

### 1: Ken Worpole | Driving Thru Wasteland

*The duties were to be reduced and the system improved, but the principle was to be maintained. They were now reduced to one room, and the boys slept on the floor. Even Miss Grange, now reduced to second place, remonstrated with her senior.*

About the author Ken Worpole is an author and policy adviser. In recent years it has been hard to find someone with a kind word to say about Essex, that obdurate county to the east of London. Thus the inhabitants, thus the landscape: It is all nonsense of course. Such views are part of the self-deluding imagery of a deracinated urban culture which no longer knows its ash from its elm-tree. For not only is Essex still a serious agricultural county, with a very strong tradition of self-sufficiency and local identity, it also contains some of the most striking and unexplored landscapes in all of Britain. But not many people know that. The author, John Fowles, did. The wild sea grasses at the edges of the many beautiful estuaries to be found in Essex, always seem to evoke a mood of timelessness. Photograph by Lorraine Worpole Both my wife and I grew up in the county, and have been returning there on holiday every year for more than ten years now. The Essex landscape grows even more entrancing to us than ever, as its cultural isolation actually means it has been less subject to change than many other parts of rural Britain. Essex possesses over miles of coastline, and has been home to many settlements of peoples who have appreciated a ready supply of shellfish, wildfowl, salt and excellent grazing marshlands for sheep and cattle. Sunset over the Blackwater estuary, home of many wildfowl and seabirds, as well as the site of the first great English poem, The Battle of Maldon. Photograph by Lorraine Worpole This sense is particularly poignant since so little of the coastal fringe is used productively anymore, though salt from Maldon, on the Blackwater, is still famous throughout the world. There was even a thriving ship-building industry in Essex well into the early 20th century; its distinctive products included beautiful red-sailed, coastal barges, a number of which have been thankfully preserved and are still used for training. For me, summer begins when the back lanes of Essex are covered in hawthorn may blossom, and the landscape seems almost too bright with the creamy-white blossom foam which edges every field, lane and roadway. It is then just about warm enough to start swimming in the creeks of the Blackwater, close to the cottage which we rent every year for one, two or three separate weeks. One of the problems with swimming in and around the salt-marshes and mudflats at high tide is the mud itself. There is no alternative but to slither down the tough grass covering of the seawall into the choppy sea-water. Getting out is a different matter altogether, and involves clambering through a thick, black mud-ooze, emerging like a creature from the Black Lagoon. Photograph by Lorraine Worpole Yet the pleasures of swimming in and between the archipelago of hundreds of tiny outcrops of mud and vegetation which make up the creeks, are countless. In August, not only can one use the samphire grass which edges the sea walls and the creeks to pull oneself out of the black mire, but it can be taken home to eat. There is nothing quite like samphire, washed thoroughly, blanched in boiling water for no more than two minutes, and then served with butter or vinaigrette, to accompany a meal of local mackerel, plaice or crab. Such a meal should also be served with newly-picked potatoes, carrots, marrow and other squashes, bought from the stalls which many people still put outside their front gate from which they sell the produce they grow but do not need. Not everything is as it should be alas. Rising sea levels have over the past twenty-five years reduced the hectares of salt marsh which Essex had to just hectares. In fact sea walls are now being deliberately breached in Essex in order to recreate more salt marshland. Dutch Elm disease transformed much of the Essex landscape completely when it struck some thirty years or more ago. There is still a lot of elm scrub to be seen, from old root stock, but once it grows above ten feet high, it succumbs to the disease and dies. The piercing cries of the curlew or the oyster-catcher in particular, strike to the very bone: I could not imagine life without occasional recourse to the Essex estuary landscape: We encourage anyone to comment, please consult the.

### 2: From the New Town Utopia Facebook page | The South Essex Stirrer - Archive

*Photographer Jason Orton and author Ken Worpole have been working on a series of projects based on the topography of Essex since , when Jason was commissioned by ExDRA, the Essex development agency to produce a series of images depicting the Essex coastline.*

January 4, December reading: I hate those people. Or, rather, still The Magic Mountain. This was the same, first read. But I picked it back up, in November, turned back 50 or so pages, and pressed on. But the views, when you pause and turn and take stock, are jaw-dropping, the flora underfoot often charming, and the intellectual air bracing to say the least. The narration of these three weeks, I feel it must be said "and the author feels it needs pointing out too" takes up over pages, during which there is a lot of talk, a lot of ideas tossed artfully around, much of which is intriguing enough when it occurs, but little of which I could safely summarise for you now. In the foreword he warns that the story is going to take more than a moment or two to tell. Which in fact makes it perfect for this kind of uncertain and extended reading that I have been giving it: Up there in the Swiss Alps, in that strange pre-war time when Weimar Berlin, for instance, was being highly temporally specific time expands and contracts; it exists in a very different way to the time in Proust. There, the past is something gone, that must be sought out to be retrieved. Here, the past is never truly past, it floods up and engulfs the present. Time and illness is something to be escaped, not found again. At two points in the narrative Mann specifically treats time as a theme: A note in passing: And where is Castorp? In the reading room of course! And what was he party to? All this thinking about time rather goes against, or muddies, something else I read in December, standing on a station platform, in the Portable Hannah Arendt I bought, from what felt like urgent need. This individual life is distinguished from all other things by the rectilinear course of its movement, which, so to speak, cuts through the circular movements of biological life. Over the last few years my favourite cyclical moment in my life has been passing the estuary at Manningtree on my way to and from Norwich from London. My blissful absence from nature means that I never have any idea beforehand what the state of the tide is going to be, and I always look forward to it greatly, that 60 seconds or so that the water and mudflats, in whatever configuration, slide through and past my vision, giving up their flat slices of light. The luxuriousness of the mud; the wading birds stuck into the expanse of it like pins in a pinboard; the ineffable beauty of the lines taken by the miniature streams that curl and wend their way through the flats, all the more beautiful for being, half the time, hidden under water. The landscape, too, some of it, is beautiful on that journey, though largely for its unknowness. A fantasy of mine, sitting on the train, is that someone not me should tell the full history of a single square metre of marginal Essex grassland. The joke, of course, being that there are probably dozens of people doing just that. The Essex countryside that I grew up despising and despairing of is now among the most desirable addresses, in literary terms, in these beautiful islands. East Anglia, over the last decade or so, has been having its own Cumbrian moment. Most importantly, this is a restrained, tonally distant work, that never strays into that modern nature writing mode which makes writing about a place seem like a latterday landgrab. You take the incident, the logic of the investigation, on faith, and just enjoy the dialogue, the description, the deceptive casualness taken with regards to emotion, that is raised absolutely to the level of camp.

### 3: Reduced | Define Reduced at [www.enganchecubano.com](http://www.enganchecubano.com)

*For more than a decade we - photographer Jason Orton and writer Ken Worpole - have documented the changing landscape and coastline of Essex and East Anglia, particularly its estuaries, islands and urban edgelands.*

While there is of course an element of truth to this stereotype, it is certainly not a localised phenomenon, and it is unfair to taint an entire region with it. Photographer Jason Orton and author Ken Worpole have been working on a series of projects based on the topography of Essex since , when Jason was commissioned by ExDRA, the Essex development agency to produce a series of images depicting the Essex coastline. Jason contacted Ken to contribute an essay on the history and topography of the region. These two linked essay, photographic and literary were published as *Miles: An Essex Journey* In the early months of , we walked, cycled and occasionally drove, separately or together, much of the miles of coastline, taking in the atmosphere, the landscape, and the abiding relationship to the sea. At the end of the journey we appreciated, more than ever, that the Essex shoreline is especially memorable for its obstinate refusal to conform to conventional notions of what is beautiful or picturesque. Since Alec Soth published *Sleeping by the Mississippi* the use of the awkward large format portrait has in my opinion become saturated and there is a real danger of it detracting from story you are trying to tell. There was one difficult editorial decision to be made, however, not without anguish, and that was whether to include any of the portraits which Jason had taken. These were of some of the people he had met in his travels – a boat-builder, a Salvation Army Captain, a well-known gardener, a gallery director – amongst others. Distance of space, distance of time. The portraits brought us too close in: The ghostly presence of human activity is to be found everywhere on this extraordinary coastline, and along its great estuaries, along with the ruins of past epochs and battles, buildings and boats. Although we communicated frequently between visits, discussing places we had been, it was always understood that the photography and the writing were being pursued independently – each according to our own distinctive interests and obsessions. On publication a number of reviewers or commentators remarked how well they matched, and it is pleasing to record that this was wholly a matter of shared, elective sympathies, rather than brute aesthetic force. This is not to say that there was no editorial judgement involved in the final publication, far from it. The essay had certainly picked up on some of the places Jason had enthused about or found especially mysterious, whilst on several occasions I pointed him in the direction of places which over the years held a particular appeal to me. So there was a degree of inter-weaving of themes and places before the final editing took place. In the proceeding years Orton has continued to work on projects around the Essex foreshore and the area now designated the Thames Gateway. Some of this has been in response to both this major planning project and the Olympic site at Stratford, which would eat heavily into the Lea Valley. Owen Hatherley described the Thames Gateway as: A gigantic dollop of land between London and the North Sea; an area which should really be described as the Industrial South. The Thames Gateway has recently often been a locus for M25 flanerie or exurban poetics – it is a slippery zone, its very name implying that it is merely the way into the real event, the Metropolis itself. *A New Kind Of Bleak: Journeys Through Urban Britain* The following images are taken on the site of a former smallpox hospital on the edges of Dartford and the M25 crossing. *Channelsea River 01* Cities need to have holes in them. Places where they can breathe – a valve where the unexpected can be let out Silke Dettmers. *Residual Traces* brings together photographic projects which have engaged with the consequences of the London Olympic Games coming to one of the most deprived areas of London, the Lea Valley. This secret pocket, loved by the locals but little known to the rest of London, was an untamed part of the East End where golfers and quad bikes played next to gasometers and scrap yards and where giant weeds dominated the river bank. Five years on the area has been transformed and the hole has been partially filled. New housing developments, restored tow paths, cycle tracks and organic cafes are evidence of a new era in the valley, but the older traditional society is still in residence, perhaps more marginalised than ever. Taken from the exhibition statement for *Residual Traces*, *Photofusion Channelsea River 02* miles has now been joined by a companion book, *The New English Landscape* For nearly a decade we – Jason Orton and Ken Worpole – have collaborated on documenting the changing

landscape and coastline of Essex, particularly its estuaries, islands and urban edgelands. We continue to explore many aspects of contemporary landscape topography and architecture. The *New English Landscape* critically examines the changing geography of landscape aesthetics since the Second World War, noting the shift away from the arcadian interior to the contested eastern shoreline. It discusses how writers and artists gravitated towards East Anglia, and latterly towards Essex, regarding these territories as places of significant topographical disruption, often as a result of military and industrial occupation, and the dramatic incursion of the sea. These are landscapes of profound ecological and imaginative resonance, particularly along the Thames foreshore, and the islands and estuaries of its north-eastern coastal peninsula. The book assesses the past, present and future of this new territorial aesthetic, now subject to much debate in the contested worlds of landscape design, topography and psycho-geography. The distinctive topography of the Lea Valley remains hallowed ground. Combining industry, agriculture, leisure and recreation, ecology and a tumultuous social history, it was a prototype of a new kind of landscape which emerged after the war, a model of how a working landscape could be seen to possess aesthetic and communitarian qualities. Such hybrid landscapes capture the ambivalent feelings we all have about our wavering loyalties between town and country, the life of the street and the solitude of the woodland walk or coastal path. The hard and fast distinction once made between town and country is no longer tenable in many parts of Britain today, especially as road building, housing development and retail parks have extended deep into formal rural terrain, whilst at the same time agriculture itself has industrialised. Photographer Jason Orton and author Ken Worpole have spent over a decade documenting these sodden flatlands and reveal them to be a place of quintessential English beauty. Landscapes, and the representation of them, are charged with political significance. What is considered beautiful in landscape changes over time. In wartime, highly sentimental representations of pristine fields and forests, along with crystal streams and snow-capped mountains are often patriotically evoked. However, most of Europe has now been at peace for seventy years, during which time rapid industrialisation, and subsequent post-industrial decline have altered many European regions irrevocably. Can we continue to insist that the study and representation of landscape remains a matter of picturesque, national-romantic or modernist frames of reference? Landscape aesthetics is now surely a much more shape-shifting and muscular affair. After the war there was a marked shift to the east, particularly to the coastline of East Anglia. The eastern shoreline was thus established as a steel, concrete and armoured wall, and the remains of those fortified structures can still be seen today, and have become not only familiar but almost cherished elements in the landscape. Writers and artists have also gravitated towards East Anglia, regarding this historic coastline as a place of significant visual and cultural disruption – “the result of military or industrial occupation” – and therefore open to a surrealist, constructivist or abstractionist interpretation. In recent years there has also been significant interest in landscapes which have developed unbidden in the interstices of urban and industrial development. In North America topographers now talk of drosscapes, whilst in the UK and elsewhere the same abandoned land is described as urban fringe, edgelands, or bastard countryside. None of these terms is as effective in capturing this indeterminate territory as the 19th century French phrase *terrain vague*. All photographs are the copyright of Jason Orton, and all quotes are by Ken Worpole unless otherwise stated.

### 4: Place and identity: What can we learn from the dead? | tom lee - [www.enganchecubano.com](http://www.enganchecubano.com)

*For more than a decade we - photographer Jason Orton and writer Ken Worpole - have documented the changing landscape and coastline of Essex and East Anglia, particularly its estuaries, islands and urban edgelands. We continue to explore many aspects of contemporary landscape topography.*

Peering through the mist of fine grey ink and sepia-coloured paper you can discern little figures with umbrellas: A thousand miles in a single foot - such was his subtlety! Skeletal trees surround the stele and you wonder how the two travellers have the courage to linger there to decipher the inscription. The warlord Cao Cao remains baffled as they ride away, but his attendant realises immediately that it commemorates a famously filial daughter of the Han Dynasty. Another inscription to one side of the stele identifies the artists as Wang Xiao the rather stylised figures and Li Cheng the extraordinary trees and rocks. In the middle a small group of men can be seen in a boat, listening to a woman playing a pipa, the Chinese lute. Hearing the the sound of a pipa, Bai and his friends ask the musician to join them, but after playing some selections she puts down her plectrum and lapses into silence. Then she tells them of the sad contrast between her youth as a beautiful courtesan in the capital and her current lonely existence. Bai, who had been exiled from the capital the year before, is moved to tears. In Wen Zhengming painted aspects of it in a leaf album for Wang Xianchen, its owner and designer. Having finally made it into the elite Hanlin Academy he resigned, disillusioned, after just three years and devoted the rest of his life to painting and calligraphy. In earlier and most later Chinese painting, including most landscapes by Fan Qi himself, the meeting of earth or water with the sky is ambiguous and blurred by clouds and a misty vagueness. In fact, in the revolutionary horizon line here, which is about 75 centimetres long, there are only two short stretches of about 5 centimetres where sky and water really touch: Everywhere else, shoals and cliffs in pale grey and brown washes without contour lines appear behind the horizon, as if floating on it. It is as if Fan Qi was afraid to show directly the full implications of his line: The exhibition contrasts their more orthodox work nicely with the individualistic styles of Shitao and Bada Shanren. The Met has one: The space is relatively constricted, the clouds and mist failing to create any sense of depth. The crags reaching almost to the top of the painting contribute to an almost claustrophobic atmosphere. If you kept on going you might realise you had left solid ground behind some time ago without ever having reached a summit. His poem at the end concludes: East and west, south and north after all are the same. His brushwork was impulsively reckless; he did not stick to any established method, but worked in a firm and thorough and often unrestrained manner. This picture, executed with no preconceived composition in a kind of aesthetic ecstasy, carries us to the outer limits of pictorial art, to the edge of Void, stopping just short of the point of pure abstraction. On reaching it, visitors to the exhibition stop and become immersed in its detail, edging along the display case from the morning light on Lingyan Hill past wharves and workshops, streets and shops, to the evening mist over the outskirts of the city. It was commissioned by the Qianlong Emperor, whose own paintings and poetry I have described on this blog before. Six years and a hundred and fifty metres later they finished in time for his sixtieth birthday.

## 5: Ken Worpole – Blogs, Pictures, and more on WordPress

*Find more words! Another word for Opposite of Meaning of Rhymes with Sentences with Find word forms Translate from English Translate to English Words With Friends Scrabble Crossword / Codeword Words starting with Words ending with Words containing exactly Words containing letters Pronounce Find conjugations Find names.*

For example, the words insight and incite are distinguished in pronunciation only by the fact that the stress is placed on the first syllable in the former word, and on the second syllable in the latter. Similarly, the noun and the verb increase are distinguished by the placement of the stress in the same way – this is an example of an initial-stress-derived noun. Moreover, even within a given letter sequence and a given part of speech, lexical stress may distinguish between different words or between different meanings of the same word depending on differences in theory about what constitutes a distinct word: British English stresses the second syllable in both sports and legal use. Some words are shown in dictionaries as having two levels of stress: English also has relatively strong prosodic stress – particular words within a phrase or sentence receive additional stress to emphasize the information they convey. English is classed as a stress-timed language, which means that there is a tendency to speak so that the stressed syllables come at roughly equal intervals. Reduced vowels[ edit ] Certain vowel sounds in English are associated strongly with absence of stress: These are known as reduced vowels, and tend to be characterized by such features as shortness, laxness and central position. The exact set of reduced vowels depends on dialect and speaker; the principal ones are described in the sections below. Reduced vowels in the close unrounded area[ edit ] In some dialects of English there is a distinction between two vowel heights of reduced vowels: See weak vowel merger. This vowel is sometimes informally referred to as schwi in analogy with schwa. See English phonology – vowels in unstressed syllables. Reduced vowels in the close rounded area[ edit ] According to Bolinger This vowel is sometimes informally referred to as schwu in analogy with schwa. Syllabic consonants[ edit ] The other sounds that can serve as the peak of reduced syllables are the syllabic consonants. When these occur, there is a syllable with no vowel. A syllabic consonant may be analyzed phonologically either as just the consonant, or as consisting of an underlying schwa followed by the consonant. When a syllabic consonant occurs, an alternative pronunciation is also possible. Some examples of words with unstressed syllables that are often pronounced with full vowels in Received Pronunciation are given below pronunciation may be different in other varieties of English. Note that this last may stand in contrast to the happy vowel found at the end of humanity. Full vowels can often be found in unstressed syllables in compound words , as in bedsheet, moonlit, tentpeg, snowman, and kettledrum. There is a tendency, though, for such vowels to become reduced over time, especially in common words. Degrees of lexical stress[ edit ] Descriptions with primary and secondary stress[ edit ] In many phonological approaches, and in many dictionaries, English is represented as having two levels of stress: In every lexical word, and in some grammatical words, one syllable is identified as having primary stress, though in monosyllables the stress is not generally marked. In addition, longer words may have one or more syllables identified as having secondary stress. Syllables that have neither are called unstressed. Secondary stress is frequently indicated in the following cases: In words where the primary stress falls on the third syllable or later. Here it is normal for secondary stress to be marked on one of the first two syllables [17] of the word normally not on the syllable immediately preceding the primary stress. For example, interjection and evolution, which have their primary stress on the third syllable, consequently take secondary stress on their first syllables; organization and association both have primary stress on the fourth syllable, but have secondary stress on the first and second syllable respectively. Where the primary stress falls on the third or fourth syllable from the end, a following syllable may be marked with secondary stress. In many compound words , where one part of the compound is pronounced more prominently; here the stressed syllable of the prominent part of the compound is marked with primary stress, while the stressed syllable of the other part may be marked with secondary stress. Dictionaries are not always consistent in this, particularly when the secondary stress would come after the primary – for instance the foil of counterfoil is transcribed with secondary stress in Merriam-Webster dictionaries but not in the OED , although both of them assign secondary stress to the

counter of counterintelligence. In some dictionaries particularly American ones, all syllables that contain a full unreduced vowel are ascribed at least secondary stress, even when they come after the primary stress as in the counterfoil example above. John Wells remarks, "Some analysts particularly Americans argue [ In the British tradition we regard them as unstressed. Descriptions with primary, secondary and tertiary stress[ edit ] In some theories, English has been described as having three levels of stress: Exact treatments vary, but it is common for tertiary stress to be assigned to those syllables that, while not assigned primary or secondary stress, nonetheless contain full vowels unreduced vowels, i. Descriptions with only one level of stress[ edit ] Phoneticians such as Peter Ladefoged have noted that it is possible to describe English with only one degree of stress, as long as unstressed syllables are phonemically distinguished for vowel reduction. They report that often the alleged secondary or tertiary stress in English is not characterized by the increase in respiratory activity normally associated with primary stress in English or with all stress in other languages. In their analysis, an English syllable may be either stressed or unstressed, and if unstressed, the vowel may be either full or reduced. This is all that is required for a phonemic treatment. The difference between what is normally called primary and secondary stress, in this analysis, is explained by the observation that the last stressed syllable in a normal prosodic unit receives additional intonational or "tonic" stress. Since a word spoken in isolation, in citation form as for example when a lexicographer determines which syllables are stressed acquires this additional tonic stress, it may appear to be inherent in the word itself rather than derived from the utterance in which the word occurs. The tonic stress may also occur elsewhere than on the final stressed syllable, if the speaker uses contrasting or other prosody. This combination of lexical stress, phrase- or clause-final prosody, and the lexical reduction of some unstressed vowels, conspires to create the impression of multiple levels of stress. To determine where the actual lexical stress is in a word, one may try pronouncing the word in a phrase, with other words before and after it and without any pauses between them, to eliminate the effects of tonic stress: Comparison[ edit ] The following table summarizes the relationships between the aforementioned analyses of levels of stress in English:

### 6: Unreduced | Define Unreduced at [www.enganchecubano.com](http://www.enganchecubano.com)

*This week, you'll learn about some things that give English its special rhythm and melody. You'll learn about syllables—the small chunks of sound that make up the "beats" in words—and word stress—the way some parts of words are emphasized more than others.*

Tom Lee Place and identity: What can we learn from the dead? Tom Lee Abstract In his book *Last Landscapes*, Ken Warpole notes that, for a number of reasons, cemetery architecture is the most conservative aspect of the institutions and practices surrounding death and memorialisation in the West. This is starting to change, with designers and architects responding to the groundswell of sentiment demanding that we modernise our ceremonies and associated institutions. In the following essay, I look at the different demands and opportunities in urban and rural cemetery design, and focus on the multifunctional roles that cemeteries have played in the past and might yet play again. This essay is the meeting place of previous work on paddock architecture in the Australian landscape and a recent project looking at death and the landscape. Instead, the task seems to be finding a way to give meaning to the values of specific lives and the contexts in which they are embedded, and to provide better support structures both material, atmospheric and symbolic for those who gather around the absence created by the departed. If cemeteries are where humans become most place-like, they are also, in an inverse but complementary sense, the most human of places, animated by reminders of life-defining mortality. The dead in this sense are mediators between the humans we take ourselves to be and the places we are not. Cemeteries thus represent a zone where the tension between matter and information is particularly explicit. This is partially due to the fact that, when we die, we become indistinguishable from matter—worm food, as the expression goes. There is also the sense in which humans become information when they die, entering the realm of numbers, dates and names, of seriality and document. The decision then becomes: And how do we wish to transmit this information? What atmospheric conditions ought to mediate the encounter between the living, who go to visit, and the silent dead who continue to speak across time? Then I compare and contrast a number of different models for cemeteries, using both phenomenological and historical data to account for the distinctiveness and complexity of these places. I then look at the growing interest in natural burial and the potential shift that the natural burial movement might provoke in the roles played by cemeteries. Natural burial can be broadly defined as burial practices that pay heed to conservation imperatives, including the use of biodegradable materials, bush regeneration and the maintenance of biodiversity. Such practices are often antipathetic to anthropocentric monumentalism. For example, how does the atmosphere of a place stand in symbolically for the deceased when there is not an explicit, legible human monument? What might a place tell us about people who are able to choose to be buried there? I suggest that there is much scope for living spaces to be designed in ways that account for the inevitability of our obligations to the dead, and argue that the physical and virtual spaces in which the dead are kept near have a culture-forming function that can be overlooked and left un-nourished in modern secular societies. Cemeteries have a long history of multifunctionality, as evidenced by the Victorian tradition of cemeteries functioning as gardens and leisure spaces Martin and the ambitions of nineteenth-century cemetery reformers such as John Claudius Loudon Johnson Warpole notes that, while the ceremonies surrounding death, such as funeral services, have begun to meet the changing, secular needs of the bereaved, cemetery architecture and design remains, by and large, comparatively stagnant. One only has to compare the frequency in which images of cemeteries appear as key settings in films and television dramas, compared with the infrequency in which they appear in landscape or architectural magazines, to know that those ultimately responsible for cemetery design are out of touch with public concerns and interests. This renewed interest suggests that the form of the cemetery is, at least in some fields, no longer settled and no longer inevitable. One need only point to the change from the churchyard cemetery—where the cemetery along with the church is, in a sense, the focal point of the community—to the suburban cemetery—where the dead are ferried out to the suburbs to live in their own satellite city—to begin to understand the kinds of changes amid stability that define the history of the cemetery. It is this seeming paradox, among a number of others that Michel Foucault picks out as defining

heterotopic space. We do not live inside a void that could be coloured with diverse shades of light; we live inside a set of relations that delineate emplacements that cannot be equated or in any way superimposed. It is never emptiness filled, never neutral or pure. The sets of relations that compose a specific place are not outside the human percipient. Rather, the human is an example of one among many things that is composed of the relations between things in a specific context, while never exactly being reducible to them. Heterotopias are exemplary in their distinctive and paradoxical otherness from the places and relations with which they are nonetheless connected. The first example that Foucault cites to give colour to this notion is the mirror, perhaps not something that immediately comes to mind when one thinks of a place. The provocativeness of this example is an indication of the eccentricity and openness required to accompany Foucault in his analysis: The mirror functions as a heterotopia in the respect that it renders this place that I occupy at the moment when I look at myself in the looking glass at once absolutely real, connected with all the space that surrounds it, and absolutely unreal, since, in order to be perceived, it has to pass through this virtual point, which is over there. Thinking through the examples and the criteria Foucault offers, it is tempting to conclude that heterotopic space is less an essential feature of particular places, and more helpful as a tool to think about the complexity of different places in general. Indeed, the versatility of the concept is evident when looking at the way it has been employed by other thinkers. For example, the German philosopher Peter Sloterdijk offers the following candidates as heterotopias: There is no singular or settled list of heterotopias. Foucault twice uses the cemetery as an example to illustrate what these criteria mean more specifically. In one instance, he calls on the cemetery to make sense of the idea that heterotopias express an anachronistic temporality. Cemeteries are time dense places amid sets of other places where time seems too speedily effervescent to provoke pause. When one enters a cemetery, one cannot help but feel as though one has entered a different time, or a place that bears a different relation to time. This feature of cemetery space is worth noting for the sections that follow. In other words, the cemetery as heterotopia has both a precise and a mutable function, both stable and changeful. This aspect of the cemetery is also relevant to underline for the analysis that follows. Examples of cemeteries Like all heterotopias, cemeteries have distinctive atmospheres. In this section, I look at different examples of urban cemeteries and offer some suggestions as to what is possible in urban cemetery design. Emphasis on the United Kingdom affords a tracing out of historical and cultural convergences and divergences with Australia. While the channels of influence between UK and Australian examples are more dynamic and divergent than is often supposed Martin , one can readily read the inheritance of UK cultural conventions in Australian cemetery design and management. More recently, too, natural burial, which is more established in the United Kingdom, is being recognised in Australia. While the uptake is slow, legislative change, community groups and proprietors are making natural burial a viable and desirable option Brice Both Abney Park and Tower Hamlets function as urban woodlands and, in this sense, fulfil a multifunctional role comparable to the churchyard cemetery, which, in addition to being a place for the dead to rest, was also a meeting point for the community, and the Victorian garden cemetery, which was a place for leisure as well as mourning Martin The role played by Abney Park and Tower Hamlets as urban woodlands can be read as an evolution of the garden cemetery ideal that informed their initial planting in the mid-nineteenth century. They are explicitly recognised as sanctuaries for wildlife as well as human remains. This observation points to the following section where I discuss natural burial grounds, which also commonly function as woodlands or parks as well as cemeteries. One of the striking things about Abney Park and Tower Hamlets is that they are almost overrun by understory vegetation. This includes many plants that are cropped or regarded as weeds in an Australian context, such as lucerne, nettle, bulbs of all kinds, daisies, canola and wild roses. This vegetation, along with the well-established evergreen trees, creates a kaleidoscopic atmosphere in continually shifting gradients of green. Scattered among the growth are titled stones, greening with moss and lichen. There is seemingly no way to distinguish the plan of the graves from the plan of the forest, with bush and grave springing alike from the soil. Abney Park and Tower Hamlets both point to a long history of cemeteries incorporating design aspects that are proper to other genres of place. While previously they might have been places to go to remember deceased family and friends, they now draw together a variety of different publics and fulfil a range of functions: Tower Hamlets supports a network of over 3, volunteers and is used by over 8, local school

children as an outdoor classroom Friends of Tower Hamlets Cemetery Park This contrast is apparent in cemeteries like Rookwood and Macquarie Park Cemetery in Sydney, which favour short lawns and sparse, orderly plantings. Rookwood is the largest cemetery in the southern hemisphere and the largest greenspace in Sydney. Built on land acquired by the government in , it houses a variety of plant and animal life and is known for its arrangement of burial plots for various religious denominations in a suburb-like format. Despite this non-human and human diversity, the cemetery suffers from the same atmospheric deficiencies as many cemeteries that have been designed according to strict, rectilinear geometry and what might be deemed an excessive prioritisation of hygiene Johnson These are values that no doubt make sense when viewed as a reaction to the ostentation and uneven expression of status in Victorian cemeteries and mourning conventions. Similarly, one can see the argument for cemeteries designed to accommodate lawn-mowing technologies and other maintenance requirements in the absence of cheap or willing labour. Based on the abundance of closely shorn turf in the built environment, one might be forgiven for thinking that hostility to long grass is a defining feature of the Australian attitude to both public and private space. A well-kept lawn, however, arguably remains a sign of civic virtue, of cared for and well-managed space. This is regrettable in light of the role that established grasses can play in the evocation of a space that has been set aside, as they do at Tower Hamlets, Abney Park and some of the natural burial grounds discussed in the next section. Grass with height and density contributes significantly to the spatial diversity and distinctiveness of the landscape. Thick grass is troublesome. It supports the creepy crawlies that exist in an antagonistic relationship with the clean, safe, manageable spaces to which certain iterations of modern architecture and design aspire. Messy grass signifies neglect. Something significant goes missing, however, when the band between waist and foot is reduced to a condition in which flatness and exposure is its ideal. Whereas flat lawns aspire to a singular spatial dimension, tall grasses enfold multiple, woven pleats. In addition to offering a variety of shelters for insects, reptiles and birds, this spatial multi-dimensionality allows the eye to follow textured, visual paths inward to rest on rudimentary interiors: Natural burial grounds In contrast to the prototypical, well-maintained, twentieth-century cemetery in the West, natural burial grounds often support flourishing grasslands. In part this is due to the different set of priorities that define natural burial grounds. Clearly such landscapes are included within human- spheres and designed in this sense: The distinctive feature of this natural burial ground, when compared with the cemeteries mentioned above, is the absence of headstones in favour of carved wooden memorials, and a radial rather than linear arrangement of graves. Local woodworkers are usually employed to make personalised monuments for each grave that conform to limitations in size but not in form. Birds and other animals are among the more popular monuments, with others ranging from books to soccer balls. The graves are arranged in rough, concentric rings encircling specially chosen trees. The effect is a greater sense of harmony between the monuments and other aspects of the landscape. The place is free from the often imposing monumentalism that characterises cemeteries dominated by large stone tombs and gravestones, and which lack the sense of enveloping tranquillity created by the forest and its undergrowth. The twin objectives of supporting a native woodland and offering a resting place for the dead successfully creates an atmosphere that, while less explicitly human in a sense, is nonetheless thoughtfully designed in terms of its appeal to human emotions. In his discussion of Colney, and natural burial grounds more generally, Worpole makes a further point that is pertinent to broader questions to do with landscape and meaning from which the present analysis emerges. The authors focus on a particular kind of natural burial ground that involves the conversion of previously farmed land, on private property, into a public gravesite. Converting a piece of land from a farmed paddock into a burial ground involves significant changes, both in terms of the way the land looks and the way it is regarded by owners. The farming families interviewed by Clayden et al. Different landholders adopt different practices, but each involves a vision that is bound up with an awareness of the topographical distinctiveness of the land and past farming practices, such as the spreading of fertilisers, that have sometimes imperceptibly and sometimes dramatically altered the environment. This makes the farmer as designer fulfil a different role to that of a professional landscape design team, whose perceptual history is less dependent on the landscape undergoing alterationsâ€”for better or worse. The dual considerations of making the burial ground distinctive, while integrating it with the rest of the property, is reminiscent of the tensions

that Michel Foucault names as defining heterotopic spaces. Farmers, like gardeners, designers and architects, though perhaps less explicitly so, are always to some extent the creators of habitats.

### 7: ken worpole | Pilgrimpace's Blog

*Ken Worpole is a writer and social historian, whose work includes many books on architecture, landscape and public policy. He is married to photographer Lorraine Worpole - they have lived and worked in Hackney since*

### 8: Ken Worpole | The South Essex Stirrer - Archive

*To celebrate and commend this landmark publication from Ken Worpole and Jason Orton, we present an interview about the book. The New English Landscape argues for the importance of a place once awarded 'no marks at all for landscape quality' by Country Life.*

### 9: some LANDSCAPES: The New English Landscape

*Words that reduce are words where a sound is changed or dropped in spoken English. Many of the most common words in English reduce. Knowing how to reduce them will smooth out your speech, and the character of spoken English will be more American.*

2.3. Causal loop diagrams Intellectual Property Law in the Peoples Republic of China Advanced password recovery old version 25. Explosions and Special Effects European roots : the case of Slovakia Stanislav J. Kirschbaum World History Challenge Fracture of Concrete and Rock Matlab system identification toolbox tutorial Athena (World Mythology) The Moss Rose Press Dom of speech in the united states 8th edition Aladdin Broadway sheet music Encyclopedia of mathematics by James Stuart Tanton The Texans Touch Death Has Three Lives Amending Title V of the Agricultural Act of 1949 101 Essential Tips on Decorating with Fabric Test Prep, High School The Legend of the Dogwood The church takes hold Opportunities in teaching careers Cissp all in one exam guide seventh edition Clerical Exams Handbook (2nd ed) Will the revolution be cybercast? : new media, the battle of Seattle, and global justice A Culture of Everyday Credit Partner relational conflicts Growth Triumphant Habit And Its Importance In Education Unlocking energy innovation Solid, toxic, and hazardous waste A text-book of histology The core principles of economic peacekeeping Protect when necessary A confutation of atheism. By John Dove Doctor of Divinity. The contents are to be seen in the page for Alternative development patterns Baseball monologues The 2007 Report on Semi-Machined Hardwood Furniture Dimension and Edge-And Face-Glued Parts Julian, Volume III The student and distance education The man who made time travel