora and geology. The thin, flexible wheat-straw grown on chalk overlaid with flinty clay was ideal for plaiting and the abundant beech woods supplied wood turners, known as 'bodgers', with the raw materials to produce chair-legs and stretchers. With these, they supplied the village workshops and furniture factories in nearby High Wycombe, a town that for more than 300 years, was the most important centre for furniture-making in Britain after London.



Stuart King in Coleman Wood

The Chilterns was not an industrial landscape of vast manufactories and mines, smoke-filled or slag covered, or illuminated by the blast furnace, or the roar of machinery. For while quarrying was a key activity and industries such as brick and tile making were common, the distinctive Chilterns industries were based in the rural landscape, which teemed with production in woodland, village, pub and domestic workshops supplying factories in High Wycombe and district (8000 chairs were supplied to the Great Exhibition in 1851 for example). And unlike the post-industrial landscapes of mills and mines, which are now popular tourist destinations, visitors to the Chilterns today come to walk, or visit country houses, and only a few come to see Wycombe Museum's extensive chair collection or the small Chair Museum in the town centre. Only local people tend to know that the landscape today is a palimpsest of labour - its woods, villages and social institutions shaped in so many ways by a co-dependence between craft and factory production that lasted for longer than other industries. It was cheaper and quicker for bodgers to supply chair parts, and sawyers to produce planks directly from the woods, than cart the heavy wood to workshops and factories. And the ready supply of domestic labour producing lace or straw-plait kept villagers above subsistence level, while keeping production costs down.

The chair industry therefore ensured the longevity of the noble beechwoods, the trees known locally as 'the Buckinghamshire weed'. Public footpaths and cart tracks were once trodden by woodworkers, and in the woods, you can find the deep hollows of former sawpits, where the 'top dog' (man sawing from above) and the 'under-dog' (down in the pit), would convert tree trunks into planks for building and other uses. The villages and roads themselves, such as Lacey Green, or Chairmakers Lane, tell of their former industries. The institutions they supported – schools, chapels, pubs, village halls - remain as tangible evidence of a once-thriving industrial landscape. Village economies in the Chilterns prospered at a time when in other districts, rural lives were threatened by industrial production and agricultural depression.

To deliver the project, we will be looking for a part-time research assistant to work with volunteers to research the family and social histories of craft and industrial workers in the central Chilterns. We hope to gather new insights into the ways that the Chilterns landscape has been shaped, not only by its industrial raw materials and working lives, but also by its family and social lives, and social institutions where the boundaries between work spaces and leisure spaces were blurred. Perhaps our volunteers might bring to light some unexpected ways that the landscapes were used? For example, it would be interesting to know if the same paths trodden by the bodgers were used for leisure walks and if there was any 'bodger tourism' in the 19th or early 20th centuries - curious visitors who went to watch them at work? Is there any evidence to suggest class clashes between those who used the woods for their livelihoods, (albeit rented from local landlords) and the leisure pursuits of the upper classes such as fox-hunting and shooting? How did the coming of railways and motor transport transform the peoples working and domestic environments?

If you have any thoughts, or you would like to discuss similar interests in the social environment of industry, I would be very glad to hear from you.

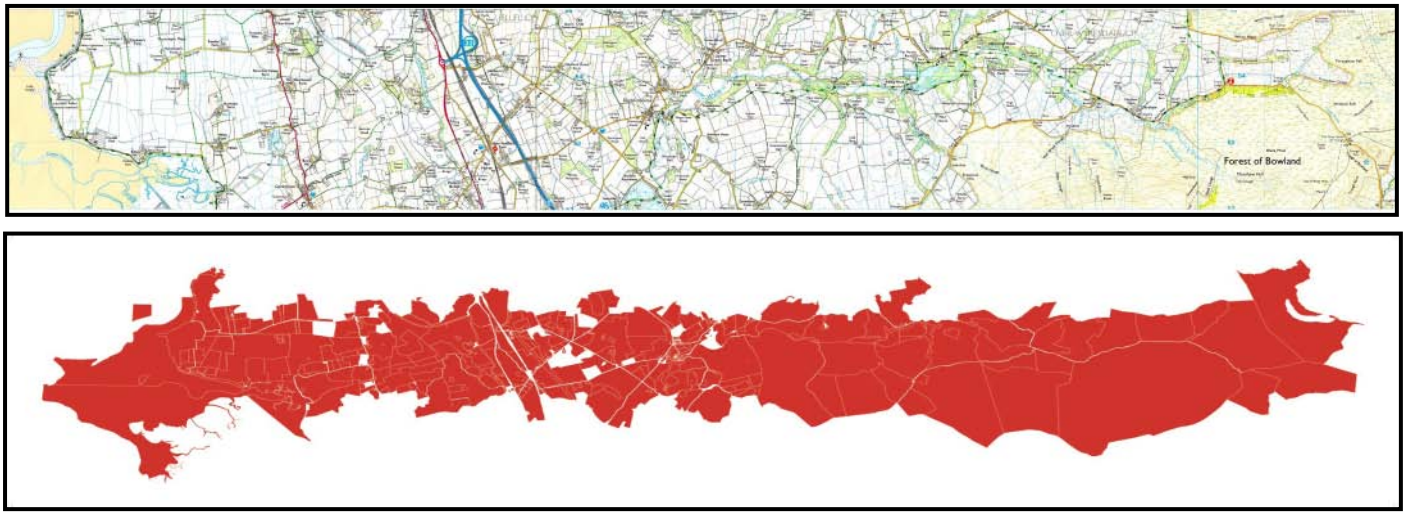
HC

HERITAGE FUND

Note Stuart King was not a bodger, but a wood craftsman – expert in marquetry – but he taught himself how to use a pole lathe and gave demonstrations. His father was a chairmaker and he has devoted much of his life to archaeology and local history .

With special thanks to Alison Doggett, Charles Rangely-Wilson, and Stuart.

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Landed (cadastral maps) – a pilot study supported by LRG

By John Angus

StoreyG2 is a small art organisation based in Lancaster in North West England. In the past few years we have carried out two projects exploring landownership.

It has been estimated that 70% of the land in the UK is owned by 0.7% of the population. Unequal ownership of land provides social and economic power, but is little discussed, and information on landownership is hard to obtain. The UK is unusual in that it does not have an easily accessible cadastral map. I am surprised that in the widespread discussions of landscape, environment, and sense of place, landownership is rarely mentioned, even though the use and appearance of land is primarily controlled by its owners.

Our first project was '**Landed - Freeman's Wood'** which focused on a plot of land on the edge of Lancaster (LR Extra 75).

Our second project, '**Landed - Cadastral Maps'**, plans to commission artists' maps showing changes in landownership over historical time. This pilot was a first step, to investigate what information is available. It received funding from the LRG Anniversary Research Fund on Landscape Justice (See LRExtra 81), and Arts Council England.

For our sample plot, I selected a rural east-west slice of North Lancashire, from the coast to the moors, between OS Northing lines 52 to 55. It's about 14,000 acres, roughly 12 miles from west to east and 1¾ miles north-south. I commissioned two artists to work with me – Layla Curtis and Rebecca Chesney.

We searched various archives for historical information, focussing on documents which included maps. The earliest we found was an estate map of 1670. Estate auction sale documents were very useful, as they include maps of the plots. We looked at the 1910 land valuation survey, which has maps, together with record books listing owners.

For contemporary landownership we obviously went to the Land Registry. Information from its website enabled us to produce a map of the registered plots in our area. We did not have sufficient funds for the Land Registry fees for all 750, so we initially narrowed down to 200 plots. We submitted a map to the Land Registry requesting a digital map showing ownership of each plot. However, communication with the Registry was difficult, and after spending a lot of time on this approach, we finally purchased information online for 50 plots individually, distributed across our area.

The third source of information was simply walking, and I walked most of the public footpaths in the area. It's a great way to understand the landscape.

From these various sources we pieced together an outline history of landownership in our patch. It can be summarised by reference to the significant buildings, which, as might be expected, have been occupied by the major landowners.

Going from west to east, situated on the coast, and the oldest building, is the remnant of **Cockersand Abbey**. After the dissolution of the monasteries, their landholdings were purchased by **Hugh Dalton** of **Thurnham Hall**, which dates back to the 14th century. The family owned the estate until the 1970s.

William Preston, a Liverpool merchant wanting a country house, bought land and built **Ellel Grange** in 1858. The 1910 survey shows that the family acquired a lot more land. They too continued in occupation until the1970s.

Wyreside Hall, was built in the 18th century by **John Fenton Cawthorne**, who had inherited a lot of land in our area from his mother's family. He had 6000 acres when he died in 1835.

The purchaser of **Wyreside Hall** was **Robert Garnett**, from Manchester, who had made his fortune in cotton and the railways. The Garnett family lived in the house until 1936, and when sold they had 12,000 acres.

Earlier, in the 1880s, they had sold some land to the **4th Earl of Sefton**, who built **Abbeystead House** (see photo) This was intended as a shooting lodge, based in the grouse moors, but became the family home. The Seftons lived there until the 8th Earl died in the 1980s, when they had over 20,000 acres. The house and estate was then bought by the **Duke of Westminster**.



Another significant landowner, but not based in a building, is the **Duchy of Lancaster**. It seems that the Duchy bought some of the Garnett's land in the 20th century.

This pilot has enabled us to produce an outline of ownership over the past few centuries. It has also demonstrated that there is a wealth of information available on the history of landownership in our sample area, indeed the task of collecting it is much larger than we anticipated.

We now hope to obtain funds to build on this pilot and gather more details, possibly using the 1910 land valuation survey as a comprehensive baseline. Our aim is to create a demonstration example of landownership history in the UK, with layered maps showing change over time.

JA

The Group comes of age

The Landscape Research Group now has two staff members, David Saunders and Sarah Hobbs. They will support us as we expand our activities in relation to our charitable aims.

David Saunders is our Chief Executive, leading our small team of staff, overseeing the charity's operations and will collaborate with the Board in developing our vision, strategy and various charitable activities.

"My interest in landscape started early. Despite an urban childhood on the outskirts of Manchester I spent much of my youth outdoors, in search of the woods and hills that still inspire me today. From early exposure to hiking and camping in the Peaks and Lakes I was stimulated to complete a B.Sc. in Plant Ecology at Sussex and lived in Snowdonia when studying for a Masters in Environmental Forestry at Bangor. I remain constantly fascinated by the multiple layers of history, ecology and culture evidenced in our surroundings.

My home and professional practice has since been in Southern England in the chalk downs and broadleaved



woodlands of the Weald. Maintaining these human-modified, yet ancient landscapes has been my work, developing strategies and lobbying for policies and incentives to protect and promote the stewardship of rural heritage through contemporary approaches. My specialism is in lowland woodland management, which has included efforts to re-kindle a wood culture relevant to the 21st Century.

Having worked for public, private and voluntary organisations I'm fully aware of the benefit of establishing partnerships. Through these professional exchanges, sharing good practice around landscape, culture, and sustainable lifestyles, I have been both informed and

The views and opinions in this publication are those of the contributing authors and the senior editor individually and do not necessarily agree with those of the Group.

It is prepared by Bud and Rosemary Young for the Landscape Research Group and distributed four times a year to members world wide. It is also to be found on the Group's website

www.landscaperesearch.org

under 'publications'.

It forms a companion to LRG's refereed journal Landscape Research.

Editorial enquiries for LRExtra contact young@airphotointerpretation.com.

For the refereed journal Landscape Research

Contact managing editor Professor Emma Waterton

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inspired which has influenced my approach. I have taught architecture and design students at universities, and on forestry degree courses, and I am keen to extend access for students to discover the wealth of inspiration to be found in landscape-related studies.

The Landscape Research Group has promoted some fascinating multi-disciplinary work over the years and I'm delighted to join this committed team of practitioners and researchers. I will endeavour to help steer the organisation into the next stage of evolution, building on the strong roots already laid down, to establish a sustainable organisation for the future.

My personal interests include landscape-inspired art and world folk music, as well as the management of my own small wood for nature conservation and low-impact timber production."

david.saunders@landscaperesearch.org

Sarah Hobbs is our Communications & Membership Manager, collaborating with the Board and other staff to develop a larger, more diverse and more active membership and to enhance our communications.

"The hills of the Peak District were my childhood home, until the mountains and fjords of Western Norway tempted me away to attend Red Cross Nordic United World College. The deserts of Egypt were my next stop while I studied Arabic & Medical Anthropology, and I now make my home in the Cairngorms National Park in the Scottish Highlands.

My work has been a rich variety - practically addressing systems of social inequality, particularly health inequalities amongst Muslim communities in the UK; experiential and outdoor learning based on expeditions, to challenge stereotypes and encourage relevant, real-life learning for schools and young people internationally; contemporary Saudi Arabian art; reindeer herding - but always focused on local narratives and identities and the value and use of this in global terms.



I am delighted to be part of the team at LRG, to continue and further my interests in creating links and approaches between disciplines, at a large scale."

sarah.hobbs@landscaperesearch.org

Microsoft keeps altering my screen

By Nigel Young

Microsoft keeps altering my screen. No it's not because of the frequent updates its just a way of exciting me to their products and of course I refuse. I will not be titillated! But I do comment on the images they send: each few days there is another landscape, always a landscape. I have to say 'I like' or 'not a fan'. And here is the unfathomed significance of this routine: somewhere – is it in Palo Alto – the whole world is being scored on its landscape preferences! Their landscape images are expertly captured, they demonstrate superb lighting effects, they are pulled from all around the World , some are warm and inviting, some are cragful and hostile, some are soft and sassy others are of unusual vegetation but landscapes nevertheless. Some show elements of humanity or even habitation and I particularly recall a Greenland or was it Norwegian fishing settlement – security in a cold scene, head for home. What have I got today – let me see – Huge cliffed rocks, slopes sliding down into the sea, a momentary patch of green respite, a tiny stream centre and more rocky slopes in leftview. I told them I don't like it. 'I am not a fan'. Didn't tell them why but it is not only hostile and physically challenging but also lacking in human warmth. I am inclined to judge on primal instinct but reserve the right to demonstrate that I do not do the routinely beautiful tourist brochure images. But all in all it is an exercise in taste and judgement. Here's hoping Palo Alto take note. **….** Hang on though here's another one and it's the landscape classic Serengeti plain with wildebeest in thousands and the spread crowns of many scattered acacias.

NY

Geoffrey Grigson (1905-1985)

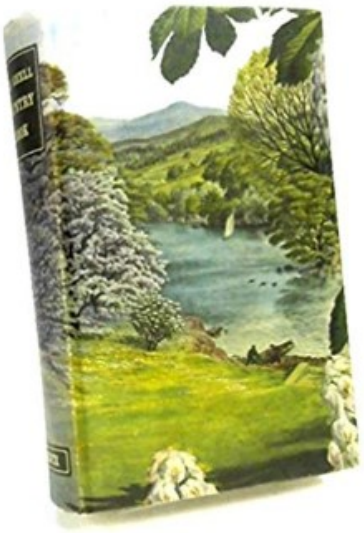
By Rosamunde Codling

For the last few months two books have been sitting on my desk, both by Geofffrey Grigson, a writer, poet, broadcaster and critic, and friend of the artist John Piper. The entry in the Oxford Dictionary of National Biography outlines his life and comments on "the immense scope of his reading, his endless curiosity about the relationship of man and nature, and his concern with the shape and sound of language. He had a quite separate fame as author of **The Englishman's Flora (1955), The**

Shell Country Book (1962), and other works about the English countryside."

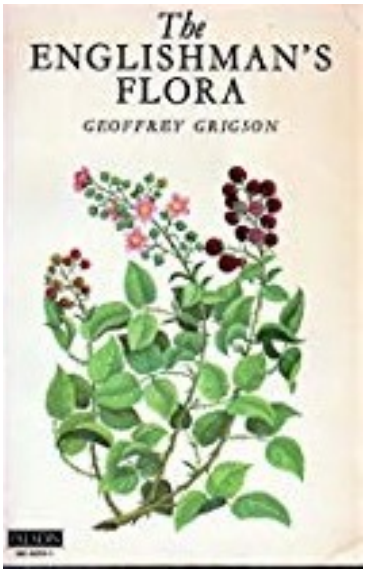
I have listened to his Desert Island Discs selection, mainly of opera (even though he said he was tone deaf), which certainly confirmed the wideness of his knowledge as well as an erudite style.

The **Shell Country Book** was reprinted in 1982 as **Countryside: the classic companion to rural Britain** and whilst it lacked the original illustrations by Stanley Badmin, I suspect it contained more photographs. My copy was purchased from one of the Wymondham charity shops and for £1 I have enjoyed this example of his immense curiosity. Opening the book at random, a double page spread includes entries for Inn signs, Instruments of Christ's Passion, Ironstones, Jacks of the Clock, Jet, Jupiter, Keeils and Kelds, thus embracing heraldry, theology and church architecture, geology, linguistics and clock design. I did not know the meaning of either Keeils - small stone churches in the Isle of Man - or Kelds - springs in the Limestone areas of Yorkshire which the Norwegians occupied. Granted that this one volume is probably idiosyncratic in its choices but such is 'the countryside' - a term that can mean as little or as much as it's user chooses. Whatever its shortcomings, the collection stimulates thought, and leads to further exploration, whether by reading or visiting.



The other book I have by Grigson is **Britain observed: the landscape through artists' eyes.** Published in 1975, Grigson describes it as "a book of art and a book of places", in which he examines works produced between about 1630 and the late 1940s. The range of reproductions, whether complete pictures or selected details, is wide and the observations interesting, but there are also several pages of artist's comments on landscapes. Grigson suggests that, as many of the quotations are in the nature of asides and exclamations, they reveal more of the man as well as the artist. So we have a 1793 letter from Joseph Wright of Derby about one of his pictures: *" Tis full of air and has depth, two necessary requisites for a Landscape";* Constable saying: *"The art of seeing nature is a thing almost as much to be acquired as the art of reading the Egyptian hieroglyphics"(*1836), and Ben Nicholson asking a friend *"Do you know Holkham Sands? More or less miraculous - I think it's in Norfolk"* (1972). They are.

The most stimulating of his works I have read is the 1949 collection of essays **Places of the mind**. Care has to be taken as the title was more recently borrowed by the British Museum as the title of an exhibition and book of British watercolours 1850-1950. Grigson collected essays previously published in periodicals such as The Listener and Country Life, giving credit to John Piper *"who either went with me or induced me to go to many of the places described".* The places included Cornwall, Ireland, Sardinia and Dalmatia but perhaps the most interesting chapter is **Meanings of Landscape**. Here below a taste from the opening paragraphs:



> "Landscape may exist, rock and tree and red earth, and the shine of water. But it is a very personal affair, the affair of one man and the world. …
>
> … Some people … have tried - and it cannot be done satisfactorily - to deduce from landscape rules of its own aesthetic. That was a romantic pastime of English travellers in the eighteenth century. …when science - not psychological science, but the cold science of geology - was added by earnest Victorians to these essays on the beauty of landscape, non-nutritious food became puddings of constipation. … the here-and-now of the rock, and its plants and its lichens and its shape and its colour, its dryness or wateriness, is what affects me. …
>
> … I am not sure that Whistler was not being as foolish as the amateur-aesthetical-geological-analysers of landscape when he wrote in his Ten O'Clock Lecture about the admirers of a very foolish sunset: foolish where Constable had been sensible in saying "there is nothing ugly; I never saw an ugly thing in my life: for let the form of an object … (he might have added "landscape")… be what it may, light, shade, and perspective will always make it beautiful." Whistler laid down an absolute, Constable left things open and free to all of us. …
>
> … So it is round about these years, [the 1850s] I think, that we can date the establishment, if not the beginnings, of landscape interest in the English barren lands, for their bigness and their barrenness, for themselves. An interest not only in

> Yorkshire moors and Cornish moors, Dartmoor and the Pennines, but in expanses without feature, such as downs and heaths."
>
> … Grigson concludes by considering 'preservation' which "seems to have become a ruling word and a ruling sentiment in our relations to English landscape. Preservation is the motive, for instance, of the National Trust and the Council for the Preservation of Rural England; until one is inclined to say, preservation for what?" …
>
> … Whether I am a sensualist or a philosopher, in romantic terms an offshoot of Constable or Coleridge, I want to feel that the landscape exists, between me and the landscape; not between me and the landscape and a dead poet and the National Trust and a by-law and a new fence. I want to discover, not to be shown; to find my way by a map and my own nose, not by signposts; to be with myself, not with Gray, Wordsworth, Ruskin, Thomas Hardy, and all the pantheon of the dead, who are forced to make me see the landscape their way…"

… Wise words say I.

RC

The NOOSA Biosphere Reserve

by Jim Russell

In the context of developmental pressures on Australia's eastern seaboard, Noosa Shire in Queensland has a remarkable story to tell. Parts of the Shire - Noosa Heads and adjacent areas - comprise a resort magnet 86 road miles north of Brisbane, a city of 2.4 million, the nation's third largest city after Sydney and Melbourne. Shire residents number around 50,000 but annual visitors total over 1.65 million. Noosa has an extraordinary history of environmental activism. I am aware of this because despite calling Tasmania home since the early 1970s for a number of years I have headed north to the Noosa area for part of Hobart's winter.

Protests against damage to Noosa surged from at least the early 1960s but did not always achieve success. The late Nancy Cato named her 1979 book *The Noosa Story: a study in unplanned development*. Already a well-established author from South Australia, Nancy became a local and was appalled at enterprises such as ruler-straight rock wall construction which ruined the graceful curve of Noosa Heads Main Beach (late 1960s); conversion of the largely mangrove-clad Hays Island in the Noosa River estuary to Noosa Sound canal estates - expedited with dredging and concrete 'island' foreshores (1971-4); and subsequent relocation of the River entrance westwards (by 1978) to protect the Sound from storms and cyclonic events at sea.

In Paul Smith's photo below the Noosa Sound estates within the estuary form the 'islands' crossed by bridge



to riverbank Noosaville (foreground). A second bridge at the top end of the Sound (not seen in photo) links to Hastings Street commercial/accommodation precinct backing the surf of Noosa Heads Main Beach (on Laguna Bay – see map). The now-vegetated inverted 'Y'-shaped land between the Sound and the ocean which extends from the end of Hastings Street is Noosa Spit largely created with pumped sand. Noosa River formerly exited seawards close to a rock groyne about 200m left of the end of Hastings Street precinct and this extends from Main Beach into Laguna Bay.

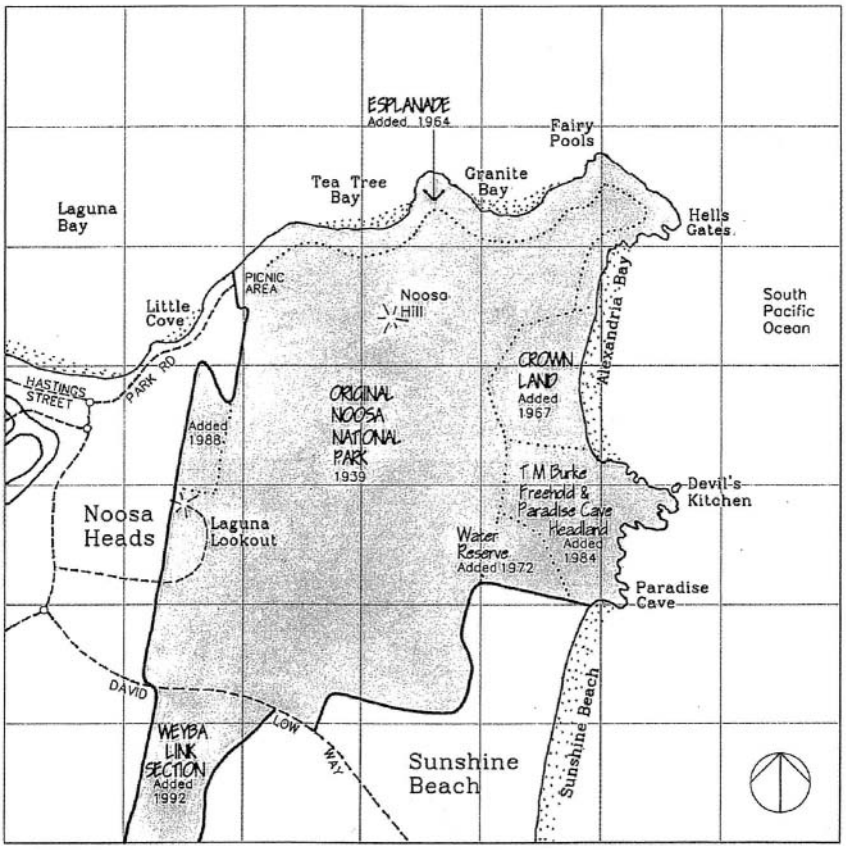
Other authors since Nancy's book include Michael Gloster and current Shire Mayor, Tony Wellington. Both are major players for landscape and environmental causes, and have written about fiercely contested and vindictive environmental battles. Their histories cover the personalities, the victories and the setbacks, as well as the challenges ahead. One example of protracted struggle was the eventual listing of the headland section of Noosa National Park as it is today.

The map shows the original 1939 landlocked reservation and progressive additions – land fought for by the first community–based conservation group in Queensland, the Noosa Parks Association (NPA). This was established by Dr Arthur Harrold and Max Walker, along with Marjorie Harrold. The opposition to this reservation was no less than the Queensland Government in combination with the, Noosa Council of the day, and developer T. M. Burke whose aim was to establish a road around the headland and urbanization of Crown and freehold land thereon.

Noosa National Park with its footpath networks now covers the headland in Paul Smith's photo (to right of Main Beach and above Noosa Sound) but also extends

about 11 miles to the right (southwards) in a number of coastal, lakeside, and inland sections totalling 15 square miles.

By 1997 the back cover of Michael Gloster's *The Shaping of Noosa* stated that *"a paradise almost lost became a paradise regained"*. Without the Harrolds, he said, there would be high-rise in Hastings Street and *"two great coastal national parks would not exist"* (the other park being Cooloola to the north). New buildings throughout the Shire are limited to three storeys – a stunning result in Queensland where, for example, there are multiple beachfront and near-beach residential towers between 34 and 78 floors high on the Gold Coast just south of Brisbane. Both Michael Gloster and Tony Wellington attribute the last-mentioned kind of Noosa result to a transition that arose in the 1980s, from community lobbying to direct action – in the form of largely NPA-based teams running for Noosa Council.



The successful Biosphere nomination originated from familiar sources: NPA, with Michael Gloster as NPA President, Noosa Council, and by legal necessity, representatives from Queensland State and the Australian Federal Governments; its declared purpose is to be a focus for community aspirations for landscape and society.



Current Biosphere governance is set up via a 'Biosphere Reserve Public Trust'. Trustees form an 8-person Board (voluntary positions) managing the Noosa Biosphere Reserve Foundation Ltd (NBRF) which, for example, allocates project funds initially sourced from the Noosa Council Environment Levy. NBRF is the key funder for one major ongoing project - *'Bring Back the Fish'* to the Noosa River and its associated lakes system; others are the NPA, and The Thomas Foundation. Further contributors who are also involved in implementation are the Universities of the Sunshine Coast and Queensland, Ecological Service Professionals, and Noosa and District Landcare.

With a view to expanding community ties, the Noosa Community Biosphere Association (NCBA) was more recently formed, and has fostered volunteer beach clean-up and other activities. An all-day public celebration commemorating 10 years of biosphere designation took place in the hinterland at Kin Kin in November 2018.

The Biosphere Reserve's landscapes include a lush rural hinterland in the Shire's 87,000ha. Habitats include littoral rainforest, coastal dune heath and woodlands (in the east), through riverine and lake systems, woodlands and tall open forests and mountains (in the west). Regionally, it has been described as having the richest fauna in Australia for birds, bats, amphibians

and snakes. Inert but dramatic volcanic plugs rise above forest and farmland. About 35% of Shire land is in National Parks or other protected category, and that proportion is being increased.

The 10-year review of Noosa Biosphere Reserve, to UNESCO, was due in 2018. Despite many achievements, the challenges are huge in a Shire which includes a popular, highly visited 'resortsville' setting, some intensively used National Parks, and rural areas.

Notes

- I am indebted to Jo Ball and Michael Gloster for their separate meetings with me in Noosaville, and for their information/conversations.
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- NBRF: http://noosabiosphere.org.au/
- NCBA: http://ourbiosphere.com.au/
- Biosphere data: http://www.unesco.org/new/en/natural-sciences/environment/ecological-sciences/biosphere-reserves/asia-and-the-pacific/australia/noosa/

JR

The Mardon willow tree

We are walking over a Dartmoor heathland which we used to know so well but have not visited for half a year. At the edge of a grass managed area the huge willow has come down. We had heard tell that it fell a month ago but it might have gone down last week in some ferocious gales. It was a notable tree and as with good shade trees it had developed a shallow basin around its base. We believe it was old enough to have been in place when pre D-Day American forces occupied this area in 1944. It would have been young then. It was big when we came here in 1984 and we shall miss it. But perhaps not, for it has a new incarnation – not all its roots are severed and it will begin to develop new vertical branches. There are others around here that have done the same. Cattle will still stand in its shade. A polycyclic growth history. One is reminded of aging individuals.

NY

And now for a poem …

Christmas Child (Prologue)
by Jim Dening

Here, where the landscape lies softly dissected
by strata-led streams, I reflect once again
on encounters that past times had so often expected
to summon the magical from the mundane,
and help history hatch out of humdrum locales –
like this volcanic landscape, once overlain,
but now rising surprisingly through the red marls
of a placid Triassic plain;
a landscape exploring Precambrian grain
– fields and woods in a pattern of bracken-spread riggs –
and its counterpart townscape in misty rain,
street-lights orange, in haloes of lime and beech twigs.
And a picture emerges: a setting for drama
of non-events, passions, convictions, affections,
regret and repining, restricted by calmer
appraisals and steady reflections.
And by thought-streams which flowed in so-diverse directions.

JD

A Tribute to Anne Buttimer
(31 October 1938 – 15 July 2017)
By Gareth Roberts

Prof **Anne Buttimer**, Emeritus Professor of Geography at University College Dublin died in July 2017 at the age of 79. One of the most eminent geographers of her generation, she was awarded the Prix International de Géographie Vautrin Lud, the highest award in the field of geography, in 2014.

I had the great pleasure of meeting her once when she presented a paper at an open lecture at the National



Library of Wales, Aberystwyth shortly after the publication of a book she had edited on sustainable landscapes . This meeting, and the subsequent reading of her work was to have a great influence on my thinking as a practicing landscape planner / manager at that time.

Tom Mels, writing in 2010, described her work as having *'left an imprint on three broad fields of research: geographical thought and practice; the experience of place, space and movement; and the relationships between science and policy*. I would concur with those thoughts and pay tribute to the interest she took in landscape and people, her ability to enthuse landscape practitioners like me by presenting big ideas in a simple way and her commitment to sharing her knowledge across disciplines.

My hope is that more like her can be persuaded to become members of LRG in future. Her ideas and approach are exemplars for LRG to follow in pursuit of its avowed aim of creating communities of interest in landscape that cross language and national boundaries.

Notes

Buttimer, A. (ed.) (2001) Sustainable Landscapes and Lifeways: Scale and Appropriateness. Cork: Cork University Press.

Mels, Tom (2010). "Anne Buttimer". In Hubbard, Phil; Kitchin, Rob. Key Thinkers on Space and Place (2nd ed.). Sage. pp. 91–97. ISBN 978-1-84920-102-5.

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Images and Interpretations of Landscape in Policy and Practice.

Workshop Report University of Hamburg, 19th-21st

September 2018.

By Cormac Walsh & Michaela Loch

The sixth annual workshop of the German branch of the Landscape Research Group took place at Hamburg University in September. The chosen topic for this year's workshop was "Images and Interpretations of Landscape in Policy and Practice". With this topic we sought to reflect on the fact that landscape plays an important, but often hidden, role in policy and practice. Indeed, the governance of space and place, nature and environment, is informed by different and often contrasting images and interpretations of landscape. Landscape architects, planners and nature conservationists each have their disciplinary specific and highly diverse ideas of landscape: of, for example, natural or cultural landscapes, organic or designed landscapes, landscape as private or public good. Furthermore, we understood that the diversity of interpretations of landscape reflects a plurality of rationalities, norms, values and ways of reading the landscape. The workshop thus provided a platform for interdisciplinary critical reflection on existing landscape imaginaries and their workings within specific institutional and societal settings.

Following an open call, twelve papers were selected for presentation at the workshop. The broad spectrum of landscape research was represented with researchers coming from the fields of human geography, landscape planning, landscape architecture, landscape ecology and philosophy. In addition, one paper was given by practising planners responsible for regional and landscape planning for the city-region of Frankfurt am Main. We were very happy to welcome many new faces to the landscape research community, coming from all parts of Germany as well as Austria, Switzerland and France.

The workshop kicked off on the Wednesday afternoon with two presentations offering contrasting perspectives on similar issues. **Antje Kosan** and **Reinhard Henke** from the regional planning association of Frankfurt/ Rhein-Main provided key insights into their efforts to work with formal planning instruments to protect the open landscape of the city-region in the context of multiple competing development pressures. Following this, **Markus Leibenath** (Dresden) argued for a consideration of landscape planning as theatre, focusing on the performance dimension of planning practices. This led to a lively discussion on the capacity for planning practitioners to creatively respond to contemporary challenges within the context of existing institutional constraints. Following the coffee break, there was time for two papers focussed on everyday landscapes and lay perspectives**. Jana Kühl** (Kiel) presented her research on the different meanings attached to green space by city residents whereas **Lukas Kaußen** (Ostwestfalen-Lippe) explored the potential of the user-generated content on social media in the analysis of landscape perceptions.

The Thursday morning began with a paper from philosopher **Karsten Berr** (Tübingen), tracing the historical relationship between landscape and different ways of understanding the world. He succeeded in demonstrating the relevance of abstract theoretical discussions for how we understand and work with landscape today, particularly in terms of the relationships between scientific and aesthetic approaches to landscape. Following this, we had three papers focussed on conflicted land-



Participants at the Hamburg Workshop (from left to right: Markus Leibenath, Michaela Loch, Andreas Röhring, Cormac Walsh.

scapes and infrastructure developments. The first paper (**Mara Ort**, Bremen) examined issues of contestation at coastal sites in New Zealand where indigenous Maori perspectives on landscape stewardship must be reconciled with interventions focussed on resource extraction and development. Subsequently **Andeas Röhring** (Erkner) reported and reflected on the emergence of energy landscapes in the context of the German energy transition. The final paper in the session (**Silvio Hildebrandt**, Nürtingen-Geislingen) reported on an evaluation of a set of landscape images, taken across Germany as part of the process of establishing a basis for decision -making concerning the construction of long-distance electricity networks. This paper, in particular, sparked lively and critical discussion concerning the methodology of landscape evaluation, whereby participants were asked to evaluate landscape images without knowledge of their local and regional contexts.

In the afternoon session the focus shifted to landscape as wilderness, with **Brenda Zoderer** (Innsbruck) exploring perceptions of wilderness in the Italian Alps and **Gisela Kangler** (Bavarian Environment Agency) presenting results from her recently completed PhD thesis on discourses of wilderness in the management of river landscapes. Guest speaker **Marco Brodde** from the Danish Wadden Sea island of Fänö joined the workshop for the remainder of the afternoon and evening. In discussion with **Martin Döring** (Hamburg), Marco provided insights into his personal attachment to the local landscapes and nature of Fänö through his work as a landscape painter and nature interpreter on the board of the Wadden Sea National Park. Over the course of a number of years he transitioned from being an ornithologist, who brought a pencil and sketchpad with him to document the birdlife, to approaching the landscape and birds as an artist seeking to capture particular aspects of atmosphere, movement and light.

Markus Schaffert (Hannover) presented his research on a participatory approach to place branding on the final day of the workshop. His research demonstrated how landscape narratives could be incorporated within a place branding approach for semi-rural regions. The workshop closed with a strategic discussion on future activities of the branch and a final round of discussion. Overall the workshop was characterised by a high level of constructive, interdisciplinary discussion, made possible by building sufficient time for discussion into the programme from the outset. An edited book publication based on the papers presented at the workshop is currently under preparation and will hopefully be published in Autumn 2019 (in German).

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Minas Gerais in Brazil: some images

By Graham Fairclough

A two week visit in September to the Federal University of Minas Gerais in Brazil (myself and Prof. Sam Turner of Newcastle University) involved various types of work, not least assisting at a PhD defence about the application of aspects of the European landscape approach to Brazil, speaking at the 5th Ibero-American Colloquium on Cultural Landscape, and running an experimental two-day student workshop in applying characterisation to a late 19th century suburb of Belo Horizonte (state capital of Minas Gerais), a city agglomeration of nearly 6 million people. But it also of course allowed time to see 'new' landscapes, from the World Heritage-listed lakeside landscape of Pamphula, one of Niemeyer's masterpieces to the (edges only, admittedly) of a *favela* or two.

The few images here , see over - which I allow to speak for themselves - show the diversity of a single city and its neighbours **...**

… a city centre captured on the very cusp of massive change (fig 1); one of its oldest innermost suburbs, Lagoinha, caught (perhaps) in the early throes of gentrification (fig 2); new “suburbs”, a largely unregulated, unplanned lower-income settlement (fig 3) on the edge of Lagoinha. None of this of course is on the World Heritage list. But Belo Horizonte’s 18th / 19th century predecessor as state capital, Ouro Preto (‘Black Gold) (fig 4) is a World Heritage site, although for its civic architecture and baroque churches rather than its mining landscape, with its vast areas of subsidence and occasional mysterious structures (fig 5; photo courtesy of Laura Lage).

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Fig 1


Fig 2


Fig 3


Fig 5


Fig 4

landscape research group