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# Inspirational Landscapes

**Volume 3: Overview of the On-line  
Conference *Inspirational Landscape -  
Heritage Places?* (6 - 7 Nov 02)**

**August 2003**

Community, heritage &  
environmental solutions



**Prepared for  
Australian Heritage Commission**

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# INTRODUCTION

## This report

This brief report is designed to be a summary of the on-line conference held on 6-7 November 2002 on the theme *Inspirational Landscapes - Heritage Places?* The conference was part of a larger project commissioned by the AHC that is being undertaken by Context Pty Ltd.

## The project

The *Inspirational Landscapes* project is designed to better understand what makes a landscape 'inspirational', how these qualities can be understood, analysed and documented to enable important *inspirational landscapes* to be recognised and protected as heritage places at the national level.

The project has four main stages.

- Stage 1 focuses on the concept of inspirational landscapes, seeking to explore different views and perspectives.
- Stage 2 will focus on development of an assessment methodology, considering current methods, significance indicators and thresholds.
- Stage 3 will involve testing the assessment method on some selected landscapes, clarifying and refining the approach and ironing out any bugs.
- Stage 4 is to prepare the project report incorporating the final methodology.

## Framework paper

To set the scene for the on-line conference, Context produced a framework paper outlining some initial ideas regarding the concept of inspirational landscapes. This paper is on the conference web-site.

## Perspectives Essays

In Stage 1, ten perspectives essays were commissioned from eleven Australian artists, writers, poets, activists, and heritage professionals. These papers are on the conference web site and provide an important set of source documents for the project.

The perspectives essay writers and essays are:

Robyne Bancroft (Indigenous heritage practitioner) - *Landscape of the country which my family calls 'home'*

Veronica Brady (Roman Catholic nun & academic) - *To The Centre*

Jamie Kirkpatrick (Ecologist, geographer & gardener) - *A sort of scientist on inspiring landscapes*

Jeff Malpas (Philosopher & academic) - *Breath and revelation*

Mandy Martin (Artist & lecturer) - *Land\$cape: Gold & Water*

Stephen Martin (Writer & researcher) - *Our Landscapes*

Sally Morgan (Artist & writer) - *Seeking the Spectacular*

Dailan Pugh (Conservationist & artist) - *A conservationist's perspective on inspirational landscapes*

Deborah Bird Rose (Life-affirming scholar & academic) - *Jasper Gorge, NT*

Jim Sinatra & Phin Murphy (Landscape Architecture professionals) - *Living with Landscape*

# THE ON-LINE CONFERENCE

## Structure

The on-line conference was structured around four themes, plus a plenary session:

Forum 1: *What do we mean by 'inspirational landscapes'?* concepts, definitions, theories.

Forum 2: *Indigenous and colonial perceptions:* how has culture influenced our perceptions - in the past, today and looking forward?

Forum 3: *Practical approaches to identifying and assessing inspirational landscapes:* a forum for those who want to leap straight into methods.

*My inspirational landscape:* tell us about a place that inspires you and why.

*Plenary*

## Timetable

The conference was held over the 6<sup>th</sup> and 7<sup>th</sup> of November, 2002. Forum openings were staggered across the two days.

### Day 1: Wednesday 6 November

**9.00 am** *Forum 1:* What do we mean by 'inspirational landscapes?': concepts, definitions, theories

**2.00 pm** *Forum 2:* Indigenous and colonial perceptions: how has culture influenced our perceptions - in the past, today and looking forward?

### Day 2: Thursday 7 November

**9.00 am** *Forum 3:* Practical approaches to identifying and assessing inspirational landscapes: a forum for those who want to leap straight into methods.

**3.30pm** *Plenary:* come together towards the end of the Conference to help draw together the major themes and issues.

### Both Days

*My inspirational landscape:* tell us about a place that inspires you and why.

## Who participated?

309 people registered for the conference, with 234 posts made over the two days. Whilst the majority of people (244) who registered were Australian, approximately one quarter (65) were from overseas (North America, New Zealand, South East Asia and Europe). Australian and overseas registrations have been combined for the purposes of the following analysis.

Nearly two-thirds of registrations came from the following four areas:

Affiliation	Number
Tertiary education professional	58
Consultants	55
Government heritage / environment organisation	51
Students	34
<b>Total</b>	<b>198</b>

**Tertiary education professionals**

These people included lecturers and research fellows in tertiary institutions. Most of these people did not identify the school or department in which they worked. Those who did identified their discipline areas as geography, environmental science and heritage studies.

**Consultants**

This category described consultants working in a variety of fields. Many did not identify the nature of their work but included architects, planners and environmental consultants. Heritage consultants accounted for 18 of the 53 consultants who registered.

**Government heritage / environment organisation**

Of the 51 people affiliated with a Government heritage or environment body, 48 were Australian. People from this group were predominantly employees of the Australian Heritage Commission or State Government bodies such as Parks and Wildlife.

**Students**

28 students registered for the conference. The majority did not identify their area of study.

**Other groups**

The remaining 111 registrations came from people affiliated with local government and 'other' government agencies. 'Other' government agencies are those without an environmental or heritage focus. Community groups, the landscape architecture profession and others also accounted for a proportion of these registrations.

<b>Affiliation</b>	<b>Number</b>
Government (other)	17
Local government	14
Community group	11
Landscape architect	10
Heritage NGO	10
Environment NGO	9
Indigenous organisation	7
Arts (various)	5
Other (individuals, unknown)	28
<b>Total</b>	<b>111</b>

**Site statistics****Registration and participation**

Analysis of forum traffic indicates that of the 309 people that registered for the conference, 64 (approximately 21%) actively participated by posting to a forum.

**Posts and views**

Analysis of each individual forum in terms of the number of posts per view enables a distinction to be drawn between the amount of traffic a forum received and the extent of participation. Treatment is of the forums as a whole, not the individual topics. This analysis does not include statements of welcome and other essentially administrative threads.

**My Inspirational Landscape**

This forum received 528 views and 48 posts, a ratio of 1 post per 11 views.

**Forum 1: What do we mean by inspirational landscapes?**

This forum received 1381 views and 71 posts, a ratio of approximately 1 post per 19 views.

**Forum 2: Indigenous and colonial perceptions**

This forum received 458 views and 26 posts, a ratio of approximately 1 post per 18 views.

**Forum 3: Practical approaches**

This forum received 644 views and 26 posts, a ratio of approximately 1 post per 18 views.

**Plenary**

The plenary received 410 views and 28 posts, a ratio of approximately 1 post per 15 views.

**Summary**

Forum 1, *What do we mean by Inspirational Landscapes?*, received the highest absolute number of views and posts. The forums that received the least amount of overall traffic (number of views) were *Forum 2: Indigenous and Colonial Perceptions* and the *Plenary*. However, the ratio of posts per view is consistent across the three main forums with approximately 5% of people who visited a forum actively contributing by posting a message.

Both the *Plenary* and *My Inspirational Landscape* sessions were an exception to this pattern. 9% of visitors to *My Inspirational Landscape* and 7% of visitors to the *Plenary* actively participated. These forums can therefore be argued as having experienced the highest degree of active participation.

## KEY THEMES & ISSUES

### Forum summaries

**Forum 1: What do we mean by 'inspirational landscapes'**

This forum allowed participants to explore the meaning of inspiration and itself inspired passionate debate. Is it a quality that uplifts or a quality that moves one to action? Does human modification impact on the quality of inspiration? A strong theme that emerged was that inspirational landscapes generate a sense of connectedness between people and place.

**Forum 2: Indigenous and colonial perceptions**

Many contributors to this forum felt that there was a difference between the way Indigenous people relate to 'country' as an holistic experience and second settler landscape concepts which distance and objectify the land. It was suggested that non-indigenous approaches to managing landscape were not sufficiently sensitive to the Indigenous experience of country, indicating a cultural schism in the very notion of landscape.

**Forum 3: Practical approaches to identifying and assessing inspirational landscapes**

The qualities of an inspirational landscape are varied depending on who relates to a place and the nature of their relationship to it. These different perspectives create challenges for the management of inspirational landscapes. In this forum it was suggested that management approaches must take a holistic view of the people inspired by an area and uphold respect for cultural diversity and difference. The need to move away from current mono-cultural approaches to identification and management and to promote a multi-disciplinary / multi-vocal approach was strongly expressed.

## **My inspirational landscape**

In this forum people were asked to share their own inspirational landscapes – bewitching, scary and imagined. Despite discussions concerning the character of inspiration that were a strong theme of Forum 1 (see below), everyone responded with positive responses to beautiful or meaningful places (even in the case of ‘scary’ landscapes). Beautiful, epic or remote landscapes, qualities of colour and light and personal or historical relationships with place were commonly identified as sources of inspiration. As one contributor wrote:

*Something happens to my spirit when I stand on this land*

## **Plenary**

The plenary tied together the overall themes of the conference. Inspirational Landscapes are filtered through our personal and cultural viewpoints. They are subjective and thus difficult to define or manage. One plenary session attempted to pin down whether there is a distinctively Australian Inspirational Landscape. From the diverse responses it would seem that the answer is ‘no’.

## **Key themes across all forums**

### **Interpretation**

Issues of interpreting the meaning of ‘inspirational’ were a priority for many participants and evoked passionate response. These discussions suggested the necessity for pinning down a working definition of the term ‘inspirational’ for use in assessing and managing these values.

- To limit inspiration to positive / uplifting experiences may marginalise important places that ‘inspire us to act’ (eg: Logged old growth forests or Nazi concentration camps).
- Conversely, including such negative places was seen to degrade or undermine the purpose of describing a place as inspirational. It was argued that inspiration should be limited to refer to places that uplift the spirit. Negative places may ‘inspire’ but do we want to protect them as heritage places?
- Inspiration as a positive / uplifting experience needs to be separated from inspiration as an evocative yet negative experience.
- The concept of inspiration is subjective.
- In contrast to the discussions on the meaning of ‘inspiration’, there was little discussion on the meaning of landscape.

### **Beauty and spirit**

The qualities of inspirational landscapes are both tangible and intangible. A strong theme across the conference was the idea that places that inspire speak to the spirit. This was often linked to aesthetic qualities.

- Inspiration is a quality of the spirit, an emotional response rather than an intellectual experience. It is a release from the mundane, an almost transcendent moment.
- Mountains, water and remote places were commonly identified as inspirational places.
- When describing inspirational places many people identified transient factors such as colour and light as important.

### **Connectedness**

- Connectedness was a major theme of the conference and was often expressed through a belief that inspirational landscapes are those that generate a sense of connection between people and place.

- A quality of inspirational landscapes is that people connect to them through their spirit, they are uplifting and revive a sense of wonder.
- Landscapes can be inspirational because they connect people with the past. They may speak of connections between a place and the culture associated with them or more personal histories.
- Connectedness may not be related to any obvious quality (such as aesthetics) but describes the deeply personal responses that people have to meaningful places.
- A person does not have to live near a place or even be a frequent visitor for it to be an inspirational place.
- Indigenous and colonial perspectives result in different types of connectedness. Many contributors expressed a belief that Indigenous people care for country, whereas settler people objectify or exploit it. Others questioned this and observed that while there are differences, there also links.

### **Diversity**

Diversity in many forms was one of the key themes of the conference. The very concept of inspirational landscapes was seen as enabling a movement away from both mono-cultural management practices and reducing the separation between natural and cultural heritage practices.

- Diversity was indicated through the different responses to the definition of inspiration.
- Ethnicity, culture, gender, profession and history, among other factors, result in a broad response to the definition of inspiration and in the different ways that people relate to landscape.
- This diversity results in a need to take an holistic approach to the identification and management of inspirational landscapes. Identification (and management) of inspirational landscapes must be inclusive, not exclusive.
- There is always mediation between subject (the human response) and object (the landscape). In this sense, time is also a factor shaping diversity of response.
- The issue of whether there are places that are inherently or universally inspirational received some discussion. Although some such places were suggested, the universality of inspirational landscapes would seem to lie more in the nature of the experience than in places themselves.

### **Education and experience**

- The ability to convey complex meanings of and relationships to place is important. Communication, especially across cultures, is vital.
- The experience of travelling through new places, telling stories and sharing different perspectives can be a way of conveying meaning and experiencing diversity.
- The inspirations of others can be shared, leading to more inclusive management practices.

### **Challenges**

- Creating a methodology for the assessment and protection of inspirational landscapes is challenging precisely because of the qualities that render them precious and unique: spirituality, intangibility, and diversity.
- Current heritage assessment practice requires replicable criteria and parameters that struggle with the subjective responses that inspirational places generate.

- Recognition and management of inspirational places may require a breaking down of the dichotomy between natural and cultural heritage legislation, organisations and heritage practices.
- Given that a landscape may be inspirational to many people, how does one handle the issue of legitimacy? That is, will some types of inspiration be more valuable than others?

## WHERE TO FROM HERE?

The *Inspirational Landscapes* project now moves on to Stage 2, the development of an assessment methodology for the protection of inspirational landscapes.

One of the major purposes of the on-line conference was the chance to seek broad discussion. It succeeded in this goal, with wide-ranging discussion of some but not all of the issues and questions that will need to be addressed in the assessment methodology. The themes that emerged are interesting and will need further consideration. The on-line conference, along with the framework paper, perspectives essays and the literature reviewed to date will all be drawn upon for the methodology.

A major aim of the project is to produce relevant, authoritative, and defensible research that provides the context and rationale for the selection and assessment of places of outstanding heritage significance relating to the theme: Inspirational Landscapes.

The information collected from the essays and the on-line conference will be synthesised into relevant ideas and questions relating to the theme, and further analysed to ascertain if indicators for *outstanding* heritage significance can be determined. The indicators can then be used to structure a suitable method for determining outstanding heritage significance.

The on-line conference identified strong themes in the notion of inspirational landscapes that may be fed into methodological development. These include subjectivity and diversity, a sense of connectedness and personal / spiritual associations. The nature of these associations makes methodological development challenging, particularly in relation to significance indicators and threshold issues.

Further input may be sought from a number of contributors with insights and experience of particular relevance, examples of relevant legislation / practices from overseas that may provide guidance will be followed up, and we will consider using the web site again to test some of the ideas that arise.

In Stage 3, a workshop of Commonwealth and State agencies will test the method against four selected places identified as 'inspirational landscapes'. It is important that the method provides a repeatable process. The method will include thresholds that can distinguish between inspirational landscape of local level significance and those of the more outstanding national level of significance. The workshop and the finalisation of the method will look at other approaches such as inscriptions to the World Heritage List and nominations to the Register of the National Estate.

The outcomes are expected to provide data for a technical discussion paper, subsequent to the project. This project will contribute to the proposed National List in the longer term. The paper will be published on the AHC web site and comments sought from agencies in Australia and elsewhere.

For updates on the project and its implementation please look at the *Involving People in Heritage* web-site using the Inspirational Landscape conference links, contact the project consultants ([chris@context-pl.com.au](mailto:chris@context-pl.com.au)) or the AHC ([juliet.ramsay@ea.gov.au](mailto:juliet.ramsay@ea.gov.au)).

## APPENDIX 1: FORUMS

### Forum 1. What do we mean by Inspirational Landscapes?

#### **Summary (posted in Plenary Forum)**

This Forum covered the topics - 'To Be Inspired' and 'Are Modified Landscapes Inspirational?'

#### **Perceptions**

A few participants discussed that landscapes can inspire negative as well as positive responses. Examples were cited of places such as industrial landscapes and dramatic destruction of landscapes, inspiring art.

Bronwyn Hanna noted that each interpretation of landscape will identify different attributes. John Clegg also discussed 'mental baggage' but noted that while some perceptions are individual others are shared. He also emphasised the need to speak for ourselves from our own experiences. Noel Coup discussed transcendental aesthetic as a universal reality to explore characteristics that inspire.

Tanya, Libby, A. Murphy, Penny O'Connor – as well as others felt that modified landscapes are inspirational. It was argued that the distinction between natural and modified landscapes should not be drawn - that the paradigm of the pristine landscape is increasing irrelevant. However, Haydn Washington clearly defined a natural landscape being distinct from a modified landscape, as a landscape having a functioning ecosystem, while Di Lucas noted that in New Zealand, 'natural' is deemed to occur on a continuum from the pristine through to the modified.

#### **Towards a Concept of Inspirational Landscapes**

Moving towards defining the concept, Jane Ainsworth and Joy McCann noted the dictionary definition of 'inspire' being 'to fill or arouse with certain feelings or emotions' and based their discussions around that concept. However, Haydn Washington argued the case of there being a distinct difference between landscapes that may 'inspire' art, such as a destructive action, and 'inspirational' landscapes. Nicole and Sam Rando both noted how some landscapes can be intrinsically inspirational to many people from diverse backgrounds.

Christian Clare teased out a difference between the pure uplifting aspect of 'inspirational' and the qualities of 'sublime' landscapes that have a confronting dramatic beauty.

Ihayes noted that 'inspiration' is a catalyst that provokes us to feel or think something, while Jspoon argued that the concept of 'inspirational landscapes' must include cultural and spiritual values.

#### **Connectedness**

Don Thompson discussed the concept of being at one with landscapes, as farmers often are, therefore all landscapes become inspirational because they tell a story of what has happened. Joy McCann noted that - inspirational landscapes are those that fill people with a sense of connection or belonging that occurs through memory or the senses. Jeff Malpas pointed out that searching for qualities of landscape that inspire is telling us about our own culture. Chris Betteridge noted the power of natural landscapes to inspire conservation and scientific research.

#### **Future Directions**

At some point the discussions touched on management or future directions with Olwen Beazley asking - how do we protect these places in a meaningful way? Sam Rando asked if protecting them is done through recognition and acknowledgement of values and celebrating differences. BruceC suggested a role for sensitive landscape design when there is major change. DonT noted a need to think of ways to maintain the essence of landscape so they continue to

inspire, communicate and act as cultural repositories as well as perform ecological functions. Haydn Washington discussed the sense of wonder and the need for western society to accept it – that our challenge is not identify what inspires but how to rejuvenate the sense of wonder in people.

### **Overview**

- Inspirational landscapes should not be limited to natural landscapes.
- There is a debate about whether inspirational is a predominantly positive response. It has been noted that 'to inspire' and 'inspirational' can have different meanings.
- Connectedness – seeing ourselves as part of the landscape should be part of the concept.
- Cultural and spiritual values must be included in the concept

*Juliet Ramsay: 7 November 2002*

### **Topic: To be inspired?**

The theme of this Forum is: *What do we mean by 'inspirational landscapes'?: concepts, definitions, theories.*

The concept of inspirational landscapes is challenging, and the development of a heritage assessment methodology is not an easy task. This Conference will allow us to explore ideas, opening up to a wide range of possibilities.

Australians have a history of profound emotional response to the Australian environment. This makes the concept of inspirational landscapes relevant to the process of identifying and protecting heritage places.

Inspirational landscapes are landscapes with special qualities and attributes. They are landscapes that evoke a response - awe, excitement, creativity, action, reflection, curiosity - and these responses reflect the culture and experience of the viewer as well as the qualities of the landscape itself. There are also strong historical influences on our response to landscape.

In this Forum, let's explore the many meanings of inspirational landscapes. A couple of extracts from the Perspectives essays to start with:

**Jeff Malpas** speaks of inspiration as like the breath we draw in - we cannot do otherwise. He asks whether landscape is something apart from us - something we stand outside of - as observers. Or is it something that we experience, that we are active within, that is 'inspirational' in every aspect of our lives. 'As landscapes are inspirational - as they flow in to our lives - so the encounter with landscape is an encounter with that which makes us what we are'.

**Stephen Martin** asks 'what is it that makes us stop and take a breath at a particular place or landscape? Is there something recognisable in the lie of the land or in the way we see it? When is that catch of the mind or eye enough?' And, conversely, when is it not.

Conceptually, *inspirational landscapes* are both the physical landscape and all of its attributes, and the human response to the landscape. Understanding *inspirational landscapes* will therefore involve exploring these different dimensions.

There are so many questions!

*For example: Can we identify the qualities in a landscape that 'inspire'? And how can that be done?*

*And what are the characteristics or deficiencies in those landscapes that don't or can't inspire?*

*Are there degrees of 'inspirational'? For example, is there a difference between places we enjoy, versus those that inspire? Are they part of the same continuum, or quite different?*

Over to you to share your ideas. Please don't sit on the sidelines - join in. The aim of this Conference is to be open and exploratory - so lets start exploring.

To contribute, please click POST REPLY. Regularly REFRESH your web browser window so you can see the latest postings.

Chris Johnston: Conference convenor

**Replies:**

**Posted By:** Libby

**Date Posted:** 06 November 2002 at 9:29am

I am interested in the question of deficiencies in the landscape that can't / don't inspire. It's a challenging question - inspiration may not be something that gladdens the heart or promotes a positive emotional response.

Inspiration may be a deficiency in the landscape that moves one to action and to protect. An example I can think of is seeing for the first time the effects of logging in the Otway Ranges, Victoria. The Otways have long been a part of my life and I have loved them deeply - my family live there.

But in some ways it wasn't until I saw the impact of the logging on the forest - the terrible scars, the topsoil sliding of the hillside, that I realised how important the area was to me.

I think this is also a character of inspiration.

Libby Riches  
Context Pty. Ltd.  
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**Posted By:** DonT

**Date Posted:** 06 November 2002 at 10:00am

My interest relates to that of Libby's, but in a slightly different context...

Much of my work is concerned with how farmers relate to landscape and how their interactions with landscape, and society, shape their perceptions of, and values towards, the landscape. The biggest issue is then how these perceptions and values manifest in different behaviours in relation to adopting practices to protect/repair landscapes (eg sow perennial pastures and plant trees for salinity mitigation/control).

Some recent research I undertook demonstrated that farmers don't see landscape as 'utilitarian' (which is itself a social construct anyway), but as a medium through which notions of 'good' farming are continually redefined. They value the landscape much more than just as a resource from which to make a living.

The landscape is therefore a part of farmers, and farmers a part of the landscape, and this process of cultural transformation is ongoing. This manifests in diverse landscapes, and diverse definitions of 'good' farming, in time and space.

For me, all landscapes are inspirational because they tell a story of what's gone on there in the past. The challenge for me is to understand what might happen there in the future as a result of continuing struggles over defining and expressing 'good' landscape management. Some of us might not like the results - aesthetically - but does this matter?

Dr Don Thomson  
Landscape Architect & Rural Sociologist  
Landscape & Social Research P/L  
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**Posted By:** Bronwyn Hanna

**Date Posted:** 06 November 2002 at 10:01am

I agree that analysing the notion of inspirational landscape must include both the object (landscape) and the subject (human response). I'm especially interested in the problem of the subject, of coming to terms with the variety of human responses inevitably mediated by gender, ethnicity, class, sexuality, ability, age and familiarity, for example. Thus one person's inspirational landscape can be another person's desecrated homeland, something (frighteningly?) indecipherable to a third, or not worthy of a second glance to a fourth. To stress the inspirational landscape interpretation is certainly to privilege one perspective at the expense of the others. However, what is the social utility of stressing the different interpretations? Does every landscape appreciation have to get bogged down in a mass of competing interpretations, and if so, how many should be sought and included? Does this question need to be addressed before the attributes of landscape can be codified (since each interpretation included will involve the recognition of different attributes found in the landscape)?

Bronwyn  
bronwyn\_hanna@hotmail.com  
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**Posted By:** olwenbeazley  
**Date Posted:** 06 November 2002 at 10:09am

"There are so many questions!

For example: Can we identify the qualities in a landscape that 'inspire'? And how can that be done?"

Yes this is a big one! There are many strands to this question and I think that one that must be considered is one that relates to environmental psychology. There has been much written about the biological basis for aesthetics and what we find pleasing to the eye, soul, heart 'inspirational'. A good assessment of this is carried out by Steven Bourassa *Towards a Theory of Landscape Aesthetics* in *Landscape and Urban Planning* (1988) vol 15.

This is a suggested starting point and then we have to identify why some landscapes are ascribed values...by some societies reasons often being a change in perceptions of beauty...so that mountain landscapes such as the Lake District in England, once considered places to be feared then became very popular in the 18th century...and coontie to be so. These intangible values are however mutable, and like the Lake District shows, do change over time....

O Beazley  
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**Posted By:** lpls  
**Date Posted:** 06 November 2002 at 10:12am

The Biblical Psalmist said: "I lift up my eyes to the mountains: where is help to come from?" (Ps. 120 (121)) and also "I look up at your heavens, made by your fingers, at the moon and stars you set in place- ah, what is man that you should spare a thought for him, the son of man that you should care for him?" (Ps. 8).

An analysis of INSPIRATION is no doubt a good starting-point (as Jeff Malpas suggests). The identification of Landscape qualities that have the effect of focusing this in the experience of many people, although the prime end of the forum, must in fact be secondary as set within this wider concept of the aesthetic and the spiritual.

This is a realm where human culture, poetry, literature and the arts speak powerfully. Recall Wordsworth and the landscape of the Lake Districts in England, Hopkins and "God's

Grandeur" in the "Pied Beauty" of all of nature, Blake's "Tyger, tyger, burning bright" in nature's creative forge!. So too musicians: Mendelssohn's Hebrides Overture: Fingal's Cave", Sibellius' Finlandia, Schubert' "Die Forellen", Lilburn's "Aotearoa Overture" etc. And to mention New Zealand's Lilburn here is to state clearly that the "New World" can evoke inspiration just as much as the long-established European First World of Western civilisation. We are actually speaking about something Universal in human experience, and, I would claim, ultimately something TRANSCENDENT.

We find that Creation / the natural order (which, of course, particularly includes some spiritual LANDscapes which we would name "inspirational ") initiates a dialogue. "Deep calls unto deep". Something "without" us evokes something "within" us as Jeff Malpas indicates. But maybe it is actually something BEYOND us - a TRANSCENDENT Reality that evokes a profound response as if a point of contact and ultimate unity between our "without" and our "within".

I will want to take this TRANSCENDENTAL AESTHETIC as the context in which to explore the characteristics of landscapes which inspire. Moreover, I suspect that I will claim a continuum of degrees of inspiration evoked by landscapes which "exude" this power of nature. We will find that this is a universal reality as true in New Zealand or Australia as in England, Europe, America, Asia or Africa, and as it has ever been throughout all human history at any time and in any place (but to varying degrees). I look forward to discovering any indicators which will enable us to IDENTIFY the characteristics of landscapes which inspire and perhaps ensure their heritage protection for posterity for the benefit and re-creation of all people.

-----  
Neil Coup  
Local Studies Librarian  
President LH Historical Soc.  
PO Box 30037  
Lower Hutt City  
New Zealand

**Posted By:** olwenbeazley

**Date Posted:** 06 November 2002 at 10:39am

I think that Neil's comments on transcendental aesthetics are interesting. It might be good, however, to consider the 'habitat theory' as was discussed as early as 1975. This may now be out of date and would be grateful if someone could let me know there is more timely discussion of this subject. Appleton's book the Experience of Landscape suggests that environment that provoke spontaneous responses (inspirational) are ones that appeal to the biological needs of the human being. I quote Appleton

"that aesthetic satisfaction, experienced in the contemplation of landscape, stems from the spontaneous perception of landscape features which, in their shapes, colours, spatial arrangements and other visual attributes, acts as sign-stimuli indicative of environmental conditions favourable to survival whether they are really favourable or not. This proposition we call habitat theory" (Appleton 1975)

and this has some echoes within Jungian psychology....

This may all be very old hat now but worth considering in relation to what inspires us???

-----  
O Beazley

**Posted By:** Sam Rando

**Date Posted:** 06 November 2002 at 10:39am

I am reminded time and again of how different societies, and individuals or groups within societies, ascribe remarkably different values to the same places. Standing on the edge of the Main Range recently with an eclectic bunch of people representing all manner of interests, the ski resort representative saw potential ski runs, the wizened old grazier lamented the loss of his family's grazing lease, and the conservationist saw a landscape that still needed healing and tender attention. And me, I felt the tranquility that I so often find in such places that eludes me during most of my day to day life.

In trying to put together management regimes for, in the current instance Kosciusko National Park, I need to keep reminding myself that my own paradigm is one of only countless versions, all equally valid. Yet, despite the old adage that "beauty is in the eye of the beholder" I have been regularly surprised by the utterances of otherwise cranky old farmers or dapper self-important town clerks who live in the communities within the shadows of the mountains. Despite their vested interests and anti-Park sentiments, when asked what they feel about the mountains in their backyard, more often than not the corners of their mouths turn slightly upwards and they talk of spirituality and the peace they find up there. For me, in such conversations the cynicism borne of my experiences falls away and I find myself smiling with them. The response of a wrinkled old codger to the land is, in a way, even more inspirational than the land itself.

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Sam Rando

**Posted By:** Jeff Malpas

**Date Posted:** 06 November 2002 at 10:43am

A small point, but it strikes me that the question as to just what are the qualities of landscape that inspire is not a question that has any general answer. What inspires us in landscapes is as various as are landscapes themselves, as are the people inspired, and as are the modes of possible interaction between people and landscape. The answers we give to such a question tell us more about our own very specific cultural and environmental locatedness than about landscape or the inspirational character of landscape as such. Of course, this is not to suggest that those answers are not themselves relevant or important, but only that we should not make the mistake of misconstruing what it is those answers are really about.

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Jeff Malpas, Philosopher, University of Tasmania

**Posted By:** DonT

**Date Posted:** 06 November 2002 at 11:14am

In reference to Olwen Beazleys comment, some of Joan Iverson Nassaur's work on the cultural construction of landscape (eg. 'Messy Ecosystems - orderly Frames' - 1995, 'Placing nature: culture and landscape ecology' -1997) is, I've found, a more satisfactory and up-to-date exploration of the dialectic nature of landscape – human experience.

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Dr Don Thomson  
Landscape Architect & Rural Sociologist  
Landscape & Social Research P/L

**Posted By:** olwenbeazley

**Date Posted:** 06 November 2002 at 11:18am

Assuming then, as we must, that different landscapes are ascribed different values by different peoples, if we are going to protect them in any meaningful way we must decide for whom and for what and for how long and how much of the landscape and how....and of course this then brings in the aspect of privileged or dominant values and opposing values as Bronwyn discussed above.

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O Beazley

**Posted By:** Haydn Washington

**Date Posted:** 06 November 2002 at 11:38am

I believe we are talking about our sense of wonder - something I have been thinking about for some time, and have just published a book called (unsurprisingly) 'A sense of Wonder'. This is linked to our love of the land. We can love the land all the time, but it is my belief that at times our sense of wonder peaks in what I have called a 'transcendent moment', and this can be in response to an inspirational landscape, a meeting with an animal or plant (remember John Muir and his orchids which caused him to break down and weep!), or even the stars and moon. What is about certain landscapes that lead to such moments? What causes it to 'all come together' in certain places and give us a transcendent moment? Well I have been thinking about it for decades and I am still not sure. Perhaps we are trying to define the undefinable? I mean I can recall landscapes that have done this to me - the Colo River, slot canyons, the surreal step-pyramid and banded forms of the pagodas of Gardens of Stone NP in NSW, a sunset on the salt flats of Lake Eyre, the beauty of South-West Tasmania. Many of these are wilderness or at least wild, and perhaps it is there total freedom from human constraints and boundaries that inspires me, the fact that they would remain wild and beautiful even if humans didn't exist (remember this was the feeling Muir had with his orchids). I think also there is the sheer joy of artistic line and form in landscape. Certainly the pagoda rock formations I refer to can be seen as nature as a sculptor - a riot of plates and lines and colours. They amaze and please the eye and inspire one .....

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Haydn Washington, Ecosolution Consulting

**Posted By:** Haydn Washington

**Date Posted:** 06 November 2002 at 11:59am

Interesting. I posted my own thoughts before I read those of others. I must admit to laughing a couple of times at the attempt to try and categorise how we are inspired by landscapes, so that we can make an index or grid to put over the real world! I am a scientist myself, but remember, inspiration is a 'feeling' not a rational thought, and the desire to analyse and dissect it perhaps misses the point. When reading Bronwyn's comments (and others) I don't think that cultural relativism or the philosophy of Derrida (all meaning is uncertain) really helps us with this. I find it nihilistic. Having travelled the world, I believe that all humans are born with the sense of wonder about the natural world, the problem is getting past puberty and adulthood and the pressures our societies put on us. Let's face it, western society is not interested in a sense of wonder as it wants to promote consumerism, hence it tries to suppress our sense of wonder. Still ... our sense of wonder struggles along, sometimes buried – hence Sam Rando can find it in a grazier who hates national parks as well as a dapper Shire lerk! Rather than trying to analyse what makes up an inspirational landscape (x % mountains, x% forests, a few nice lakes and waterfalls etc) I think we would be far more productively using our time in talking about how we can rejuvenate the sense of wonder in our society! If we can do this then we can find some degree of inspiration in any landscape not too ravaged by human activities.

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Haydn Washington, Ecosolution Consulting

**Posted By:** Sam Rando

**Date Posted:** 06 November 2002 at 12:21pm

I was grateful to read Jeff Malpas' comment above (ah, the Tasmanian brotherhood!). Intellectualising and categorising emotional responses to places, borne out of personal histories, all of which are unique, is so very fraught. Not that I regard emotional responses as somehow above and beyond intellectual analysis. But each one of us has only to look to our own responses and the plethora of personal influences behind them to appreciate the complex sets of circumstances and happenstances that have contributed to what we feel.

I am currently struggling to put words together to try to manage the intangible values of a place without resorting to my own personal responses. Given that what inspires each and every one of us is likely to change numerous times within our own lifetimes, it is a task which may not be worth pursuing I expect.

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Sam Rando

**Posted By:** lhayes

**Date Posted:** 06 November 2002 at 12:22pm

Haydn

I disagree that inspiration is a 'feeling'. I believe that inspiration is more helpfully defined as a catalyst - something that provokes us to feel or think something. For example, when I witnessed the Southern Aurora it provoked in me feelings of awe and wonder (inspiration in the classic sense). However, when I first visited the Blue Lake in Mount Gambier as a child it inspired in me a response of sheer terror (I had been told it was a bottomless lake and I had thoughts of falling in and never being found!).

The feelings here were awe, wonder and terror. The cause of those feelings was my own cultural perceptions of those places. The inspiration was my experience of the landscapes - it was the connection between my cultural perceptions or expectations and my actual emotional or intellectual response.

**Posted By:** Julie Marler

**Date Posted:** 06 November 2002 at 12:25pm

The reality of inspirational landscapes for city dwellers such as myself becomes more and more the built environment. What qualities in our cities allow us to contemplate and remain in touch with nature? In Sydney, a fortunate few have the harbour/Opera House/ Sydney Harbour National park in close proximity - it is not hard to get in touch with an inspirational experience of nature. But for those in outlying suburbs which have been transformed by development? Where can the sense of landscape as inspiration be drawn from if the topography is flattened by rooflines, the creeks submerged and vegetation removed. Can the past landscape inform the present? Will images and media be the main reference point for new communities. Will Uluru and the MacDonnell Ranges become a cyber postcard?

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Julie Marler

Principal, Phillips Marler  
Landscape Architect

**Posted By:** olwenbeazley  
**Date Posted:** 06 November 2002 at 12:29pm  
Don, thanks for the reference I will chase it up.

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O Beazley

**Posted By:** olwenbeazley  
**Date Posted:** 06 November 2002 at 12:40pm  
Julie, yes and then we have the urban industrial landscapes of Salford in northern England which inspired LS Lowry to paint, time after time, its satanic mills.....so, indeed, inspirational does not need to be confined to the 'natural' environment.

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O Beazley

**Posted By:** Nicholas Hall  
**Date Posted:** 06 November 2002 at 12:47pm  
Am enjoying the variety of responses so far. While it clearly has stimulated the thoughts of those who have contributed so far for quite a while, I am a relatively newcomer to the concept. I am certainly interested in the people - landscape relationship, the multiplicity of values and what I think is particularly interesting: That what makes a landscape inspirational at some point is a moment of interaction - a personal or shared flash, dawning or realisation. Maybe it creeps up on you, but at some point an awareness is realised.

I have read lately a sort piece written by Canon Peter Brett the Canon Emeritus of Canterbury Cathedral (who is a member of the ICOMOS International Cultural Tourism Committee as well) for a conference in Ghent in September 2002 entitled 'Interpretation and Respect for Intangible values'. He has practical experience in working with an inspirational landscape on a daily basis and speaks of the inspirational quality of the cathedral and other places and the feelings they evoke. He says that many of these feelings are best left unexplained and allowed just to happen. Guarding against our agendas getting the way (id. Sam Rando!) is necessary to respect the dignity of any visitor (in his case, or perhaps the multiple perspectives in any formal recognition process). While mystery is a great experience in itself and for its own sake, there is things we can do to recognise (but perhaps not define) the inspirational. He cites the example of lighting a candle in the cathedral, which enables a tangible answer to be given to a response to something intangible. We need to provide the space for the 'moments' of inspiration to be considered and explored. I agree with him. Great sensitivity is needed to respect what rises from the human spirit for what it is, not for what we might want it to represent. Hence I can't but help feeling nervous about what might be put down on paper. I do though look forward to Forum 3 on practical aspects of working with these places.

Nicholas Hall  
Senior Conservation Officer  
Heritage and Tourism Section  
Australian Heritage Commission  
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**Posted By:** Sam Rando

**Date Posted:** 06 November 2002 at 12:55pm

Has the concept of "inspirational landscapes" been narrowly defined, by default, as those which inspire us to an uplifting or positive deed, thought or emotion?

I assume we are also talking about places which may inspire negative reactions? Would sites of horrific inhumanity, for example, be potentially inspirational? If not, why not?

Sam Rando  
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**Posted By:** lhayes

**Date Posted:** 06 November 2002 at 1:05pm

Sam

I think that is an important aspect of the debate. 'Inspirational' should clearly be both positive and negative. The issue of perspective is also crucial, especially when managing landscapes for the broader population. How we define the nature of the inspiration is important to allow for management, but if we take into account different perspectives on what the nature of the inspiration is we could end up with conflicting values.

Take Auschwitz for an example. For most the sight of this place would inspire feelings of sorrow, regret, anger and even revulsion. To an extreme right wing neo-nazi, however, it could be inspiring in a positive and uplifting sense. Very different views of the one place and very little common ground between them.

**Posted By:** Libby

**Date Posted:** 06 November 2002 at 1:07pm

Sam – All those interested in this topic might like to refer to the discussions in the forum "Are modified landscapes inspirational". The idea of being inspired by something negative would seem to be rather contentious.

Libby Riches  
Context Pty. Ltd.  
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**Posted By:** Nicholas Hall

**Date Posted:** 06 November 2002 at 1:09pm

Any complexity of emotion can be involved in the inspirational. If we are talking about the ability for a place to touch a feeling, evoke a response and in some cases engender a desire for action or relationship, then yes, sites of pain, etc. can be or become inspirational in their own way. The moment of feeling or connection that can well up inside at a massacre site or whatever is the inspiration of the human spirit responding to a place and creating personal meaning. It is about the response creating meaningful movement within not the nature of the response I would say.

Nicholas Hall  
Senior Conservation Officer  
Heritage and Tourism Section  
Australian Heritage Commission  
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**Posted By:** musecape

**Date Posted:** 06 November 2002 at 1:10pm

It's like the age-old debate about whether there are good and bad aesthetics. If we look at

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dictionary definitions, aesthetics is about beauty but the root of the word is about perception. I agree with Sam Rando that inspirational landscapes may include those which, because of their horror, may inspire people not to let an event, action or government policy happen again eg Nazi concentration camps, the killing fields of Cambodia, refugee camps and the landscape of devastation after the Bali bombings.

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Chris Betteridge  
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42 Botany Street  
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**Posted By:** Nicholas Hall

**Date Posted:** 06 November 2002 at 1:20pm

I agree on the potential for conflicting values, and how potentially 'hot' these issues could/can become. This is very real, but being aware of divergent views is a very necessary part of knowing what a place means and how it might be managed. Not recognising some perspectives plays into the hands of potential conflict. Sensitively and respectfully being aware of them allows space for management options down the track.

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Nicholas Hall  
Senior Conservation Officer  
Heritage and Tourism Section  
Australian Heritage Commission

**Posted By:** Sam Rando

**Date Posted:** 06 November 2002 at 1:42pm

In looking once again at the Forum program, I was wondering where, if anywhere, we could discuss the "Management of Inspirational Landscapes"? As distinct from identification and assessment? This, in the wash up, would seem to be one of the critical topics. Maybe we need a Forum 3 (b)? I am sorely in need of inspiration.

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Sam Rando

**Posted By:** Julie Marler

**Date Posted:** 06 November 2002 at 1:50pm

The inspiration of built symbolic landscapes can be a powerful mechanism to convey an era of terror and tragedy such as the Holocaust. Berlin's Jewish Museum which I visited recently is such a place where the sheer essence of the Holocaust has been distilled through the architecture and courtyards designed by Daniel Libeskind. The Garden of Exile is a courtyard with a forest of concrete columns, with trees growing from their tops, subtly raked surfaces, and other devices which engender a sense of the unease of being in a far and unfamiliar place. This space is an inspired intellectual and emotional landscape. Its presence does deny the power of the places of tragedy themselves such as concentration camp sites but is a heartfelt, symbolic representation working on many layers of consciousness and is a place/landscape of great power.

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Julie Marler  
Principal, Phillips Marler  
Landscape Architect

**Posted By:** olwenbeazley

**Date Posted:** 06 November 2002 at 1:54pm

Perhaps we should return to nomenclature and Julie Ramsey's question: perhaps what we are talking about here would be better defined as 'evocative' landscapes?

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O Beazley

**Posted By:** Libby

**Date Posted:** 06 November 2002 at 1:57pm

NEW FORUM OPEN

I don't want to disrupt your conversation but you may be interested in participating in the new forum that has opened on the theme of Indigenous / colonial perspectives.

You can access this forum by clicking on the "all forums" button on the top left hand side of the screen and following the links.

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Libby Riches  
Context Pty. Ltd.

**Posted By:** Joy McCann

**Date Posted:** 06 November 2002 at 2:09pm

I'm continually fascinated at how the concept of 'landscapes' draws in people with so many different perspectives - from philosophy to art to ecology. My interest is in what Hayden Washington called those landscapes 'ravaged by human activities'. As a historian I tend to focus on how the past informs people's relationships with the environment. One of the ways of analysing this - and its part of my current work in the wheat-sheep belt - is through people's stories and memories about their 'country'. To me, inspirational landscapes reach far beyond the aesthetic response. After all, to 'inspire' means to 'fill with the urge or ability to do or feel something' (Oxford Dict). There is a constant interplay between how people remember their experiences of the landscape and how they value and perceive it. In this context, I see inspirational landscapes as those that fill people with a sense of connection or belonging - and this occurs through memory as well as through the senses. I'm arguing here that the concept of inspirational landscapes can't be divorced from the social significance of the landscape that has evolved over time. Incidentally, from a management point of view, the NSW National Parks and Wildlife Service is doing some interesting work on social significance of landscapes within national parks.

Joy McCann, University of Canberra

**Posted By:** Jane Ainsworth

**Date Posted:** 06 November 2002 at 2:26pm

I'd like to contribute to the discussion on negative responses to landscapes, and the question of

whether these are in fact inspirational. The majority of the discussions have been based on the idea of an inspirational landscape being one of beauty that inspires a positive response.

Of note is a basic dictionary definition of 'inspire' as a 1. the stimulation (of a person) to creative or other activity, or to express certain ideas. 2. To fill or arouse with certain feelings or emotions.

I think that the key point of the definition is 'emotion'. Any landscape that evokes any emotion, could be seen to be inspirational. Thus, a landscape need not be beautiful or a place of good deeds for it to be inspirational. 'Ugly' landscapes (such as Industrial sites or logged forests), landscapes of war, landscapes of terrorism, inner city landscapes, can certainly inspire feelings of emotion, and can have as great an effect on the viewer as a beautiful and breathtaking landscape. Indeed, these landscapes, due to their perceived negative character, are often the first to be ignored or destroyed (such as Industrial landscapes), yet often they have the ability to teach people more about their past, both good and bad. It may in fact be that the emphasis of identification of negative landscapes may be the important factor of the forum, as they so often are pushed to one side, as their negative character is seen to deem them as unimportant, or uninspirational.

Also worth noting is that landscapes may contain many layers of inspiration. For example, the aboriginal massacre site on the headland of Red Rock in NSW is certainly a place of inspiring beauty, set on a promontory looking out across the Pacific Ocean, and back across the NSW coastline. It is also a place that inspires feelings of dread and anger over past activities that have taken place there, and inspires people to work towards a better future.

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Jane Ainsworth  
Historic Buildings and Classifications Officer  
The National Trust of Australia (NSW)

**Posted By:** Administrator

**Date Posted:** 06 November 2002 at 2:40pm

Mental baggage

*Would-be contribution to conference on inspirational landscapes: definitions*

By John Clegg

We all see and perceive through our own eyes, and through our mental baggage. That's the only way we can. Outside science fiction, we cannot get inside others' heads, or know what it is like to see from there. Our mental baggage consists of ideas, attitudes, understandings, feelings, emotions (and likely other things). Some are immediate (like how cold my feet are), some built in, some learned; some genetic, others cultural. Neither my mental baggage nor the way I see things is quite the same as anyone else's. But they may have similarities. Some mental baggage is learnt, and can be shared, and passed on, so members of a culture or religion may share some perceptions. Some is genetic, and much environmental. Close siblings may share so much mental baggage that they almost seem telepathic.

Because everyone's perception of landscapes is individual, yet partly shared, we may be in danger of stereotyping. Long ago (in the days of the Sacred Sites survey) I was talking to Ray Kelly about such things. He told me that I, being English, not Aboriginal, possessed neither sacred sites nor the capacity to appreciate them. I conceded this point, and that unless I were in his position with his background, I could not judge. But, I said, let me tell you about what I do when I revisit England. I try to travel around, to visit places and people I relate to, who are important to me. Some of this reinforces my selfness through revisiting roots. Some I can let go. Some take on new significance, or let me discover a significance I had not realised. I need,

and try, to share these places, associations, and experiences with people who are important to me, my wife, children. Some of the places are well-known – the Icknield Way, where it passes Wayland's Smithy and provides a view of the White Horse. Others are private, like the hill my father used to be walk on when he was growing up. The places all have and are part of landscapes, such as the tower of Ely cathedral, with its view over the fens.

I write this now, sitting at my computer in Sydney. So it is a now version of what I talked of back then to Ray. He commented that he did not know that English people like me ever felt that way. He could not say for certain how the experiences I reported related to sacred sites, but he thought they might be in the same ball-park.

When we write and talk of things that are individual yet partly shared, and we try to communicate about them with words, we may unwittingly stereotype, perhaps even writing unintended quasi-racism. Of course individuals with different cultures see things differently. But let's try not to define our own experiences and feelings by contrast with those of other people, experiences we cannot know without being those people. Even some of the essays get pretty close to this sort of stereotyping; let's speak for ourselves from our own experiences.

John Clegg

**Posted By:** Sam Rando

**Date Posted:** 06 November 2002 at 3:45pm

As there is a lull in proceedings, I'd like to pose the question again concerning the management of inspirational/evocative landscapes, however they are defined and whatever terminology we adopt. I appreciate it does not fit within the scope of the forum topics - apologies.

Earlier Olwen mentioned "protecting them in meaningful ways", though what is "meaningful management" ? Is it restricted to recognition or acknowledgement of the diversity of values through public education and interpretative material, or celebrating differences through festivals etc? Or am I on the wrong wavelength? If anyone can point me in the direction of good examples where the integration of disparate values has been attempted in a holistic way in managing landscapes I would appreciate it.

I know it is beyond the scope of the question for this particular forum, but does but I'm not at all clear what this should entail.

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Sam Rando

**Posted By:** Niccole

**Date Posted:** 06 November 2002 at 3:53pm

We have talked quite a bit about the idea that each person's response to a landscape will be directed by their own personal experiences, memories, cultural backgrounds etc., and I don't think that there is any question that is the case. However, just for a moment I'd like to focus less on the notion of individual difference and ask whether people think that some landscapes are intrinsically inspirational - to all people, universally.

I ask this because I, like most of you, am very aware that places may become inspirational/significant to people as a result of the relationship that they have developed with it over time, and that each person's relationship will vary. But recently I had the opportunity to paddle a canoe up Katherine Gorge in the Northern Territory, and I met an enormous number of people from all around the world. Some of these visitors were paddling canoes, others were on tour boats. Some had picked up a little bit of information about the place before going, others had no idea what to expect before they got there, but all of the people that I spoke to,

even briefly, expressed how awe inspiring they felt the Gorge is. This was the first time that most people had been there, yet it inspired such strong, and similar, emotions and thoughts in all of them, regardless of their cultural and personal backgrounds.

The gorge is also, obviously, an inspirational landscape for the traditional owners.

So, is it possible for a landscape to be intrinsically inspirational?

**Posted By:** Penny O'Connor

**Date Posted:** 06 November 2002 at 4:07pm

I find it interesting, but not surprising, that in this discussion of what we mean by 'inspirational,' and how we might understand or define that is focussing largely on the visual. I've just recently carried out some research into aesthetic value, and realised how little acknowledgement there is of the other aesthetic responses we have to places beyond the visual. In the case of inspirational landscapes, I feel this is a particularly important consideration because I know for myself that inspiration results from the coming together of a range of emotional and sensory responses - some very obvious like the beauty of a waterfall, but others are much more subtle, like the noise of the water over the rocks, the cool dampness of the air, and the smell of ozone and wet vegetation. And that subtlety is problematic because we do not always articulate our responses to the aesthetics of sound, taste, touch and smell separately from the visual. They are often embedded in our descriptions, explanations and evaluations and have to be teased out in a way that makes them vague and conjectural. Terms often used to describe landscapes such as 'peaceful' or 'restful' and even 'wilderness' carry with them implied expectations of sensory experiences beyond the visual - an absence of human generated noises and smells for example, and a presence of natural sounds and smells. There is very little research into the area of multi-sensory evaluation, few practical tools available to researchers (beyond the impact of noise and sound researched in Environmental Psych), and almost no critical debate.

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**Posted By:** brucec

**Date Posted:** 06 November 2002 at 4:39pm

My response is to Dr Don Thomson's note - maybe it's a little late perhaps!

In my work I am concerned with the way forestry activities appear in the overall landscape and the relationship of professional forester and planners' with the land and landscape. If we get away from the very divisive campaign against "old-growth and native forest logging" (I am a chicken perhaps) there still remains the issue of the expanding plantation forests throughout the rural countryside. It would appear from the rate of use of paper in this country (and current rate of importation of this commodity) and their rapid growth rate that their potential to provide fibre for paper production and other wood products cannot be ignored.

Plantations are possibly more palatable to the community than other forms of forestry but nevertheless they can be highly dominant within the local scenery and progressively on even suddenly bring change to the original visual character of an area. One of the aims of my work is to read the character of an area and design forestry visual changes to integrate as best as possible into the local scene. Unfortunately I have no research to support my ideas but logic

and experience has shown that the biggest concern is to translate to foresters the importance of this character and to consider the effects of rapid and unsympathetic visual change.

Finally to my point

When the land remains in the ownership of the farmer, my experience has been that there is usually a strong negative response to consideration of scenic effects of their proposed plantation. I am talking about retained native forest remnant clumps on steep sections and exotic windbreaks, new planting of amenity forest strips and clumps and especially careful shaping of plantation boundaries. I find the owner's rights mindset prevails. Anyway it is not always the case thank goodness and some people warm to these ideas in time. All of practice aspects stem from borrowing important characteristics of the local landscape with the intent of trying to limit the development of dominant large scale visual element across otherwise diverse rural areas.

So a response to Don's "Some of us might not like the results - aesthetically - but does this matter?" is certainly that it matters and there are approaches to improving the visual effects of modern plantation investments in the countryside. (I am sure of course that Don does care lots!) This is because of the large scale and the rapidity of modern investment, as perhaps compared to past rural change. Some activities can transform the countryside and if let to go purely on a commercially basis, can easily smother the past and result in boring mediocrity. It does matter and scenic quality of rural area can be unsatisfactorily transformed by modern land uses. They can benefit from active visual design of new functions and purposes for the land within the context of the present landscape character.

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BruceC

**Posted By:** DonT

**Date Posted:** 06 November 2002 at 5:10pm

This issue of 'inspirational' for whom and for how long seems to be getting a bit bogged down in a fairly static (temporally) notion of landscape. Perhaps by looking at landscapes (all of them) as outcomes of many underlying processes (ie dialectical materialism), which have spatial and temporal variability, we can start unpacking what landscapes are important to people and why.

We cannot divorce our perceptions and experience of landscape from our personal biography and the culture within which we are situated. As stated earlier, people shape landscapes, but landscapes shape people. And, as Penny O'Connor stated earlier, experience of landscape is itself an outcome of many senses coming together at a particular time and place (again a dialectic perspective).

It is likely that some people within a culture will share a 'common' perception of landscape - common values are, after all, what hold cultures together - at some level. Notwithstanding this, there is considerable diversity at a sub-cultural and individual scale. There are likely to be some landscapes that do, therefore, inspire us more or less universally because of a shared cultural experience. This is not to suggest individuals won't differ in what they perceive in, and value about a landscape. At the end of the day, it only really matters that people have different perceptions of and values towards landscape when landscapes become contested, ie when more rapid-than-usual change is foreseen (at least by some people) or experienced.

If we consider landscapes as outcomes of processes which have varying degrees of human intervention, and cultures as being influenced by landscape, then notions of 'protecting' and 'classifying' landscapes are not really very useful. We need to think of ways to maintain the

essence of landscapes so they continue to inspire, communicate and act as cultural repositories, as well as perform essential ecological functions.

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Dr Don Thomson  
Landscape Architect & Rural Sociologist  
Landscape & Social Research P/L

**Posted By:** Don'T

**Date Posted:** 06 November 2002 at 5:28pm

Another quick posting as I notice a direct response to an earlier comment I made - by BruceC Thanks Bruce, and yes I do think it matters, but possibly in different ways.

I suggests that resistance to rapid landscape change, such as the introduction of plantation forestry into extensive agricultural areas (grazing cropping etc) results because it challenges people's ideas about what 'good' farming ('good' farming is a social construct, and perceptions of 'good' farming differ widely too) looks like and therefore what 'good' farm landscapes should look like. (of course there is resistance, in our area, because of the social impacts when farms are sold and people leave the district, but that's another story).

Rapid disruption to predominantly agricultural landscapes disrupts the social construction of 'good' farming because the landscape plays a vital role as a communication medium. People learn about and talk about farming practices from various sources, near and far, but for many, it's not until they observe these in the landscape that they can ascribe meaning to them.

Of course, change is inevitable (and needed in many areas) so one day plantations might become an accepted component of a 'good' landscape.

So, in summary, farmers are not necessarily (although they may communicate it in this way) reacting to an aesthetic change, but a disruption to their own identity as 'good' farmers.

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Dr Don Thomson  
Landscape Architect & Rural Sociologist  
Landscape & Social Research P/L

**Posted By:** Administrator

**Date Posted:** 06 November 2002 at 5:58pm

As the sun sinks in the west in Australia ... and we all head off home ... it rises elsewhere. While its heading to the end of a conferencing day for some of us, on the other side of the planet, it's only just starting.

So while some of us may not be here to contribute 'over night' I hope our colleagues in other time zones will continue to talk and leave us some wonderful things to discover in the morning.

For me, this day - through the conference - has been filled with many ideas - diverse, provocative and reflective. I am looking forward to tomorrow.

Recently on this Forum, Sam Rando has asked about negative reactions - this theme is worth pursuing (see the "modified landscapes" thread in this Forum and please add to the theme of Scary places under My Inspirational Landscape too). As is the differences in perceptions

between us - and the similarities - what do we agree on as well as what sets us apart. The My Inspirational Landscape Our focus in this project is very much on the natural end of the landscape scale, but it is interesting to see reflections on largely built environments, our cities and industrial areas.

Forum 3 will open in the morning and will focus on methods for assessing landscapes. There seems to be some interest in managing landscapes, so I will start a thread on that topic in Forum 3 tomorrow.

And for those who are watching and haven't joined in - please jump into the pond with the rest of us.

Chris Johnston

**Posted By:** Kristal Buckley

**Date Posted:** 06 November 2002 at 11:29pm

I've spent a while this evening reading the day's conversation - quite a feast! Definitions can become an end in themselves sometimes, but it seems to me that the forum has described 'inspirational' landscapes from at least 3 distinct perspectives (apologies to 'DonT' who has warned against the urge to classify things!), all of which are filtered through the perceptions of culture:

1. There seem to be many examples cited where landscapes have 'inspired' an immediate individual emotional/sensory response to an aesthetic 'grandeur'.
2. Another group of examples seem to be inspiring to individuals because of what they know about the landscape - something like a process of interpreting the sensory experience and adding value through awareness of history, nature, etc. There seems to be opportunity for inspiration based on knowledge that can be either traumatic/ghastly OR 'uplifting' (although extremes of one sort or another seem to factor!).
3. The third group of landscape examples seem to derive their 'inspirational' qualities through their familiarity or every-day fondness for a place or setting known intimately.

These are all to some extent culturally learned ways of seeing. What I am wondering though, is the connection between the individual response and the cultural or community response to landscapes.

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Kristal Buckley  
Context Pty Ltd

**Posted By:** jspoon

**Date Posted:** 07 November 2002 at 4:13am

I believe that the definition of an 'inspirational landscape' as posted by the administrator may be too narrow. By definition, inspiration is "the act or power of moving the intellect or emotion." This then means that a culture or individual must merely be 'moved by intellect or emotion' by the landscape. I agree that these responses evoke a conservatory response and resonate deeply with the individual. However, if spiritual and cultural relationships with nature are not taken into account, or are grouped together with inspirational responses, deep-seated conservatory practices based on spiritual and cultural values, such as designating a mountain or array of plants as sacred, are overlooked. These values recognise the complexity of biodiversity and complement the conservation practices elicited from inspirational views of landscapes.

**Posted by:** Administrator

**Date posted:** 07 November 2002 at 10.02

*Forum 3: Practical approaches to identifying and assessing inspirational landscapes* on Day 2 of our Conference is now open.

PLEASE read the Welcome first as it includes a summary from Day 1 (across all Forums). There are 3 topics to open this Forum: Qualities of inspirational landscapes, Inspirational for whom? and Management.

Chris Johnston: Context

**Posted by:** Marilyn

**Date posted:** 07 November 2002 at 4.47

does it matter what is real in terms of associations or meanings, such as landscapes that have 'myths / stories / legends' attached to them that are neither fact nor long-standing. I'm thinking particularly of the mythologised landscapes such as those of 'The Man from Snowy River' that have resulted as much as anything from the poem then film first then 'find a possible landscape' to which it can be attached.

It's a question, about does it matter, how to manage etc

-----  
Marilyn Truscott

**Posted by:** Chris Armstrong

**Date posted:** 07 November 2002 at 5.05

In response to Hadyn Washington I have experienced most enjoyable and highly valuable inspiration from landscapes that have been severely ravaged by human activity including farming, mining, storm and other natural but destructive events. Aren't inspirational sights, sounds, touch, tastes, those that have some special significance/meaning/pleasure for us to the extent that we are encouraged to take action as human beings.

Back streets, laneways in country towns like Kalgoorlie with back fences made of steel drums that were flattened to create building materials when times were tough.

Heritage mine sites at dusk that display a tangled web of steel and cable, no longer working, deserted but squeaking in the wind.

Open cuts showing the ripped, blasted, scoured rock faces with pools of bright green wastewater.

Old sheep yards, wire strewn with wisps of wool, dung scattered ground, muelsing table and the smell of lanoline.

My call to action in such instances has been to record those landscapes by photography or collect and preserve heritage items so I and others can be reminded of our colonial heritage, our Australian endeavour to pioneer an inhospitable land, make a living, make a future and be proud of our ancestry.

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Mrs Chris Armstrong

**Posted by:** lpls

**Date posted:** 07 November 2002 at 5.05

**Quote:** Originally posted by Marilyn on 07 November 2002

“does it matter what is real in terms of associations or meanings, such as landscapes that have 'myths / stories / legends' attached to them that are neither fact nor long-standing. I'm thinking particularly of the mythologised landscapes such as those of 'The Man from Snowy River' that have resulted as much as anything from the poem then film first then 'find a possible landscape' to which it can be attached.

It's a question, about does it matter, how to manage etc”

I can really relate to this assessment of "assigned" inspirational significance and feel it must be included in the spectrum of meanings, degrees of inspiration, natural to modified quantum picture which is emerging from our discussions.

My contribution to debate late last night (NZ time) focused on the "sublime" landscapes in New Zealand that actually have or (as I found during my vacation in the South Island of NZ) could well-have (ie might aptly have!!!)been used to create the film landscape setting for Tolkien's *Lord of the Rings* saga eg. the Mackenzie country south of Lake Tekapo en route to Queenstown.

Actually a friend of mine, Cyril Townsend, has (and is still ) worked/ing on editing the *Lord of the Rings* trilogy here in Greater Wellington, NZ (initially at Avalon, Lower Hutt City, but now (for Part 2 of the trilogy for its Dec. 2002 release) at the new Film Studios in Miramar, Wellington City across the Wellington Harbour).

As Cyril points-out (from his personal involvement in editing this cinematic "smorgasbord" of subliminal delights - subject to Director Peter Jackson's daily whim!), the film is an edited "pastiche" of shots from here there and everywhere around *Aotearoa/ Middle Earth* (ie New Zealand) as a whole so that the Hutt River (Hutt Valley, Greater Wellington) and the Shotover River (Queenstown) both form parts of *The Great River Anduin* for example!

So what conclusion can we draw from assembling geomorphic "sublimities" in an imaginative art work that evidently has such immense inspirational "power" (-or is that NOT in fact the case? Does the Tolkien trilogy fail to inspire, to effect e-motivational responses, to challenge and impel to action?)

Is the effect merely a psychological "buzz" akin perhaps to the real thing, but not equivalent, nor charged with the same overwhelming empowerment to response? Are we confronting a difference between "introverted" and "extroverted" responses to "sublimities" and "inspirational landscape"? What is the different effect of media in this regard? Are geomorphic reality, artistic reality, and even virtual reality all on the same spectral continuum? If so, what links and what differentiates them per se (ie. in themselves) vis-a-vis their quality/ degree (?) of "empowerment"?

And, anyway, how random is the "empowerment" as a consequence of individual-mental and shared group-experience of cultural learning? Is there enough common ground culturally to even guard and defend the sublimities of the "inspired landscape" itself or, indeed, of any particular created work of art?

And how all-powerful is the role of IMAGINATION in all this discussion of sublime impact and inspiration?

-----  
Neil Coup  
Local Studies Librarian  
President LH Historical Soc.  
PO Box 30037  
Lower Hutt City  
New Zealand

**Topic: Are modified landscapes inspirational?**

**Posted by:** Juliet Ramsey

**Date posted:** 06 November 2002 at 10.09 am

Libby has talked about the impact of logging on a landscape. Seeing a logged landscape is a gut wrenching experience. However, can a reaction to this be called 'inspirational'? I feel that the word 'inspirational' is not suitable for something so painfully provoking even if it causes a reaction for protests and protection of places. What do others think?

There is also the question of how much modification a landscape can take to still have inspirational properties. Artists such as Streeton found them so.

I have been inspired by so many landscapes – all different but always predominantly natural landscapes where the human imprint is slight. They are those landscapes that have an ancient presence that can be felt from the landforms and the trees. They are also those landscapes where I have experienced one of those treats of nature, such as a pair of wedge tails circling overhead and calling to each other. They are places of wonderful panoramas and landscapes of frightening drops. In my opinion, experiencing an inspirational landscape refreshes one's soul.

How do others feel about inspirational landscapes– are they for you mostly natural landscapes, does human modification make a difference to your experience? Are there some clearly human-modified landscapes that inspire you?

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Juliet Ramsay

**Replies**

**Posted by:** Tanya

**Date posted:** 06 November 2002 at 10.15am

Some landscapes that have been clearly modified by humans can be inspirational; these landscapes are usually large, ancient or not understood by the viewer - different from their everyday experience. Take for example the Pyramids in Egypt, ruins of ancient cities, chateaux and their large estates or even Venice. These types of experience make for much of Cultural Tourism experiences

**Posted by:** Libby

**Date posted:** 06 November at 10.30 am

Re: can a "gut-wrenching" experience be described as inspirational? I think there is certainly an element of inspiration that is not associated with the "spiritually uplifting." Indeed, there a number of instances in which negative experiences create extraordinary moments of inspiration. The artworks of Goya or Picasso's Guernica for example. I think in our work many of us are inspired by the things that distress us to create better things. Would ecologists be inspired if there were no threat to environment? I sort of agree with what Juliet is saying but I still think it is desirable to remain open to all sorts of inspiration.

Re: modification and landscape. This can be deceptive, can't it? I think of Uluru as an example - a landscape at one natural and cultural. What is natural and what cultural becomes even trickier when one thinks about colonial perceptions of landscapes modified (subtly or

otherwise) by Aboriginal people as natural rather than cultural. Again, I think Uluru is a good example, or the scarred trees and mounds of Victoria.

One could be a true devil's advocate and ask if there are ANY landscapes that are not modified by people.....

**Posted by:** Tanya

**Date posted:** at 06 November 2002 at 10.38 am

Inspirational landscapes, a way in which to approach this question is to ask what inspirational means, similarly what landscapes can be defined as. Inspirational landscapes can evoke an emotional response, probably a positive one? What are the outcomes or results of experiencing inspirational landscapes? I am also challenged by the role that cultural baggage plays in determining how and why we 'see' a landscape in a particular way.

**Posted by:** Amurphy

**Date posted:** 06 November 2002 at 11.31 am

Re: Libby's devil's advocate position: "One could be a true devil's advocate and ask if there are ANY landscapes that are not modified by people..... "

I believe there is a compelling argument that many, if not most, landscapes, inspirational or otherwise, have been in some way modified by people. Sometimes these modifications are obvious, walking tracks in remote areas or lands managed in traditional ways including the use of fire by indigenous peoples. Sometimes they are less obvious; the very fact that a photograph is taken presupposes the existence of the viewer being able to access a so-called "wilderness" area. Yet we still categorise some landscapes as untouched and pristine and therefore perhaps more worthy of eliciting a positive response.

If we appreciate then that most landscapes are modified to some degree by human existence, and qualify exactly what we mean by inspirational (is it negative/positive/spiritual/intriguing?), then it is no small leap to agree that modified landscapes can be and are inspirational places to many people for varied and individual reasons.

**Posted by** Libby Riches

**Date posted:** 06 November 2002 at 12pm

I find myself agreeing with A Murphy. It is hard to imagine a landscape that is not modified by people in some way. I find it interesting how such cultural landscapes become articulated as natural. Think of the number of times one sees pictures of the Ord irrigation system represented as wilderness, or wilderness representations including (usually Indigenous) people.

-----  
Libby Riches  
Context Pty. Ltd.

**Posted by:** lhayes

**Date posted:** 06 November 2002 at 12pm

If we accept that 'inspirational' can be taken to mean something that provokes a response or reaction (whether positive or negative), it is almost impossible for a cultural landscape not to be inspirational in some way shape or form.

Deliberately or not, when humans modify or create a landscape they do so from a particular ideological context or framework, traces of which are ultimately, although not necessarily deliberately, laid into the landscape. Cultural landscapes are inherently symbolic or communicative - the message can be as simple as dominion of 'culture' over 'nature' but still communicate something about the belief systems of the individual that creates or beholds the landscape.

Ultimately, too, once we have identified, classified, described or 'captured' (eg painted, mapped or photographed) a landscape, we have ascribed a certain individual or social meaning to it.

**Posted by:** Christian Clare

**Date posted:** 06 November 2002 at 12.28pm

I am currently working on a series of large oil paintings dealing with mining in the Northern Territory. I find this an emotional topic because mining is by necessity an extractive industry and must therefore be destructive. But destruction is also a form of creation and the process of change is dynamic and therefore engages the emotions. It also creates fascinating landscapes. Recently I walked over the floor of a newly blasted deep opencut gold mine at Pine Creek [Union Reefs, AngloGold] and photographed it knowing that in two days everything I was seeing would be gone, loaded onto trucks and processed for the ore. Nonetheless this is a landscape powerful enough to hold my interest for the considerable time needed to paint several canvasses, and the fact that it is ephemeral is part of its attraction.

This work is part of a larger series in progress dealing with underground and opencut mining. All images are dynamic, showing a view not normally seen by anyone outside the industry.

**Posted by:** Juliet Ramsey

**Date posted:** 06 November 2002 at 12.42pm

Accepting that most landscapes are cultural with varying degrees of modification and that all may be inspirational to people. We still need to think about the term 'inspirational'. A Murphy has asked - is it negative, positive, spiritual, intriguing. Libby has argued that negative responses are 'inspirational' using examples of negative events that have inspired artists.

Painful events create an aura over a landscape that is an aesthetic quality but can that rightly be called 'inspirational'? Is the concept of 'inspirational landscapes' so broad that it covers every landscape that evokes a powerful emotional response in people, or is it those restricted to landscapes that promote an uplifting feeling or idea in those experiencing them. Should that uplifting feeling be common to many people or a range of people from diverse backgrounds?

**Posted by:** Libby

**Date posted:** 06 November 2002 at 12.43 pm

Christian - have you had a look at Mandy Martin's paper in the "perspectives essays" section? I think you will find it most interesting.

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Libby Riches  
Context Pty. Ltd.

**Posted by:** Haydyn Washington

**Date posted:** 06 November 2002 at 12.46 pm

When beholding a thousand year old tree crashing to earth as it was logged I have felt physically sick. This was not an inspiration! It was a strong feeling yes, but a negative feeling, one of anger and pain. If we are going to call this 'inspiration' just as we call a transcendent moment in the sense of wonder, then I don't feel there is much point continuing with the exercise!

Now because the destruction of a landscape has caused anger and pain doesn't mean it can inspire an artist (of course it can) ... that does not mean that it is an inspirational landscape, as the artist is normally expressing his shock and distress at what has happened to the landscape. So ... lets separate out inspiration from natural landscapes from the effect that ravaged landscapes have on people - they are 2 clearly separate things!

I note also the perennial comments that humans have modified all landscapes. Technically this is true, yet lets not be silly about this. The fact remains that large predominantly natural landscapes where the mark of humanity is small will continue to be called wild and wilderness, as they are comparatively rare and so different from the highly modified areas most of us live in. Yes human management may have modified the vegetation over thousands of years, but it is still a functioning ecosystem, and it still reflects the environment humans evolved in and perhaps distantly recall somewhere in our memory. As such landscapes can evoke a feeling of wonder and harmony and inspire us.

I would like us to try and step outside the dualistic boundaries of our societies for a moment and consider that we and nature are one. I note the comment that there is really no landscape that humans have not altered ... I would observe also however, that there are no humans that landscapes have not altered ... and the more we can rejuvenate our sense of wonder at natural landscapes, the more we will be able effectively to address and solve the environmental crisis we face! I shall conclude my plea to make sure we separate the inspiration we feel at natural landscapes from the anger/hurt we feel at devastated landscapes.

Thoreau spoke of a transcendent moment of his own in his sense of wonder '

"I was suddenly sensible of such sweet and beneficent society in Nature, in the very patterning of the drops, and in every sound and sight around my house, an infinite and unaccountable friendliness all at once like an atmosphere sustaining me .... Every little pine needle expanded and swelled in sympathy and something kindred to me ... that I thought no place could every be strange to me again."

Are we seriously going to equate the inspiration that Thoreau felt at a natural landscape with the anger/pain one feels at a devastated landscape?

I certainly hope not!

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Haydyn Washington, Ecosolution Consulting

**Posted by:** Christian Clare

**Date posted:** 06 November 2002 at 12.47 pm

I have experienced more than my fair share of inspirational natural landscapes, all in remote regions, as this was part of my ongoing project, Extreme Landforms. Iceland is more surreal than an invented landscape, a place where it seems anything can happen, no matter how unlikely. It is a privilege to be able to visit such places, as they change your outlook on life and keep your values in perspective - and our daily concerns seem petty when viewed from the

remoteness of Antarctica, which has to be the top of the list of inspirational natural landscapes. Yet even here there is inspiration in the altered environment around the stations, our human system [Euclidean - geometric buildings etc] rubbing up to the natural [fractal] system for essentially the first time.

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Christian Clare Robertson

**Posted by:** Christian Clare

**Date posted:** 06 November 2002 at 1.08 pm

Are we saying that only landscapes that come under the heading of 'sublime' can be considered inspirational? This uplifting aspect is important of course, and increasingly rare and precious in our overpopulated world, but it isn't the only response that matters, surely? What about the contrast between these two extremes, pure and uplifting beauty on the one hand, and the much more emotionally charged discovery of beauty in unexpected and even confronting circumstances?

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Christian Clare Robertson

**Posted by:** Geoff Hunt

**Date posted:** 06 November 2002 at 2.09 pm

I think it is important to be aware and open to our environs even in places which appear to represent entirely modified and degraded landscapes. It is easy to take a negative perspective. From any point of the earth's surface it is likely that you will be able to observe something representative of nature (and beauty) and in many cases something to inspire you. I might prefer to be in places with little evidence of human modification or presence (and I'd agree there are few if any places which do not show some imprint of our actions) but that is not always possible.

I walk across Commonwealth Bridge here in Canberra and find it an inspiring place to be. I don't like the roar and smell of the traffic only a few feet away. The lake below me is artificial. Much of the visible vegetation is not native to the region. Yet to see the sun setting over that distant series of blue ridges, the colours of the sky reflected in the rippled waters and feel the freshness of the wind is always an uplifting experience.

Perhaps when we stand in a landscape that seems to lack something as a result of human interference we should be asking ourselves what can we do to help make it greater than it is now?

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Geoff Hunt  
Archaeology and Natural History  
ANU

**Posted by:** hbuilth

**Date posted:** 06 November 2002 at 2.48 pm

As a landscape archaeologist and geographer, I am intrigued by landscapes that have been modified by Australian indigenous people/groups for an economic and social objective and yet

we do not even recognise this as European in their country. I have had to go to extraordinary scientific lengths to prove that 70 sq kms of "natural" landscape is not what it seems! And it is certainly inspirational. In fact, more so than if it was natural.

This landscape was once a lava flow and the basalt blocks have provided the means to carry out the human modification and land, or more appropriately, wetland management. Incoming water flows and springs have been harnessed and diverted. Wetlands have been artificially extended in time and space. Highly organised people have succeeded in taming the natural landscape so that it works for them economically. This is possibly thousands of years old and is very hard to see unless it is pointed out. This is surely intriguing, and one wonders how many other "natural" landscape in Australia are ancient cultural creations.

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Dr Heather Bulth, Landscape archaeologist and Indigenous Protected Area Project Officer,  
Winda-Mara Aboriginal corporation

**Posted by:** Musecape

**Date posted:** 06 November 2002 at 3.02 pm

Many artists have been inspired by industrial and highly modified urban landscapes eg Arthur Streeton, L S Lowry, Jeffrey Smart, Mandy Martin. Some of my own favourite photographic images are of the Newcastle waterfront, with blast furnaces, steel mills belching smoke and colliers tied up along the docks. Others include shots of power station cooling towers emerging from the fog in the early morning or details of pipes on abandoned industrial sites. At the same time I can be repulsed by the sight of clearfelling of native forests for woodchips and disgusted by the current senseless demolition of beautiful, perfectly good Federation period houses in Randwick for poorly designed townhouses all in the name of progress.

I'm certainly not saying that we can equate the inspirational qualities of an industrial landscape with those of a pristine wilderness, merely that both types of landscape have the potential to inspire different people in different ways.

We all have to make choices at various times in our lives. As a botanist I used to work predominantly with natural environments. In the late 1970s I turned more to the conservation and management of historic cultural landscapes. This was partly in response to a job opportunity but also I believe in response to a deep love of gardens and other designed landscapes. This was instilled in me particularly by my mother who often told stories of the gardens of the houses in which she lived as a child. Another turning point for me was a visit with my parents to an open day in the late 1950s at Subiaco (formerly The Vineyard), Hannibal Macarthur's mansion at Ermington. This important colonial house was subsequently demolished by the Rheem Company to make way for expansion of its metal container factory. Its demolition, along with that of St Malo at Hunters Hill to make way for a freeway, were turning points for many people in their attitudes to the cultural landscape of Sydney. The loss of these inspirational landscapes gave a major impetus to the development of community-based conservation organisations such as the National Trust.

I sometimes feel guilty that I didn't stay with the natural environment, working to identify, assess and conserve plant communities. This feeling was reinforced recently when I was phoned by a very enthusiastic young worker for The Wilderness Society, asking me if I was aware of various threatened old growth forests and other natural areas. When was I going to visit the Styx River wilderness in Tasmania? As someone who did his final plant ecology studies on the wetlands of Myall Lakes and went to the road blockade at Cape Tribulation, I know the power of natural landscapes to inspire people, not only to conservation action but also to the scientific research on which it depends.

[This stream of consciousness involvement in the forum is playing havoc with my work output today!]

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Chris Betteridge  
Musecape Pty Ltd  
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**Posted by:** Di Lucas

**Date posted:** 06 November 2002 at 3.18 pm

Rather than "inspirational" as such, here in Aotearoa New Zealand, under our environmental legislation (Resource Management Act 1991) we identify "outstanding landscapes". As we must protect "outstanding natural features and landscapes" from inappropriate activities. "Outstanding natural landscapes" have become a key focus for landscape assessment. "Natural" is deemed to occur on a continuum from the pristine through to the modified, and the degree of naturalness depends on the context. To be "outstanding", an approach is to assess whether a landscape is exceptional according to the criteria of natural science, legibility, aesthetic, shared and recognised, ephemeral, tangata whenua, and, historic. These landscape criteria have been endorsed by the courts.

I'm not sure what the purpose is of defining "inspirational landscapes"? Is it academic, for planning, or ?

-----  
Di Lucas  
landscape planner  
Lucas Associates  
Marokapara, 351 Manchester St  
Christchurch  
Aotearoa New Zealand

**Posted by:** Penny O'Connor

**Date posted:** 06 November 2002 at 3.18 pm

I can't see that there is anything within the definition of "inspirational" that would or should limit it to landscapes that are predominantly natural and, thereby, exclude places that have been modified by human intervention or action. Surely one of the benefits of using a generic expression such as 'inspirational landscapes' is that it can encompass places that fall into both categories. The use of such all encompassing terms in Australian heritage conservation, the most profound being 'place,' has always been viewed as one of our strengths because it moves us away from the messy demarcated systems so prevalent elsewhere.

The other debate about whether 'inspiration' describes a predominantly positive emotional response, or whether it can also include negative responses raises interesting issues about the purpose of identifying such places, which presumably is at least in part to affect their conservation. I think that there might well be an argument for saying that a logged old growth forest can be inspirational, but that doesn't mean that it should be conserved or protected or managed to retain its desolate values. It may, however, be important in telling the story of forest and land management to acknowledge instances where there were widespread powerful

emotional responses to the desecration of a landscape that equated to 'inspiration', possibly through appropriate interpretation.

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**Posted by:** Julie Marler

**Date posted:** 06 November 2002 at 3.41 pm

Modified landscapes are in truth the main experience of nature that city dwellers will have on a day by day basis. The paradigm of wilderness flagged earlier by A Murphy is a construct of the European Romantic movement and conjures up the colonial notions of landscape as untamed potentially dangerous and in need of order. Secondly, Sally Morgan has told us that her people care for country and I would suggest perhaps do not perceive wilderness and settlement as different places. Further erosion of our great forests, rivers and coastal environments is what we mean when we talk about wilderness. A notion of pristine seems to be a paradigm that is increasingly irrelevant when the impact of climate change population growth and water quality affects all of our environment. Where is the border between this wilderness and the rest of our landscape and why do we need to construct one? What is the essence of difference to our modern culture between the Botanic Gardens in Sydney and Melbourne and the Blue Mountains Wilderness areas to give a local example?

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Julie Marler  
Principal, Phillips Marler  
Landscape Architect

**Posted by:** Di Lucas

**Date posted:** 06 November 2002 at 3.41 pm

Penny, is the term "inspirational" used in the heritage legislation?

**Posted by:** Juliet Ramsey

**Date posted:** 06 November 2002 at 5.05 pm

Re: Di Lucas comments

It is interesting to see the criteria used for assessing a landscape in New Zealand. Is the criteria more fully explained somewhere. I am particularly interested in meaning of 'tangata whenua' and the difference between 'aesthetic', 'legibility' and 'ephemeral'.

Heritage planning in order to protect places including landscapes has forced a need for definitions. This of course reduces the poetic, romantic and emotional meaning of places to meeting criteria and thresholds. However, regardless of how bureaucratic these processes are, there is still a great need for us to address them. A quick stroll through some natural landscape listings in the Register of the National Estate (Australia) will show that the cultural, aesthetic/inspirational values of landscapes are only rarely noted. There are many reasons for this but having tried to write these values to landscapes, I find that scientist colleagues are not comfortable with the language, particularly when describing values in terms of emotional responses.

The spectrum of 'inspirational' has been challenged in this forum, demonstrating the great breadth of opinions. To add more angles to the topic, Penny O'Connor has hinted at an aspect of 'landscape significance' where I find myself at odds with cultural landscape colleagues and that is – degraded landscapes having significance. I have been to a landscape of weeds -garden escapes, in a national park and told it is an important cultural landscape. Every place can tell a story, but when stories are expressed in landscapes as an obvious and useless degrading force, are the stories worth keeping as a landscape expression? The threshold of deciding what stories are worth noting as significant is, in my opinion, blurred and results in confusion in heritage assessment and management.

In response to the last question from Di Lucas, the term 'inspirational' is not used in Australia's national heritage legislation. 'Aesthetic value' is the term used in the Australian Heritage Commission Criteria that would reflect 'inspirational'.

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Juliet Ramsay

**Posted by:** Penny O'Connor

**Date posted:** 06 November 2002 at 5.07 pm

I didn't mean to imply that 'inspirational' was a term that is already in use in the heritage industry, I was commenting on my own understanding of the definition as relating to an emotional response, often inspiring action. I'm not aware of the term 'inspirational' being present in any heritage legislation here in Aus or abroad, but I assume that the reason that we're here discussing the idea is that it is something that we might begin to consider in our heritage assessments.

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**Posted by:** Administrator

**Date posted:** 06 November 2002 at 6.05 pm

As the sun sinks in the west in Australia ... and we all head off home ...it rises elsewhere. While its heading to the end of a conferencing day for some of us, on the other side of the planet, its only just starting.

So while some of us may not be here to contribute 'over night' I hope our colleagues in other time zones will continue to talk and leave us some wonderful things to discover in the morning.

This theme of modified landscapes has raised some challenging issues about inspiration, feelings and action. For example, inspiring landscapes 'inspire' many into action to protect that place - likewise destruction or threat to such a place may prompt strong action.

The idea of 'inspirational landscapes' is a response to the challenge of assessing landscapes as heritage places. Underlying the idea is the question: does it help to reframe aesthetic value, linking it up with all sorts of other things (like attachment to place, personal experience, cultural perceptions etc) to get a more holistic framework with which to understand the places that move us into action?

Today has been great - may these conversations continue and leave some gems to read over tea and toast in the morning.

Chris Johnston

**Posted by:** Cobus

**Date posted:** 06 November 2002 at 6.05 pm

I think that the emphasis on 'natural' landscapes vs 'modified' landscapes could be taken too far. I see humans as part of the landscape, whether urban, rural or wilderness. The notion of 'connectedness' leads us to seeing ourselves as parts of the landscape even though we have considerable influence over its form. We can choose to manage it sustainably or not. This choice is evident in our response to the landscape and the resources it has to offer. The concept of resources is best interpreted in a wide sense, whether as an aesthetic resource or as a mineral resource.

I see 'inspirational' landscapes as landscapes that raise an awareness of the connection between us and our environment. The connection to the history of the place also needs to be responded to. In my opinion, this connection is strongest in natural environments, although it can be achieved in urban environments by incorporating historic and natural elements into landscape designs in unexpected and innovative ways. I see this as one of my primary tasks as a Landscape Architect.

Existing features (vegetation, trees, buildings, and other man-made elements) on a site to be designed must be incorporated in the new site plan to illustrate the connection to the history of the site. The context (surroundings) of the site must also influence the physical design of the site. In this way the users automatically respond to historic/ecological features simply by using the site and interacting with these elements.

I am not saying all landscapes should be developed by any means. I believe too strongly in the value of conservation. What is important, however, is that the potential exists for more landscapes to be inspirational.

**Posted by:** Harriet Deacon

**Date posted:** 06 November 2002 at 7.39 pm

RE: are modified landscapes inspirational?

Having worked at Robben Island Museum where the whole island was a political prison and is now a heritage site, I found both the warders' village or the prison to be inspirational sites in that they speak of their history so deeply even though (and perhaps because) they are no longer used for political imprisonment, or as a leper hospital and mental asylum. The vegetation is largely alien (Manitokas & gums from Australia) and even where indigenous, quite stark, and the buildings are mostly built during the war (concrete) and post 1960 under apartheid (little boxes).

Perhaps one could compare the island experience to seeing a forest that has been cruelly logged, so to speak, and is starting to show new shoots of some original vegetation, both metaphorically and in reality.

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Harriet Deacon  
Heritage consultant  
South Africa

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Partner: Newtown Landscape Architects Polokwane  
Republic of South Africa

## Forum 2. Indigenous and colonial perceptions

### Summary (posted in Plenary Forum)

The main topic of discussion in this forum concerned an exploration of the difference between Indigenous and colonial perceptions of landscape:

- Indigenous peoples speak of 'country', second settler peoples of 'landscape'.
- Many contributors felt that 'country' referred to a holistic relationship with land and environment – a duty of care and a sense of respect.
- In contrast, 'landscape' was seen to denote objectification and exploitation – a distance between people and environment.

Some contributors noted that the institutions of colonising powers (government / industry / science etc) were not sensitive to the meanings that places hold for Indigenous people. These issues ranged from the physical desecration of places to the difficulty of expressing indigenous ways of relating to place to courts and governments.

- The idea of non-indigenous encounter with Indigenous landscape as a means to effect change was canvassed.

Is such encounter (eg: tourism or 'journeying' through country) beneficial because it facilitates communication and respect? Is it detrimental because non-Indigenous people may approach country in a manner that is disrespectful.

Ultimately, many felt that culture mediates response to landscape. The differences that result can be positive or negative but they are always challenging.

### **Replies**

**Posted By:** Administrator  
**Subject:** Welcome

**Date Posted:** 06 November 2002 at 1:43pm

Welcome to Inspirational Landscapes - Heritage Places? An on-line Conference being held on 6 & 7 November 2002.

This Forum is titled: *Indigenous and colonial perceptions: how has culture influenced our perceptions - in the past, today and looking forward?*

The themes for this Forum has emerged from many of the Perspectives Essays contributed for this Conference. Today, in Australia, people are very interested in what it means to be an Indigenous Australian, and how culture influences every aspect of life, including how we each see the world around us - the landscape.

For example, essay writer **Robyne Bancroft** (NSW) writes of the way she feels about her country, and invites us to a special gathering, a ceremony to reaffirm our 'being' within the landscape. Her essay tells of the changes to that country - good and bad - and the challenges of looking after country that face Aboriginal people today.

**Sally Morgan** (WA) contrasts the perspective of a tourist seeking the spectacular, with her experience of an inner connection with her country 'even before I ever walked my grandmother's and grandfather's country'. She concludes with the 'nightspring', a vital element for survival – something hidden, precious, fragile and not spectacular - posing the question about what such elements mean against the spectacular.

**Deborah Bird Rose** says that at Jasper Gorge 'the Dreaming ancestor is so very visible that even a western person like me can see the story... the vivid marks of the sacred geography 'of creation is so impressed and embedded in Aboriginal country ... You can see the past because it is there in front of you in the tracks she made'. Deborah too asks us not to just 'marvel at the grandeur' but to seek ways to 'inscribe yourself more deeply into the world'.

**Veronica Brady**, writing of Lake Mungo, says that this place 'suggests that we live in place of possibility ... in between what we are and have been and what we may become, and this is surely the aspect of colonisation and not merely for ourselves but for the land and its First Peoples with whom we are yet to reach a proper accommodation'.

These issues cannot be considered without confronting the problem of dominant or privileged rights over landscape. Although we can accept that there will be different views of landscape we are faced with the reality that the ownership of land and heritage reveals that these differences rarely result in equality of colonial and Indigenous interests.

As **Mandy Martin** writes of the Cadia Hill Mine: 'Second settler Australians reshaped the grassy box woodlands of the Central Tablelands, long managed by Aboriginal fire farming and now the mine is finishing off the transformation, reworking the contours of the land into unnaturally shaped waste rock heaps and 95 meter high tailings dams...In the past 2 years the mine has built a road, powerline and pipe-line pumping water to the mine, through the property we lease from the mine. On the other side of that fence are the tailings dams.'

Things to consider:

*Where does our inner sense of place come from? And how does it influence how we see and respond to the outer world?*

*How important is culture? And how are our changing Australian cultures - past, present and future - shaping how we see, appreciate and become inspired by our landscapes?*

*How are we to respond to different values? How might differences between colonial and Indigenous perceptions of landscape be resolved? Or can differences be positive?*

Don't forget, to contribute, please click POST REPLY. Regularly REFRESH your web browser window so you can see the latest postings.

Libby Riches: Context Pty Ltd

**Posted By:** Libby

**Date Posted:** 06 November 2002 at 2:15pm

In Forum 1 the issue of multiple interpretations of a landscape was raised. This recognises that different people will have different rights / interests in / approaches to landscape. A valuable way to commence this forum might be to hear some opinions on the problem of the dominant colonial voice when protecting, managing or even exploiting landscape. Is there adequate recognition of the ways Indigenous peoples may relate to landscape?

I suppose I ask this question from an archaeologists perspective where a cultural landscape is so often divided up into "sites" and their buffer zones. It seems archaeologists are only now beginning to come to understand the extent to which this can fail to reflect Indigenous understandings of the landscape.

Have others had similar experiences?

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Libby Riches  
Context Pty. Ltd.

**Posted By:** Stephen Martin

**Date Posted:** 06 November 2002 at 2:41pm

'rarely result in equality of colonial and indigenous differences'... 'can differences be positive ?'

This issue on conflicting perceptions (and histories) of a place has emerged in the discussions of the first forum.

The differences can be positive. They can be used to define a place that means something to 21st century Australians. As we look back at the story of 200+ year's interaction between indigenous Australians and others we can see a range of places that signify - in geological and geographical terms - exactly those stories we may need to define ourselves (and therefore to see or preserve them as inspirational.)

Acceptance of the difference is both an inclusive act and agreement to 'go forward'. Such agreement allows for the emotional and intellectual evolution of landscape interpretation.

The point about this is that a particular landscape can be significant to many people who may simply agree that it means a lot to them, and which is therefore inspirational.

Two examples are Ayers Rock/Uluru and Lake Mungo.

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Stephen Martin  
writer & researcher

**Posted By:** Administrator

**Date Posted:** 06 November 2002 at 2:41pm

Roads and Dreaming tracks.

Deborah Bird Rose's essay reminded me that the journey, the path, can be inspirational, so relevant landscapes are neither static nor necessarily any particular shape. In discussion so far it has become clear that people benefit from (or relate to) landscapes in many different ways, and that their benefit may be enhanced through culture or learning. Sydney, and surely other cities, have many roads that follow Dreaming Tracks. Those who use the roads might find their trips more enjoyable if they were aware of the ancient significances of their routes.

John Clegg

**Posted By:** Jasmine Foxlee

**Date Posted:** 06 November 2002 at 2:43pm

In reference to the question - How might differences between colonial and Indigenous perceptions of landscape be resolved - I would like to answer 'tourism'.

Although I recognise the threats that tourism can bring to Indigenous culture and country, tourism (practiced in a sensitive and inclusive manner) can help to resolve differences between colonial and Indigenous perceptions.

Through heritage interpretation non-Indigenous people can learn to appreciate and respect Indigenous perceptions of landscape. It is important, however, that Aboriginal people themselves decide what it is they tell visitors and how their culture is represented.

To often Aboriginal perceptions of landscape are dominated and/or masked by colonial perceptions of landscape in tourism and heritage interpretation programs. Both perspectives are important and through Aboriginal cultural heritage interpretation Colonial Australia and Aboriginal Australia can exist together. Some national parks and reserves, and Botanical Gardens (like Mt Tomah) are addressing the issues well.

Demand for Indigenous tourism product in Australia is growing, thus suggesting opportunities for improved cross-cultural communication between non-Indigenous and Indigenous Australians.

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Jasmine Foxlee  
University of Western Sydney

**Posted By:** Sally Morgan

**Date Posted:** 06 November 2002 at 2:47pm

I think there is a difference in terminology. My old people speak of caring for country, which is much more personal than the generally accepted form of landscape. The problem with the word 'landscape' is that it creates distance and is objectifying.

**Posted By:** Geoff Hunt

**Date Posted:** 06 November 2002 at 2:48pm

I think when we use the word landscape culture is one half of the equation. We have an environment which exists independent of humanity and we have a landscape which is the interaction of our nature and culture and that environment. We cannot escape entirely the effect (or filter) that culture has on our perceptions. Our biological nature controls what sensory input we receive from that environment. Our culture adds value and meaning to that input.

The National Gallery of Australia exhibition "New Worlds from Old" (1998) provided a good example of how our changing views of the natural world influenced the art of landscape painting and vice versa. Mountainous landscapes were once perceived as confronting and dangerous landscapes to be avoided. Now they are often perceived as inspiring and are tourist drawcards. If our culture values a landscape there is a far greater likelihood of its preservation. Australian native grasslands seem far less inspiring and/or valuable to our perceptions.

One of the reasons we perceive landscapes differently is because we have different cultural

backgrounds (and these are evolving). I think these differences can be a very positive thing. It reminds us that the landscape we inhabit is that combination of the real environment and the overlaying of interpretation and experience that is our own life. To have another describe a landscape with which you are familiar in a way that shows it in a new light is a powerful reminder of how much we assume. We form habits of perception about our familiar landscape.

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Geoff Hunt  
Archaeology and Natural History  
ANU

**Posted By:** Tanya

**Date Posted:** 06 November 2002 at 2:59pm

Culture is an extremely important aspect of what makes us who we are, what and who are we without culture? Cultures experience continuous change and so too then our perceptions altered. Multiculturalism has probably assisted to alter Australian's perspectives of landscape in Australia, by looking at the landscape through other people's eyes. The way in which we 'look' at land can also be determined by what we want to gain from it as a resource – farming or mining land; who created it 'big bang' a superior being and who owns/ cares for it.

**Posted By:** Sally Morgan

**Date Posted:** 06 November 2002 at 3:05pm

Please excuse the shortness of my previous post. I accidentally pressed post before I had finished. Anyway, to continue on. Libby speaks of the cultural landscape as being often divided into sites and their buffer zones. There can be problems with this approach because it may be used in preference to a holistic approach in caring for country. I think this way of thinking partly stems from the way western systems compartmentalise knowledge. Nothing exists in a vacuum. Everything is connected. We make the mistake of being selective in what we choose or don't choose to protect, but in the long run this may not serve any of us. Sometimes such selectivity is driven by short-term economic gain.

**Posted By:** Libby

**Date Posted:** 06 November 2002 at 3:20pm

Following on from Sally's comments, I suppose this raises the question of whether the colonial & Indigenous perspectives on landscape / country are fundamentally different?

Is the Indigenous approach to country more 'holistic' and the colonial more objectifying or 'compartmentalised'? Obviously this would be a huge generalisation but what do people think of this?

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Libby Riches  
Context Pty. Ltd.

**Posted By:** Sally Morgan

**Date Posted:** 06 November 2002 at 3:45pm

In response to Libby's question, from my personal perspective as an Indigenous person, the answer is yes- the approaches are fundamentally different, in that my own people see everything as being alive and having life. This includes the rocks and riverstones that others might see as 'inanimate'. As the land is there for us, so we must be there for the land. This is

our responsibility and it is sometimes a very difficult one to manage effectively when there is a strong mining presence, as is the case in both my grandmother's and grandfather's countries in the Pilbara. Indigenous people still struggle to protect and care for their countries, but some areas economics are increasingly the driving force.

While I see difference in approach, that does not mean that equitable partnerships between Indigenous communities and non-Indigenous professionals and other interested persons can't be achieved. They can be very powerful when there is understanding and proper communication on both sides. Given some of the environmental problems we currently have in Australia, such partnerships may even grow more critical as time goes by.

**Posted By:** Wieslaw

**Date Posted:** 06 November 2002 at 4:04pm

Inspirational landscapes embody tangible and intangible heritage, above, below around and within. This forum *Indigenous and colonial perceptions: how has culture influenced our perceptions - in the past, today and looking forward* needs to be very cognisant of the lost opportunities to understand Australia's landscapes during its colonial past. During that time the importation of the familiar, the Eurocentric views that now dominate Australia's landscapes has led largely to the current crisis in water, biodiversity and our future survival and sustainability. Had the colonialists taken more time to try to understand the nature of the Australian land and seascapes by recognising the millennia of knowledge and care that Indigenous Australians possess, we may indeed be in a completely situation now with completely different landscape heritage protection philosophies . We could quite possibly not be facing the crisis with the Murray and Murrumbidgee Rivers, salinity in drylands, biodiversity loss etc. As an example of this disregard, Murray river people watching their red river gums disappear for paddlesteamer boilers would have been aghast and now must be in despair that the cultural significance of the Murray with its creator and need for cultural flows and protection have been so seriously overlooked and disregarded. Yorta Yorta waits for a European institution, the High Court, to pass judgment on lores and practices that have continued for the oldest living culture in the world. We all rely on its ability to recognise this if it can take off its eurocentric glasses just momentarily to see what has been otherwise blinkered from Australia's population for so long.

Now all Australians will be asked to pay levies and other sacrifices to cover for the 200 odd years history of disregard , disrespect, mismanagement and inability to perceive the nature of and importance of Australian landscapes to Australia's very cultural fabric. In the meantime many are about to walk away or have already done so with short term profits from overexploitation of the land and seascapes leaving all Australians with legacies far greater than the HIH collapse, and other corporate crime.

Our cultural development needs to make a far greater recognition of the longer term care that presented Australia in a very sustainable and fit state before colonial activities dominated the landscape. We can incorporate much of this Indigenous philosophy of landscape care for land and sea country in our mainstream thinking and action starting with the recognition of the Inherent Indigenous rights in land and waterscapes.

Recognition of "property rights" of farmers in our waters is now being very seriously talked about, but what about the inherent property rights of the original owners, carers and managers of these waters, Indigenous Australians?

Much longer term benefits will potentially flow to all Australians if a forward-looking development of our land and seascapes is inclusive of Indigenous Australians culture and tradition. More robust, management philosophies could result from following the cycles of nature and understanding the sustainabilities of giving some country a rest. Indeed a firm cultural development in Australia may yet take place that will be far less costly than where we are heading to now with the proposition by the Wentworth Group and others for \$20 billion dollars over the next few years just to arrest the damage on our rivers and other waterways -

our waterscapes and their surrounding landscapes. The dust storms are a clear signal that we are at the brink and need to take our blinkers off and see what we are doing. If we act now, then we may see less topsoil from the outback being blown over the eastern seaboard, more mulga and arid vegetation vigour and an appreciation of the spiritual and physical nature of our land and seascapes and live with them more harmoniously rather than the harm that a Eurocentric view has produced to date.

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Wieslaw Lichacz

**Posted By:** Sally Morgan

**Date Posted:** 06 November 2002 at 4:17pm

Yes- the idea is not to dominate the land but to live in harmony and balance with all our fellow creatures. This means changing our view of seeing humans as being at the top of the food chain, and therefore in some way privileged to destroy the world's resources. The interconnectedness of all life is sacred, but we rarely honour it. Instead of granting farmers more substantial water rights, or as was recently suggested, turning our rivers inland, we need to ask why farming is occurring in marginal areas where there is minimal rainfall. And getting back to the idea of having an holistic approach to caring for this country, this is best achieved if we can all work together.

**Posted By:** Administrator

**Date Posted:** 06 November 2002 at 6:21pm

The language of landscape is very powerful, coming from that western tradition that sets us apart. It frames our whole approach. The word 'country' has emerged in recent times and conjures a strong sense of the indivisible link between 'people' and 'their country'. Its like the word 'home' - it includes that sense of connection - and a sense of mutual responsibility. How can we overcome the objectivity and distance implied in the word 'landscape'? Or do we need another word?

I hope that the discussion will continue overnight. Forum 3 will open in the morning, with our plenary scheduled for 3.30pm tomorrow. 'See you' again in the 'morning'.

Chris Johnston: Context

**Posted By:** ismcintosh

**Date Posted:** 06 November 2002 at 7:13pm

"God speaks to us in the image of paradise, this hope we have for paradise," said the late Warramiri leader David Burrumarra. The words of my close friend and mentor are always with me, but these in particular. He was referring to his homeland Dholtji (the sparkling waters, teeming sea life, the natural amphitheatre of islands, etc) but also to other inspirational landscapes, those quiet places where there is "stillness at the center" and abundance beyond measure – places where you are humbled and give thanks for the bountiful life bestowed upon your people. "Then listen for the voice of the land," he said.

Ian S. McIntosh  
Managing Director  
Cultural Survival Inc.  
215 Prospect Street  
Cambridge MA 02139

**Posted By:** hducros

**Date Posted:** 06 November 2002 at 8:27pm

*Indigenous and colonial perceptions: how has culture influenced our perceptions - in the past, today and looking forward*

I would just like to make a comment about the mechanics of inclusion in the context Hong Kong and the proposed design of Disneyland here. It may sound a bit irrelevant but just bare with me. The success of any cultural tourism attraction is reliant on having appeal for the domestic tourists who are more likely visit repeatedly. If those tourists can made aware or are aware already of cultural sensitive issues it should have an impact on how a landscape is considered. Even with a completely artificial American themed cultural landscape, such as the Disneyland, being built in Hong Kong to open 2005, Disney has had to carefully include the geo-religious principles of Feng Shui in its design. Why? Because it wants local Chinese to feel comfortable visiting the place and for local staff to feel that it is healthy and prosperous place to work. With the decommissioning of British colonialism after 1997, all areas of Hong Kong society are showing a growing reliance on Feng Shui as part of their daily lives. So the question I ask is with a smaller population of indigenous people in Australia will postcolonial Australian society also start to adopt indigenous-like attitudes to landscape and care more about it as well? Robyne Bancoft mentioned that things are quite bad with tourists in her country, so is there any way that continuation of such bad behaviour can be condemned as being un-Australian in the way that ignoring Feng Shui is un-Chinese?

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Hilary du Cros PhD  
Research Fellow  
Department of Management  
Hong Kong Polytechnic University, Hong Kong SAR, China

**Posted By:** jspoon

**Date Posted:** 07 November 2002 at 4:49am

In response to comments by Foxlee and Wieslaw, I feel that indigenous relationship with lands are fundamentally different than a colonial one. Colonisation and settlement often centred around resource exploitation, as in the case with the gold rush in Australia, the western US and Alaska. With this type of mindset, the land takes on an objectification in the minds of the coloniser that can cause serious environmental consequences. The "eating up" of this land, then forces the colonial people to long for the "wilderness" or "open space."

These same western colonisers then developed parks, both in urban and rural areas, to appease this longing to be inspired by nature. This type of commodification is analogous to "nature museums." This is especially true in urban areas, where residents are very far removed from nature, even though they are always connected and it is up to the individual to connect one with the environment or not. In San Francisco, California and New York City, there are large parks made up almost entirely of non-native plants, designed for lamentation of what was once existent but now disappearing at an extremely rapid pace. This is true in many western and non-western urban areas. As technological advancement gives people the guise of separation between human and nature, humans create space like parks to pay respects to what has been conquered. These to many are inspirational.

Rural parks, in the United States deemed National, State and City Parks, have policies to disallow human settlement on their ancestral lands in the name of conservation. It is beyond the general western notion of conservation to think that these indigenous people have a relationship with that area that could possibly do anything positive for the environment. Spiritual and cultural values of biodiversity are not given any weight.

While completing fieldwork among the Maasai in Kenya, I saw this worldview about human connections with the environment coming to a head. There, most National Parks exist in Maasailand and few permit them to graze there and even fewer allow them to settle there. They are then ousted from these "protected areas" and forced to live on the periphery, potentially being forced to negatively impact the land. Therefore, as a result of the notion of "protection" of nature, the western model of National Parks, developed in the US and has been exported to many Developing Countries, can have a detrimental affect. Not to mention the fact that there is much to learn from these spiritual and cultural practices.

Going back to the difference between indigenous and colonial relationships with nature, I feel that from a colonial perspective there is not difference. However, from the indigenous standpoint there is a serious difference. We just have to open our ears and hear them before these values disappear due to blindness.

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**Posted By:** Stephen Martin

**Date Posted:** 07 November 2002 at 9:02am

Differences between colonial and indigenous relations with nature

In Australia there were clear differences between attitudes to the land, but within these two broad categories there were also some major differences. Knowledge of the complexity of these colonial responses will inform our reasoning as we work towards landscape assessments.

Between 1788 and 1850 (an old area of my research) 'European' attitudes to the nature of Australia - including landscapes - were complex and changing. The very day Europeans landed to settle they brought with them a range of perceptions and consequent actions. Fundamental to these was the utilitarian, of course, but from that day (and probably before) administrators, settlers, convicts, military engineers, explorers, surveyors, farmers, scientists and travellers all had different views of the land. And some of these views were aesthetic. In 1792 for example a member of the King family complained about tree felling around Sydney because of the spoilt appearance.

Another aspect I found surprising was just how affectionate were many of the responses to the Australian land in this period. While these people brought 'European' attitudes many also were fond of the country.

There is no doubt that the indigenous groups who occupied Australia before 1788 had very different and quite strong relations to the land. But I suspect that these too were varied and complex and changed from region to region. There are many examples of these relations described in 'European' journals and letters of the period. Many of these are held and nurtured (inspirational) today.

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Stephen Martin  
writer & researcher

**Posted By:** kathie fletcher

**Date Posted:** 07 November 2002 at 9:28am

Kia ora I am not sure if my message will be too late but I am writing from a pakeha perspective. We have in this country Aotearoa/New Zealand the resource management Act which has coopted terms from the indigenous people in its aim to manage natural resources eg kaitiakitanga a traditional practice based on a value system that recognises the earth, sky, forests, seas etc as family as ancestors of the Maori people. This pakeha law however is redefining for the Tangata Whenua traditional ways of relating to and caring for the environment. A lot of energy is being poured into Environment court hearings to have traditional relationships recognised, protected and promoted ensuring ongoing ancestral relationships are not lost in the colonial landscapes...so far decisions go in favour of the developers, the local authorities etc...and often battles between different hapu, whanau occur (families, tribes). It is my understanding some MP is trying to introduce a bill that disallows Maori to promote traditional kaitiaki such as taniwha as sources of evidence that certain land, waters have spiritual significance and mean those areas should be protected from building on...the colonial forces in this country continue to pit traditional knowledge against economic gain and the good of the ratepayer, ignoring of course that maori are ratepayers also...it is often a disheartening battle. There are many pakeha who have undergone treaty education processes and have a depth understanding of racism in this country and are trying to seek justice in terms of honourable governance. In my personal experience I have witnessed the damage done by colonialism and how the divide and rule tactics of missionary, military continue to undermine sovereignty and sustainable land and sea use. I believe we will start to see the take over of water sources by corporates as life on this planet becomes precarious...this sort of ownership is another colonising strategy denying the worldviews and health and sustainability of people and planet

Kathie Fletcher

Women's Native Tree Project

Te Kiko O Te Rangi Marae

Turanganui-a-Kiwa (Gisborne)

Aotearoa

**Posted By:** Libby

**Date Posted:** 07 November 2002 at 9:49am

Good morning all and thanks for your contributions.

There are a couple of themes that have arisen from the discussions for me and I was wondering if anyone had any observations on theme.

First: I am interested in the fact that in discussing Indigenous landscapes so far there hasn't been much mention of urban Indigenous landscapes. As a born and bred Melbourne girl my first experiences of what I would call 'Aboriginal land' were the Catani garden in St. Kilda and the land owned by the Aborigines Advancement League in Northcote - both inner city areas. I think also ex missions / stations such as Framlingham, Lake Condah etc.

**Are these places 'country'?**

Second: I am also interested in Kathie's message and wonder if anyone has any comments on, for example, Australian land rights legislation and whether this can protect Indigenous country.

Look forward to your thoughts!

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Libby Riches

Context Pty. Ltd.

**Posted By:** Administrator

**Date Posted:** 07 November 2002 at 10:13am

Don't want to distract anyone but - *Forum 3: Practical approaches to identifying and assessing inspirational landscapes* on Day 2 of our Conference is now open.

PLEASE read the Welcome first as it includes a summary from Day 1 (across all Forums). There are 3 topics to open this Forum: Qualities of inspirational landscapes, Inspirational for whom? and Management.

**Posted By:** Maryelle

**Date Posted:** 07 November 2002 at 10:19am

Certain places have a spiritual meaning for Indigenous peoples. They have been called "sacred sites", but they are not respected as such by the rest of the world.

In the case of Machu Picchu, a World Heritage site and a tourist destination, the descendants of the Inkas cannot afford to travel to or enter it. It is their own legacy, but it is not recognised as such.

Machu Picchu is a sacred site for the heirs of Tawantinsuyu, the Inka empire, but archaeologists are digging its grounds looking for burial sites such as the one they found in October, with remains of three young girls. These burial sites are being desecrated and Inka remains are not given the same respect, which other human remains would receive...

Indigenous peoples must have a say in the protection of Machu Picchu so that incidents such as the chipping of the ancestral stone of Inti Watana ("place where the sun is tied" - Sun Dial) by a beer commercial crane in September 2000 can be prevented in the future.

Hopefully, the new UN body: the Permanent Forum on Indigenous Issues will be able to get results on these issues, as it already mentioned them in the report of its first historic session at UN Hqrs in NYC - 13 through 24 May 2002.

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Marie-Danielle Samuel

Yachay Wasi (NGO/ECOSOC & DPI) NYC - Cuzco, Peru

**Posted By:** samuir

**Date Posted:** 07 November 2002 at 10:27am

Stephen Martin raised the point that both settler and indigenous views of landscape can vary. I was wondering if people really thought indigenous views and non-indigenous views were always intrinsically different. Whilst many have mentioned instrumentalist visions of the landscape as a source of resources, what Sally said about her people's attitude - "

I also think Libby raised a good point about urban landscapes - indigenous or otherwise that needs further discussion. Like Libby I am a Melbournian and like her have always thought of Catani Garden as an Aboriginal place. I have also been given a tour of Aboriginal Dandenong by friends whose families have lived there for some time. Is this a different view of landscape or country?

Stewart Muir

**Posted By:** Chris Johnston

**Date Posted:** 07 November 2002 at 12:03pm

I think Stewart's point is really telling - there is a growing valuing of Aboriginal perspectives towards the land, and an increasing interest in understanding these perspectives. Lots of examples - we now ask for 'welcomes to country' as part of many official ceremonies, people go on cross-cultural training, we buy Aboriginal art .... etc.

So what 'landscapes' or new ways of seeing might this open our eyes to in the future?

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Chris Johnston: Context Pty Ltd

**Posted By:** Christian Clare

**Date Posted:** 07 November 2002 at 12:20pm

These issues are of particular relevance to those few artists like myself who live in the Northern Territory and deal with landscape imagery in the western tradition. It is difficult, but we must learn to 'see' this landscape through the eyes of a culture entirely different from ours, one which has such close ties to the land that it and the people are inseparable. But it is our home too, and these are our familiar and inspirational places as well. If we can only come to know such places from both points of view combined, how much richer will the experience be for us personally and as a nation.

In the Top End much of the country still reflects Aboriginal land management, such as the use of fire, which has shaped the vegetation and the fauna populations over the past 60,000 years. Immigrant settlement over the past century has not penetrated everywhere and altered the land to conform with European practices and expectations, as in the southern states, where the issue of cultural dominance was settled, for better or for worse, many years ago.

Here this issue is still alive and well, and far from a fait accompli. In fact I personally feel there is a good chance that the vision of Aboriginal artists may dominate, and that their perception of this land will be the one that is transmitted to the world - which is already occurring through the thriving Aboriginal art industry. This may not be especially good news for artists like me, but it makes a refreshing change in our history of colonial domination.

Plus - any perceptions of a 'pristine' or untouched natural landscape have their basis in cultural bias on our part, though it would be easy to overlook such land management, as its approach is unfamiliar and its effects are subtle and extend over vast regions. Would we even recognise a 'pristine' landscape if we came across one?

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Christian Clare Robertson

**Posted By:** chrisitka

**Date Posted:** 07 November 2002 at 1:51pm

Regarding urban indigenous landscape.

I have several times taken desert Aboriginal women elders, who are friends of mine, on tours of the city - both Melbourne and Sydney - while they were there for art exhibition openings. These are women who live in desert communities and also lived a truly traditional pre-white contact life in their youth. So they have an intense relationship to their own landscape.

It is fascinating to witness how they experience these city landscapes. They look first and foremost for the natural features 'below' the constructed landscape of buildings. They get

excited when they see a river or a swamp. They are horrified that people live in houses perched on hillsides and even more horrified that people live in high rise buildings.

They did not show much interest in looking at the beach. Especially the open ocean off Sydney. It seemed to be too overwhelming for them. "Too much water!" old Nampitjin exclaimed. Though Port Phillip Bay was enough like the big inland Lake Gregory to be appreciated. They like to see the green trees and parks and they find the endless buildings an assault on the senses and even more so the roads filled with cars. "Toomany cars!" they keep exclaiming.

They are most interested in seeing Aboriginal sites and knowing where the hunters and gatherers lived and found food. Or have ceremony places pointed out to them. These are the valuable sites of the landscape to them.

I wanted to show them a strong natural feature so took them to Organ Pipes National Park situated on the western outskirts of Melbourne. It is a gorge with fascinating rock formations called the Organ Pipes for their similarity to the European instrument. I got special permission from the ranger to drive the old ladies down to the feature. They were barely out of the car before they wanted to get back in. 'I'm frightened' one said. "The birds are talking to us." another said, "This place got strong Dreaming. We are not family for this place, they might get angry at us."

So that is a very different perception to a non-indigenous one. There was instant recognition of the power of the place, its history, its meaning and that strangers should not be there without invitation by the traditional custodians.

Through these experiences and my own inclinations I tend to look at urban and non-urban landscapes from this kind of indigenous perspective (though I am 100% European). I navigate while driving by keeping an eye out for where I am in relation to hills, etc. I look for the watercourses and I note where the sacred sites and ceremony and camping places might have been before colonisation. I regard these as important sites to cherish and respect. I try to strip the landscape of its Western overlay in my mind's eye and experience it as it naturally was. then form a relationship with that which is counterpoint to how I am forced to move and live and engage with the altered landscape.

I think many more of these important indigenous sites and aspects of the landscape could be marked to educate people about their intrinsic worth. In this way non-indigenous intruders would become more aware of what they have destroyed and are still destroying. These ancient sites deserve more respect and acknowledgment

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Chris Sitka  
Coordinator Friends of Kapululangu

### **Forum 3: Practical approaches to identifying and assessing inspirational landscapes**

#### **Summary (posted in Plenary Forum)**

##### **The qualities of inspirational landscapes**

Essential qualities are those that develop and improve our relationship to the land, sea, water, environment and further to our families, communities.

What is inspirational varies from individual to individual to culture to culture to community to community. Each party needs to develop their own criteria and those principles are then debated and a unified set of principles will emerge.

The essential qualities of an inspirational landscape are both in the mind and in the land.

Is landscape only in the countryside ie non-urban?

It may be possible to preserve different types of inspirational landscapes or to list or to priority qualities.

### **Inspirational for whom?**

People are able to remap what is available so they retain the relation after moving to someplace different.

Inspirational landscapes may be claimed and colonised by other groups for their own purposes (commercial or otherwise).

The idea of multiple view points on what inspiration means to different people can also affect the relationship people have with it. Perspectives may be conflicting.

Perspectives may be extraordinarily disparate.

### **Management**

Inspirational landscapes should be managed in a way that will preserve most inspirational benefit to the greatest number of stakeholders for the greatest possible time, with minimum cost. There are often many stakeholders who will have different views on its qualities and its management. Management must come from a holistic view of the people who are inspired by the area.

Until we have respect for cultural diversity and difference in terms of tradition, history, herstory, relationships with the landscape then our management structures will continue to be mono-cultural and cause continued grievance. Managing cultural landscapes requires a multi-disciplinary approach.

### **Topic: Inspirational for whom?**

A question for this topic as a starter: *Are there really many 'inspirational landscapes' - does each person, or culture or community in some way have their own set? And are some universal (or is this irrelevant)?*

Chris Johnston: Context

### **Replies**

**Posted By:** efsacco

**Date Posted:** 07 November 2002 at 11:30am

I think that this is touched on in a number of responses in other forums. People can seek to retain their relationship to them in many different ways, not all conscious of the results. How landscapes are woven into a relationship between the community can be defined simply, for others it is not a subject for critical thinking. There are multiple ways of perceiving inspirational landscapes, even as one lives with what is available, which for some groups is the engine of change.

American indian performance artist james luna makes this point when he tells a story about the future, when there is no more pipestone; the quarry has been exhausted, because people weren't taking care of how they were using it. As he speaks he brings out a case, then slowly puts together a pipe made of plumbing parts decorated with wound yarn, and once it's assembled, offers it to the four directions. It works, so make due with what one has; the material changes, but the practice itself doesn't. He's chosen to make his home on the reservation, retaining his relation to the landscape despite its problems.

People are able to remap what is available so they retain the relation after moving to someplace different.

I was very taken with the footage of new zealand that i glimpsed from the lord of the rings film, yet watched with discomfort at the unveiling of this 'inspirational landscape' overrun by British actors and its depiction of 'others', the bad guys, as swarms of insects. a kingdom attempts to extend its influence over larger areas. I bring this up because it is a replay, a repackaging of colonial relations, an old set of relations that concerns how land is used, named and claimed in the guise of mythic entertainment.

Is there is a difference between landscape that's represented versus the mapping one can carry within and share in a community? Who has the opportunity to shape those perceptions?

-----  
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**Posted By:** robertp

**Date Posted:** 07 November 2002 at 11:50am

Congratulations to Dr fernandez-sacco for posting this item. From her contributions I assume she is particularly interested in the images promoted and developed through tourism marketing, which may or may not accord with the images that inspire local people, the actual visitors.

I think it is excellent to reinforce the importance of recognising the diversity of expectations and experience of landscapes from multiple perspectives, and to recognise the potetial bias of 'professionals' who are as affected by our culture and education as much as local peoples or visitors.

I invite any comments or suggestions that support or contradict this theory and its relevance to landscape management.

-----  
Robert Preston  
Forest Images Pty Ltd

**Posted By:** jspoon

**Date Posted:** 07 November 2002 at 11:57am

The idea of multiple viewpoints on what inspiration means to different people can also affect the relationship people have with it. In mountaineering for example, a dichotomy often arises between indigenous people, mountaineers and hikers. In the case of Mount Shasta in Northern California, Native Americans from a number of ethnic groups viewed the mountain as sacred-- never climbing beyond the timberline, since that is considered the realm of the divine. Conversely, each year thousands of mountaineers trudge up the mountain, having no recognition of the Native American viewpoint or sacred area. Both parties are inspired by the landscape. Can both the indigenous people and mountaineers share the mountain without offending the other? How does tourism affect this equation? Which relationship is more beneficial to conservation?

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**Posted By:** robertp

**Date Posted:** 07 November 2002 at 12:13pm

I would like to reinforce Jeremys insight and perspective about "the relationship people have with it (ie the landscape)". Your questions are real and challenging. In recent studies here in Queensland Australia we have opted to give stronger recognition to expectations of local communities (ie. Eurpoean descendants) but have been seeking to explore and acknowledge expectations of visitors as well. In these studies I don't believe we have effectively integrated expectations of indigenous peoples with people of European descent partly through challenges in communication and partly because of lack of commitment to this.

I have personally experienced considerable discomfort along the lines you describe for Mount Shasta in Northern California, whilst trekking in Nepal and was acutely aware of the extraordinary disparity of perspectives of the landscape. I was hopeful of gaining a higher appreciation of local people's perspectives but felt inadequate in my capacity to understand them and reconcile this against my own experience.

I feel that there are major opportunities for local peoples to engage with visitors in education and raising of awareness (inc spiritual association) but am also aware of the possible reluctance of tourism operators, marketers and officials to incorporate these ideas into visitor programs and planning of walking trails, facilities etc.

I was unsure about your question "Which relationship is more beneficial to conservation?"

-----  
Robert Preston  
Forest Images Pty Ltd

**Posted By:** efsacco

**Date Posted:** 07 November 2002 at 1:58pm

one difficulty would be assessing who, why and when such opportunities could be negotiated for both sides where tourism is concerned. In the US there's long been resentment around people who feel they can just demand to know about spiritual practices when they meet up with indigenous peoples. There needs to be more opportunities for education around different traditions, and my perception is that sensitivities to this are slowly growing, as in eco-tourism.

As for mountaineering, I would think it depends on the community that lives nearest to the site; I recall (albeit hazily) the case around a site regarded as sacred in a national park adjacent to a reservation in the southwest us vs a group of rockclimbers who felt it was their right to clamber over it. It seemed to boil down to worldview vs. property rights, rather than two groups who were engaging an inspirational landscape. Wouldn't the meaning of conservation be twinned in this case?

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**Posted By:** jspoon

**Date Posted:** 07 November 2002 at 2:28pm

I agree that it boils down to worldview vs property rights. I believe one bridge is in education programs that are written or collaborated upon with indigenous peoples and are communicated to a wide audience.

At The Mountain Institute's (TMI) Sacred Mountain Program we have collaborated on various interpretive projects at National Parks in the US and abroad. Two particular programs at US National Parks, one at Smoky Mountains and the other at Hawai'i Volcanoes illustrate an attempt at mediating this clash in worldview vs property rights. At the Smokies, the Eastern Band of the Cherokee, the National Park, the Museum of the Cherokee, the friends of the Park and TMI collaborated on an interpretive trail along a river that goes from the Park to the boundary of the reservation. The waysides along the trail connect natural features, such as the river and birds, to Cherokee folklore and traditions. The signs will have artwork created by Cherokee artists and the content of the signs conceptualized by the community and collaborated upon by all parties. At Hawai'i Volcanoes, a coalition of Native Hawai'ian elders, the Park, an Art centre and TMI are collaborating to select and commission two sculptures by Native Hawai'ian artists, one dedicated to Manua Loa and the other to the goddess Pele. Descriptions of our projects are on our website at <http://www.mountain.org/sacredmountains>

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**Posted By:** lpls

**Date Posted:** 08 November 2002 at 1:45am

Thankyou to the few people who have tackled a response to this question of "Inspirational for whom? : [And , moreover, is inspiration a universal perception?]".

To be candid, I don't perceive a great deal of clarity emerging here so far (and it is now Friday 1am in New Zealand - already well past the "bewitching hour")!!!

Jeremy's conclusion that the question exposes the clash of "worldview vs property rights" seemed like a break in the clouds, letting through some light on the subject. And whilst endorsing the crucial role of worldview/ cultural interpretation / philosophical elaborations and religious responses,

yet on further reflection :

I suggest that the "property rights" antithesis is itself an assertion of the dominant worldview viz. the "First World", Western" , nay "capitalist", and probably "secularist" worldview being somewhat patronising about indigenous cultures.

Who is not already very familiar with the image of the civilised "secular Western mountaineer" determined to assert his own individual "right" to be "free to do what he will". He acknowledges no boundaries, perimeters, cut-off points, no limitations to his scientific and

technological endeavours, possibly a specimen "Faust", but, at very least "the captain of his soul, the master of his fate". (Does he not belong more with Arnold "on Dover Beach" culturally rather than in the company of the Sherpas on the Himalayan Mountains?)

In New Zealand, we are very proud of Sir Edmund Hillary and his personal achievement in the Conquest of Mount Everest in 1953. Yet we have become even more proud of the way he has devoted his life to the betterment of the Nepalese people *on their own terms*. His inspirational achievement has led to him devoting his life to the people who are the natural guardians of the inspirational Himalayan landscape "under whose spell" he has come. The "Inspiration" has become as it were a "mantle" of humanity, with western and eastern cultural collaboration a genuine consequence. He is the first to acknowledge his debt to the Buddhist spirituality of the indigenous people that he now wishes to serve. Under the influence of the inspiration of the Everest experience, Hillary has mobilised Western support to provide hospitals and schools that improve the human lot of the Nepalese people with whom this Kiwi patriot has in essence cast his lot. On this basis, he has become a Universal Citizen of Planet Earth. At home, he has been awarded NZ's highest Honours. Indeed, many hoped he might have been made our Governor General - no doubt a role he would vigorously decline, and which would in fact probably restrict his greatest talents anyway.

I was fascinated by Ellen's comments about the inspiring New Zealand landscapes of the "**Lord of the Rings**" footage, and her comments about the colonialist saga it has been used to support. Fiction and literature have their own justifications as human arts, not least "to hold as'twere, the mirror up to nature" (Shakespeare's Hamlet II,ii) and our country has been pleased to enjoy the economic benefits which a developing film industry is bringing. Perhaps you will have to just ignore the storyline and focus on the impressive landscape backgrounds. There are many who find elaborate allegorical interpretations in Tolkien's texts; at very least it portrays the clash between the forces of good and evil and summons into play all the traditional Western archetypes and stereotypes to portray this antipathy. (For myself, I find the eternal "battle between good and evil" a meaningful worldview, but I may be willing to concede that perhaps this is not a totally indisputable interpretation of reality...). Nevertheless, the inspirational landscape images will still surely have their own power and perhaps express their own intrinsic message.

Living in the Greater Wellington / Hutt Valley area that was used for some film shots, (not least our Hutt River (= *SOME parts of the great River Anduin*) and Kaitoke Forest Park (= *Rivendell*), I can assure you that the film has made these family excursion destinations into major tourist attractions, a development which merely highlights their intrinsic geomorphic and recreational merit!

**Are we to treat tourism also as in fact an exploitation akin to colonialism?** Recently, I spent a fortnight holidaying with my family in the South Island of NZ and thoroughly enjoyed visiting other scenes from the Lord of the Rings film there. Driving through the mountainous Mackenzie Country near Lake Tekapo, I was sure that some of the battle scenes must have been filmed there, amidst the vast barren desert valleys pitched between the tall, lofty mountain ranges iced with snow and glistening in the hot sun!

And in Queenstown area, I went on a 4-wheel drive "Safari of the Rings" expedition where we were shown *The Ford of Bruinen* (=Arrow River), *The Misty Mountains and Lothlorien* (=The Remarkables [Mountains]) and Paradise). We also saw OTHER (!) parts of *The great River Anduin* (= Shotover River) - especially the *Grand Entrance Pillars of the Anduin* which is really a craggy gorge normally (and now) WITHOUT the film's statues in a part of the river virtually opposite the popular bungee jump bridge (!!!) Moreover, we then attempted gold-panning and enjoyed billy-tea in *The Ford of Bruinen* at Arrowtown, and admired the *Road to Mordor* when undertaking Skipper's Canyon in the 4-wheel drive vehicle. In anyone's terms, the sight of Mount Aurum from Skipper's Pass with its peak covered in snow is an inspirational landscape with massive imaginative impact. The pioneer gold-diggers who came to NZ in the 19th century from all parts of the world named it thus, with regard to their own inspirational concerns. Today it has been re-claimed for "Middle Earth"!!!!

Well, frankly, why not? Whilst we Safari tourists indulged our imagination in the inspirational landscape of the Queenstown mountain ranges, Cardrona Skifield was busy with Kiwi and internationalist skiiers, and Queenstown itself was abuzz with Japanese tourists eating sushi and buying Kiwi souvenirs. Others were also taking endless reels of photographic film of the *T.S.S. Earnslaw* steamboat plying the bluer than blue glacial basin of Lake Wakatipu or enjoying the boatride itself by joining in the singalong around the piano on board!

The inspirational landscape of "Middle Earth" is both a geomorphic reality and an imaginative exercise here in *Aotearoa*-New Zealand: "*The land of the long white cloud*" as our indigenous Maori people deem this country. Tourism is itself RE-CREATION and surely none the worse for it! But are we maintaining Creation or just exploiting it? The management of inspirational resources is a challenge we must both undertake and accomplish successfully for posterity's sake.

But first must come the RECOGNITION and APPRECIATION of inspirational resources and then *consequentially* actions to PRESERVE and FOSTER something so inherently edifying and intrinsically rewarding.

*"Dull would be he of soul who could pass by a sight so touching in its majesty"* (Wordsworth: lines composed upon Westminster Bridge, September 3, 1802).

But, of course, in actual fact, *Earth has many things to show more fair* than merely the morning view of London from Westminster Bridge 200 years ago. Take "Middle Earth" for example!

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## **Topic: The qualities of inspirational landscapes**

**Posted By:** Administrator

**Subject:** The qualities of inspirational landscapes

**Date Posted:** 07 November 2002 at 8:14am

*Are we trying to define the indefinable? Or is it possible to identify some landscapes as intrinsically inspirational (perhaps within a cultural boundary)?*

*What are the qualities that are essential for an inspirational landscape to have? Are these qualities in the land, or in the mind?*

Chris Johnston: Context

### **Replies**

**Posted By:** kathie fletcher

**Date Posted:** 07 November 2002 at 9:50am

I believe qualities that are essential are ones that develop and improve our relationship to the land, sea, water, environment and further to our families, communities. Where there has been colonisation, inspirational landscapes must acknowledge different cultural experiences, worldviews and traditions. In a practical sense this may mean historical and herstorical information should be made available to visitors domestic and international. I think that indigenous people should be resourced properly and be able to practice their own tikanga or law/lore in terms of environmental care and development. We as offspring of the colonisers should become educated re racism and colonialism. Landscapes that inspire are definitely

culturally bound but also cross cultural boundaries in a spiritual and physical sense...I would suggest it is the energy and inspiration that one experiences from a lake, river, ocean, forest, etc and how that is transformed when relating to one's intimate world of family, friends, community that causes the inspiration from the landscape to materialise in physical, emotional, spiritual expression. Important in today's world are inspirational landscapes that allow us: a) freedom from the systems that oppress us as women, men, children, workers, tangata whenua b) restored health and wellbeing, physical, emotional, cultural and spiritual c) that stir within us the motivation to empower our personal selves, families and communities d) communion with the atua(goddesses/gods, guardians etc) that we believe in.

Kathie Fletcher

Women's Native Tree Project

Turanganui-a-Kiwa(Gisborne)

Aotearoa/nz

**Posted By:** jspoon

**Date Posted:** 07 November 2002 at 10:27am

When dealing with inspirational landscapes I think it is vital to recognise that what one individual/culture/community defines as inspirational can be very different than what another group believes. I agree with Kathie that a criteria must be developed that includes freedom from oppression, meaning a relationship with the earth not forcibly altered by others ie, development program and "peoples" conservation strategies. I also agree that the ethos of a people living with the land must be connected **as part of** that land and not as controllers or even stewards. The land must also empower communities and individuals to live in relative balance with their surroundings. This type of attitude can only flourish when ideologies, artistic renderings, spiritual practices, cultural values of biodiversity are existent and valued. I think any management of land must take into account all parties that have relation to that land. In the postcolonial era, this includes indigenous peoples, colonial settlers, development and conservation organisations and governments on the local, national and international levels.

Bearing all of this in mind, criteria are hard to come by. I propose that each party develops their own criteria and those principles are then debated and a unified set of principles emerges. Wow, what an ideal world. :)

I noticed my e-mail is not on here. It is <mailto:jspoon@mountain.org>[jspoon@mountain.org](mailto:jspoon@mountain.org)

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**Posted By:** Peter Grant

**Date Posted:** 07 November 2002 at 10:37am

To Chris's question: "Is it in the land or in the mind?" I reply: "It has to be both." A story and a question might take this further.

A couple of years ago we hosted a Welsh environmental artist in one of Tasmania's highland national parks. He arrived in autumn expecting a show of autumn colour. Initially he was disappointed by what he perceived to be our "drab" foliage. He had been hoping to incorporate autumn leaf colours into his ephemeral sculptures. But as the days passed his mind was turned around by the colours that he was able to find in the bush once he started really looking. Within a week or two he was producing works (using leaves, rocks, bark, mud, etc) with more colours than he could have believed possible. He had become inspired - a case where perception or pre-conception (**mind**) had to be altered before the place (**landscape**) could speak more fully.

My question: If the language we use about landscape/place/country reflects what's going on in our minds, how can we use language to help inspire us about our landscapes? Can landscape even suggest its own language?

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Peter manages interpretation & education for Tasmania's Parks & Wildlife Service. He has combined his passion for nature writing & conservation in a recent book on habitat gardening for the ABC.

**Posted By:** efsacco

**Date Posted:** 07 November 2002 at 10:50am

More questions--there is much to grapple with.

What I keep reflecting on while reading through are a couple of things- is landscape is implicitly countryside, ie. non-urban?

As for the use of language perhaps having multiple viewpoints to draw from is best, along the lines of Kathy's post.

What about the positioning of landscapes in the visual culture of tourism? this presents a particular vocabulary that is used to frame a relation to land through consumption. We're inundated with this here.

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**Posted By:** Stephen Martin

**Date Posted:** 07 November 2002 at 10:52am

Qualities for inspirational landscapes

I agree with the qualities outlined by Kathie and Jeremy and would like to note that it may be possible to preserve different types of inspirational landscape or to list or prioritise qualities.

The example of SSSI (a horrid acronym) Special Sites of Scientific Interest, exist in Antarctica. These are regions identified as having special interest for further scientific study. They are off limits to all but the scientists working within the region on a specific project. These sites may have other inspirational qualities such as spectacular icescapes but the primary reason for their isolation is science and the need to protect the region from further human interference.

Another Antarctic example is the small valley that surrounds Mawson's Hut (already a site on the Australian register). This site, which includes Mawson's Hut, is of enormous importance to the story of people in Antarctica and to the development of the Australian Antarctic Territory. The stories of the men of the Australasian Antarctic Expedition, who lived in this hut, are now part of Australian folklore.

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Stephen Martin  
writer & researcher

**Posted By:** Chris Johnston

**Date Posted:** 07 November 2002 at 11:48am

Reflecting then on the above conversation, what are the characteristics or qualities of inspirational landscapes that are in the landscapes themselves.

Peter Grant's idea of being able to 'hear' the landscape - or be attuned to its nature - is very interesting (and the change from a non-attunement by colonisers through to an increasing Australian interest and attunement to the land by 'seeing' it through indigenous people's eyes ie. stories, painting, listening etc )

Jeremy Daniel Spoon proposes that the criteria are generated by the particular people who value the place - Jim Russell and I tried this with the definition of aesthetic and social significance for some communities in northern Tasmania - worked well - but what about places that probably we are all inspired by? Mightn't they have a set of definable qualities?

Stephen Martin points out the scientific significance of Antarctic places - and part of the significance of some landscapes may be that they have inspired action in the form of 'science' and 'research'. (And then what is known and valued may inspire other forms of action - such as protest - see Dailan Pugh's essay for example) Is this stretching the idea of inspiration too far?

Interested in some responses

Chris Johnston: Context

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Chris Johnston: Context Pty Ltd

**Posted By:** R Morrison

**Date Posted:** 07 November 2002 at 12:05pm

I would like to encourage some discussion on some very hard concepts to do with conserving inspirational landscapes that might be recognised to be important at the national level. We need to look at how to identify those important inspirational landscapes we consider require protection, and further if our means of protecting such landscapes is a national, statutory heritage list, how do we actually quantify and assess these places and their values for listing?

A national heritage list will have strict and specific eligibility criteria for allowing only significant places of a certain standard to be added to it but, beyond this necessary process, are there particular qualities of inspirational landscapes that we should be focussing on to help us undertake significance assessments of this type of place, and at what level/degree should the bar be set for these qualities to qualify a place for national listing?

So critical considerations are –

1.what are the particular indicators of significance for inspirational landscapes?; and

2.what are the thresholds to be used in assessing these places, using these indicators, for deciding that any of these places are sufficiently significant to be included on a national heritage list?

-----  
Richard Morrison

**Posted By:** Chris Johnston

**Date Posted:** 07 November 2002 at 12:26pm

In terms of indicators of significance, and all of the discussion at the Conference about the different meanings of landscapes for different people, does an inspirational landscape of national importance need to be valued across the Australian community (not by everyone - but widely valued)?

Does this mean such places will inevitably be those that are widely known and highly visited?

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Chris Johnston: Context Pty Ltd

**Posted By:** Peter Grant

**Date Posted:** 07 November 2002 at 12:30pm

Further to the idea of "hearing" the landscape, I want to recount some experiences in Scotland a couple of years ago.

A visit to the Isle of Skye was greatly enlivened by reading the late Gaelic poet Sorley Maclean (in translation). Here was a modern poet of place, writing for and about his own small group of Scottish islands, which are dominated by the Cuillins, two prominent sets of mountains. Strikingly Maclean uses "Cuillin", among other place names, as a metaphor for beauty. When I asked myself whether Australians would easily use a geographical point as an adjective of adoration, I could only conclude that any "Kosciuzko of my heart" would be met with derision! This great Scot taught me the lesson that deep connection to place may best be expressed in language derived from the experience of that place. I have come to call this **endemic language** - a way of thinking, speaking and writing about place that is deeply rooted in the particularity of the local area.

This was reinforced when I later canoed the Spey River with a group of Scots over several days. As we progressed from mountain to sea, I began to see and hear things that made me aware of the different ways in which Australians and Scots see the natural world. But it was a conversation with an old Scot in Grantown-on-Spey that crystallised one of the key differences for me. In explaining that he wasn't born where he now lives, the old man said simply "I belong to Wick" (a town in the far north of Scotland). Whatever deep sense of belonging Australians may have, they would not express it in that way. I, for instance, would never say "I belong to Tasmania". Yet many Scots that I met showed this kind of deep attachment to their town or district. And this attachment comes through in conversation, in music, in story and in the deep Scottish fascination with history.

-----  
Peter manages interpretation & education for Tasmania's Parks & Wildlife Service. He has

combined his passion for nature writing & conservation in a recent book on habitat gardening for the ABC.

**Posted By:** efsacco

**Date Posted:** 07 November 2002 at 2:08pm

maclean's use of "cuillin" as a metaphor for beauty is also a reminder of the efforts of islanders to retain their cultural identity despite the definition of the whole as the united kingdom. historically speaking, it's a strategy that works against colonial occupation.

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**Posted By:** chrisitka

**Date Posted:** 07 November 2002 at 2:15pm

Landscapes are not essentially non-urban. In Australia all cities and towns are but recent constructs overlayed on top of what is essentially landscape. Each city has its own character derived from the landscape it is situated upon. Each city feels very different because of this. Just as non-urban landscapes have different feels when they are flat or mountainous, heavily vegetated or sparse, etc.

I have no doubt that the cultural life of each city is deeply influenced by its underlaying landscape. After all non-indigenous culture in Australia is far too recent to have nearly as much depth and intensity as the landscape, which has been infused with its spirit for so long.

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Chris Sitka  
Coordinator Friends of Kapululangu

**Posted By:** efsacco

**Date Posted:** 07 November 2002 at 2:31pm

for a quality, perhaps a place that provides sustenance (not necessarily material), a place not sacrificed to industrial use. Perhaps the question for Chris' question is how can we best determine the relationship between value, use and preservation of a landscape? Is this value then designated as a definition of the nation, or the degree of response invoked? While I appreciated the idea of an endemic language for place, (perhaps a collective wow!) I think such responses need to be considered within a historical framework.

What about the role of visuality in contemporary culture, and the kinds of expectations that can follow for the perception of an inspirational landscape? There is some equivalence here that needs further teasing out.

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**Posted By:** DiLucas

**Date Posted:** 07 November 2002 at 4:41pm

Regarding the earlier question of scale of assessment - in NZ we identify "outstanding landscapes" as of national importance but they are assessed at the scale of the decision-making body. That is, within a district or county, a landscape may be shown to be outstanding, and it is therefore of national importance. For a national decision, it is a national-scale assessment level.

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**Posted By:** Jill Cherry

**Date Posted:** 07 November 2002 at 4:59pm

I don't think it's just about urban vs rural but more about designed landscapes and nature. Both can be inspirational on an aesthetic level. I liked what Haydn Washington said in Forum 1 about the transcendent moment as well as what I Hayes said about inspiration being a catalyst--something that provokes us to feel or think something. I find certain Japanese gardens have this effect, as well 'simple' natural landscapes such as a grove of one predominant type of tree. The work of Kathryn Gustafson and Adrian Geuze, just two of a number of interesting contemporary landscape architects, contain some good examples. In fact, it seems to me that often inspirational landscapes have a predominant strong image or idea--again, natural or designed.

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Jill

## **Topic: management**

**Posted By:** Administrator

**Date Posted:** 07 November 2002 at 8:53am

(From John Clegg) I apologise that the timing of my contributions to this conference has been poor. I've been having computer problems.

Several people have suggested that the topic of Management be considered. I suspect that the normal viewpoint is that inspirational sites should be managed in a way that will preserve most inspirational benefit to the greatest possible number of stakeholders for the greatest possible time, with minimum cost.

The means of management are often envisaged as agreements, regulations, notices, fences, and other restrictions on rights and behaviour.

I once published a short paper that pointed out that the most powerful elements of destruction are often unconscious of the harm they do or the asset they affect. I was thinking of walking

dogs, adolescent snoggers, acid rain. Available solutions are all different, but can be low-cost, and often come to mind once the need is recognised. Doggy-doo bags, subtle alterations to paths, somewhere close by with privacy and a view. (I don't know of such simple solutions to Acid rain and Global warming.)

In my (too-late) post to Forum 1, I mentioned several places that had been important to me, and touched on how I used them, what they did to/for me, allowing me to reassess my self. The latter point – how we use landscapes for our inner selves – has hardly been discussed in this forum. Managing such things requires attention to both parties, the person and the landscape. I doubt if it can be well done with a sign saying "breathe deeply here", or even "this is the first day of the rest of your life".

John Clegg

"1998 Management work on the engravings at Callan Point " *in* Ya. A Sher, (ed) 1999. [Proceedings of the International Rock Art Conference, Kemerovo, 3-8 August 1998](#). volume 1. pp 257-264 (a Google search for Callan Point might bring up an electronic version of the paper)

**Posted By:** Tanya

**Date Posted:** 07 November 2002 at 9:35am

There are often many stakeholders – those who own the land, or hold claim to it; Indigenous communities, mining companies, the government, farmers, local residents for example. These people will probably have different opinions about what the most inspirational aspects of the landscape and therefore propose different ways in which to manage the land. Too often it is a question of money, how much will it cost to manage the land, how much money will be lost by not exploiting it/ changing its inherent value.

**Posted By:** jspoon

**Date Posted:** 07 November 2002 at 9:41am

The management of what can be termed 'inspirational landscapes' must come from a holistic view of the people who are 'inspired' by the area. If we define inspirational areas as those that elicit an emotional deep-seated response from the individual, we risk falling into the trap of only viewing these areas as aesthetically pleasing, recreationally functional or conducive to contemplation. All of these responses evoke feelings in the individual that direct them towards conservation practices--be it litter abatement, low impact/no trace recreation or the ability to designate resources, such as funds, to conservation efforts. These responses do not however implicitly steward these areas. By contrast certain spiritual and cultural practices, as I alluded to in Day 1 discussion, do have conservatory practices embedded within them. These traditions, such as giving sacred status to natural features or managing plant consumption to sustain medicinal resources, also have the ability to manage these areas.

Inspiration can also come from the individual learning about other peoples' relationships with the earth. For this reason, strong interpretive and educational programs at Parks and protected areas illustrating indigenous and cross-cultural relationships with certain areas have the ability to inspire, draw forth conservatory attitudes and give space for individual responses to the area. Integrating these views through dialogue can only assist in the management of these areas with the general public and indigenous peoples. I do feel that the lack of integration of them in management programs causes these initiatives to only have a certain depth with the individual, which may or may not sustain them in the long run--not to mention potentially detrimental to indigenous peoples and the earth.

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Jeremy Daniel Spoon

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**Posted By:** kathie fletcher

**Date Posted:** 07 November 2002 at 10:04am

In Aotearoa/nz we have the clash between Maori law and the colonial law...battles are constantly being held in the environment court as to who has rights over land, sea, rivers etc...guess who wins in the courts most often...yes the colonial forces and the corporate developers...there has been a lot of energy put into trying to establish partnerships with tangata whenua groups and organisations like DOC(dept of conservation) ....however the clash of worldviews and traditions continues to be undermined by law, business and the lack of education amongst the masses re relationships and cultural differences to the land/sea/forests etc... I agree with Jeremy that the role of education is essential and that good ideas and vision is often lost because individuals move on. Until we have respect for cultural diversity and difference in terms of tradition, history, herstory, relationships with the landscape then our management structures will continue to be monocultural and cos continued grievance. The Tangata Whenua in this country are working towards management plans that aim to restore their mana as people who have the skills, desire, vision and right to protect and promote the environment. This is threatening to many environmental organisations both NGOs and government....exciting times when we can come together and be all inspired in our many different ways.

Kathie Fletcher

Women's Native Tree Project

Turanganui-a-Kiwa(Gisborne)

Aotearoa/ nz

**Posted By:** megswitzer

**Date Posted:** 07 November 2002 at 11:45am

Hi

Managing cultural landscapes requires a mutidisciplinary approach. I can offer some assistance on the conserving the natural heritage side of the landscapes. I have helped develop a natural heritage management tool with other natural heritage managers, academics and practitioners about 6 years ago. This is known as the Australian Natural Heritage Charter and can be viewed on

<http://www.ea.gov.au/heritage/law/index.html><http://www.ea.gov.au/heritage/law/index.html><http://www.ea.gov.au/heritage/laws>. The Charter was developed to be a sister to the Burra Charter for cultural heritage matters but takes an ecological perspective in identifying natural values and managing them in a systematic planning process.

Australian Heritage Commission will also be loading on the web in early December, up a more practical user friendly document known as " Protecting Natural Heritage: using the Australian Natural Heritage Charter" which may assist cultural landscape lovers better. There are lots of examples, It can help in identifying the values of landscapes which can be interpreted as either

cultural or natural. The proper management of these values will depend on which you call them.

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Meg

**Posted By:** hducros

**Date Posted:** 07 November 2002 at 12:39pm

Because Australia seems to be way ahead in everything CHM, Recently I have been asked whether there are standards/guidelines for the conservation of cultural landscapes. Do you know that I have had difficulty finding any that are widely endorsed or applicable to landscapes that have both Indigenous and non-Indigenous features? The SOE process is particularly bad in this respect, despite its role in monitoring the condition of heritage (it doesn't even have a category for it probably because it follows the old AHC divisions). Should this forum be raising the questions in relation to management that:

1. Inspirational landscapes can also be managed as cultural landscapes?
2. Some standards/guidelines for management should be produced that can be endorsed widely that go beyond what is offered in the Burra Charter?

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Hilary du Cros PhD  
Research Fellow  
Department of Management  
Hong Kong Polytechnic University, Hong Kong SAR, China

**Posted By:** hducros

**Date Posted:** 07 November 2002 at 12:48pm

Hello again, I only just saw Meg's answer about the Australian Natural Heritage Charter. Yes, that can be used with the Burra Charter to manage cultural landscapes, but is all a bit unwieldy. It would be much better if there was something shorter and punchier that incorporated the relevant aspects of both with reference to their inspirational nature. Besides, if you are someone who doesn't know about either Charter you are not likely to think about doing that are you? You will probably do your Internet search or whatever and find nothing specific to your needs.

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Hilary du Cros PhD  
Research Fellow  
Department of Management  
Hong Kong Polytechnic University, Hong Kong SAR, China

**Posted By:** Nicholas Hall

**Date Posted:** 07 November 2002 at 12:54pm

Presumably there is not much point considering what values inspirational landscapes might have if there is not a means for this process to recognise and find a role for those that feel strongly about those places and to influence those that have the responsibility of managing them. It is like cases of tourism where people are very happy to latch onto and include Indigenous perceptions (yes an important advance in awareness none the less), but where real

responsibility for Indigenous people to practice their land management obligations, and manage the broader values of a landscape are not recognised or facilitated into management practice.

If you recognise values, you can just let them out into the ether and see what happens, or you can actively start questioning how your understanding of those values might alter the way a landscape is managed in the future. What I am interested in is how an understanding can usefully lead into alterations in management approaches, and like Sam Rando said in another forum, am interested in hearing from others about how the recognition of inspirational values might make a difference or has already in any known examples.

In the case of one very well known cultural landscape, Stonehenge (recognised for its spiritual values, and apparently 'inspirational' for some proportion of the going on 1,000,000 annual visitors), the recognition of the values of the landscape have varied dramatically in the past 100 years. The lively debate on the various future plans continues, see: 'From national disgrace to flagship monument: Recent attempts to manage the future of Stonehenge', Ian Baxter and Chris Chippendale, Conservation and management of Archaeological Sites, Vol.5, 2002, pp.151-184. and <http://www.savestonehenge.org.uk/deserve.html><http://www.savestonehenge.org.uk/deserve.html>. The struggle at this site has been seeking a compromise between managing visitors, the archaeology and the setting. How can recognising the qualities of setting, better inform the sometimes tough management choices that have to be made?

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Nicholas Hall  
Senior Conservation Officer  
Heritage and Tourism Section  
Australian Heritage Commission

**Posted By:** Nicholas Hall

**Date Posted:** 07 November 2002 at 1:21pm

In response to Hillary (and anyone else interested), I recommend the **Protecting Heritage Places Information and Resource Kit**, which is a straightforward, plain English framework that covers the process presented in the two Charters mentioned (the Charters are foundation documents of the Kit and are included in it, along with Ask First: A Guide to respecting Indigenous heritage places and values.

In developing this kit, much thought went into representing the sound methodologies in a very accessible step-by-step format that covers equally natural, Indigenous and historic values. As such, it is quite a useful tool for using in landscapes that have multiple values. Two other aspects of the Kit that are relevant to the discussion here is that particular extra emphasis went on fleshing out in more practical terms two areas that would be crucial in identifying values in inspirational landscapes:

Step 2 Who is involved/who has an interest/Who has a perspective? - Doing this well is crucial if inspirational values for diverse perspectives is going to be considered and included.

Step 4 - Why is this place important? - In this section we put much more emphasis on social and spiritual values and finding creative ways of reflecting and expressing the significance of a place, and once again this is naturally going to be important in working on any landscapes with inspirational qualities. One of the prominent examples provided is different perceptions (including the inspiration the place provides) of Gulaga and Indigenous sacred mountain on the south coast of New South Wales.

If anyone wants a copy of the Protecting Heritage Places Kit, it is viewable on the web at <http://www.heritage.gov.au/protecting.html>. or you can email me and I will send a copy of the Full Kit out on CD. image

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Nicholas Hall  
Senior Conservation Officer  
Heritage and Tourism Section  
Australian Heritage Commission

**Posted By:** Ms.Marion Minty

**Date Posted:** 07 November 2002 at 5:23pm

How does one go about protecting a whole landscape Think it is called a landscape overlay(?) I feel we are bound to preserve and if possible improve the landscape much as we are bound to defend what is left for the future. In fact we won't have much of a future if we do not do so. think of water. We may not have the droughts we do in Australia if in the past the landscape was respected and protected from indiscriminate use. In the Nth West of Victoria some 15 yrs. ago the Potter Foundation helped farmers (with funding) to rethink the word 'farm' and sort land-usage according to type not just boundaries. Production increased other crops were able to be grown and a once desecrated salty area is aflourish with bushland habitat and soil erosion has halted. It proved to me that people can co-exist with the land and have a viewscape as well as food and work for many. This story has become for me another inspirational landscape and one I have yet to see for myself. Can't we make it happen by working together to conserve and protect. Would a "landscape overlay" be the answer along with Education. Tread softly please or you tread on my dreams.

-----  
Masters Handiwork

## **My inspirational landscape: tell us about a place that inspires you and why**

### **Summary (posted in Plenary Forum)**

In Forum 1, the idea of whether distressing or confronting places can be described as 'inspirational' attracted much attention. When asked to share their own inspirational landscapes, however, everyone responded with positive responses to beautiful or personally meaningful places.

- Very few responded with 'scary' inspirations.
- Certain landscape types or elements appeared frequently: epic, remote or 'strange' places.
- Qualities of colour and light that leave deep and lasting impressions.
- Beautiful places.
- In the words of one contributor: "something happens to my spirit when I stand on this land"

For many, landscapes are inspired by history both personal and cultural.

- Landscapes become inspired by personal memories of people and events.
- Landscapes become inspired through the interaction between nature and culture.

For many, their inspirational landscapes were those that provoked spiritual or intangible responses.

*Libby Riches*

## **Topic: Bewitching places**

**Posted By:** Administrator

**Subject:** Bewitching places

**Date Posted:** 05 November 2002 at 1:14pm

Welcome to this important part of our Conference. Please use this Forum to tell us about landscapes that have inspired you and why.

Several of our essay writers have written about specific places - Robyne Bancroft writes of the way she feels about her country, the land of the Djanbun people (Walshpool area, NSW); Veronica Brady considers Lake Mungo (NSW) and its many layers of meaning and experience for her; Mandy Martin the Cadia region (NSW), a contested landscape reworked by gold-mining and other changes; Dailan Pugh of his passion for rainforest as a type of landscape; Deborah Bird Rose tells of the power of Jasper Gorge (NT); Jim Sinatra and Phin Murphy of visiting Tnorula (Gosses Bluff, NT).

Over the two days of the Conference I imagine that the contributions to this Forum will traverse the globe, telling of loved landscapes, powerful places, intimate places, places seen once and never forgotten, the familiar landscapes that mark 'coming home' and more.

I thought someone might like to start on the theme of bewitching landscapes - those places that once seen, are always within us. Landscapes to which our thoughts and dreams return. Mt Warning in northern NSW is such a place for me. It is the idea of this place, that the morning sun first touches my country here at Mt Warning that bewitches me. Whenever I am in that part of northern NSW and I see Mt Warning or its huge caldera, I feel greeted by this landscape, welcomed. And while this landscape is not home for me, it holds a little of my heart.

To contribute, please click **POST REPLY**. Regularly **REFRESH** your web browser window so you can see the latest postings.

### **Replies**

**Posted By:** Libby

**Date Posted:** 06 November 2002 at 9:19am

The place that has most bewitched me is Mt. Buffalo National Park. To climb up the road to the plateau at the top is an incredible experience. There are two spots in particular that have deeply moved me. I remember one night when I was staying alone in the ranger's station and I decided to climb to the top of the monolith for sunset. It was gorgeous summer evening and the lake was glowing gold. Birds and butterflies were whizzing past my head. It was truly fabulous.

There is a spot at Buffalo along the back wall where you scramble out to the top of a huge rock that looks out across an incredible view. There is a grove of trees literally growing out of the rock - I can only imagine that the tenacity of their roots in some sense grinds away at the rock and creates their own soil. They are little more than 6 feet high but must seem very ancient. They are so perfectly formed as to be like a Japanese garden. Its a tiny treasure in a huge landscape.

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Libby Riches  
Context Pty. Ltd.

**Posted By:** Tanya  
**Date Posted:** 06 November 2002 at 10:09am

I have seen many beautiful landscapes but probably only a few bewitching landscapes - forever part of my soul. I visited a place called Gap in the South of France a few years ago, it is surrounded by the French 'Hautes Alpes'. I was overcome by the size of these mountains, boldness yet fragility, the fresh greenness capped with everlasting snow. It made me feel so much smaller than nature and I was awestruck by the beauty of something which we have done virtually nothing to create, perhaps a little to destroy. Artists sometimes try to capture the essence of 'place' however can such beauty and awesomeness ever be, or should be captured. Something, whilst probably not a 'landscape' that has struck me is the landscape of a night sky, unreachable by most, yet plotted, mapped and studied by many.

**Posted By:** Tess  
**Date Posted:** 06 November 2002 at 10:32am

In Southern Ireland (Eire) there is a lake, fed by the River Shannon. Lake Shannon meanders on a rough north-south line close to the west coast, the fringe of Europe. Looking across the Lake from the shore where my grandmother's cottage sits, is a dark shadowy forest. The remains of Brian Boru's palace (he was an ancient king of Ireland) are hidden among the trees. The legendary green of the trees and meadows surrounding the Lake are under threat: New homes are springing up, My grandmother's village and the narrow streets are unable to cope with the influx of cars and people. But, surrounded and encroached upon, the power of the land still grips you, holds you. I was born here, return only rarely, but something happens to my spirit when I stand on this land. Compared to the landscape where I now stand and live it may seem small in comparison, in scale and scope. (Northern British Columbia Canada is, by all accounts, a powerful and inspirational landscape) but it is this subjective and ephemeral quality that speaks to me when I consider the question. A haunting mixture of people, place and politic.

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M. Theresa Healy  
School Of Environmental Planning,  
UNBC, Prince George BC

**Posted By:** gvines  
**Date Posted:** 06 November 2002 at 11:44am

From Mount Speculation (or more properly the saddle to the north east, you look down into the terrible hollow. In some mornings the mist rises up the Gippsland side of the ranges and spills like a waterfall into the valleys to the North, Many of the Alps appear as islands in a sea of Cloud.

At the other extreme the Latrobe Valley opens out as you descend the last hill on the Princess Freeway, coolingtowners create their own clouds and mist rises from the Haslewood cooling ponds. The man made structures are the inspiring element - visually, at least.

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Gary Vines

**Posted By:** HaydnWashington

**Date Posted:** 06 November 2002 at 12:10pm

There are many places that inspire me in Australia and around the world. But here I would speak of the pagodas - rock formations in the Central West of NSW, Australia, found on the edge of Wollemi NP and in Gardens of Stone NP and on Genowland and Airly mesas in the Capertee Valley.

These can be 100 to 150 metres high, and how to explain them, well in language of the heart they are the land of the sandstone wizard, a garden of stone, of temple-like stepped pyramids of grey, orange and purple, with bands of purple ironstone sticking out of the orange sandstone up to a metre and occurring every half metre. Here the differential weathering of the rock has created a wealth of human-sized shapes - caves, alleys, stairways, pipes, tables, chairs, castles, lost temples, bell-shapes, wavy curves, sculptures liked winged Victories. And in amongst this is woodland and heathland and narrow slot canyons that may be only a metre wide but a hundred metres deep. Distance means nothing in such country, as navigation is tricky, and you measure things in hours to get there. Such country teaches you to read the land, to consider the way ledges lie, how canyons form, where a 'stairway to heaven' might miraculously lead one through a seemingly sheer cliff. Such a place is never boring as there is always more to see, and the shapes and lines of the landscape bewilder and delight the eye! It is truly a place full of wonder, a sacred place to me .....

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Haydn Washington, Ecosolution Consulting

**Posted By:** Nicholas Hall

**Date Posted:** 06 November 2002 at 1:58pm

Ohhh ahh where to start. There are so many places that I have found inspirational, but just to add a different perspective I offer one here that I find inspirational not so much for the aesthetics or power to evoke an emotive response, but for what it represents.

The Place is the grave of the reverend John Flynn, founder of the Royal Flying Doctor Service and the Australian Inland Mission in central Australia. The grave lines on the outskirts of Alice Springs. The story of what happened to his grave place is a very inspiring one personally for me. If you don't know it, the stone chosen to sit on to the Reverend's grave was removed from an Aboriginal sacred site (Karlukarlu or the Devils Marbles in the Northern Territory) It's presence on the grave caused much sorrow to Kaytetye and Warumungu people from whose country the rock was taken and to the Arrente people whose country it stood on. Over time, the conflict of values between the site being very important as it was to those who wanted to remember this influential man and people who felt strongly about the inappropriateness of the stone became more acute and seen more clearly, but seemingly difficult to see a way through. The story leading to the return of the rock to its home and its replacement with another sacred stone chosen by Arrente people is one that inspires and fills me with thoughts and emotions. It is a story of people moving through history: from an initial action undertaken in its time and context to misunderstanding, sorrow, and turning into a story where a very positive resolution was found. Every time I visit the place (or think about it) I am inspired to rethink the way I approach things, respect different perspectives and to know that I can find ways through difficult situations, and that is what I must strive for. The place is a complex combination of representation and sacredness for me, and yes! it is set in a beautiful and inspiring physical landscape with it backdrop the places connected with Arrente dreaming.

The story was the subject of an SBS documentary in Australia, for which a video is now available if you are interested:

[http://www.caa.org.au/publications/videos/sacred\\_stones/](http://www.caa.org.au/publications/videos/sacred_stones/)  
[http://www.caa.org.au/publications/videos/sacred\\_stones/](http://www.caa.org.au/publications/videos/sacred_stones/)

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Nicholas Hall  
Senior Conservation Officer  
Heritage and Tourism Section  
Australian Heritage Commission

**Posted By:** musecape

**Date Posted:** 06 November 2002 at 1:58pm

When I was living in Canberra in the mid 1980s I had to do a transect every morning from Kambah to Garran (to drop off my son at child care), to Barton (to drop off my wife at her work) and then to Queanbeyan for my own work. In the late afternoons I did the return journey, with the glory of the Brindabellas gradually revealing itself as we drove west. I found the sheer beauty of those hills inspiring, with the subtle shades of blue and grey receding into the distance. On many occasions I stopped to photograph the scene in different light conditions and wished that my skills as an artist were better developed. Fortunately, our rented house had magnificent views of the Brindabellas and it was very easy to just sit and look. Perhaps I would have been more inspired to paint or write if I hadn't been so mesmerised.

Like Haydn Washington, I also find the 'gardens of stone' pagoda formations inspiring. My first visit to the Newnes area in the 1960s, to Airly in 1977 and memorable bushwalks among similar formations in the Valley of the monoliths in the Budawang Range in Morton National Park have imprinted these as some of the most cherished landscapes in my memory.

I can be equally impressed by designed landscapes and spend most of my time working in the conservation of historic houses, parks, gardens and cemeteries. On a recent trip to Europe I visited Venice for the first time. It is hard to describe the feelings of wonder I had when I stepped out of Santa Lucia railway station onto the edge of the Grand Canal. I suppose Venice is bound to knock our senses for six. As an urban landscape it is so different from our everyday experience in Australia, unless perhaps we live on a canal estate. (I'm sorry, Sylvania Waters doesn't rate!) Standing near San Marco vaporetto wharf in the late afternoon looking across to the islands of Giudecca and San Giorgio Maggiore it was hard not to think we were standing in a Canaletto painting. The combination of stunning architecture, the soft light glistening on the water, gondolas passing and a yacht with red sails all seemed choreographed to impress. Not even the ubiquitous Carabinieri with machine guns, posted on every corner in response to a terrorist threat over Easter, could break the spell.

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Chris Betteridge  
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**Posted By:** Christian Clare

**Date Posted:** 06 November 2002 at 2:26pm

Probably the most inspirational landscape I have had the privilege to see was flying into Mawson Station [in the Australian Antarctic Territory] for the first time. We'd arrived by ship, but the harbour was blocked by ice so we had to chopper in. As we took off gently backwards from the deck of the still-moving icebreaker the pilot said "Where d'you want to go?" as he gestured around the limitless horizon. This was a place I never thought I'd ever see, otherworldly in its beauty, as strange as the surface of one of Jupiter's moons. It was summer and the sea ice was breaking up into a mosaic of deep greens and white as it melted along stresslines emanating from the blue icebergs which were stranded in the shallows of Iceberg Alley. The coast loomed ahead of us, out of bounds to station personnel as the icecaves there were irresistibly beautiful and had a habit of collapsing without warning. Here every inland direction is south, every coast is north, its January so the sun never sets but travels around the horizon, dipping briefly in the south before rising again - and the band of iridescent clouds ahead stretched away to the Pole.

[This painting is illustrated on my website at <http://www.ccrobertson.com>www.ccrobertson.com. It is titled Flying into Mawson. image: - [www.ccrobertson.com/ant/mawson](http://www.ccrobertson.com/ant/mawson)

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Christian Clare Robertson

**Posted By:** Lyn

**Date Posted:** 06 November 2002 at 2:34pm

The most inspiring landscape memory I have is of driving back from Burra to the Barossa on a summer evening. The road winds gently through a wide valley, with gentle hills on either side. It was the time of year when the crops have been harvested, so the stubble was short. To my left, in the east, the full moon was rising over the range while at the same time the full sun was setting over the hills to the west. The whole valley was lit with the most extraordinary colours - silvery golds tinged with pink, greys and blues in the shadows. The effect lasted for about 5 minutes as both sun and moon hung exactly over the hills on either side. I'll never forget it.

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Lyn Leader-Elliott, Lecturer in Cultural Tourism Flinders University

**Posted By:** acbrown

**Date Posted:** 06 November 2002 at 2:50pm

A few years back, my partner and I made a point of travelling to four different countries to specifically visit sacred sites. Findhorn in Scotland and Sedona in Arizona (USA) were the most outstanding experiences.

Sedona, Arizona is a unique, special place. Featuring the wonder of what Native Americans consider the spiritual vortex of the Southwest and absolutely sublime red rock formations, Sedona and Oak Creek Canyon challenge many national parks in their beauty. Located in the high southwestern desert under the rim of the Colorado Plateau, Sedona enjoys mild weather throughout the year. Sunshine and clean air abound at Sedona's elevation of 4500 feet.

It seems as though people in this area draw their creativity not only from their own lives but from the land itself, the beauty of the landscape as well as the energies, which are at work and at play. A vortex is an energy spot or a place where the natural geophysical emissions interact with the human system creating strong emotional, psychological and even psychic reactions. There are many of these places about the planet such a Stonehenge in England, the Pyramids

in Egypt and Macchu Picchu in South America. Sedona is a particularly popular area as there are several major vortexes - Cathedral Rock, Courthouse Butte, Bell Rock, Airport Mesa and Boynton Canyon. In addition, there are several other lesser-known spots.

Early Native American tribes known as the Anasazi and Sinagua discovered this special land and it soon became their spiritual place. Later Native American residents such as the Yavapai, the Navajo, and the Hopi all held the land sacred. To them it served as their cathedral, a natural church.

Modern day visitors report that just being in this area gives them a special feeling. They sense something different when they are among the Red Rocks. We found that at various vortex sites we experienced a particular sort of energy, either negative or positive, healing or frightening, constructive or just plain bizarre. We noted that other people noticed similar feelings for the same sites. Even though we were not conditioned to recognise subtle patterns of energy, we picked them up on them. Just as animals are sensitive to subtle energies of the earth, so are we.

According to Eastern thought this complimentary yet opposite sets of energies are conceptualised as 'Yin' and 'Yang'. The Chinese recognise a necessity for both the negative and positive energies, and believe that living in harmony with these energies, rather than ignoring them, will increase the livelihood of the human race.

I pose the following question – "By identifying the flow of energy (wind, water, local natural phenomena etc) through a landscape can land managers better understand how to bring order and harmony between ourselves and a landscape?"

Allen Carman-Brown

District Planner

Parks and Wildlife Service

Tasmania, Australia

Allen.Carman-Brown@dpiwe.tas.gov.au

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A Carman-Brown

**Posted By:** Laura

**Date Posted:** 06 November 2002 at 2:50pm

A suburban girl, I travelled in the SA outback in the late 70s and it was a life changing experience - never had I felt so 'at one' with Australia. I was in England for a year after that, and I felt that my inner compass was always attuned to blue sky, red earth and a kind of golden shimmer in the air that created perfect inner peace.

10 years ago I moved to the eastern Australian coastline, and it is now hard to imagine being away from the influence of the sea - moving, refreshing, changing.

The challenge for me growing up as a European migrant here was to feel connected to landscape - but once I felt that connection it has never gone away. It has acted as a source of inner inspiration and healing.

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Laura Summerfield, Project Officer, Enterprise and Training Company of Coffs Harbour

**Posted By:** Sam Rando

**Date Posted:** 06 November 2002 at 2:54pm

My inspirational place is a coal mine. Sited in a low infertile stretch of scrubby bush overlooking a broad expanse of shallow sea. A few walls of vividly coloured sandstone blocks and the pockmarked surface of the land are the only tangible signs that this place is any different from a hundred other such places in Tasmania. But none of that is of great consequence. The inspiration for me is based upon a collection of memories. Mainly of a once close friend, now departed, who himself embodied energy, enthusiasm and, for many, inspiration. I expect most people have just such a place. One which for society at large represents an historical footnote at best, or at worst, just another bit of useless bush.

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Sam Rando

**Posted By:** ismcintosh

**Date Posted:** 06 November 2002 at 4:31pm

Considering Ararat

Our close-talking landlord – Yervand - is insistent. Had I considered the mighty Ararat, he asks. Staring southwards from the third floor, the great snow-capped cradle of the Ark dominates the horizon. But today when we go to the balcony with ‘consideration’ in mind, the majestic peak of Noah’s mountain is cloud-covered. So instead Yervand and I look through the distant haze along the fertile and much sought-after River Arax flats from which the great 17,000 foot twin peaks sharply rise. (The ancient Arax now divides Armenia from Turkey and also Iran.) We consider the Silk Route caravans, the ancient battles fought here with Medes and Parthians and other peoples long lost to history, and, of course, we consider the name of the river itself –Arax! Such consideration borders on religious devotion – and if I read between the lines Yervand would have it be part of my daily routine. He seeks confirmation of my commitment to the mountain each time we meet and I am happy to oblige. “Yes, I have considered the mighty Ararat today.”

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Ian S. McIntosh  
Managing Director  
Cultural Survival Inc.

215 Prospect Street  
Cambridge MA 02139

**Posted By:** chrisitka

**Date Posted:** 06 November 2002 at 6:35pm

Gariwerd (The Grampians) is an incredibly captivating place. A National Park incorporating several mountain ranges set amidst flat country to the horizon it looms like a living being. It is replete with intense atmosphere as if it holds all the spirits of the land banished from the desecrated farmlands all around. Indeed it was the last refuge of the hunted indigenous people of the area during colonisation.

Also special to me the landscape of the place where I was born and grew up. I feel connected to the spirit of that land. Though to many it looks like boring flat heathland by the coast (Ocean Grove, Vic.) it fills me with awe over and over when I visit. I feel in tune with the place. I can feel which are/were the indigenous sacred places as if they speak to me (despite my whiteness). I always find peace there and it keeps calling to me from afar.

Foreign places rarely touch me as much - even those in my own European heritage. When I travelled in the USA I could see the landscape was beautiful but it did not bewitch me - except for one place. The Grand Canyon. I didn't expect that. I thought it must have been over hyped by US propaganda. Despite the cynicism with which I approached it I was overawed by the power of the place.

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Chris Sitka  
Coordinator Friends of Kapululangu

**Posted By:** eidz

**Date Posted:** 06 November 2002 at 10:06pm

I've thought now a lot about my inspirational landscapes and result is that it is my homecountry as a whole. Estonia, being small comparing to Australia (ca 45 000 sq km) and sparsely populated (1,5 million inhabitants, one-third in our capital Tallinn), is incredibly varying in landscape and nature. Everywhere I can find something telling me stories and inspiring me to know more about my country, more about myself. I feel historical and cultural, both indigenous and invaders', roots going through myself and therefore I feel duty to protect these from unmindful decisions and acts. If I can't do anything else, then through my future children... When I read Robyne Bancrofts' perspective, her family and their landscapes, I realised problems are quite the same in the other side of the world. Here are also absentee landlords who mostly probably don't feel tied to the land (how can they!?), big money people and tourists (mostly inside, ironic, isn't it?!) who can't see what they leave behind. After fifty years occupation (Soviet Union time) we are now owners of our land again (now for ten years) but these fifty years have lost lot of the tie with our landscapes. Now is time to try to find the ties again and that is the inspiring part in my country, in my landscape.

To get an idea about the landscapes in Estonia, check following link, it is all in Estonian, but the telling part are photos.

<http://www.envinst.ee/loodusfotod/><http://www.envinst.ee/loodusfotod/>

**Posted By:** willss

**Date Posted:** 06 November 2002 at 10:15pm

Throughout my travels there have been three landscapes that have remained in my memory. They all feature water of some kind. Two are in the Ireland and one in Australia.

In Ireland, a place known as 'the meeting of the waters' in the Lakes of Kilarney National Park remains in my mind as a place of outstanding beauty and peace. I could almost feel the presence of the fairies. As the name implies it is a place where three fast flowing rivers or streams meet and tumble between rocks and treed banks. Pure magic!

The Cliffs of Mohr, also in Ireland, impart a totally different feel. The crashing waves of the Atlantic against the sheer black cliffs are at once majestic and powerful. The force of nature at its height.

In Australia, Victoria's Promontory Coast, in South Gippsland is different again. A unique landscape where Victoria's most southerly point culminates in her oldest and favourite National Park, Wilson's Prom. The waterways and coastal hills surrounding the Prom form a natural amphitheatre, which provide numerous panoramic lookouts. The focus for these vistas is the hills of the Prom across the waters of Corner Inlet: Depending on the time of day or season the views provide an ever-changing vista that never fails to delight.

It is devastating to think that these vistas will be blighted by gigantic industrial wind turbines.

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 A vision splendid

**Posted By:** lpls

**Date Posted:** 07 November 2002 at 1:25am

Nightcap:

"Remembering the past: Challenge the future" (LH Historical Society motto)

As the familiar sound of my late grandmother's chiming clock at home strikes the "bewitching hour of midnight" in Lower Hutt City, Aotearoa- New Zealand, I am rendered aware of how dark and still the landscape scene is outside. Looking out my Lounge window, I am cheered by the familiar shadow of the Eastern hills opposite my home high on the Western Hills (=Maungaraki) overlooking the Hutt Valley where I work by day as an Information Specialist and Local History Librarian at the War Memorial Library, and also by the lights which etch-out the perimeter of Te Whanganui-a-Tara: Wellington Harbour. Two lights are especially significant : the intermittent flicker of the Pencarrow lighthouse at the Harbour entrance and the mid-harbour marker-light on Matiu-Somes Island, which indicates the safe channel for shipping.

Quotidian: daily, the harbour assumes a different complexion, perhaps calm and sparkling, perhaps turbulent and menacing -registering the seasons and weather changes with an accuracy and abandon that defies accurate media- weather predictions. So too the Inter-island ferries that provide an essential man-made link between the North and South Islands of Aotearoa / New Zealand (= "*the land of the long white cloud*" in indigenous Maori legend) may be clearly observed from our home, plying the harbour and circumventing Matiu- Somes Island, a conservation precinct where the Tuatara, a strange ancient reptile with a serrated back-ridge and a mysterious mid-forehead "third eye" is now being protected from otherwise inevitable extinction by an efficient Department of Conservation breeding-strategy. Indeed visitors, nowadays welcomed to explore the island, are often shown a pet Tuatara at the base of a drainpipe of a shed behind the conservator's house- an incredible tourist experience unmatched by any zoo anywhere in the world, I am sure!

This silent landscape under a starry sky, seemingly dormant at least by moonlight, is in fact, actually a microcosm of energy, brimming with hidden life. Like the streaking rockets and fireworks of yesterday's Guy Fawkes Day celebrations, there is a colour and vitality of creation waiting to burgeon-forth in a matter of hours with the dawning rays of a bright new early Summer day.

*"And for all this, nature is never spent; There lives the dearest freshness deep down things; And though the last lights off the black West went Oh, morning, at the brown brink eastward, springs - Because....."* (Hopkins. "*God's Grandeur*").

In conclusion, may I just make reference to the insights of the German religious philosopher, **Rudolf Otto (1869-1937)**, famous for his description of a "numinous" element in human existence: that empowering experience which gives meaning and identity to all who are "possessed" of and by it: the "mysterium tremendum et fascinans". When we speak of human

responses of "*awe, excitement, creativity, action, reflection, curiosity*" (Chris Johnston), we are surely talking the same language of the "numinous", of which Otto is the classic Biblical and sociocultural exponent.

As the Rudolf Otto Homepage on the web explains with regard to his classic work: *Das Heilige* (1917) = "*The idea of the Holy*" (English translation/ by John W. Harvey, 1923):

(<http://www.netrax.net/~galles/ondex1.htm>)

"As *mysterium*, the numinous is "wholly other" --entirely different from anything we experience in ordinary life. It evokes a reaction of silence. But the numinous is also a *mysterium tremendum*. It provokes terror because it presents itself as overwhelming power. Finally, the numinous presents itself as *fascinens*, as merciful and gracious."

Otto's insights may well prove a helpful key to interpreting the "inspiration" (both positive and negative) universally [?] evoked by certain landscapes which we have attempted to analyse in this online conference. What is also clear is the EMPOWERING and "*motivating*" aspect of those deep and profoundly CHALLENGING *e-motions* evoked in us as human beings (discovering a personal IDENTITY, but also sharing a COMMON DESTINY).

Poised somewhere in the middle of a spectrum that spans the macrocosm of Outer Space and the microcosm of the tiniest Atomic particles (which NZ's Rutherford discovered last century), human beings uniquely endowed with the spiritual capacity of self-consciousness interact and respond to the features of the natural environment of Planet Earth which they are privileged to inhabit and of which (as Co-creators with the Eternal Creator and *Necessary* Ground of Being) they are both custodians and stewards in perpetuity of its evolutionary development for the common good.

*Look at the stars! look, look up at the skies! O look at all the fire-folk sitting in the air!...This piece-bright paling shuts the spouse Christ home, Christ and his mother and all his ballows."* (Hopkins. *The Starlight Night*).

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Neil Coup  
Local Studies Librarian  
President LH Historical Soc.  
PO Box 30037  
Lower Hutt City  
New Zealand

**Posted By:** G.Aulakh

**Date Posted:** 07 November 2002 at 4:20am

Many landscapes have inspired, scared and have affected me in many different ways. Here are a few:

The Simpson's Gap near Alice Springs became the subject of a few of my landscape studies and paintings. The colours are still fresh in my mind even after all these years. No one believed me that these colours were real till I showed them the photographs.

Another place I visited a few years ago was Cardiff Bay in Wales. The mud flats which also happen to be a very important bird habitat, were in my mind, just beautiful. The site was of great controversy as there were proposals to flood the area to build a marina there. The place was quite awe inspiring but very beautiful at the same time. My ramblings about the place ended up being quoted back to me in one of the exam papers - a frightening thought!

Then there are the landscapes of childhood, of growing up amidst wheat fields and groundnut (peanut) fields which have inspired an odd poem here and there. The orange flowers on deep green leaves of groundnut plants is an exquisite experience. The linseed crops with their blue flowers gave the forget-me-not kind of feeling. These ephemeral, agricultural landscapes are another thing altogether - evoking all sort of emotions.

Just musing on the walkabout.

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Dr Gursewak S. Aulakh  
Senior Lecturer  
Faculty of Land Food and Leisure,  
University of Plymouth at Seale Hayne  
Newton Abbot, Devon, UK  
TQ12 6NQ

**Posted By:** Geoff Hunt

**Date Posted:** 07 November 2002 at 8:06am

I'll mention two inspiring landscapes. One the desert country round Lake Eyre in South Australia and the other the country around the Franz Joseph Glacier in the South Island of NZ. Such contrasting landscapes and yet both inspired in me a sense of being intensely alive. A feeling of expansion of spirit.

I have a fascination and love for the desert. Being a part of that landscape - those open plains, the rippled dunes and the white salt pan pressed flat under the weight of a vast sky - was an experience never to be forgotten. I relished the dry heat. I felt deeply connected to the country. I didn't want to leave.

So it was with surprise to find myself in New Zealand a short while later feeling similar sensations. Yet here I was amidst steep snow-capped rocky peaks. A tongue of ice and lush ancient-seeming forest separated by only a short distance of gravel. The air cold and moist.

What are the common elements that evoked such feelings within me? The landscapes were essentially the antithesis of one another. A sense of extremes? An absence of human presence? Some quality of particular places? Whatever it is I am enriched by being within such places.

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Geoff Hunt  
Archaeology and Natural History  
ANU

**Posted By:** Tim Le Roy

**Date Posted:** 07 November 2002 at 12:02pm

I travel from Melbourne to South Gippsland every weekend and have done so for the past 6 years.

As we climb the hill to the Philip Island turnoff the true beauty of the Victorian Coast is laid out before us. Over the hill to Kilcunda and a stunning coastal vista stretches all the way to Wilson's Prom.

Broken only by the occasional town, the South Gippsland coast takes my breath away. I have travelled the world and seen many places of beauty but our coastline is truly magnificent.

We have the capacity to destroy these landscapes but we can never create them. We should develop with care.

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Spokesperson - Tarwin Valley Coastal Guardians  
Tel: 0418 121 656

**Posted By:** lhayes  
**Date Posted:** 07 November 2002 at 1:41pm  
Tim

As an ex-Phillip Island boy I find you have described the landscape of my adolescence and the strong connection I feel with Bass Strait, Westernport Bay and its islands. Nice to hear from another who appreciates its beauty.

Lincoln

**Posted By:** Val Donovan  
**Date Posted:** 07 November 2002 at 5:34pm

I once had an unforgettable experience in the Centre, not all that far from Alice Springs, which I think upon as my bewitching landscape. As such it is one of those places 'once seen, are always within us'. There were just the two of us and we chose a quiet place to have lunch in the shade of some large rocks with nothing but the landscape for company. There were a few stubby trees, but otherwise just the red earth stretching before us, appearing undisturbed. The silence was deafening, and we were so moved by the experience that we hardly spoke during our time there. I think uppermost in my mind was the beauty of the red earth and the silence which gave me some appreciation, if that is possible, of the love and attachment that the Traditional Owners must feel for this beautiful part of their country. The image of that day has stayed with me for many years and I will continue to think of it in awe.

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Val Donovan  
Queensland Heritage Trails Network, Arts Queensland

**Posted By:** Jeannette Hope  
**Date Posted:** 07 November 2002 at 5:46pm

I can't resist. Sydney. Sydney Harbour. The Bridge - I get a kick every time I drive across it. (I like Gladesville Bridge too, and that cantilevered number on one of the M's). Grace Cossington-Smith's painting of the half built arch. Sitting on the bridge footpath and looking down as the tall ships sailed up the Harbour on 26 Jan 1988. Ferry from the Quay to Mosman at midnight in summer - the deep deep black water lapping, reflecting the lights on the bridge and opera house. Flying into Sydney at night. Waverley Cemetery on the top of the cliff - the perfect place to die. The Rocks. North Head. The Beauty Point track. La Perouse. The deep shade of Moreton bay figs. The blue of jacarandas. Iron picket fences. Golden sandstone. Sydney University quadrangle (the secret spiral staircase up to the roof). George Street. The David Jones flower shows. (I miss the trams).

Of course, I don't live there anymore. (See my other posting)

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Jeannette Hope

**Posted By:** Marilyn

**Date Posted:** 07 November 2002 at 11:04pm

Finally I can write something! a glitch meant that I couldn't get it - thanks to Chris to placing an earlier post on my behalf.

So many inspiring accounts of people's landscapes and memories, so many that are emotional responses, so many about memory of childhoods -

I too carry around memories of places, but my inspirational landscape is one that is a mixture and is from different times in my mixed up upbringing, half in Canberra the rest in Singapore and Germany:

that landscape is a forest - partly beech forest above the Rhine near Bonn, partly the Brindabellas, with shades of tropical rainforest near a Malay kampong in Singapore (no longer there). Trees and the sounds of birds and the smells - and those smells and sounds tend to bring the visual back. What however I find interesting is that it is in only one case that I know the long ago meanings and so have a greater understanding and fuller sense of connection - it is the German beech forest with the Drachenfels standing above - the pagan sagas woven into Wagner's Ring Cycle. This is not because I'm of European descent with an innate insight into that landscape (in fact my ancestry is Celtic), but because I heard and read the stories as I walked that land - I did not get those insights into the Nggunawal country nor the settler stories until much later, nor in the Malay kampong, although I did hear the stories of WWII and Changi and remember them as heard at the age of 4

so are we best inspired when all our senses are engaged, including our intellect, memory and knowledge of the stories belonging to that place??

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Marilyn Truscott

**Posted By:** T. Papayannis

**Date Posted:** 08 November 2002 at 8:18am

**Prespa Lakes, an inspirational landscape**

In the northwest corner of Greece, lie two magnificent lakes, Megali and Mikri Prespa, shared with Albania and the FYR of Macedonia.

Arriving on the road from the cities of Florina or Castoria, the visitor crosses densely wooded mountains, traversed by small streams. At a certain moment, the view opens on Mikri Prespa, a shining mirror of water, surrounded on all sides by peaked mountains. Two small islands are in found in the middle of the lake, the smaller one with large colonies of Pygmy Cormorants and the second with remnants of churches and monasteries from the Byzantine era.

A flat strip of sand and marshes in the North divides Mikri Prespa from the larger Megali Prespa, and includes nesting sites for 500 pair of Dalmatian Pelicans. The area is rich in biodiversity, including bear, wolf, otter, many species of endangered birds and endemic freshwater fish and flora. That is why it has been declared a Ramsar Site of International Importance.

In addition, as a historical crossroads between the Aegean and the Balkans, Prespa is dotted with a rich cultural heritage from different periods.

Yet the beauty of the area is striking and truly unforgettable. The contrast between the calm waters of the lakes and the tall mountains surrounding them, creates a spirit of serenity, suggestive of the harmony of Man and Nature, which has prevailed in the area for millennia.

To preserve this harmony, efforts by the NGO sector have focused both on the conservation of the natural and cultural heritage of Prespa and on improving the quality of life of local populations. Recently, the three governments involved have taken the unique step of declaring the entire area as a transboundary Prespa Park.

*Thymio Papayannis - President, WWF Greece*

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 Thymio Papayannis  
 Special Advisor to the Secretary General  
 Convention on Wetlands  
 President WWF Greece

**Posted By:** lpls

**Date Posted:** 08 November 2002 at 9:59am

**Quote:** *Originally posted by Marilyn on 07 November 2002*

So many inspiring accounts of people's landscapes and memories, so many that are emotional responses, so many about memory of childhoods -

I too carry around memories of places, but my inspirational landscape is one that is a mixture and is from different times in my mixed up upbringing, half in Canberra the rest in Singapore and Germany....

So are we best inspired when all our senses are engaged, including our intellect, memory and knowledge of the stories belonging to that place??

Marilyn has hit the jackpot for me again re a "peak experience" "when all our senses are engaged". The imaginative mix: like the artist's *palette plus* the artist's creative action in *painting* are at the heart of inspiration.

Yet this connectedness/ involvement may well be "sparked-off" by an exterior reality eg. a particular geomorphic configuration : a sublime landscape itself, a colour or texture of exterior or internal conscious reality...

Epilogue:

"What a piece of work is a man! how noble in reason! how infinite in faculties! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world, the paragon of animals!" mused Shakespeare's Hamlet ( II,ii, 315ff)....

... and again in Prospero's words from *The Tempest (IV,i,156)*: "We are such stuff as dreams are made on....!"

Neil Coup  
Local Studies Librarian  
President LH Historical Soc.  
PO Box 30037  
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New Zealand

### **Topic: Scary inspirations**

**Posted By:** Administrator

**Subject:** Scary inspirations!

**Date Posted:** 06 November 2002 at 2:23pm

Are there landscapes that gain their inspirational power because they scare us? Places that are so full of power perhaps - where the cliffs are so high, the water so deep, the emptiness so vast?

Why do some of us respond with awe and others with trembling? For me, the deep swirling waters are both intensely enticing and terrifying (I grew up where there were pretty big floods very close to my house which I found fascinating and scary - as a kid I used to go out on my push-bike and with my little camera and take photos - worried my parents witless - but these powerful flood held a great fascination for me)

What do others think about scary places and inspiration?

**Posted By:** Christian Clare

**Date Posted:** 06 November 2002 at 2:57pm

Beauty and fear often go hand in hand. The one attracts us while the other pushes us away. This creates a 'frisson' which many of us find exciting. The so-called 'sublime' landscape often seem to come into this category.

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Christian Clare Robertson

**Posted By:** Libby

**Date Posted:** 06 November 2002 at 3:02pm

I respond in exactly the way Christian describes to Cape Schanck in Victoria. It is an incredibly beautiful place but in a bizarre sort of way. The water really crashes up against the black rocks and you know that if the tide comes in or there is a freak wave you're in really big trouble.

But it was the rocks themselves that really frightened me: dark, distorted, foreign. It reminds of the work of American horror writer H P Lovecraft. I get deeply frightened on both a physical and emotional level when I am there but it is precisely this quality that I find inspirational.

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Libby Riches  
Context Pty. Ltd.

**Posted By:** chrisitka

**Date Posted:** 06 November 2002 at 6:45pm

I love scary landscapes. Floods, gales, wild storms, volcanic eruptions, bush fires earthquakes, blizzards - any that demonstrate the power of nature and our inability to tame nature completely.

I go out into these scary landscape-altering events whenever I can. I tried to be the last one across the flooding river, I crawled to the edge of high cliffs on the west coast of Ireland while a fantastic storm blew giant waves that had rolled right across the atlantic clear over the cliffs and me (crouched behind a sheltering hedge). I even go out to meet bushfires. (No, I don't light them any more than I blow the hurricanes up.)

I just love to experience this untamed freedom of the elements and be in awe of Nature's power. It is such a wonderful counterpoint to the patriarchal culture's destruction/taming/fear of the creative power of Mother Earth.

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Chris Sitka  
Coordinator Friends of Kapululangu

**Posted By:** hducros  
**Date Posted:** 07 November 2002 at 1:09pm  
Confronting landscapes:

ICOMOS has probably had a whole conference on this in relation to the one held at Port Arthur recently titled the 'Islands of Vanishment'. However, Port Arthur itself has so many aspects that include both pseudo horror (Ghost tours) and real horror (convicts and Martin Bryant) that it gets my vote as a scary and confronting inspirational landscape. We will never really know what went through the minds of those suffered there and those who caused their suffering (thank heavens!), but overall the landscape now exudes deceptive serenity. Please also see Harriet Deacon's posting elsewhere on Robben Island for more on this aspect of inspirational landscapes.

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Hilary du Cros PhD  
Research Fellow  
Department of Management  
Hong Kong Polytechnic University, Hong Kong SAR, China

**Posted By:** Christian Clare  
**Date Posted:** 07 November 2002 at 1:45pm  
I have always been attracted to places that others might consider to be scary, not because of the sense of fear they evoke but because they are dynamic. The landscapes I find most attractive are always active - in the process of change, or showing the forces of nature at work. They are always dramatic. Peaceful landscapes are pleasant, but for me, unlikely to be inspirational.

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Christian Clare Robertson

**Posted By:** Geoff Hunt  
**Date Posted:** 07 November 2002 at 3:31pm  
I once stood on the site of a very recent landslide. The scene was absolutely still and yet all around was the evidence of rapid movement and immense power. Large trees snapped off near ground level. The sense of motion was intense. The knowledge that all life on this patch of ground was suddenly expunged. The reminder of the uncertainty of life.

The dramatic and threatening power of nature is definitely an inspiring thing for me.

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Geoff Hunt  
Archaeology and Natural History  
ANU

**Posted By:** Nicholas Hall

**Date Posted:** 07 November 2002 at 5:23pm

I know what you mean Geoff about sensing the power of a landscape. In a recent trip to the Northern Territory I was walking down the Victoria River in Gurindji Country and looked up into a tall gum lining the bank. Nearly 20m up in the branches was a collection of very large dead limbs, almost tree sized, which immediately brought to me a sense of the immense power and scale of the flood that passed through there (the famous Katherine flood of a few years back). This was an awe-inspiring moment which connected with the stories of water being spread out across the landscape for vast distances. The impact of how much water was involved, and the scale of this in the landscape at that moment, made me see and appreciate that landscape in a different way - I was in awe. There was something scary about this. Like there was bigger forces at work beyond the human scale. Whether this was spiritual or physical I can't neatly say. Probably a combination.

I keep coming back to the inspiring being reflected in moments of connectedness or realisation. I can recognise personal levels of landscape inspiration easily, but how this relates to collective notions of landscapes I don't know. Collective notions of the inspirational landscape I suppose to be recognised, have to be expressed in some way, and that expression considered and documented. It then leaves people to look at what process of documentation could be used.

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Nicholas Hall  
Senior Conservation Officer  
Heritage and Tourism Section  
Australian Heritage Commission

### **Topic: Imagined places**

**Posted By:** Administrator

**Subject:** Imagined places

**Date Posted:** 07 November 2002 at 10:11am

From some work I was doing in the Upper Mersey area of Tasmania, I 'discovered' that this place was 'real' to many people who hadn't seen it - local people (especially women) who had for many many years heard the stories told by others of visiting this area high up on the central plateau. These people knew the places, could point to them on a map, tell dozens of stories about each place and could even say what they thought the place looked like.

These real places, but known only in our mind, are also powerful. Sometimes when we finally see the place, it is like a 'return', so well is the place known and loved. In other instances, perhaps a disappointment.

Some inspirational landscapes seem like that to me. On my wall above my desk I have some images of the Kimberley coast - a place I long to visit. If someone said that this place was inspirational - I would agree. Like Uluru, its an iconic place, filled with meanings even for those who haven't yet visited.

Are others interested in this theme?

Chris Johnston: Context

### **Replies**

**Posted By:** megswitzer

**Date Posted:** 07 November 2002 at 12:24pm

I am imaging into the future- distant future. I noted in Forum 3 on management, Kathie Fletcher's work with the Women's Native Tree Project, Turanganui-a-Kiwa(Gisborne), Aotearoa/ NZ. She is working towards management plans that aim to restore their mana as people who have the skills, desire, vision and right to protect and promote the environment.

I too belong to a feminist spirituality network known as the Sisters of Gaia. It is a loose Australian network with 29 members. Those of us who live in Canberra gather in the Canberra landscape, eg Aspen Island, Murrumbidgee River under the She Oaks, Mt Ainslie and many other places, at eight special earth times during the year (solstices, equinox, and the cross quarter days such as Beltane). We pay respect to the place, river, trees for being here for all of us and for a couple of hours reflect on our lives as women, as members of society and as born of and on this earth.

The group has been gathering for 8 years and as a result these places we gather in, are developing a sacredness to us. Each year we get to know them more intimately. You never know , maybe one day in the future, these places may hold important sacredness and practices for many not just for the handful of us. We can reclaim, remember, reinvent and recreate what we have lost as a race in our connection to the earth.

Big trees grow from small seeds, big landscapes grow from small continental movements and small thoughts become mainstream practices in communities. Perhaps, more people as community, might take the time out to gather, to show respect and honour for this earth, and to care and conserve her. Then the planet will breathe a sigh of relief and so will her life forms including us. This is my imagination and hope.

-----  
Meg

**Posted By:** Geoff Hunt

**Date Posted:** 07 November 2002 at 3:22pm

I think there is truth in what Chris Johnston says about landscapes of the mind. The existence of a special landscape out there - known of but not (yet?) visited. We love stories and to judge from the market for travel books we gain something in the telling. Like reading a piece of fiction we create our own impression of character and place from our imagination and experiences. We can travel to this destination in our mind's eye as we sit in an office. To see 'the film' can be intensely disappointing. There is peril in the building of expectations and the possession of preconceptions.

Sometimes I feel that the knowledge that a particular place is there and protected (by National Park or whatever) is more important to me than my chance to visit it. Particularly if the environment is sensitive and my presence could be detrimental. Most of us want that first hand experience - yet how many people can a single place cope with? I was impressed by the management of visitors to Uluru-Kata Tjuta. Despite the large numbers it was still possible to have a sense of the natural and Indigenous cultural space within the landscape.

Perhaps in the future we will more often resort to landscapes of the mind as our wellsprings of inspiration?

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Geoff Hunt  
Archaeology and Natural History  
ANU

**Posted By:** david helms

**Date Posted:** 07 November 2002 at 3:49pm

as for landscapes of the mind I would nominate our 'wise and ever constant' moon. only a handful of people have ever actually visited it, yet how it inspires so many people in different cultures around the world.

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david helms

**Posted By:** Ms.Marion Minty

**Date Posted:** 07 November 2002 at 4:44pm

Thankyou for all the inspiration. To my mind the Icon view of Wilson's Promontory and the lovely Hoddle Ranges with the waters of Corner Inlet in between which view is in South Gippsland Victoria, is ever my solace and inspiration. A landscape of the mind for me as I am 'imprisoned' in the City Metropolis it never ceases to calm my soul and bring a sense of wonder into a busy day. The whole area over many kms. is like an amphitheatre and now that people there are planting trees and the native habitat is growing back slowly, it is bringing an even greater sense of wonder and joy. We can not afford to lose these areas to industrial or other large-scale developments for as the pace of living increases we need places to just **be**. I so agree with Sally Morgan too; where will we go when we need the land for the inspiring of our minds.?

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Masters Handiwork

**Posted By:** eidz

**Date Posted:** 07 November 2002 at 8:43pm

At first, being agree with Geoff, if we have a longing for some place, maybe it is not good to visit it, we can really be disappointed because the place is not so beautiful, amazing, majestic, ..., inspiring as we imagined.

But I wanted to share my thought about inspiring places which are imagined and never can be seen - ancient landscapes which nobody can remember because nobody is so old to remember. When I read about objects or lifestyle about these ancient times I always try to imagine how the landscape looked like then. And I always feel excitement, I so desperately want to turn back the years, hundreds of years, to see and perceive the landscapes, to feel how was to live in this landscape, to feel the lifestyle in these landscapes. That is harmless imagination, nobody can ever destroy my imagination image. That reminds me one moment I felt, almost saw last year. We were visiting one ancient stronghold which is lovely touristic place and looks quite ancient because of really old oaks growing there. There has been done good work, they've dug out well and some gates and built some ancient military constructions. Staying at the stairs of one of the gates I suddenly, just for a tiny moment, felt and I think even saw the stronghold living. The people going up and down the stairs and carrying goods. That is something I can rely on and tell that I had a chance to see beyond the centuries. Just one nearly unperceivable moment and such a huge experience which can't be passed with communication facilities known image.

That leads me to a thought that such imagined places are also future landscapes. We also can't know if we were right in our imaginations, only our offspring can admit if we were or not...

## Plenary

### Topic: Welcome & Summing Up

**Posted By:** Jeannette Hope

**Date Posted:** 07 November 2002 at 5:15pm

As a very late participant, I've just done a speed-read of the postings. The thing that strikes me is how very Australian (and NZ) we once Europeans have become, notably in the emphasis on the natural and the debate about 'modified' landscapes. A couple of people comment explicitly on this comparing the lack of resonance for them of 'English' landscape compared with, say, Uluru. European landscapes, whether urban or rural, are predominantly modified from the natural (whenever that was). The same goes for large expanses of China, India, middle east, and even parts of the Americas. But the dominant human landscapes - where most humans live - are surely urban/suburban and these are 'created' rather than merely modified. It could be argued that the major urban landscapes are the greatest creative achievement of humans.

So if most Australians live in cities and most Australians regard natural (inland?) landscapes as the most 'inspirational' is this a case of the grass being greener...? Many of the examples of inspirational landscapes are distant from where humans mainly live, isolated, and definitely not 'suburban', in the humdrum metaphorical meaning of the word. (And obviously in Australia European Australians have been influenced by indigenous culture). This is clearly a major change from the days when cathedrals, say, (or pyramids or other 'created' landforms) were regarded as the primary source of inspiration.

Here's an example of distance makes the heart more inspirational ...Some friends of mine here in Wentworth, a small country town on the Murray-Darling Junction, live in an old 2-story bank, which they have furnished as an urban apartment. On the walls of the high ceilinged warehouse style building are the most superb photographs - huge blow-ups - of New York city: the skyline, interiors of Central Station etc. This is their inspirational landscape. They are perfectly happy in rural NSW, but to them (and most people here) it is just 'home', while their inspiration is New York. The 'inspirational' impact of that created landscape is overwhelming when you walk into their house. Is this any different to a city dweller putting up pictures of their inspirational landscapes - Uluru, Aboriginal dot painting, rainforest posters etc. ? Finally, what responses would there be if the conference were based in Europe? Or New York?

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Jeannette Hope

### Topic: Distinctively Australian?

**Posted By:** Administrator

**Subject:** Distinctively Australian?

**Date Posted:** 07 November 2002 at 3:28pm

(Please start with the Welcome thread first to see the summaries)

Is it possible to define distinctive Australian inspirational landscapes?

Throughout the conference there has been discussion about the fact that that culture filters our perception of landscape and that there is an inextricable relationship between people, culture and the land. So are there landscapes with cross-cultural appeal? Are there inherently Australian inspirational landscapes that reflect the diversity and complexity of cultures, peoples and places in this country?

What do you think?

### **Replies**

**Posted By:** Chris Johnston

**Date Posted:** 07 November 2002 at 3:34pm

A posting from Mali Voi, Subregional Adviser for Culture in the Pacific, UNESCO Office for the Pacific States - and a valuable reflection on people and place to start with.

1. Land including mountains, rivers or waterways of all sizes, vegetation of all types, valleys etc. For example Western concept of land is a commodity that can change hands i.e. one can buy, lease or sell land. Pacific and that includes the First Peoples of Australia, land is one's identity. You do not buy, lease or sell. Instead you allow user-right to family members, extended kinspeople and people who are outside of the clan country.

2. Relationship: Our relationship with land depends very much on how close we are from land. This has been very much reflected by all the articles. Stephen Martin's citing of early European experiences give us an universality of beauty in nature and the way that Veronica Brady's excellent point that we need to look at land with love in her point #3... "To put it another way, it means making a 'bride country', relating to it with love rather than in terms of conquest' and in this seem to carefully summarise two opposing poles of love: love and being a good steward on the other hand love and conquer. The latter in my language we say "alima gavaa gaveniani inawa ragau?" translated as "we give sores to the land how can we compensate it?"

3. Use of land and all thereupon: Robyne Bancroft described ways of ensuring that certain parts of the land set aside have to be kept holy and apart from general utilitarian means. When one examines some of these traditional practices, they are scientifically sound in today's standard. We keep certain places as reserves for spirit of the dead. So "Inspirational Landscapes" are not only of natural beauty for personal and collective inspiration but they are the places of seeking knowledge and wisdom and revitalization of our souls.

That is all I wish to convey. The forum is an excellent avenue for exchange of views and forward planning of collective aspirations. Best wishes and congratulations. Mali.

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Mali Voi, Subregional Adviser for Culture in the Pacific, UNESCO Office for the Pacific States, P.O. Box 5766 Matautu, Apia, Samoa 3003.

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[mali@unesco.org.ws](mailto:mali@unesco.org.ws)

**Posted By:** Olive

**Date Posted:** 07 November 2002 at 4:05pm

Distinctively Australian?

I am always interested in the difference between my mum's view of beautiful landscapes and my dad's. Mum was born in England - she is deeply moved by bright green fields, oak trees, bluebells and the like. Things I would call "pretty". My dad was born here and he loves vastness, strangeness, dry scrub - all distinctively Australian things.

When I went to England I found the landscape held no inspiration for me, despite it being the home of my ancestors. But my first journey into the centre - a three day drive from Melbourne to Uluru assumed the dimensions of a pilgrimage as soon as we left Port Augusta. My experience of the centre was profound - I felt like I was encountering an Australia that I had never seen but somehow knew. I felt keenly "Australian". Weirdly, at the same time I was very aware that these were Anangu lands and that European culture seemed very ephemeral here.

So many people flock to the centre and leave with profound experiences. I believe this landscape to be distinctively Australian because it encompasses the attributes of vast size, spirituality, cultural antiquity, colour and light.

**Posted By:** efsacco

**Date Posted:** 07 November 2002 at 4:23pm

I think Mali Voi's three statements serve as points of reference for defining inspirational landscapes and retaining reverence for it through modes of use. Forming a definition is both a collective process and practice that is on-going, changing.

I think that placing such sites under the rubric of "Australian" brings in many other political and social issues about how one relates to landscape. I say this not to diminish its distinctive places, but as a reminder of the multiple relationships between place and space that span the time of both the living and the dead.

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dr.ellen fernandez-sacco  
research fellow  
ohst  
university of California, Berkeley  
efsacco@uclink4.berkeley.edu

**Posted By:** Peter Grant

**Date Posted:** 07 November 2002 at 4:31pm

I have had a similar experience to Olive's in the "red centre". It is a deeply moving landscape. But I also respond in the same visceral manner to Tasmania's highlands, a landscape that is far from what most would consider quintessentially Australian. As a Tasmanian I can't identify with "vastness as emptiness", or with many of the other wide-brown-land adjectives that are glibly applied to "the real Australia". While Tasmania may not be expansive, it still manages to exude a sense of space – a diminutive vastness distilled out of an indented and rumpled physiognomy.

As for Olive's "spirituality, cultural antiquity, colour and light", I can live with them. Perhaps I would want to add something about the degree to which our country is still so open to natural processes. The bones of the earth, and their often delicate coverings, still display the actions of the elements: ice, water, wind, drought and fire. Here we are still able, sometimes and in some places, to experience humility.

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Peter manages interpretation & education for Tasmania's Parks & Wildlife Service. He has combined his passion for nature writing & conservation in a recent book on habitat gardening for the ABC.

**Posted By:** A Murphy

**Date Posted:** 07 November 2002 at 4:58pm

It is interesting to read so many perspectives in this forum, especially under this topic of what is Australian inspirational landscape. My training in linguistics and Peter Grant's comments in an earlier forum about the words we use to describe landscape and our feelings towards it made me think about how my 6 month old son responds to the external "Australian" environment and the "language" he uses when exposed to it. Whether it is viewing an incredible, expansive Tasmanian sky with clouds stained pink and blue or the touching of leaves of trees, both endemic or simply an introduced fruit tree in our backyard, the awe and peace my son expresses through his face and body language leaves me in no doubt as to the impact on him of being outside. His language speaks volumes about how the Landscape (modified and otherwise) affects him. He doesn't differentiate between ordered English style Australian gardens and endemic Australian landscapes found in our National Parks. It's wonderful to see and makes me stop and enjoy the essence and touch of nature without so much of my own cultural baggage.

**Posted By:** kancher

**Date Posted:** 07 November 2002 at 5:13pm

I have read with great interest the responses to the various questions and answers to our relationship to our landscape, inherited or not. To appreciate the diversity of Australia's landscapes is vital, they are both delicate and profound, but the landscape we live with day to day is the one I am interested in examining. Living in Hobart on our suburban doorstep is Mt Wellington, a truly memorable and inspiring landscape on the macro and micro scale. The landscape that confronts our daily lives as we walk through the day, can be both inspirational as you catch a vista to the Derwent River or feeding the soul as you walk along the footpath under the canopy of a tree lined street. Too often these landscapes are neglected and left to engineers to manage. We need to ensure our local environments are special landscapes that inspire our everyday and nurture the soul. After all we fleetingly visit the wondrous heart of Australia, or walk in the bush, but each day we head down our streets within our neighbourhoods and cities. Isn't it about time we made a difference to our everyday by demanding inspiring neighbourhoods and cities.

-----  
KAncher

**Posted By:** Ms.Marion Minty

**Date Posted:** 07 November 2002 at 6:01pm

I found Mali's note very moving here in Australia perhaps elsewhere too, we say 'left a scar on the land' and there are so many, many scars. May future generation's forgive and may we who live now have the will to correct what we can all over the world so our planet land can forgive us and thrive long into the future. We need the land, the oceans, the habitat, we need each other to make a better tomorrow.

-----  
Masters Handiwork

### **Topic: Heritage places?**

**Posted By:** Administrator

**Subject:** Heritage places?

**Date Posted:** 07 November 2002 at 4:57pm

Inspirational landscapes - can they be heritage places?

For a place to be 'heritage' it needs to be recognised and assessed. What approaches, methods, techniques could we use to assess inspirational landscapes?

And are there any new assessment methods that people are aware of that embrace people's connectedness to landscape?

### **Replies**

**Posted By:** Olive

**Date Posted:** 07 November 2002 at 5:09pm

I am very interested in this idea. Until I looked at this conference I hadn't thought that the personal connections I have to land would make those places 'heritage'. Is heritage a quality that has to be shared by lots of people and if so does this make the protection of inspirational places difficult because such places are (to me at least) so personal?. It would be great to think that we would respect such places enough to protect them. Would there need to be a certain number of people who found a place inspirational? How would we identify them? I would love to hear from people who might have some views on this.

**Posted By:** Nicholas Hall

**Date Posted:** 07 November 2002 at 5:36pm

This leads on from Olive's comment:

For me, and it seems many other who have participated over these two days, there is a strong sense of the personal response, and how it is related in a broader cultural and social context. For me, I keep coming back to the inspiring being reflected in moments of connectedness or realisation. I can recognise personal levels of landscape inspiration easily, but how this relates to collective notions of landscapes I don't know.

Collective notions of the inspirational landscape I suppose to be recognised, have to be expressed in some way, and that expression considered and documented. It then leaves people to look at what process of documentation could be used. In fact it would seem that creative ways of recognising and representing how a landscape has been inspirational will be at the centre of recognising them as 'heritage' places in a more formal sense. What is needed is structured (but not restrictive) methods for documenting these values, particularly using pictures, artworks, song, dance...whatever. I think collaborations with other national cultural institutions (in Australia such as the National Film and Sound Archive, the National Library, National Gallery, National Museum and the Australia Council for example) might be important in helping to document and recognise how these places have been inspirational in whatever way, and to what group or groups of people. Someone though is going to work out a way to apply criteria or whatever, but it would seem to me that we could do more in exploring ways to document the inspiration (at least as a snapshot in time) and recognise these landscapes better.

-----  
Nicholas Hall  
Senior Conservation Officer  
Heritage and Tourism Section  
Australian Heritage Commission

**Posted By:** Val Donovan

**Date Posted:** 07 November 2002 at 5:55pm

It might be best Olive, to keep our inspirational landscapes just that, and retain them in our

mind, rather that go through all sorts of documentation to list them as heritage!

-----

Val Donovan  
Queensland Heritage Trails Network, Arts Queensland

**Posted By:** Chris Johnston

**Date Posted:** 07 November 2002 at 6:56pm

But then, reflecting on Val's comment, what about when the places we care about are at risk (or might be) and our 'system' is set up to protect what we define as 'heritage' and but not the non-heritage bits. Now, I've long argued for a more all-encompassing approach to environmental care - and perhaps a notion like inspirational landscapes could be a good way in.

But if an inspirational landscape I care about might be at risk, I want a way of demonstrating its importance - not just to me but to others also so that it has a chance of surviving.

On Nicholas' post, I agree that we need people-centred ways of trying to understand the values people hold in relation to place, and the 'ways' need to respect/reflect the kinds of values we are trying to understand.

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Chris Johnston: Context Pty Ltd

**Posted By:** land.schafft

**Date Posted:** 07 November 2002 at 7:51pm

Well heritage places mostly should be inspirational places/landscapes, finally from the European view. From the distance, the antipode, at the heart of Europe, this discussion seems to be strange - our landscapes are doubtlessly exclusive of cultural coinage (maybe except some points in the Alpine Regions) and therefore cultural landscapes, made of a net woven out of "genius loci", the very places and their "spirits" made of natural features and cultural heritage, mixed with man-made sites and "non-sites" (see terminology of Robert Smithson and the land art), and the matrix where they are embedded is a complex of different (cultural) utilisation-patterns.

Not knowing the Australian landscape (and the discussions) but having read the native fairy tales and mythologies about these landscapes and being impressed by their completely different view upon inspiration/spirituality/"home" etc. I guess you have to deal with that Aborigines approach, because they "made" the Australian landscape before Cook and put thousands of years' inspiration in it. Maybe our European approach can be helpful as well, because we consider landscape as mostly human determined. I hope to experience your feature of discussion the Australian landscape some day, to understand these completely different approaches.

greetings from Austria(no -alia and no kangaroos)/europa

Alfred R. Benesch

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**Posted By:** eidz

**Date Posted:** 07 November 2002 at 9:46pm

About methods.

In Estonia was two years ago worked out a method to define valuable cultural landscapes. This project should be done in every 15 county here by the end of this year (but it won't...). It is a part of county planning as a thematic planning 'Environmental conditions guiding settlement and land use'. There are done two projects, green network and valuable cultural landscapes, which must be put together finally. I will give an overview about the method to define valuable cultural landscapes (I wasn't in the workgroup but I've worked according to the method).

The method uses five criterion:

cultural-historical value - map analysis, information in literature, all historical and cultural aspects and places in landscape

aesthetical value - ... everybody understands, don't you?!

natural value - natural elements within cultural landscape (habitats for fauna and flora, landscape-ecological aspects etc.)

recreational value - for people to rest, sports and recovery

identical value - that is the point the this forum: how local people evaluate the landscape where they are living. During the planning are meetings with local people and there they are possibility to criticise the work done by experts and make proposals about for the planning, they can tell about places they like, love, evaluate and what they like in landscape and how they perceive it. Finally, when areas are chosen, there are given points to the area reflecting how locals evaluate the area and this is very important for management plans which must be done for every chosen area. The higher people evaluate the area and landscape the sooner management plans will be done because there are people who care about their environs and who really implement the management plan.

Such a little overview about one method and I personally will be happy if there will be more overviews about something alike.

**Posted By:** Kristal Buckley

**Date Posted:** 07 November 2002 at 11:55pm

Browsing through today's discussion, I was surprised that the 'management' discussion was as brief as it is, given that there was a lot of questioning about it yesterday. I am wondering if that isn't because, in leaping ahead (beyond the question of identifying some landscapes as heritage and how we might do that), we all feel very limited about what may be workable and effective.

It seems that the management tools we use for other heritage places may not be quite right for the landscapes that we've been talking about here, but we shouldn't be so easily deterred! Its probably worth accepting that some new tools will be needed once we get to the 'management' end of the equation (especially given the likely co-existence of quite diverse responses and cultural meanings).

In terms of the question of this strand of the plenary, I think it is a huge start to start to 'see' these landscapes as heritage (without worrying to much about whether to put 'cultural' or 'natural' alongside the 'heritage'), and to work on ways of describing their qualities. The essays written for the conference show how doing this could create new ways of determining heritage values. While recognition is itself not 'management' or 'conservation', its worth starting there I think.

(and... thanks for the discussion - the input to the forum has been very passionate and challenging.)

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Kristal Buckley  
Context Pty Ltd

### **Topic: Language of land/scape values**

**Posted By:** Chris Johnston

**Subject:** Language of land/scape values

**Date Posted:** 07 November 2002 at 4:51pm

Is the quality of inspiration a transcendent experience, a special quality that lifts our experience of a place out of the ordinary? Are inspirational landscapes those places that 'rejuvenate our sense of wonder'?

Is a new language needed to help us understand the sense of wonder and connectedness that arises from our experience of inspirational landscapes? Do we have difficulty in accepting the words that describe the experience of inspiration?

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Chris Johnston: Context Pty Ltd

### **Replies**

**Posted By:** Libby

**Date Posted:** 07 November 2002 at 5:01pm

I wonder if there isn't a shyness about expressing inspiration. In assessing values of places for protection, management etc. have we become so familiar with objective 'definable' criteria that we doubt that our visceral responses will be valuable to others? Maybe we have the words but are unsure about their value?

-----  
Libby Riches  
Context Pty. Ltd.

**Posted By:** coutlee3

**Date Posted:** 07 November 2002 at 7:38pm

Language is a start -- but it also must be placed within a structure or a culture. That is to say, much of the language employed is directed with constraints of context. Moreover, our inspiration may work at a certain level (emotional) that may or may not influence other discourses (land use management lets say). This context not only limits what we say but how we say it thereby the subtleties of expression may be lost if removed or entrenched in what inspires.

I see no sense in developing a new language insofar as who would use it and in which context -- what is required rather -- is a movement from our "western" notions of "environment" "landscape" "place" "space" Language fit into this but I will argue that a shift in thinking is required first.

Inspiration is subjective, and this subjectivity should not be lost in the confusion of "modern" "politically correct" words. A inspirational place or landscape a vista lets say has power, this power is not tangible nor is it easily reproduced or explained

without leaving what is "inspirational" out of the reproduction. Native individuals speak of this with great passion which comes together in ritual, performance and language -- but a language that is known and understood with a set context. I am not sure if it can be done for "western" individuals. This is not to imply that "western" individuals can't do this in one form or another but I am assuming you are speaking about relaying "inspirational landscapes" to a large group or a segment of a culture.

Beyond reproducing inspiring landscapes to other, what may be inspirational to me may or may not be inspirational to others. Is it culturally determined -- I think to some extent it may well be.

Tim Patterson

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tpatterson

**Posted By:** Harriet Deacon

**Date Posted:** 08 November 2002 at 1:55am

Is inspirational value not what used to be called aesthetic value and now sometimes gets called symbolic value?

The words are differently used based on who feels the feeling: is it a colonial aesthetic, or an indigenous symbolism or some personal inspiration?

In my mind the difficulty with all these terms is that ultimately the value of the symbolism or the aesthetic experience is judged on the basis of who expresses that feeling - or is this an advantage in reclaiming the land for indigenous people?

-----  
Harriet Deacon  
Heritage consultant  
South Africa

**Posted By:** lpls

**Date Posted:** 08 November 2002 at 10:50am

**Quote:** *Originally posted by coutlee3 on 07 November 2002*

Language is a start -- but it also must be placed within a structure or a culture. Inspiration is subjective, and this subjectivity should not be lost in the confusion of "modern" "politically correct" words. A inspirational place or landscape a vista lets say has power, this power is not tangible nor is it easily reproduced or explained without leaving what is "inspirational" out of the reproduction. Native individuals speak of this with great passion which comes together in ritual, performance and language -- but a language that is known and understood with a set context.

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This is not to imply that "western" individuals can't do this in one form or another but I am assuming you are speaking about relaying "inspirational landscapes" to a large group or a segment of a culture.

Beyond reproducing inspiring landscapes to other, what may be inspirational to me may or may not be inspirational to others. Is it culturally determined ?-- I think to some extent it may well

be.

Tim Patterson

More on [imagination and inspiration](#) here which I find very helpful. Thanks, Tim.

I guess that you are referring to "cult" as a means of "relaying inspirational landscapes". Religious cult sets-out to do just this.

In Western experience, of course, the Liturgy and ritual of the Catholic Church has traditionally sought to do this sort of thing. All the human arts are employed to sacramentalise the universe and mankind's relation to it ( as well as its Supreme Spiritual Source and communal relations) in order to draw on an empowerment "from beyond "the physical order. Liturgy thus claims a cosmic dimension (cf "creation itself standing on tip-toe in the groans and longings of giving birth to the full / mature stature of Man" in the thought of St Paul) and the ritual of Language and symbolic action as well as of iconic depiction is mobilised to provide connectedness and empowerment with the "All-in-all", the "Alpha and Omega", the Transcendent "Other". And, moreover, to use Buber's terminology (to reinforce Tillich's) in thus relating to the "Ultimate Thou", we establish right relationships all around including finding the way to relate appropriately to others in enabling "thou-thou" relationships. as well as to value and manage the environment as it's "appointed" stewards.

A very materialistic, capitalistic, nihilistic Western secular outlook has challenged this savagely. Culturally and individually, culturally and mentally, we must "return unto the rock whence we were hewn" if we are to save Planet Earth. To savour, safeguard and save "inspirational landscapes" could well be a good starting place!

-----  
Neil Coup  
Local Studies Librarian  
President LH Historical Soc.  
PO Box 30037  
Lower Hutt City  
New Zealand

### **Topic: Natural/cultural**

**Posted By:** Libby

**Subject:** Natural/cultural

**Date Posted:** 07 November 2002 at 4:55pm

There has been some discussion of whether 'modified' landscapes are inspirational. Is the divide between the notion of natural and cultural landscapes useful? Are their qualities of these landscapes, or ways that we respond to them that transcend the natural/cultural divide?

-----  
Libby Riches  
Context Pty. Ltd.

### **Replies**

**Posted By:** jspoon

**Date Posted:** 07 November 2002 at 5:01pm

I do not think that a division is necessary, but I do think that integration is. Both designations

should complement each other-- cross-cultural perspectives allow both to interplay. I propose extending the designation of inspirational sites to include all three aspects: inspirational, spiritual and cultural. This allows each people to express their relationship with the land. Once the awareness is there, the division can subside. Education.

-----  
Jeremy Daniel Spoon  
Program Officer  
Sacred Mountains Program  
The Mountain Institute  
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Direct Line: 510-645-9661

**Posted By:** hducros

**Date Posted:** 07 November 2002 at 6:52pm

I suppose this is going to lead into a discussion about whether urban landscapes or cultural spaces can be inspirational and how much authenticity is needed to call it heritage? Authenticity, heritage, cultural spaces are all loaded terms. If you are not careful you can end up with the definition for inspirational landscapes being so inclusive that it covers Disneyland and those landscapes in virtual reality computer games. If someone finds it moving and exhilarating it must be an inspiring landscape!

-----  
Hilary du Cros PhD  
Research Fellow  
Department of Management  
Hong Kong Polytechnic University, Hong Kong SAR, China

**Posted By:** Chris Johnston

**Date Posted:** 07 November 2002 at 7:03pm

So, does this start us on the threshold question? In assessing the social significance of places, I've never been one to say that one needs a certain number of people valuing a place for reasons of 'sense of identity', 'long association' or 'special meanings' to reach a heritage threshold - but I do think heritage value implies that a place/landscape is valued by more than just one person. And so often a place is valued by many people - it's just that the valuing is not openly articulated.

I thinking I've headed away from the theme of natural/cultural - whoops!

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Chris Johnston: Context Pty Ltd

**Posted By:** land.schafft

**Date Posted:** 07 November 2002 at 7:23pm

from the distance, the antipode, at the heart of Europe, the discussion about natural/cultural landscapes seems to be superfluous - our landscapes are doubtlessly exclusive of cultural coinage (maybe except some points in the Alpine Regions). And the cultural landscape is based on a net woven out of "genius loci", the very places and their "spirits" made of natural features and cultural heritage, mixed with man-made sites and "non-sites" (see terminology of Robert Smithson and the land art), and the matrix where they are embedded is a complex of different (cultural) utilisation-patterns. So the question whether a landscape is inspirational or not probably - from our European view - is quiet independent of the very character/origin of a landscape. Many people can feel inspiration in a medieval small town or dwellings as well as in

Disney land or a shopping mall - (unfortunately) inspiration seems to depend no longer on natural features (see e.g. the historic debate about the "sublime" landscape in art history).

greetings from Austria(no -alia and no kangaroos)/europa

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## APPENDIX 2: RESOURCES

To date the following resources have been created for use as part of the *Inspirational Landscapes* project. All are available on the project web site be posted on the web site (<http://heritageforum.truenorth.net.au>).

### *Involving people in heritage web-site: Inspirational Landscapes section*

*Inspirational Landscapes: Framework Paper.* A short paper that sets the scene for the project, indicating the scope and sketching in some of the themes, topics and questions that might emerge. Prepared by Chris Johnston (Context Pty Ltd).

*Inspirational Landscapes: Preliminary Bibliography.* An initial list of relevant publications. Prepared by Chris Johnston (Context Pty Ltd).

### *Perspectives Essays*

Robyne Bancroft (Indigenous heritage practitioner) - *Landscape of the country which my family calls 'home'*

Veronica Brady (Roman Catholic nun & academic) - *To The Centre*

Jamie Kirkpatrick (Ecologist, geographer & gardener) - *A sort of scientist on inspiring landscapes*

Jeff Malpas (Philosopher & academic) - *Breath and revelation*

Mandy Martin (Artist & lecturer) - *Land\$cape: Gold & Water*

Stephen Martin (Writer & researcher) - *Our Landscapes*

Sally Morgan (Artist & writer) - *Seeking the Spectacular*

Dailan Pugh (Conservationist & artist) - *A conservationist's perspective on inspirational landscapes*

Deborah Bird Rose (Life-affirming scholar & academic) - *Jasper Gorge, NT*

Jim Sinatra & Phin Murphy (Landscape Architecture professionals) - *Living with Landscape*