London: streetwalking rewarded, change continuous

Delightful to walk in Snowdonia and along the shoreline of Loch Lomond but few walks beat those in London (Paris and complex older cities). Here the sharp eyed stroller comes on something unexpected or intriguing at every turn. This dissonant view menacing the leafiness of Launceston Place, follows immediately after the leafy mews on the right of this page: cranes spike the horizon. It is a massive redevelopment between Victoria Road and De Vere Gardens — roads which fed into Kensington High Street.

The 19th Century also had its Developers: Cornwall Gardens with a wonderful stand of tall trees. Launceston Road and Kynance Mews were named after the Duke of Cornwall by developers (creeps) in 1863-77. This is where the ‘considerably rich enjoy leafy Victorian houses slap bang next to some of the most attractive facilities in Kensington — for example The Albert Hall, The Victoria and Albert Museum, Kensington Gardens and the “Allfloods” classy foodstore in what I was accustomed to call Barkers.

This part of Kensington is faux rural (perhaps faux suburban) and very attractive. But not so hard faced Hanover Street where Cross Rail ‘comes up for air’. Cross Rail is one of the great ambitious projects in London. Worth a look on its website.

Our wide awake roving reporter William Young offers this photo of rather brutal and treeless Hanover Street (LeE) which shows how to conceal (?) one of the largest ever Portacabin complexes. At least I think that’s what it is — or is it an undocumented 19th Century Assembly Rooms? Is it perhaps on rails — some form of monster railcar?

There is another one like this (but more restrained) beneath those cranes in Kensington High Street.

Bud Young
AUGUST IN THE BOTANICS
By Philip Pacey

Entering by the east gate and following a series of paths twisting and spiralling through the herb and rock gardens, I became more comprehensively disorientated than I have ever been in my life. East had become west and west had become east. But with panoramic views of the profile of central Edinburgh, from Arthur’s Seat to the castle and St Mary’s cathedral, it is impossible to lose one’s bearings here for very long. It was a dull day, and the autumn colours, though muted, were nonetheless a feast for the eyes. But where were the fallen leaves? Descending from the unintended, elevated maze in which I had been confounded, the lawns seemed strangely bare of leaves. I became suspicious, having seen too many people - in their own gardens, in parks and avenues - blowing leaves before them, or vacuuming them out of sight, with a variety of unnecessary, power-guzzling gadgets — I became suspicious. Surely staff at the Botanics wouldn’t be tidying up the leaves even as they fell? Hearing the sound of some kind of machinery, I was gripped by fear venging on panic, and indeed, there was a vehicle bulldozing the leaves and loading them into a lorry, wisely - but surely prematurely? - taking them away to be transformed into leaf mould.

But I was not to be denied my ritual pleasures. On close inspection I noticed that the leaves were being bulldozed into drifts, like snow against an invisible wall. As the compact little bulldozer disappeared behind a distant clutch of trees, I tore in, kicking up leaves that lay more than ankle deep, stirring a glorious palette of greens turning to yellow, bronze, brown; orange; a mix in which yellow predominated and reds hinted at something rare and precious, in which we wandered and wandered like Wise Men choosing our gifts. Casting caution aside, I must have become visible to the bulldozing man, but he chose to ignore me. At length tiring of the best leaf shuffling I’ve enjoyed in years (kicking and high stepping through leaves makes unusual demands on the legs) I moved to a stretch of long exploratory line of green grass down a leaf-strewn slope, a short-lived homage to Andy Goldsworthy (some pieces by whom are located here).

Over lunch in the restaurant we were unexpectedly entertained by three men, helmeted and robed together, swinging in the tree tops like tropez artists. We imagined that they were going to perform some tree surgery, but then their purpose became apparent - they were hanging strings of Christmas lights high up in the branches.

SEEKING SUBLIME SNOWDONIA
By Bianca Ambrose-Oji, and Gareth Roberts

What do we understand by sublime in landscape, where can it be found and how important is it in this day and age?

The Landscape Research Group recently sponsored a weekend long course at Plas Tan y Bwlch in Snowdonia National Park to explore the meaning and application of ‘the sublime’ in terms of landscape aesthetics and its significance today. The subject of ‘the sublime’ was an important philosophical concept during the late eighteenth century Age of Enlightenment. Edmund Burke is perhaps the most well-known proponent of sublimity as a concept. Burke wrote the “Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful” in 1757, as an attempt to “establish standards of taste and laws for the passions”. In other words, he explored the idea of the sublime and used to describe the nature of emotional feelings and profound reactions many experienced when confronted by grand and awe inspiring landscapes. The quest for ‘the sublime and beautiful’ in landscape that burgeoned in the second half of the 18th century was brought about by changing attitudes to nature and the emergence of a new wealthy and leisureed class of entrepreneurs and industrialists who had time and money to indulge their passion for the arts, science and travel and increasingly challenged traditional biblical values about creation and man’s place in the world.

During this period philosophical discussion about concepts of the ‘sublime’ – ‘beauty’, ‘novelty’, ‘ugliness’ and the ‘picturesque’ began to fire the intellectual and entrepreneurial imaginations of the time. The sublime grew to become a central concept in discourses about aesthetics of nature and landscape and was reflected in poetry, literature and the visual arts. The refinement of the sublime aesthetic followed Burke’s ideas and was understood to mean more than ‘beauty’ and ‘grandeur’, it signified an intense reaction to landscape, characterised by feelings of being overwhelmed, feeling anxious or even scared. Experiencing sublime in nature was widely regarded as search for landscapes where the viewer could simultaneously experience emotions of fear, excitement and pleasure; sometimes described as a ‘delightful horror’.

This is not to say that the sublime necessitated placing the observer in danger. Quite the contrary, to experience all the emotions the sublime en-genders one needs to view such scenes from places of relative safety. Such views points needed to be carefully cho sen and managed. Several were further enhanced to maximise their emotional impact on the viewer, and many, such as the Swallow Falls, the Conwy Falls and the pass of Aberglaslyn remain among the most enduringly popular views of Snowdonia, today. The sublime differs from the beautiful in emphasising discord, extremes of ruggedness and scale. It seeks to remind us of the fragility of the human condition when pitted against the forces of the natural world. Beauty in nature is more ‘rounded’, ‘small’, ‘light’ and ‘delicate’, ordered and exhibiting more regularity in form. In summary then, the sublime is a distinctive aesthetic valuing of nature that involves the experience of powerful emotional qualities that cause anxious pleasure.

The late 18th and early 19th centuries witnessed the establishment of standards of taste in landscape and coincided with the emergence of tourism entrepreneurship. Philosophers, poets and painters were rarely at the vanguard in generating public interest in the wild and remote landscapes of highland Britain. Whilst many of these locations had previously been shunned as “desolate” and “unviscious” with one anonymous writer travelling in North Wales in 1732 describing Snowdon and its environs as, “the fig end of creation”.

The interest in the sublime helped reset these landscapes as inspiring, majestic and aesthetically pleasing locations worthy of consideration and contemplation. But Wales was still very much an undiscovered and unchartered landscape until the mid 18th century when opportunities for travel across the Alps to study the classical landscapes of Greece and Roman were curtailed by Napoleonic Wars. A few wealthy businessmen notably Watkin Williams-Wynn and Richard Pennant quickly seized the opportunity to promote Wales as an alternative cultural venue. The landscapes of Scotland and Ireland, although potentially as attractive, were for political reasons less popular and less accessible places to visit in these early years. Williams Wynn, the largest landowner and patron of the arts in Wales established the first tour of Picturesque sites in North Wales in 1771. He went on to commission Paul Sandby to prepare a series of 12 aquatint prints of these places which further helped enhance their popularity. Sir Richard Pennant who developed the slate quarries at Bethesda, invested heavily in tourism developing roads and hotels such as the 32 bedroom Capel Curig Inn along the line of the old Roman A5 road through the heart of North Wales. The foremost artists, poets, novelists of the day all came together with politicians and Royalty all in search of their experience of the sublime and beautiful landscapes of Snowdonia.

How does this historical consideration of the sublime have relevance in the contemporary landscape? Well in the first place it is probably worth acknowledging that almost all of the National Parks in the UK are a product of the public preferences established 250 years ago for wild and mountainous landscapes. Whilst it would be difficult to argue that this encompasses ‘sublimity’ — the guiding principles written into the Snowdonia National Park management plan and the area’s Local Development Plan is for the conservation of ‘tranquillity’. This is different to, but linked with, the idea of sublimity. Maintaining the cultural and emotional associations with landscapes are widely recognised as being impor-
SALE OF FORESTRY COMMISSION LAND

Article By Jay Appleton

Now that we have had time to breathe again after the scrapping of the plan to start selling off bits of the Forestry Commission land, we can perhaps not lose sight of the arguments initially put forward in defence of the proposal. Much was made of the safeguarding of rights of access to the public to the sections sold off. But this misses the point. It isn’t everyone who wants to walk through a stand of sitka spruce where one can see little, not even the prickly spikes which threaten to brush against one’s face and get in one’s eyes! The views within and out of such a forest are severely limited by the density of the foliage. It is the views of the forest from distant vantage-points which were most at risk, and this aspect received little comment in the Government’s own explanation of its intentions and was largely overlooked by the press.

All this was well known to anyone conversant with the aesthetics of landscape (but not, apparently, to the Cabinet) who knows that there is nothing more desolate than a forest of conifers. None of this, however, was sufficient for the Commission to start selling off bits of the land. The view was that the commission could continue with the remedial work which is not yet complete.

JA

Prof Jay Appleton

13 Kingtree Avenue

COTTINGHAM

East Yorkshire

HU16 4DS

Tel: (01482) 849654

email: jay@appleton.karoo.co.uk

Letter to the Editor

Sir,

The contents of LRE 63, as so often, have inspired much thought! Too much for a letter really (and I see the editor has used the secateurs — but you could have afforded better). But I think it is important to consider the overall connotations of the views possible in a structured landscape whose spaces are separated yet connected, enhancing privacy and communality together ‘along slow pathways of delight’.

Owen Manning
their landscapes. The truth is that politicians are seemingly unable to deal with it! They often choose to shy away from such debates. The conclusion I come to is that this does not necessarily reflect a disinterest among politicians in landscape issues but more of a lack of understanding of the “competence” amongst them when it comes to debating such issues. The consequence is that despite the best (albeit weak) efforts of the Council of Europe, the quality, diversity and character of European landscapes are fast diminishing. We need to champion the cause of landscape more urgently throughout Europe and elsewhere. The European Landscape Convention provides a very sound framework for us to take forward the cause of landscape. Thus my question to the membership would be: do you consider LRG could do more in this regard? If so what should we be doing?

GR

PS for those who wish to read ‘Blueprint for Europe 2020’ we are presenting a pdf version on the Group’s website — quid vide.

SWEDISH LANDSCAPES

We are at Shaftesbury — Hilltop Saxon Town in Dorset, stopping for a quick bite on a five hour car journey across southern England. As relaxation and seizing the chance we go into the Oxfam bookshop. Not very well sorted, but there on the shelf is the book Swedish Landscapes. A bit glossy for me? is it a coffee table book? No time to ponder and at £2.99 (!!!) can always put it out. But since then I have browsed it and it happens to be excellent — though I will have to consult Kenneth Olwig before I commit myself!! (as you know Kenneth, one of the Board of LRG is ‘Swedish American’ and works at SLU-Alnarp a Swedish University — seems to know most everything).

Illustrated with good ‘landscape province’ maps, accomplished botanical drawings, soil information, historical maps, oblique aerial and other photos and well organised text it seems to cover landscape in a wide range of themes. Now I will be able to widen my very hazy notions of what Sweden is like:

- previously it comprised the Stockholm waterfront, some lakes as in films by Ingmar Bergmann and an awful lot of native conifer forests.
- and seizing the chance we go into the Oxfam bookshop. Not very well sorted, but there on the shelf is the book Swedish Landscapes. A bit glossy for me? is it a coffee table book? No time to ponder and at £2.99 (!!!) can always put it out. But since then I have browsed it and it happens to be excellent — though I will have to consult Kenneth Olwig before I commit myself!! (as you know Kenneth, one of the Board of LRG is ‘Swedish American’ and works at SLU-Alnarp a Swedish University — seems to know most everything).

- and seizing the chance we go into the Oxfam bookshop. Not very well sorted, but there on the shelf is the book Swedish Landscapes. A bit glossy for me? is it a coffee table book? No time to ponder and at £2.99 (!!!) can always put it out. But since then I have browsed it and it happens to be excellent — though I will have to consult Kenneth Olwig before I commit myself!! (as you know Kenneth, one of the Board of LRG is ‘Swedish American’ and works at SLU-Alnarp a Swedish University — seems to know most everything).

Illustrated with good ‘landscape province’ maps, accomplished botanical drawings, soil information, historical maps, oblique aerial and other photos and well organised text it seems to cover landscape in a wide range of themes. Now I will be able to widen my very hazy notions of what Sweden is like:

- previously it comprised the Stockholm waterfront, some lakes as in films by Ingmar Bergmann and an awful lot of native conifer forests. Oh and I forgot the rather more agri-cultural landscapes of Kurt Wallander.
- and seizing the chance we go into the Oxfam bookshop. Not very well sorted, but there on the shelf is the book Swedish Landscapes. A bit glossy for me? is it a coffee table book? No time to ponder and at £2.99 (!!!) can always put it out. But since then I have browsed it and it happens to be excellent — though I will have to consult Kenneth Olwig before I commit myself!! (as you know Kenneth, one of the Board of LRG is ‘Swedish American’ and works at SLU-Alnarp a Swedish University — seems to know most everything).

Illustrated with good ‘landscape province’ maps, accomplished botanical drawings, soil information, historical maps, oblique aerial and other photos and well organised text it seems to cover landscape in a wide range of themes. Now I will be able to widen my very hazy notions of what Sweden is like:

- previously it comprised the Stockholm waterfront, some lakes as in films by Ingmar Bergmann and an awful lot of native conifer forests. Oh and I forgot the rather more agri-cultural landscapes of Kurt Wallander.

Did you know that some of its land is rising and sea as much as 300m when the ice melted. Like our raised beaches in Scotland only much more — its called isostatic readjustment.

Oh and yes (see Gareth’s exhortation) we must try and understand and so protect our European landscapes. Well for me this book is a start.

BY

Swedish Landscapes. Authors: Ulf Sporrrong, Urban Ekstam and Kjell Samuelsson. Published 1995 by Ingvar Bingman for the Swedish Environmental Protection Agency.

LANDSCAPE EUROPE

www.landscape-europe.net

Readers of LRE will benefit from careful reading of the twice yearly newsletter published by Landscape Europe. It is packed with information about recently published landscape books, academic publications and reports, conferences, events and comment. Compiled by their Network Coordinator Peter Brezak it can be accessed on their website.

HEARING LANDSCAPE CRITICALLY:

Music and the Spaces of Sound
Department of Music, University of Stellenbosch, South Africa

9-11 September 2013

This conference will bring together scholars and practitioners from a range of backgrounds to discuss the importance of sound (including, but not exclusively) in music and the experience and representation of landscapes. One of our aims is to take stock of existing work in sonic geography, landscape studies and historical musicoLOGY in order to address the following questions about sound, music, space and landscape. We also hope to feature a number of empirically and historically grounded case studies as a way of bringing the more abstract issues into sharper focus.

Following on from the first “Hearing Landscape Critically” conference held at the Faculty of Music, University of Oxford in May, this second event will continue to challenge the tacit visual bias in landscape studies. How do we know places differently when we focus less on what we can see, and more on their aural qualities? How important is sound for understanding the shifting conceptions of landscapes? How do we present and evaluate the soundscape of landscapes? Who controls what can be heard, and what power relations does this bring into question?

Since the conference is taking place in South Africa, we are especially interested in presentations and performances addressing the specific characteristics of African de-serts, vineyards, mineral mines, coast-lines, towns and national memorial been shaped through sonic design or neglect? How unique, or universal, is the (South) African example of hearing landscapes? And how can this conference contribute to ongoing debates about land rights and restitution? These are just some of the issues that will be addressed in what promises to be a varied and stimulating meeting.

Jonathan Hicks
Junior Research Fellow in Music
Lincoln College, Oxford

For more details, go to http://musiclandscapeconference.wordpress.com

BELLS AND BIKES IN THE ‘SOUND LANDSCAPE’ OF BATH

by Owen Manning

Clouds of rain are sweeping along the Cotswold edge and across the Severn as our two-coach train (bound for Weymouth of all places: whoever would go there from Malvern?) rattles along, going backwards from time to time as though not entirely sure of the way (irritating if you prefer facing forwards) and stopping at every opportunity. But Bath when reached at last is...
The Ethics and Aesthetics of Architecture and Environment

A conference under the auspices of the International Society for Architecture and Philosophy, held at Newcastle University, July 11th-13th 2012, was a novel undertaking, although the path had been explored by a one day event the previous year, also at Newcastle, under the auspice of the nascent International Societies for Philosophy and Architecture (the International Society for Aesthetics, where Simpson-Fay and the environmental philosophers, but also practising artists, art theorists and art historians). Three eminent philosophers in the field were the keynote speakers. Dr. Ian Gregor, Senior Lecturer at the University of Sunderland and a member of the Executive Committee of the British Society of Aesthetics, addressed the question ‘Why Does Beauty Matter?’ arguing that beautiful things manifest a reciprocal relation between their parts and wholes such that we cannot re-associate the whole thing upon responding through its parts, and we cannot respond to the parts without seeing them as belonging to a whole. From consideration of this ‘megalithic reciprocity’ Gregor went on to explore the aesthetic recognition of beauty and the most intense of human attachments to another person and to place shared “some roots”: a capacity within a person’s ontological variety, places in the world and other persons, as if they were woven together both unique and necessary, particular and absolute, so that we are to them, and they to us, fully present.

Dr. Emily Brady, a philosopher who holds the position of Reader in the School of Philosophy at the University of Edinburgh, spoke on the aesthetic implications of climate change. She observed that while there is a growing literature on the ethical issues we may have to face in a warming world, very little has been said about the aesthetic consequences of a changing climate and of the steps we might have to take to reduce its impact. Brady argued that desserts might be overblown to attempt to ‘landscape and environment’ recognising that few philosophical discussions have focused around landscapes, while there is a whole sub-branch of ethics known as environmental ethics and a growing body of writing on environmental aesthetics (a concept for Liverpool’s great Anglican Cathedral, can equal the heavenly height and space of those wondrous Gothic structures abroad), a colossal roar thundered suddenly out from an enormous unseen organ somewhere high above — and there in a space all her own in the nether part of the nave a tiny figure, three years old, Alison, fully hair caught in a sunbeam, spurn round stilled up transfiguring herself into a miniature moon swept around her. And that precise moment of wonder that anything could be so magnificent, the west doors of the Cathedral opened wide, a flood of sunlight poured in — and with it came a wedding procession.

So, in a way, this ends nearly as it began, with that wedding in Bath. OM

Dr. Simon James, Senior Lecturer in Philosophy at Penn State University, considered the role of cherry blossom in Japanese culture, teasing out the economic, militaristic, and aesthetic implications of cherry blossoms falling to the ground.

Vera Vinczetti, a visiting Humbolt Fellow at Newcastle University, considered the way in which aesthetics is down-graded in the discourse of Landscape Urbanism at the same time that ecological processes are aestheticized.

Jonathan Maskit, from the University of Wageningen, presented a paper on ‘The Appreciation of Aesthetic, Intentionally Designed Landscapes.’

From Our Own Correspondent

Yalta on the south coast of the Crimean Peninsula is a sprawling town of around 80,000 citizens. I first arrived here in the middle of May, three in the morning on 20th May 2012 after a 12 hour car journey from Kremenchug and made my way to the main bus station in the hope of finding someone displaying a sign KOMFt (kinny) offering a room in their private apartments. Yalta is as far as the bus went as you could travel in Ukraine before you fall into the Black Sea. Sheltered from the north by a magnificent ridge of white limestone hills such as Ay-Petri towering straight from the sea to over 1000 metres the wonderful scenery, azure blue seas and sub-tropical micro climate made Yalta the most favoured watering hole of the imperial Russian Tzars and Bolshevists.
On one of the many evenings I spent promenading the Leninskiy Nab., I nearly choked on my Camaca as a young man, girlfriend in tow, ambled by — ‘T shirt emblazoned with the words ‘Want to play with my balls?’ I laughed and asked if he’d got any offers but he smiled but clearly didn’t understand what I was saying. As fire-works exploded above me an impromptu jazz band struck up a tune, some prummers stopped to dance and rollers bladians continued to weave past me, a fortune teller, three lace-making babushkas and a man in a vetan of the Afghan war dressed in his military uniform shuffling along on his stumps a tin collecting cup in hand — ‘No Help for Heroes’ here it seems!

Yalta is perhaps best known by people in the ‘West’ for the Conference that took place here in 1945 when Winston Churchill, Stalin and a sickly President Roosevelt came here to settle the post World War II map of Europe. It was a ‘settlement’ that was to prove catastrophic for three generations of Ukrainians. Few of the estimated 800,000 Tartars deported by Stalin from the Crimea in the war years were ever to return.

Very few people in the Crimea today are willing to be drawn into a discussion about the ‘Tatar Question’. Most of them of course are ethnic Russians decanted in to Ell the void left by the Tartars they displaced. They are also benefiting from the boom in development and tourism that is now occurring all along the Crimean coast.

But despite the ongoing development it remains a coast line that is remarkably un-spoiled. Palaces and villas built for the Tsars and the present day Russian oligarchs and the mistress of German business magnate in 1912, fit well into a landscape dominated by oak woodland and limestone cliffs and biffs. Gurkachev retains a dacha here. It is a landscape that offers some of the most spectaculairy in the Ukraine and some of the buildings such as the Swallow’s Nest a fairy tale style mansion perched above the Black Sea add to the sublime quality of this wonderful coastline.

SATURATED LANDSCAPES COLLAPSING CLIFFS

All along the coast there has been an increase in the number of cliff falls and mudslides due to the abnormally heavy rainfall. Similarly along railway lines and in Whitby (Yorkshire) a graveyard is falling into the sea. While some will say this is landform analysis not landscape, it is also how land- scapes change — and a set of memo rallable events for locals and visitor. The picture is of Jurassic sandstones and marls east of Sidmouth Devon.

A THREE DAY RESEARCH EVENT IN BORDEAUX

Reported by Laurence le Du-Blayo.

This was the fifth conference to hear the research work of students at PhD and diploma level in France whose work touches landscape and landscape- ing; previous meetings have been held at Blois, Angers, Lille and Versailles. Over the five year period 113 PhD students have had the opportunity to present their research about the land- scape. Of these 40% had a diploma in landscape, and the majority of those studying for a PhD were from university departments including geography, history of art, ecology, history, agronomy, and urbanism (for town structure and development). Students have some difficulty accessing research on landscape — or lack interest in that part of the work — and this is a present and pressing question for their teachers.

This year in Bordeaux under the aegis of the University (Espace&B) and organised by Serge Brilland, Ber- nard Davasse, Marie-Noelle Wniesiowski and Patrine Roy there were two days of presentations and one day when those attending could visit the 51 Emilion district (world respected vine growing area) or alternatively look at landscape projects within the wider Bordeaux urban agglomeration. The research team from ADES of the Université de Bor- deaux, and the UMR CNRS de recherche GEOIDE of the Université of Toulouse led the 2012 excursions. Presentations were grouped into five general themes:

Session 1: Outils et formes de l’action (Tools and ways of going about things)

Guillaume Monnecina (ADES, Univ-Bordeaux III) : Politiqes publiques urbaines et systèmes agro-urbains in Europe (Montpellier et Lis bonne)

Etienne Delay (GEOLAB, Univ-Limoges) : Du paysage au territoire viticole de fortes pentes : à la recherche des leviers du managent territorial.

Anaïs Leger (Agrocampus ouest, Angers) : Landscape urbanism, dis- cours professionnel ou émergence de nouvelles pratiques ?

Sergio Florio (Univ-Pise et Tédon) : La protection paysagère des litoraux en Italie et en France.

Caroline Guillet (ESO, Univ- rennes) : Analyse des dynamiques paysagères urbaines à travers les corpus photographiques du paysage.

Session 2 : Dynamiques, histoire et patrimonialisation des paysages (The dynamics and the historical heritage value of land- scapes)

Caroline Poulieken (ESO Univ- Angers) : Le patrimoine paysager comme élément constitutif d’un espace de nature protégé touristique : le cas du parc national de la Lake District

Sidonie Meunier (CREAHA, Univ-Le Mans) : Les perceptions his- toriques des paysages : recons- naissances et affinements des marques paysagers antiques, l’exemple du Biter- rois.


Fanny Esther Subian Etienke (Univ-Manoa, Cameroun) : Dynamique du paysage urbain

"The views and opinions expressed at ESF are those of the authors and do not necessarily reflect the official policy of the European Union.


Landscape Research Extra is published by Landscape Research Group Ltd. Landscape Research Group Ltd is a Registered Charity (No. 287610) and Company Limited by Guar- antee (No. 1714386). Cardiff Institute of Registered Office is at: 89A The Broadway, Walthamstow, London SW19 1QE. For disclaimer and addresses for editorial enquiries and administrative correspondence see the box on the top of this page. www.landscaiperesearch.org

The presentations gave rise to rich discussions despite the light participa- tion from students and their academic advisers. Notably few of the students’ research directors were at the conference last afternoon a round table discussion reviewed meth- ods; landscape and ecology; landscape in an historical con- text and agriculture in an ur- ban context.

The salient points of this discussion will be included in TBE 65.

[Text but not paper titles translated from the French by BY].

la diversité territoriale de modèle bio- dynamique.

Sébastien Passel (ESPACE, Univ- NICE) : De l’optimalité pour la « ville verte ». Nice, une ville vraiment verte ? ; Philippe Bodeman (Agrocampus ouest, Angers) : La cité verte : une réponse aux attentes de la nature en ville ?

Session 4 : Des formes de sensibilité aux pratiques paysagères (Sensory perception in landscape practice)

Thierry Manola (Lab’Urb, Paris) : Paysage multisensoriel des quartiers dits durables : spécificités, identités et compositions urbaines sensorielles.

Hélène Gallieno (Institut de géographie de Lassus) : Révoler l’esthétique ordinaire des paysages périphériques.

Julie Cattant (GERPHAU, Paris) : L’horizon, manière d’habiter.

Virginie Antunes, (GEOIDE, Univ-Toulouse) : Le jardin privat, un paysage sous influences multiples. Études de cas dans l’agglomération Toulouseaise.

"Research in an historical context and agriculture in an ur- ban context. Les perceptions his- toriques des paysages : recons- naissances et affinements des marques paysagers antiques, l’exemple du Biter- rois."

"The views and opinions expressed at ESF are those of the authors and do not necessarily reflect the official policy of the European Union."