

LANDSCAPE ISSUES

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Volume 8, Numbers 1 and 2, November 1991

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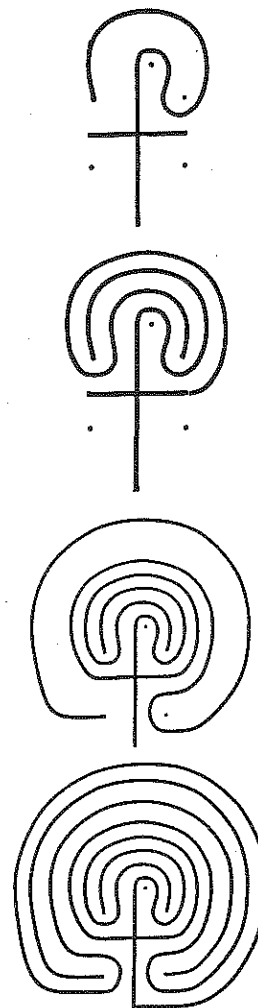
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THE LURE OF THE LABYRINTH

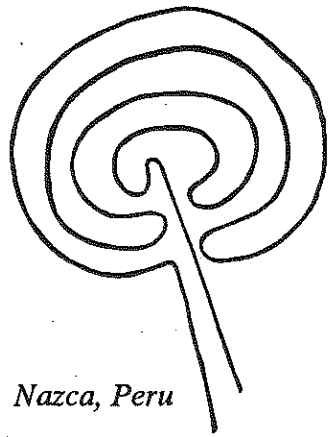
1991 has been the National Year of the Maze in Britain. Its aim was to introduce the wider public to the mystery and fascination of the phenomenon by promoting a diverse range of mazes both ancient and modern throughout the country. As important landscape artefacts they can be appreciated on a number of different levels: recreational, aesthetic or mystical.

The nature and function of the maze has changed through the ages – the classical designs are **unicursal** involving a single path providing a convoluted route to the centre or goal. Later, seventeenth century mazes are of the more familiar **multicursal** design with an array of dead ends meant to confuse the ‘user’. Ancient mazes were invariably associated with pagan rituals: initiation ceremonies, fertility rites, birth and death. The early Christian church adopted the basic maze pattern and used it to represent the course of human life with all its tribulations and temptations, the route to the centre (Heaven) being never straight nor easy.

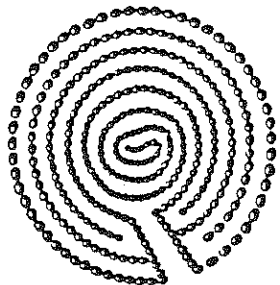
By the Middle Ages two new types of maze were appearing in landscaped gardens. The first had low hedges and was not intended to baffle. Like knot gardens they were designed for visual appreciation from a high point. Sometimes, as in the Labyrinth of Versailles,



The basic maze: a pattern occurring in many countries. Mazes may well mark the track of forgotten companies filing along in sinuous imitation of serpent gods, or spiralling in and reversing out, first towards a symbolic death and then towards a new life (Francis Hitching).



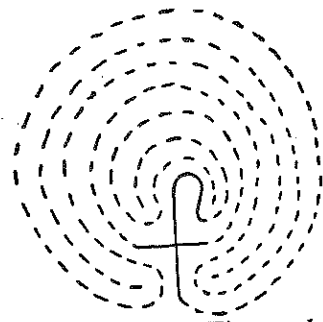
Nazca, Peru



Isle of Weir, Finland



Temple, Mysore, India



Rock carving, Tintagel



Coin design, Knossos



Sacred symbol, Hopi Indians

the walks were punctuated with sculptures, fountains and other features to add interest. The other type consisted of taller hedge mazes with the clear objective of offering a genuine puzzle to solve. Those at Hampton Court and Theobald's in Hertfordshire are typical examples.

While mazes continued to be popular in several public parks and gardens, during the eighteenth century there was a decline in their presence in private gardens. The return to a taste for formality in the mid Victorian period, however, brought a revival in the maze as a garden feature and many replicas of earlier classical unicursal designs appeared up and down the country.

The construction of the seven-ringed 'Cretan' type of maze is shown in fig. 1. It illustrates two common elements found in classical mazes: the single route to the centre and the idea of a spiral with seven turns. The turns can be viewed as a three-dimensional spiral (set on a hill) and have special significance to dowsers: megalithic sites are said to be located where earth energies spiral upwards.

Even today mystery and symbolism are very much associated with existing mazes. As Adrian Fisher says, the words 'maze' and 'labyrinth' are used as metaphors for bewilderment and complexity. Mazes continue to stimulate concentration, awareness and a determination to reach the goal. Once inside people experience various emotions ranging from unease, frustration, claustrophobia and contemplation to the sense of liberation shown by children who are moved to run and shout for joy when they enter a maze.

Adrian Fisher's article in this issue illustrates the various modern mazes that can be designed to produce these kinds of experiences. Whether or not the original Cretan labyrinth and its fearsome guardian, the Minotaur, ever existed, there is now such a powerful mythology and actual history of the maze that today's landscape

architects should not underestimate their significance in raising a design to a different plane of appreciation.

POETRY GROVE

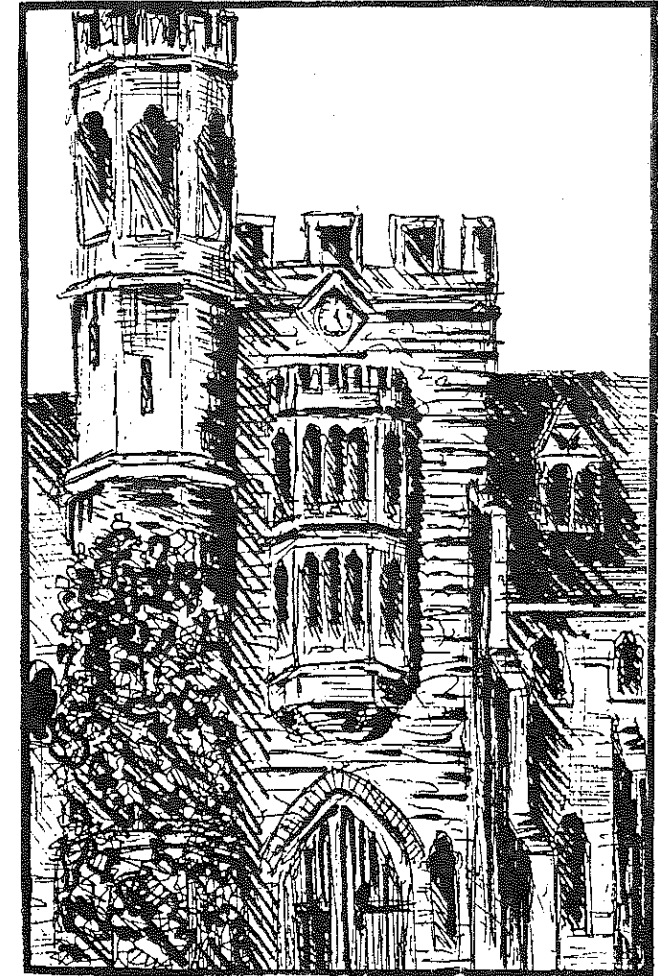
The poetry extracts included in this issue are taken from two of Wordsworth's poems, the first being one of the greatest blank verses in the English language, the second being a lesser-known but equally moving ballad set in the Lake District. Both have been chosen to illustrate the poet's effective use of the natural environment, as a setting and as an inspiration. Wordsworth believed that the peace and the grandeur of the countryside both stabilised the mind and exalted the spirit, and allowed one to come to terms with the sorrows and joys of the human condition. He is remembered as perhaps the greatest of the romantic poets of the early nineteenth century who was able to convey the *genius loci* with memorable effect.

DEPARTMENTAL ACCOMMODATION

The process of settling into new accommodation at Cheltenham has proved less traumatic for the Department than was predicted, and, if the achievements in the Chelsea Flower Show, described in full in these pages, is anything to go by, the students have shown their ability to maintain a high standard of work despite the new and different work space and despite the obvious staff preoccupations through the past year with more than their usual administration burden.

The College building programme for the main campuses continues apace and a Landscape Consultancy Unit comprising most of the Landscape staff with some assistance is very much involved in the landscape detailing being proposed. Current students also find that some of their exercise and project work is directly associated with the

College locations, for example, planting design, construction details and visual survey (see sketch by Katherine Hipwell) for Francis Close Hall, soil survey at Hardwick and the Folley, and last year's major degree project was sited at the Park campus. It is clearly felt that the works under way and proposed for the College offer the department an ideal vehicle for both practice and education.



AGONY OF SZENTENDRE-DANUBE, HUNGARY

Attila Csemez

As a boatman, I have got to know the section of the River Danube from Budapest north to Visegrád extremely well. The 31km long Szentendre Island is embraced by two branches of the Danube. The main stream is for barges, and the small stream for tourists, in both rowing boats and motor boats, who visit the picturesque Danube bend, where the river forms a narrow valley through the Pilis Hills.

Water-based recreation and general tourism in this area have been decreasing for years, the main reason being the unfavourable changes of the river bank, which is the result of the Nagymaros Water Barrage (NWB) construction work, comprising much excavation at mean water level. The effect is unambiguous: the bank is filling up with sludge. Excavated gravel in the region of 2 million cubic metres per

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Fig. 1 The effect of the water-flow is permanently growing

year was a valuable source for the construction industry, particularly for house and factory building in Budapest. This excavation was largely carried out on the northern section of Danube up to Budapest, mostly in the main stream.

At the planning stage of the NWB, the gravel needs of the project were stated in terms of its excavating possibilities. This had a double benefit:

- the problem of clogging up and decreasing output of bankfiltered water supply installations could have been avoided by gravel excavation, and
- Hungary's contribution to the joint Czecho-Slovakian-Hungarian hydraulic project could have grown.

Despite the proposed 0.8m deep excavation on site, average depths tended to reach 1m and varied enormously. This had the following results:

- a decrease in mean water level, and
- possible water supply contamination.

Another consequence of the excavation has been the alteration of water discharge proportions between the two branches. From the former ratio of 66%-33%—according to the estimates—the flow has changed to 80%-20% respectively between the main stream and Szentendre-Danube. This has led to

- a water speed reduction,
- an increase in floating debris,

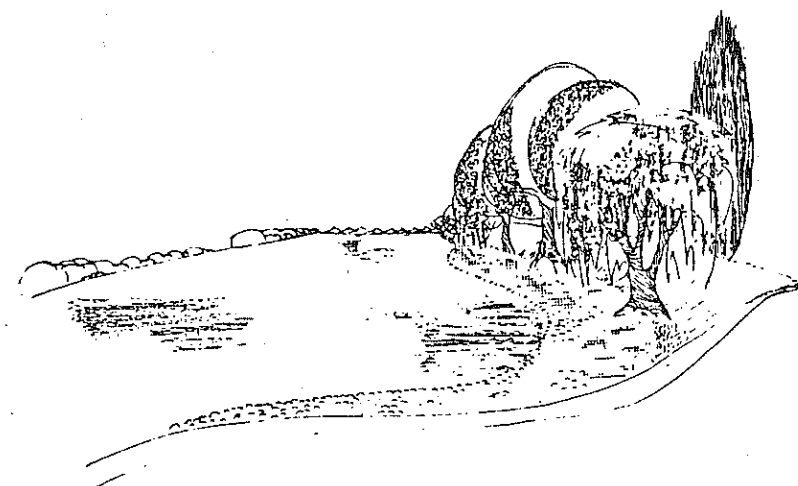


Fig. 2 The banks covered with pebbles and gravel are suitable for landing and bathing

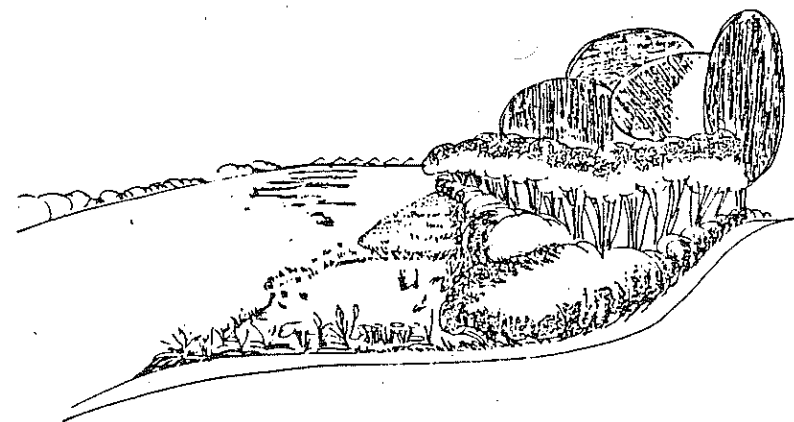


Fig. 3 The silt sedimentation can cause great changes in the landscape because of the constant low level of the water and the reduced velocity of the water-flow

- excessive bank sedimentation,
- the creation of marshes, and
- a decrease in water-bank recreation and sport.

River Dynamics

Before the first Danube dam (Jochenstein 1954) 500 000m³ gravel arrived in Hungary each year tax-free. On the completion of dams along the Austrian and German sections, transport of gravel down the Danube stopped and river bed erosion has taken place along the Hungarian section in spite of river-regulating and flood-control work further upstream. The seasonal water-level fluctuation of the river (often by several metres) has caused a very varied river bank profile (figure 1).

During the spring flood, it was easy to reach the willows on the bank at full stretch of the oar, and in the late summer droughts you had to navigate the boat around the gravel banks, shelves and shallows. But over the last three years the high water level has been reduced because of changing bed conditions and for several weeks of high water the trunks of willows have become "haired".

The new young roots appear in a crowd on the trunks clustering just under the water surface. However, the white, bright strips at low water level mark the place of pure gravel banks and spoils those sections which are available for landing and bathing (figure 2).

Nowadays, the annuals, perennials and willow seedlings are growing there (figure 3). The fate of the bankside watchtowers fortresses, camps and harbours of former Roman times which represent two thousand years of dynamic changes on the Danube is uncertain.

Neither could thick walls resist the ever-present bank erosion and collapsed banks have begun silting and filling up in the last two years (figures 4 and 5).

Sedimentation has occurred during dam and embankment construction, but it has tended to be only to a small degree. The appearance of common reed illustrates well the silting up process. There

- was no reed along the 31km long Szentendre-Danube section 20 years ago,
- was a limited amount at three plots 10 years ago,
- is reed everywhere now.

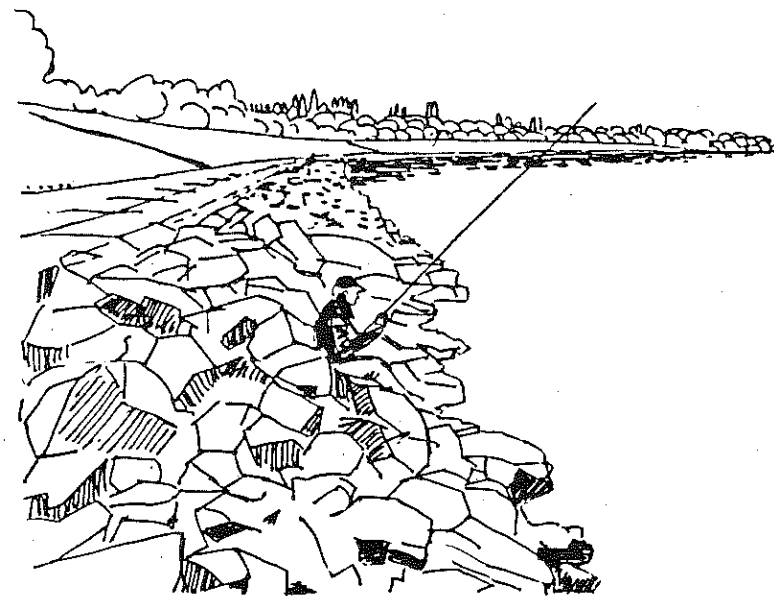


Fig. 4 Built-in embankments are not exposed to silt sedimentation

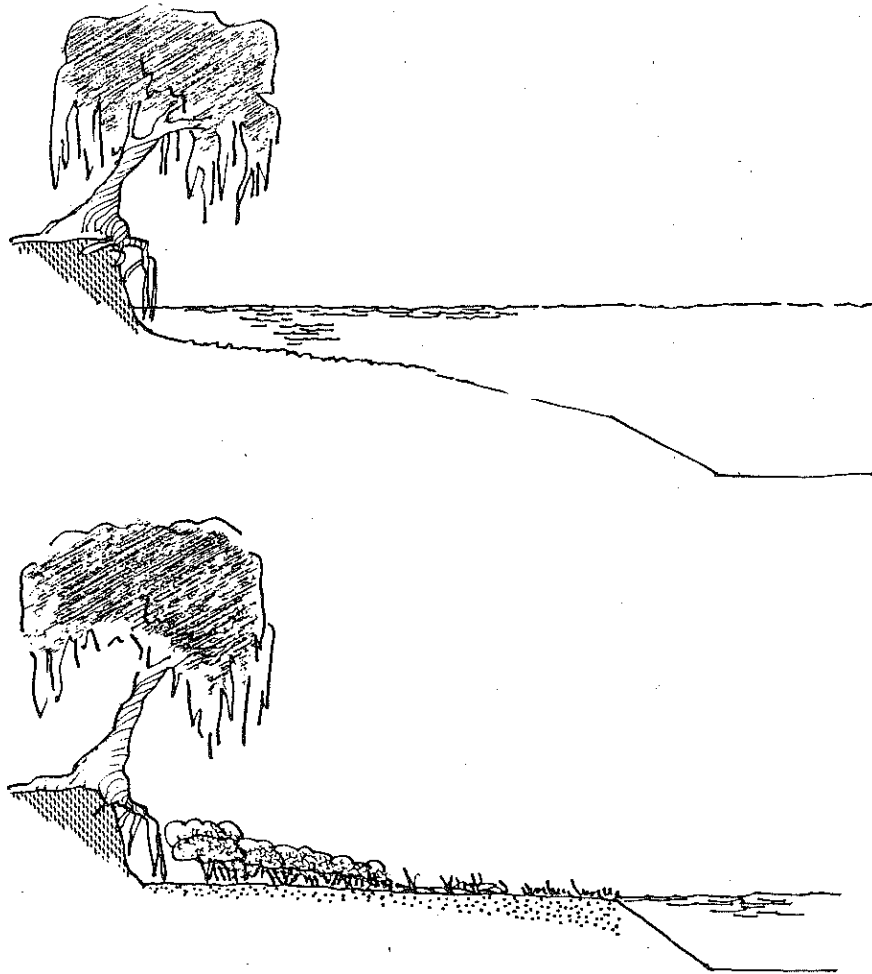


Fig. 5 Even bursting banks are also filled up by deposits

What could this sedimentation lead to? one asks.

- hazard to water-supply,
- hazard to water sports and recreation.

Landscape change - landscape degeneration

The first Budapest boathouse founded by Szechenyi (“The Greatest Hungarian”) 150 years ago was followed by several hundred. Water recreation along this section reached its zenith between the World Wars but rapidly decreased from the sixties. Swimming was also popular and many public beaches were created, but since 1973 bathing has been forbidden. The growth of motor car ownership in Hungary has meant an increase in mobility allowing people to visit (water) amenity places further afield (Lake Balaton, the mountains). Many also took to buying their own weekend houses at substantial distances from Budapest. The character of Szentendre-island’s four settlements has also changed: the traditional horticultural land use has lost its importance and recreational utilization has increased.

Szentendre-island in addition provides a base supply of drinking water to the capital. Wells have been sunk on every available site along the bank, each producing 10-25 cubic metres of filtered water/day/km. The future of the island will be determined by a careful balance of:

- water supply base protection,
- large scale agricultural land use,
- gravel and sand mines, and
- substantial construction plans.

But sedimentation is very dangerous for every kind of land use. Only the closure of the Russian military base and the tank ford across the river "gives a little balm" to the problems.

Landscape rehabilitation possibilities

Between 300 000 and 5 million cubic metres/year of suspended sediment flow past the Visegrád cross-section with an average discharge of 2300 cubic metres/sec. The 16 times difference between these minimum and maximum values is quite significant. The fact is that any kind of water speed reduction results in an increase in siltation. There seems to be two ways to stop this agony of Szentendre-island: either (1) to raise the river bed and water level in the main stream, or (2) to shut off the small branch.

1. By damming the main branch of the Danube and/or the artificial infill of the river bed,
 - the former proportion of water output would be restored
 - the decrease of ground water supply would be stopped
 - further sedimentation would be prevented in Szentendre-Danube section

I doubt whether there would be any real change by restoring the several million cubic metres excavated gravel into the river. However, in the main branch water flow could be reduced by "bed steps" or bank dams also, but the water authorities would reject these because of their high cost.

2. The closure of the Szentendre-Danube section would create a situation similar to New-Danube at Wien: With three dams, a new sewage system for the neighbouring settlements and filtered water could lead to an improvement in water quality. Thus, a 31km long

water channel could come into being. Its bank could be saved as beaches on both sides. The river hydrology could remain as formerly or a regulated level could be maintained.

Outlook

While the Szentendre-Danube section is but a small part of the great Danube hydrological system, it is clear that there is a need for a comprehensive utilization plan. Our task is to maintain renewable natural resources, to stop natural and man-made hazards (flooding and contamination) and to propose a range of natural and ecologically-friendly developments along the banks of the Danube. We are determined to stop the devastation of the Szentendre-Danube section and to rehabilitate and improve the reconstruction and renaturalization of the river landscape.

Both the changing perspectives of the end of the 20th century and common sense suggest we should not only bring an end to, and prevent in future, the spreading devastation of Szentendre-Danube but we should also actively provide the reconstruction and rehabilitation of the natural landscape.

MAZES IN THE LANDSCAPE

Adrian Fisher

Three hundred years after the creation of Hampton Court Maze and 4000 years since the first labyrinth in Crete, 1991 has been the Year of the Maze. Ten years ago in Britain, there were forty mazes open to the public, but during the late 1980s there was a renaissance of maze building and now the number exceeds a hundred. With an increased interest in garden history, several abandoned Victorian hedge mazes have recently been restored, including those at Bridge End Gardens, Saffron Walden, Essex, Rhinefield House in Hampshire, Castle Bromwich Hall Gardens in the West Midlands and Crystal Palace Park in South London. It is, however, the range of innovative modern designs for mazes, using schemes which link with the landscape and its history in the broadest sense, which has caught the public's imagination.

Adrian Fisher, maze designer and author, is Chief executive of Minotaur Designs, in Harpenden. He is Director of the Year of the Maze, Britain's tourism theme for 1991, backed by the Maze Society and the English Tourist Board.

They are based on old embroidery designs (Parham, Sussex), Saxon illuminated manuscripts (Sonning Common, Reading), military trophies (Marlborough Maze, Blenheim), characters from Alice in Wonderland (Merritown House, Dorset) 'Beatles' music (Yellow Submarine maze, 1984 Liverpool Garden Festival), mathematical conundrums (Mathematical Maze, Leicester University), Christian Symbolism (Archbishops' Maze, Greys Court, Oxfordshire), 15th century church details (Victoria Park, Bristol), optical illusions (Mirror Maze, Wookey Hole, Somerset) and computer-generated designs (Flambards Theme Park, Cornwall).

There are three main elements to a successful maze. First, it should complement and enhance the landscape. Second, it should be sheer fun and appeal to children, and, third, it should possess mystery, not just in the puzzle or its route, but in the hidden meanings along the way.

Modern mazes may be designed as a three dimensional conundrum, which can include bridges and tunnels, and there is the possibility of incorporating a fourth dimension, time: one-way routes can be reversed. Materials may veer towards the high-tech, with computers being employed to devise puzzles, but the lure of the labyrinth is ancient and the essence is similar throughout.

Physically, they appear as tortuous paths to walk along, towards a central goal. Here, there should be a "joyful reward"—an inscription to read, a statue to admire or a wonderful prospect (if on a high point) to savour. The human experience of walking a maze can be playful, intriguing and disorientating — literally re-creational. And many mazes and labyrinths, both ancient and recent, have deeper meanings embedded in them.

Essentially, a maze is the ultimate landscape artefact that you can enter, put yourself into, and interact with. This vital element of

personal interaction makes a maze compelling to the child in us all, unlike so many garden features intended for looking at but not touching, let alone running around in. The maze experience is essentially to do with continual movement, so that one's perspective constantly changes. A shark that does not keep moving through water will drown and die; similarly, a visitor brings a maze to life by being constantly on the move.

When considering mazes in the landscape, it is striking how versatile they can be, from detailed mosaic through brick pavements to vast three-dimensional hedge puzzles. Construction materials can include hedges, turf, brick, stone, mosaic, coloured paving tiles, water, wood, steel, fountains, mirrors and stained glass. They can be constructed at various degrees of height—from level surfaces to three-dimensional forms with vertical barriers, bridges and tunnels.

When hedges are used there are a number of species that offer themselves for maze structure planting. The classic hedge is the yew, providing formality, robust shape and long life. The hedge at the Jubilee Maze is Lawson's Cypress. This is a somewhat eccentric choice and its maintenance can be difficult. More orthodox are hornbeam and holly which grow steadily and strongly.

Yet at whatever scale, a maze can also convey imagery and symbolism, from the entertainingly frivolous to the sublime. The pleasure of solving the physical puzzle is heightened by penetrating its secret mysteries. This ability of the maze to contain hidden meanings has ensured its longevity over thousands of years, and explains its continued fascination today in new forms of design.

Small Vertical Mazes

At their most detailed, mazes can be less than a metre across. Presented vertically as stained glass, carved in stone or as a wall-

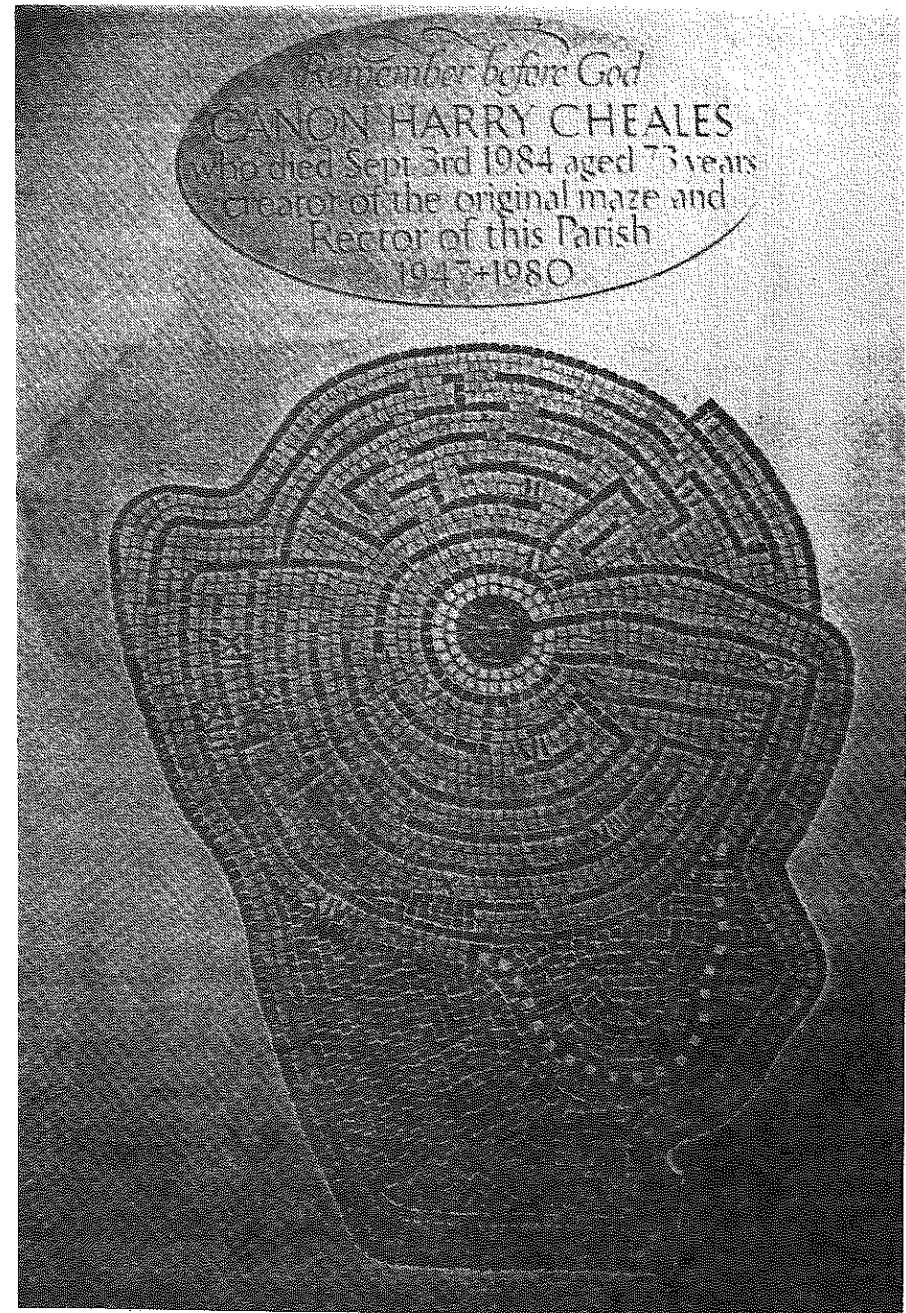


Fig. 1 Wall mosaic maze in Wyck Rissington Church, Glos.

mounted mosaic, small mazes are followed with the eye or forefinger. Examples include the stained glass mazes in Irvine town centre in Ayrshire and the Apothecaries' Hall in London, the stone-carved labyrinth on a pillar in Lucca Cathedral, Italy, and the wall mosaic maze in Wyck Rissington Church, Gloucestershire (Fig. 1).

Small Pavement Mazes

Viewed from eye level, a pavement design can only be taken in at a glance if no greater than four or five metres across. So pavement mazes take two forms - either level designs smaller than this, as "gaze mazes" to be followed by the eye, or alternatively larger pavement mazes to be walked on, which are too large to appreciate all at once at ground level, but sensational when viewed from a high vantage point.

The seven mosaic "gaze mazes" within the central mosaic of the Bath Festival Maze are each solved by the eye, with the "maze path" being a trail of a distinctive mosaic colour running through the design. Mosaic is used as a surface material in the open air, relying on the chemistry of modern adhesives to ensure that the tesserae do not become dislodged over the years. This may help explain why the Romans tended to lay their mosaics indoors.

Larger Pavement Mazes

Larger pavement mazes can be executed in stone (Fig. 2), marble or paving brick, and are ideal for garden terraces, quadrangles, courtyards, pedestrian precincts and city squares. Indoors, the floors of churches, municipal halls and shopping mall concourses also provide great scope for pavement mazes.

Clay paviors have a lustrous quality (unlike coloured concrete paviors), enriched every time they are washed by the rain. Available



Fig. 2 Beazer Gardens, Bath

in a range of colours, they can produce sensational patterns of colour and form. Wire-drawn, they provide a non-slip surface. Their low porosity minimises frost damage. Colours need to be carefully selected, to achieve balance in the overall weight of colour.

The three brick mosaic pavement mazes, the Tudor Rose Maze, Kentwell Hall, and the Lion Rampant and Unicorn Rampant mazes both in Worksop, Nottinghamshire, achieve their effect by treating 100 x 100mm paviors as if they were mosaic tesserae, cutting them whenever necessary and laying them in mortar on a concrete base. This innovative form of paving is quite different to the vibrated-on-sand method of brick paving, and demands painstaking bricklaying skill to achieve the impressive result. This method is cost-effective when used imaginatively to provide keynote features within a larger scheme; obviously it is more expensive per square metre than other paving methods.

A more cost-effective result is possible with interlocking uncut brick paviors, laid and vibrated on a sand base. The "Mathematica" Colour Maze at Leicester University was laid in this way (Fig 3), as a keynote design in front of the new Mathematics building. If a keynote area needs to be paved anyway, the marginal cost of incorporating an innovative maze design can easily be justified.

The Leicester Colour Maze is a pioneer of this particular type of maze, both in terms of interlocking brick paving, and as a colour maze. The visitor progresses via a series of nodes or decision points; each node is connected to others by brick paths of different colours. The objective is to reach the goal, yet by observing the rule that path colours must be followed in a strict sequence (ie. Red-Brown-Buff, Red-Brown-Buff, repeatedly). The maze is surprisingly difficult and can take ten minutes to solve, yet it is contained in a small paved area just six metres square.

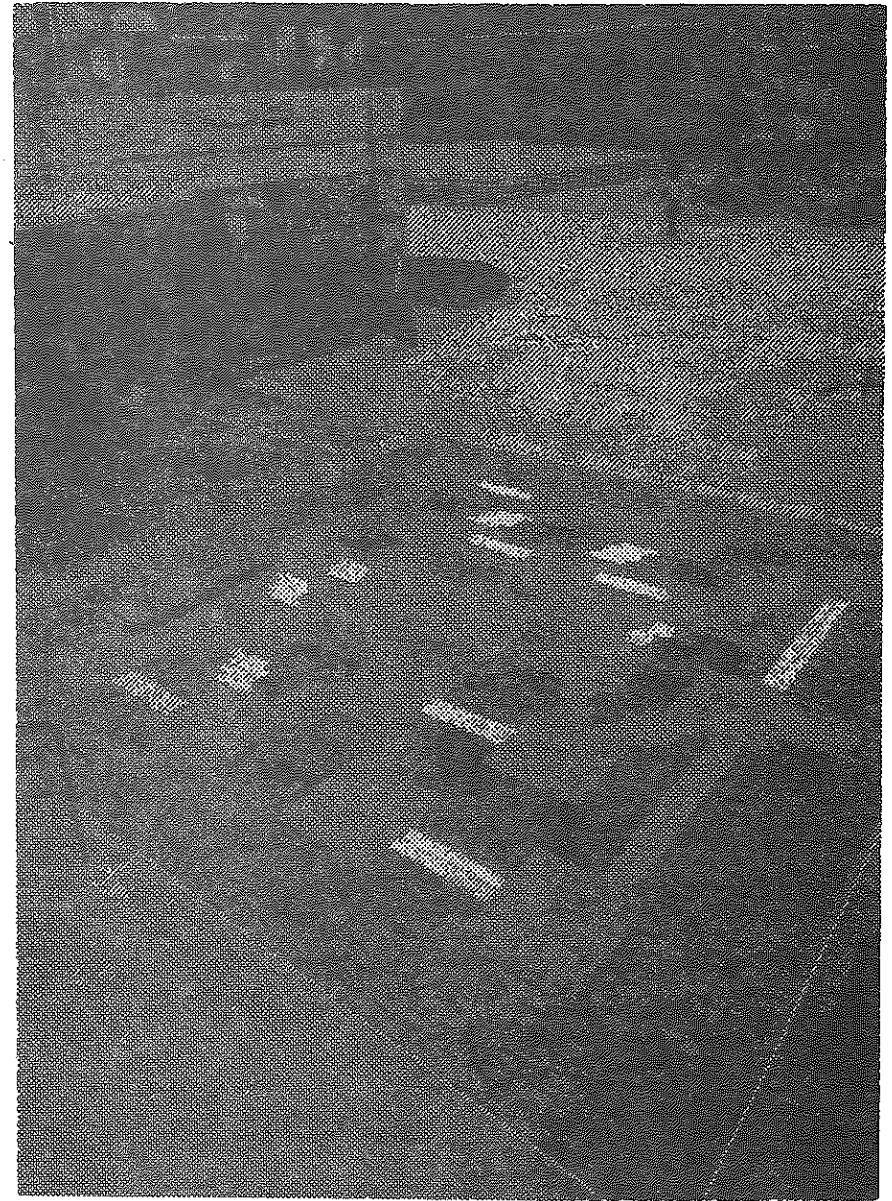


Fig. 3 Mathematica colour maze, Leicester University

Brick Paths in Grass Mazes

Mazes made of brick paths laid in grass can tolerate heavy use in a small area, without suffering significant wear to the grass. The impression remains that of a lawned area, and yet visitors can enjoy walking all over the area.

The smallest comfortable width of about a foot wide—three rows of bricks thirteen inches wide being ideal—was pioneered in the Archbishop's Maze at Greys Court (Fig. 4). Alternatively, stone paving can be used, as in the Bath Festival Maze. The turf strips need to be wide enough to discourage cheating. Visually, there is a sensational contrast in textures between the living grass, and the mosaic-like nature of the brickwork. Maintenance is simple—mowing straight across like a lawn, and a few hours' edging just twice a year in temperate climates.

Saffron Walden's ancient turf maze, several hundred years old, has also been restored with a row of bricks (Fig. 5). However, due to its narrower scale, only a single row of bricks laid end to end was possible.

Water Mazes

Water adds vitality to a maze. The maze experience can be along brick paths set in water, as in the Beatles' Maze at the 1984 Liverpool International Garden Festival. Alternatively water can be used more lightly, such as fountains and waterfalls, or as a rill or gully along which water flows in a labyrinthine way (perhaps inspired by Kent's celebrated rill at Rousham House in Oxfordshire). Hard landscaping will usually be much in evidence, to stand up to the action of the water.

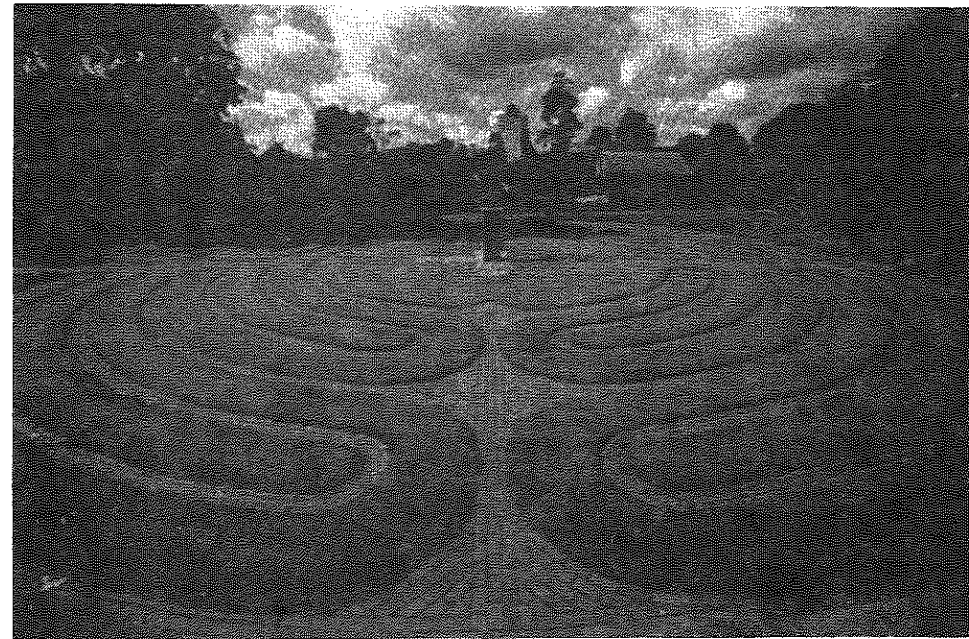


Fig. 4 Archbishop's maze, Greys Court

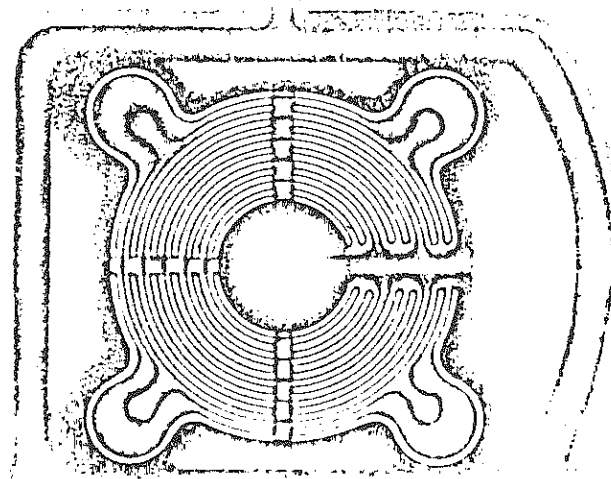


Fig. 5 Turf maze, Saffron Walden

Large Garden Mazes

Finally, mazes can be created on an epic scale, as a large formal maze in hedges (Fig. 6) or other vertical barriers. The use of bridges and other high viewing points is very popular with visitors.

On this scale, there are superb opportunities for conveying imagery and symbolism. Leeds Castle's hedge maze has a underground grotto with water cascades and spotlit statues in niches, and a secret thirty-metre exit tunnel beneath the hedges.

Several new mazes opened in 1991 continue to develop mazes as the world's largest outdoor art-form. The Marlborough Maze at Blenheim Palace conveys the panoply of victory of the Battle of Blenheim, and incorporates wooden bridges, and brick and stone pavilions. The Saxon Maze at Sonning Common Herb Farm derives its design from 8th century Saxon sea creatures, whilst the Alice-in-Wonderland Maze at Merritown in Dorset is full of creatures from Lewis Carroll's story.

At whatever scale, the art of the maze provides a sensational opportunity for noteworthy landscape design, contributing to environments where people can identify themselves and take a pride in their surroundings. Recreationally, they appeal to the child in us all. And in today's cost-conscious world, mazes are the ultimate in low technology—low capital outlay, easy maintenance, and no moving parts!

Let us hope that the heightened maze awareness generated during 1991 by the Year of the Maze will further stimulate this unusual and remarkable art-form in the years ahead.

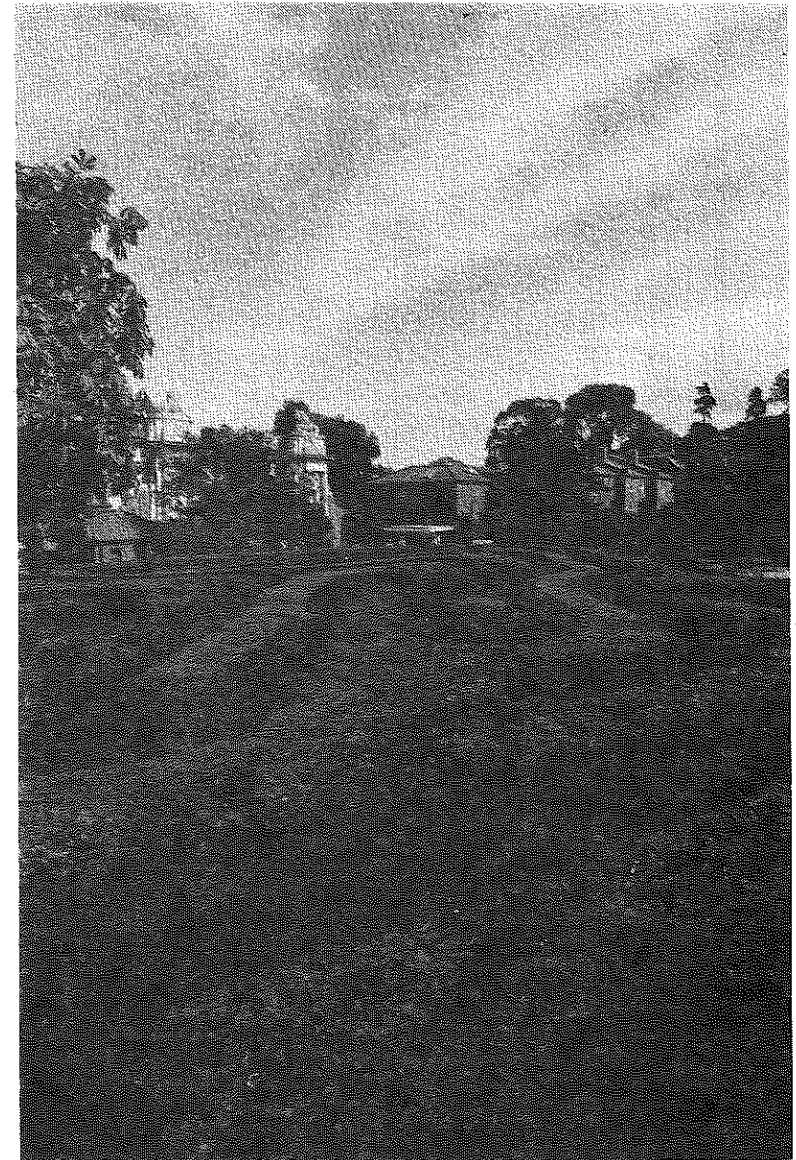


Fig. 6 Hampton Court Maze

Further reading

Adrian Fisher and George Gerster, The Art of the Maze, Weidenfield and Nicholson, 1990

Appendix Mazes to visit in the UK and Eire

This is a summary of a comprehensive list published in The British Maze Guide by Adrian Fisher and Jeff Saward (Minotaur Publications, 1991).

ENGLAND

AVON

Bath: Beazer Gardens, near Pulteney Bridge (stone path in grass maze).

Batheaston, near Bath: church (pavement maze).

Bristol: St Mary Redcliffe church (roof-boss maze).

Bristol: Victoria Park (water maze).

BEDFORDSHIRE

Shefford (hedge maze).

BERKSHIRE

Sonning Common (hedge maze)

BUCKINGHAMSHIRE

Chenies Manor House, near Rickmansworth (gravel paths in grass maze).

Willen Lake, Milton Keynes (gravel paths in grass maze)

CAMBRIDGESHIRE

Bourn, near Cambridge: church of St Helen and St Mary (pavement maze).

Ely Cathedral (pavement maze).

Hilton, near Huntingdon: the common (turf maze).

CHESHIRE

Parkfield, Warrington (gravel paths in grass maze).

Tatton Park, Knutsford (hedge maze).

CORNWALL

Flambards Theme Park, Culdrose Manor, Helston (children's colour maze).

Glendurgan Garden, Mawnan Smith, near Falmouth (hedge maze).

Lappa Valley Park, St Newlyn East, Newquay (brick paths in grass maze).

Newquay Zoo, Newquay (hedge maze).

Rocky Valley, near Tintagel (rock carvings).

St Agnes, Scilly Isles (stone labyrinths).

St Martin's, Scilly Isles (stone labyrinths).

DERBYSHIRE

Chatsworth House, near Bakewell (hedge maze).

DEVON

Bicton Park, east Budleigh, Budleigh Salterton (wooden-walled maze).

Dart valley Railway, Buckfastleigh (hedge maze).

DORSET

Merritown House, Hurn, Christchurch (hedge maze).

DURHAM COUNTY

Consett (earth maze).

EAST SUSSEX

Drusillas Park (Colour maze).

Eastbourne, Sovereign Centre (colour maze).

ESSEX

Bridge End Gardens, Saffron Walden (hedge maze).

Hadstock, near Saffron Walden: St Botolph's churchyard (maze on gravestone of Michael Ayrton).

Mistley Place, Manningtree (hedge maze).

Saffron Walden: the common (turf maze).

GLOUCESTERSHIRE

Wyck Rissington, near Stow-on-the-Wold: St Lawrence's church (wall mosaic maze).

GREATER LONDON

Capel Manor, Enfield, Middlesex (hedge maze).

Warren Street Playground, Whitfield Street, W1 (pavement maze).

Warren Street Underground Station, W1, (ceramic tile wall maze).

HAMPSHIRE

Breamore Countryside Museum, Breamore House, Fordingbridge (brick paths in grass maze).

Breamore Down (turf maze).

Itchen Stoke, near Winchester: St Mary's church (pavement maze beneath altar).

Paultons Park, Ower, near Romsey (hedge maze).

Rhinefield House Hotel, near Brockenhurst (hedge maze).

St Catherine's Hill, near Winchester (turf maze).

Southampton: Mayflower Park (concrete-walled maze).

HEREFORD AND WORCESTER

Hereford Cathedral. Mappa Mundi (maze representing Crete).

Jubilee Maze, Symonds Yat West, Ross-on-Wye (hedge maze and

museum).

Burford House, Tenbury Wells (hedge maze).

HERTFORDSHIRE

Hatfield House, Hatfield (low box maze).

HUMBERSIDE

Alkborough, near Scunthorpe: Church of St John the Baptist (stained glass window maze; stone pavement maze in porch).

Alkborough, near Scunthorpe: Julian's Bower (turf maze).

Burton Agnes Hall, Driffield (hedge maze).

Hull: King Edward Street (brick pavement maze).

Hull City Hall (Roman mosaic labyrinth).

ISLE OF WIGHT

Blackgang Chine, near Ventnor (hedge maze).

KENT

Badsell Park Farm (hedge maze).

Crystal Palace Park (hedge maze).

Hever Castle, Edenbridge (hedge maze).

Leeds Castle, Maidstone (hedge maze and grotto).

LANCASHIRE

Blackpool Pleasure Beach (hedge maze).

Leighton Hall, Yealand Conyers, Carnforth (gravel paths in grass maze).

Worden Park, Leyland (hedge maze).

LEICESTERSHIRE

Leicester University, Mathematics Building (brick pavement colour maze).

Wing, near Oakham: the common (turf maze).

LINCOLNSHIRE

*Doddington Hall, Lincoln (gravel paths in grass maze).
Springfields Gardens, Spalding (hedge maze).*

NORTH YORKSHIRE

*Dalby, near Malton (turf maze).
Scarborough: Esplanade (hedge maze).
Scarborough: Victoria Park (hedge maze).
Skipton, Yorkshire Dales Railway (children's maze).
Murton, Yorkshire Museum of Farming (turf maze).*

NOTTINGHAMSHIRE

Worksop: town centre precinct (pavement mazes).

OXFORDSHIRE

*Blenheim Palace, Woodstock (hedge and colour maze).
Greys Court, Rotherfield Greys, Henley (brick path in grass maze).*

SHROPSHIRE

Telford: Telford Town Park (hedge maze).

SOMERSET

*Wookey Hole Caves, Wells (mirror maze).
Glastonbury Tor (Seven ring labyrinth).*

STAFFORDSHIRE

Wolseley Garden Park, Rugeley (hedge maze).

SUFFOLK

*Kentwell Hall, Long Melford (pavement maze).
Somerleyton Hall, Lowestoft (hedge maze).*

SURREY

Watts Memorial Chapel, Compton, near Guildford (corbels and altar

*decoration, incorporating labyrinths).
Hampton Court Palace (hedge maze).*

TYNE AND WEAR

*Saltwell Park, Gateshead (hedge maze).
Springfield Park, Forest Hall, Newcastle (gravel paths in turf maze).*

WARWICKSHIRE

Ragley Hall, near Alcester (concrete-walled maze).

WEST MIDLANDS

Castle Bromwich Hall Gardens, Birmingham (hedge maze).

WEST SUSSEX

*Parham House and Gardens, near Pulborough (brick paths in grass maze).
Crawley, County Hall (pavement maze).*

WEST YORKSHIRE

Temple Newsam House, near Leeds (pavement maze).

WILTSHIRE

*Longleat House, near Warminster (hedge maze).
Manningford Nurseries, Manningford Abbots, near Pewsey (low box-hedge maze).*

SCOTLAND

BORDERS

Traquair House, Innerlithen, Peeblesshire (hedge maze).

GRAMPIAN

*Hazlehead Park, Aberdeen (hedge maze).
Cawdor Castle, Nairnshire (hedge maze).*

Scone Palace, Perthshire (hedge maze).

HIGHLAND

Landmark Centre, Carrbridge, Invernessshire (raised wooden paths in woodland).

Strathpeffer, near Dingwall, Rossshire (Standing stone maze).

STRATHCLYDE

Finlaystone House and Gardens, Langbank, Renfrewshire (granite paths in grass maze).

Irvine: Ayrshire Beach Park (concrete paths in grass maze).

Irvine, Ayrshire: New Town Centre (stained glass window maze).

WALES

CLWYD

Bodelwyddan Castle (hedge maze).

GWENT

Roman Legionary Museum, High Street, Caerleon (Roman mosaic labyrinth).

POWYS

Llangoed Hall, Llyswen, Brecon (hedge maze).

National Centre for Alternative Technology, Machynlleth (hedge maze).

WEST GLAMORGAN

Margam Country Park, Port Talbot (hedge maze).

Rose Hill quarry, near Swansea (gravel paths in grass maze).

Three Cliffs Bay, Pennard, Gower (stone labyrinth).

Cardiff Castle (pavement maze).

NORTHERN IRELAND

Carnfunock Amenity Park, County Antrim (hedge maze).

REPUBLIC OF IRELAND

Burt, County Donegal: St Regnus church (Labyrinth carvings and motifs).

National Museum of Ireland, Kildare Street, Dublin (the Hollywood Stone).

Rathmore, County Meath: Rathmore Maze, Rathmore church (carved stone).

Russborough House, Blessington, County Wicklow (hedge maze).

[This is an expanded version of an article which first appeared in Landscape Design last November]

PROBLEMS WITH LANDSCAPE CONDITIONS IN PLANNING

Alice Ross

One particular area of planning legislation to which we as landscape architects should pay more attention is the landscape condition. Many construction projects are only given the go-ahead by the local planning authority if the developers agree to fulfil landscape requirements ranging from screen planting, at the simplest level, to major hard and soft landscape works. Local Planning Authorities are empowered by the Town and Country Planning Act 1990 (Part III Section 70 1(a)) to impose these conditions (amongst others) upon development which otherwise could not be given planning permission (1). Department of the Environment Circular 1/85 (2) details the requirements for acceptable conditions and provides two 'model' examples of landscape conditions, numbers 20 and 21, which are used undiluted by many Local Authorities. These two, together with tree provision and preservation obligations outlined in Section 197-

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202 of the 1990 Act, provide the main armoury for landscape development control, though Authorities also use self-generated 'standard' and ad hoc conditions.

Recent research(3) has shown that a basis for landscape protection and development via landscape condition may in some cases also be provided by Structure Plan strategy or Local Plan policy, while the imposition of landscape conditions upon development becomes almost automatic for sites in specially-designated areas such as National Parks, Areas of Outstanding Natural Beauty, conservation areas and other similar locations. (It should be mentioned that there are also large tracts of land, for example farmland, forestry and Crown lands, which are exempt from Local Authority development control and where landscaping, however desirable, cannot be imposed as a condition upon proposed development.)

As stated above, fulfilling a landscape condition may be the single factor between the refusal of a planning application and the granting of permission. It offers the authority the chance to enhance or at least to maintain the amenity of the local environment. The authority must consider the condition to be necessary or they should not have imposed it. For all these reasons, it might be supposed that the Local Authority would in all cases rigorously follow the steps necessary to ensure the successful implementation of the conditioned landscape, and that Development Control legislation itself would make the steps easy to follow.

Unfortunately, research revealed much to disquiet a landscape architect and showed a large number of problems arising at every possible stage in the history of a conditioned landscape, from imposition of the condition and personnel administering it, through design, submission, approval, implementation, timing, monitoring, maintenance and enforcement. Information came from a questionnaire to 155 out of 333 District Planning Authorities in England and Wales, from

analysis of a variety of structure plans, local plans, landscape and design guides and standard conditions, and from case studies of two widely-differing Districts, one a large city, the other an extensive rural borough.

The following lengthy catalogue of deficiencies became apparent.

1. IMPOSITION OF THE CONDITION AND PERSONNEL INVOLVED IN ITS ADMINISTRATION

The first disconcerting finding was that, although every District Planning Authority (DPA) questioned made use of landscape conditions where appropriate, only 50% actually employed a landscape architect; only 30% employed a landscape architect in the planning department; only 30% actually involved a landscape architect in the appraisal of landscape elements of planning applications; only 20% involved a landscape architect in the specification of landscape conditions to be imposed; only 40% involved a landscape architect in the assessment of landscape schemes submitted, and only 12% involved a landscape architect in checking schemes for satisfactory completion.

Most of the functions above, apart from the checking of completed landscapes, were predominantly performed by Town Planners, who may have based their knowledge of landscape matters on just ten hours of lectures as undergraduates or four hours as postgraduate students (4). Other professions who took part in this landscape work included a fair proportion of architects, parks and recreation personnel and arboriculturalists, with a leaven of landscape managers, urban designers, environmental planners, horticulturalists and even one conservation technician.

In 60% of Authorities questioned, completed landscapes were monitored by enforcement officers, who in many cases are ex-policemen

rather than experts trained for example to note materials or species substitution, skimmed topsoil provision or inadequate staking and tying. (They are trained in enforcement, however: that these officers were employed suggests problems requiring enforcement action (see later).)

Without intending to belittle possible experience, local knowledge, expert (if unqualified) skills and personal interest of case officers of these other professions, nor to deny that development control is the province of the planning profession, it is the writer's belief that, where landscape conditions are concerned, the landscape architect might just be the person best qualified to handle them efficiently, and it was worrying therefore to find that 33% of all DPAs questioned never made use of their services.

(It is also worrying that all Officers' decisions, of whatever professional flavour, can be modified, disregarded or dismissed by their Planning Committee or the full Local Authority Council: that is, by a collection of lay people of varied education and opinion, swayed by political expediency rather than by environmental concern, and even less likely to be adequately trained to comment and decide on landscape matters.)

2. SUBMISSION AND DESIGN OF LANDSCAPE SCHEME FOR APPROVAL

A landscape scheme is usually required by the DPA as a "reserved matter upon outline consent" – in other words, it is tagged on after the design of the building to fill up spaces, rather than considered with the building as a whole.

Up to three years may be allowed for submission of the design, during which time one case study revealed that there was every chance of its being forgotten entirely in the interim.

The scheme is normally required to be submitted before the commencement of the building works. In many cases there seemed to be extraordinary difficulty in extracting a plan at all, let alone before the start of work. The 'stop notice' mechanism whereby the DPA could prevent work on site proceeding until this condition is met is only used cautiously as the DPA may be held liable for the cost to the developer of any delay so caused. Less effective but less risky methods of persuasion are preferred: by dint of dogged perseverance, one Case Study district managed to coax a developer into producing the required plan, entitled "Landscape as Laid", some eighteen months after completion.

Only 28% of the DPAs surveyed issued any landscape guidance to applicants, many of whom did not employ landscape architects but produced the plans themselves without any guidance, not to scale, taking no account of local context, showing inappropriate species at inappropriate distances from buildings and services, with scientific names wrongly spelt, no idea of size of plant to be supplied and no indication of soil preparation, planting season or aftercare. An extreme case study example was the DIY 4B sketch on the back of an envelope, showing a circular bed of dahlias with which the Manager of a factory proposed to screen his premises.

This last was refused, but, in a DPA lacking horticultural advice, schemes only marginally less wrong may be approved, or, where there are doubts, long delays may be caused (up to six weeks in one of the case studies) by sending the plan for comment by a County landscape adviser.

A satisfactory and generous landscape plan may well be submitted but, during the course of the project, it may erode by additional parking spaces or building plots and substantially altered by species substitution or reduction in quality and detailing of hard landscaping.

A landscape plan may be submitted and approved but very commonly is not implemented. (This may partly be laid at the door of the loose wording of DoE standard model condition 21 which demands the plan but not its carrying out.) Sometimes, no landscape plan is submitted, but the development is completed with some sort of unapproved landscaping.

3. IMPLEMENTATION AND TIMING OF CONDITIONED LANDSCAPES

The implementation of the conditioned landscape is normally related to the completion of built development timing varying widely.

Many DPAs (45% of the sample) follow the DoE's suggestion, Paragraph 41 in Circular 1/85 (2), of completion before occupation of the buildings, though 30% of DPAs using this find it is ineffective as site works and wrong planting season may preclude good landscape practice and as it is found unreasonable to prevent occupation of the buildings merely because the landscape has not been finished.

Other DPAs (50%) specify completion by the end of the first planting season after completion of the built elements, allowing uncertainties about when exactly the planting season is, whether the condition still counts whether the building is completed in September allowing six months for planting or in February giving only two months and so on.

Yet other timings are specified, up to four years in one case, which must cause contractual headaches and will certainly delay maturation of planting. Among these other timings, the optimum appears to be one year, which fairly allows a complete planting season within it without unduly delaying planting.

The DPA may well specify landscape timing relative to the built development, but there are serious flaws. A planning permission has

a five-year 'life' more in some cases where a "substantial beginning" has been made to the scheme before the end of the five-year period (1). The development may be commenced at any time during the permission's life and be completed at any time thereafter. The DPA cannot make it a condition that the building is completed by a certain date.

The original Planning Committee and development control staff who handled the application may well have moved on long before the condition is to be implemented. This would not matter if the DPA kept records of 'dormant' conditions and if they were automatically informed of start and finish dates of the built development, but there seems to be no extant mechanism for either of these. As far as can be ascertained, no development control computerised records provide space for this information (5). The only people likely to be informed of start and finish dates are the Building Control officers and then only when the development requires building control inspection. If building control and development control share a data-base, are in the same department or otherwise communicate, planning officers may learn that a landscape condition should now be being implemented and should be completed by a date which can now be calculated for monitoring purposes.

4. MONITORING OF CONDITIONED LANDSCAPE SCHEMES

One of the most shocking findings of the research was that 30% of the DPAs admitted that they seldom followed up conditioned landscape schemes. After their decision that landscaping was necessary for the development to go ahead, after preparing to involve the developer in considerable expense, it might be considered their duty to see that the work was satisfactory and that the desired amenity had been achieved.

One of the major factors in this negligence is the problem discussed above, that of not knowing **when** the condition should have been

implemented. Another is that of shortage of staff and time. As noted before, even when the scheme was monitored, the monitor might be a non-expert who, as one correspondent graphically put it, "did not know his ash from his elder". Worse still, the monitoring might take place but with no effect upon the activities or non-activities of the developer, as in the case of a three-year running battle recorded in the Borough Case Study. Even less helpfully, the Local Authority does not have the right to enter a site to inspect it for suspected breach of condition, though legislation for this right is currently being discussed.

6. MAINTENANCE OF THE CONDITIONED LANDSCAPE

Assuming that the conditioned landscape has eventually been laid, another set of problems arises because of the maintenance conditions which are generally imposed, from one to five years in duration and requiring usually that soft landscaping should be maintained and that failed plant material should be replaced. Responsibility for the maintenance is in often question – developer? – employer? – occupant? – Local Authority? – and especially upon change of ownership or occupancy if, as in the City Case Study area, the Local Authority's Land Charge records contain no mention of outstanding landscape conditions upon the land. Maintenance if performed is often of poor quality with tree care neglected and no replacement of failed species.

Monitoring by the DPA of the maintenance stage is even less likely to occur as it adds a further five years of detailed inspection to the development control workload. It is simple to see that, with an average of 2000 applications to process per year (6) a small development control department, even with a resident landscape department, may well not have the manpower methodically to inspect all sites from permissions given up to ten years ago (five for permission, five for maintenance).

7. ENFORCEMENT OF BREACHES OF LANDSCAPE CONDITION

It can be seen from all the foregoing that the landscape condition may be breached at any one of a number of stages during its history. There is a statutory mechanism for enforcing compliance, which is, however, discretionary: the Local Authority may issue an enforcement notice "if they consider it expedient to do so" (1). Strangely, the breach of condition is not (yet) a criminal offence, though failure to comply with the enforcement notice is.

For reasons discussed below, many DPAs prefer to do anything short of invoking enforcement action: 44% of the survey used other methods if possible, beginning with persuasion and discussion and descending to bullying and threat (amongst other extreme words used by respondents to express their frustration about the situation).

Part of the difficulty in proceeding with enforcement action was laid at the door of elected members who, in a few Authorities, disturbingly considered landscape conditions as of low priority. Once again, lack of staff (30%) and time (26%) were cited as reasons for no action. 10% were prevented by fears about the financial implications to the Authority of losing the case. 16% were put off by lack of legal expertise within the District and because of the gaping loopholes which are acknowledged to exist in enforcement procedures (7), such as the time taken: at the moment it is possible for a developer to stave off enforcement for at least ten years if he invokes all the legal 'dodges' available to him. Current consideration of Carnwath's proposals (6) may lead to an amelioration of the situation but not yet: the **Planning and Compensation Act 1991**(8) is still to be implemented.

CONCLUSIONS AND RECOMMENDATIONS

From the foregoing, it must be seen that the potential for high quality landscape design from conditioned landscapes is at risk from a large number of factors including blatant non-compliance and weakness in enforcement.

It seemed to the writer that a number of measures could be taken to solve the problems besetting effective implementation. These are discussed fully in the dissertation (3), but appear in brief below. An active part for the Landscape Institute, in conjunction with the RTPI and DoE, can be seen in designing some of the measures necessary.

PERSONNEL

A number of people not really qualified for the job appear to be administering conditioned landscape schemes. Where possible, DPAs should aim to employ landscape architects to oversee this work. All personnel of other professions with any responsibility for conditioned landscape schemes should as a matter of urgency undergo appropriate training for the job.

LANDSCAPE AS RESERVED MATTER

To prevent landscape being treated as an infill afterthought, and to make sure that a scheme was indeed presented, it should become an integral statutory part of any application for planning permission.

GUIDANCE ON LANDSCAPE SCHEMES

To ensure the effectiveness of schemes, all DPAs should be able to offer design advice and specification requirements to a nationwide high standard, particularly on low-maintenance schemes in keeping with the local area.

RECORDING CONDITIONS

There seems to be no mechanism for recording the commencement and completion dates for conditioned landscapes. It is obviously very necessary for example for calculating maintenance periods. One suggestion might be to introduce a 'postcard system', such as that used by the Building Inspectorate, to notify the DPA that landscape work was being implemented so that the work could be adequately monitored.

MAINTENANCE

To ensure that maintenance takes place, yet a further condition may be necessary requiring that, before commencement of the development, evidence of proposals, arrangements for funding and a clear statement of responsibility should be provided.

MONITORING

This appears too often to be neglected, for a variety of reasons. The proposed system of recording conditions adequately might enable a systematic rota of inspection dates to be arranged without too much overload on case officers.

ENFORCEMENT

It is generally agreed that the existing enforcement system needs to be simplified, strengthened and speeded up, for example along the lines of 'warning' followed by 'Summary Enforcement' proposed by Carnwath (6).

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THE SOFT EDGE

Geoffrey Jellicoe

The theory that Landscape Design will soon be recognised as the mother of the arts (Architecture to be the father) is not merely emotional. It is based on fact.

Architecture as the father was crystallized by the Greeks, and Plato in particular. Plato drew geometry from the heavens as then known, and defined proportions in architecture as being the 'hard edge' of mathematics, ie the concept of the atom.

This basis of classicism remained unchallenged until about forty years ago, when scientists discovered that beneath the 'hard' edge lay a minute 'soft' edge that exists everywhere, and so small that when you breathe you probably swallow a billion or so. These particles, as they are called, are completely individual and apparently inconsequential, being woolly in shape.

Furthermore there is no longer a straight line in the cosmos, upon which architecture is based (and obviously **must** be based until the end of time).

So landscape with its soft forms in reality **underlies** the hard forms of architecture and is the more profound concept.

And what of this extraordinary age into which we have now passed? What is the cosmic relation to traditional ages? I suggest the following:

- 1) the **Classical**, which draws to earth the mathematics of the heavens as then conceived;
- 2) the **Romantic**. The breakaway from geometry and the inspiration from the happenings past and present on the **surface** of the planet;
- 3) the **Cosmic**, beginning in the 20th century, and (for me at least) inspired by the Royal Institute's lectures on science to children, in which the lecturer referred many times to the beauty of the invisible forms which he was able in imagination to reveal.

It seems to me, therefore, that the future of our art will tend to recognise 1) and 2) of the above as being our roots that cannot be discarded; and the 3) is a glorious new world of shapes and forms in which we are beginning to swim.

Common to all is the artist's desire to make contact with infinity.

*Based on an address to Winterschool, Edinburgh, 16 January 1981.
Geoffrey Jellicoe, 8th March 1991.*

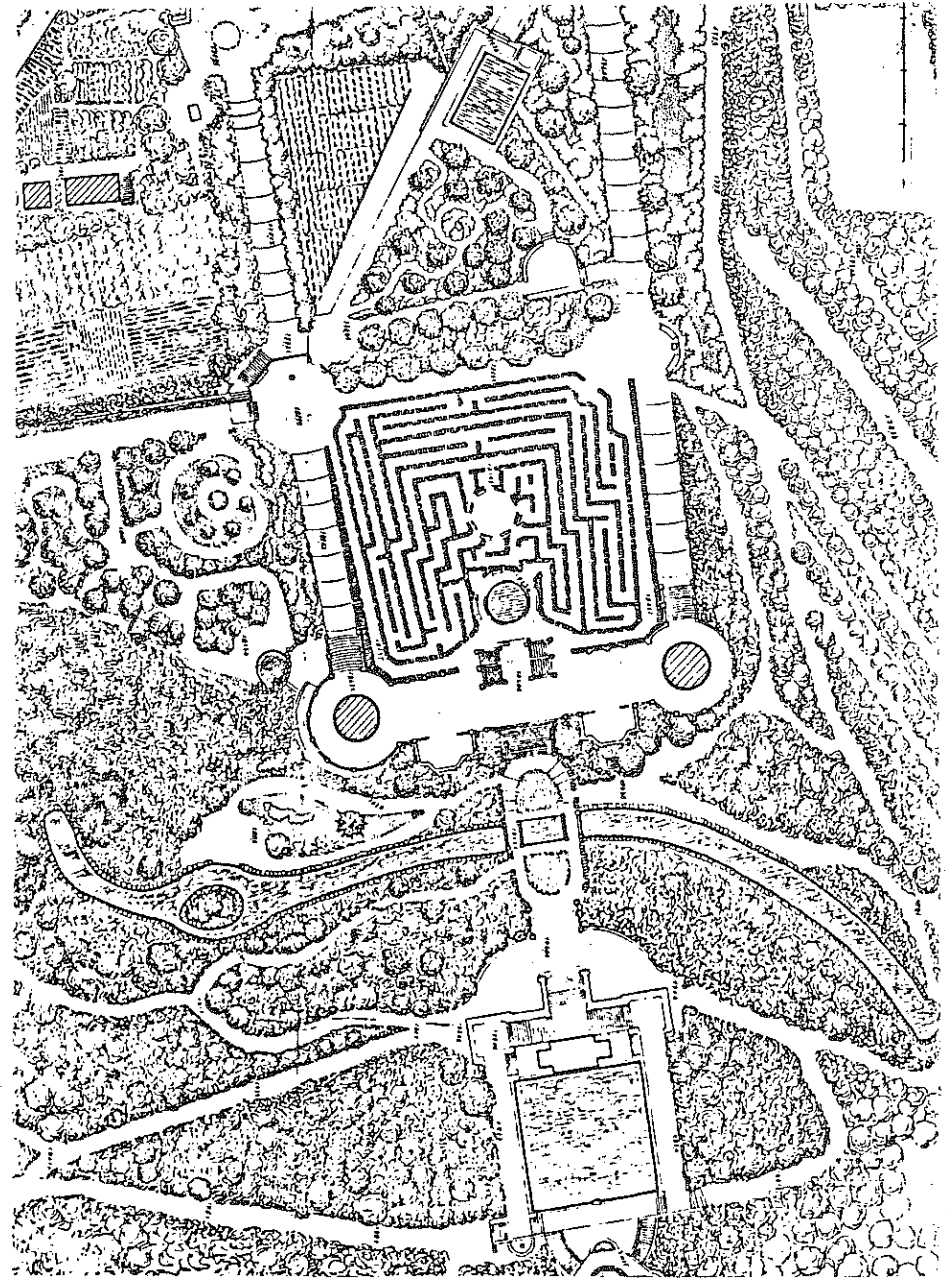
'EL LABERINT': A GARDEN REAPPRAISED

K. Hunot and M. Hawkins

While for most students of landscape design the main topical attractions of Barcelona are undoubtedly the modern city squares and parks, the landscapes associated with the Olympic games and not least the works of Antoni Gaudí, there do exist a number of historical gardens not normally included in the itineraries which nevertheless are worth more than just a passing glance. One such garden is the Labyrinth in the district of Horta to the north of the city.

While the exact construction date is not known, its existence in 1796 is recorded in the literature: the Baron Rafael Cortada, on a visit, described its various paths, cascades and ornaments. Its designer was Joan Antoni Desvalls who owned the estate and who was reputed to be a man of culture, knowledgeable in the sciences, fine arts and languages. He employed over 1000 local men, all unemployed at the time, to undertake the work to create the garden—levelling, grading the soil and sinking a number of wells.

Built on a slope facing more or less south towards the city, the key to the garden design is the series of linked terraces, which form the main axis and which contrive to turn the attention inwards on to the garden



itself rather than outwards towards the city. Indeed, the change of levels is exploited to the full. On the lower parterre is the labyrinth itself, a carefully laid out maze indiscernable from the house and lower slopes. The middle section consists of a wide terrace with two temples at each end from which the plan of the labyrinth is clearly visible allowing endless amusement for those watching the wanderings of persons therein. On the upper level is a pavilion behind which is a large reservoir constituting the traditional Mediterranean 'sà-fareig', which impounds the water used in the gardens below. Spacious stairways unify the three levels and the whole formal garden is enveloped in woodland comprising native trees: stone pine, Scots pine, pedunculate oak, evergreen oak, elm, poplar and plane.

On entering the park one is taken up a central stairway and to the left of the building. This is a 14th century farmhouse redesigned by Desvalls in a Europeanised Moorish style. At the back of the house a formal semi-circle surrounded by a tall cypress hedge has five exits, the central one leading up between the maze and a more informal area. At the head of the maze is a stairway, set into which is a grotto facing a small round pond. This middle terrace is symmetrically arranged with two towers at the ends of a transverse path. A tall villa fronts the last terrace and hides a square lake, beyond which lies another informal grotto.

Desvalls has designed the spaces well, allowing the slope to draw the visitor upwards. The shifting of axes, and the formal use of vegetation and built form, adds complexity and interest to the garden. The rigid formality of the late Italian renaissance style gives way to the less formal aspects and consequent surprises of the grottos and ponds, with their clear references to the 18th century English picturesque style.

Exploring by contrast the surrounding woodland, one is also impressed by the interplay of formal with informal: elements which are

part of the structural framework punctuate the serpentine paths; the waterway feature, with its banks surfaced in rusticated stone, becomes more meandering. Individually these features are not entirely successful but together they add to the overall tone of the park.

Recently the park has undergone two phases of redevelopment. The first, dating from the early 1970s, consisted of a general tidying up and the maze was reconstructed using cypress trees, which, for some, give an impression which is alien to the surrounding woods. The second phase began in the mid 1980s and the paths were laid to a concrete surface with brick edging. The appearance is somewhat crude and ungainly, but functionally it will no doubt succeed.

In contrast to this 'conservation' approach, there have been other undertakings which can be described as 'renovation', for example, the creation of a small triangular piece of ground to the south east for community use, with a children's play area and some sports facilities. Some new walls and fences have been built and better lines of access and circulation have been achieved.

In terms of the overall context of the city of Barcelona, 'el Laberint' provides welcome relief from the smaller scale 'interventions' in the densely-packed city streets, certainly in the old Gothic quarter. It must be hoped that not too high a proportion of funds available are directed to the latter at the expense of the older historical parks, and that valuable sites like the Labyrinth are sufficiently maintained since they clearly make a valuable contribution to the city's open space provision.

COMPUTER-BASED PRODUCTION OF THEMATIC MAPS FOR AGRICULTURE AND ECOLOGICAL LAND MONITORING

J. Behrens and A. Reinhold

Agricultural land information for the territories of the former East Germany has tended to be available only in conventional map (analogue) form (Table 1). There exists a need to evaluate this information more efficiently and economically, and this article presents a digital cartographic mapping system which complements the large scale statistical data in general use.

The KARTOFLEX system is a sophisticated data capture package which digitises spatially-referenced data by creating polygons of land parcels. The first phase of the operation uses air photograph coverage of the areas of interest. Multi-temporal overlays allow useful inferences to be made concerning the moisture status of soils. Thematic maps also provide bases for the digitising process (figure 1) and the

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Grundlagenkarte Landwirtschaft 1:25 000
LPG Pflanzenproduktion Gramzow
(Ausgabe A1) (Ausschnitt)
S 5/86

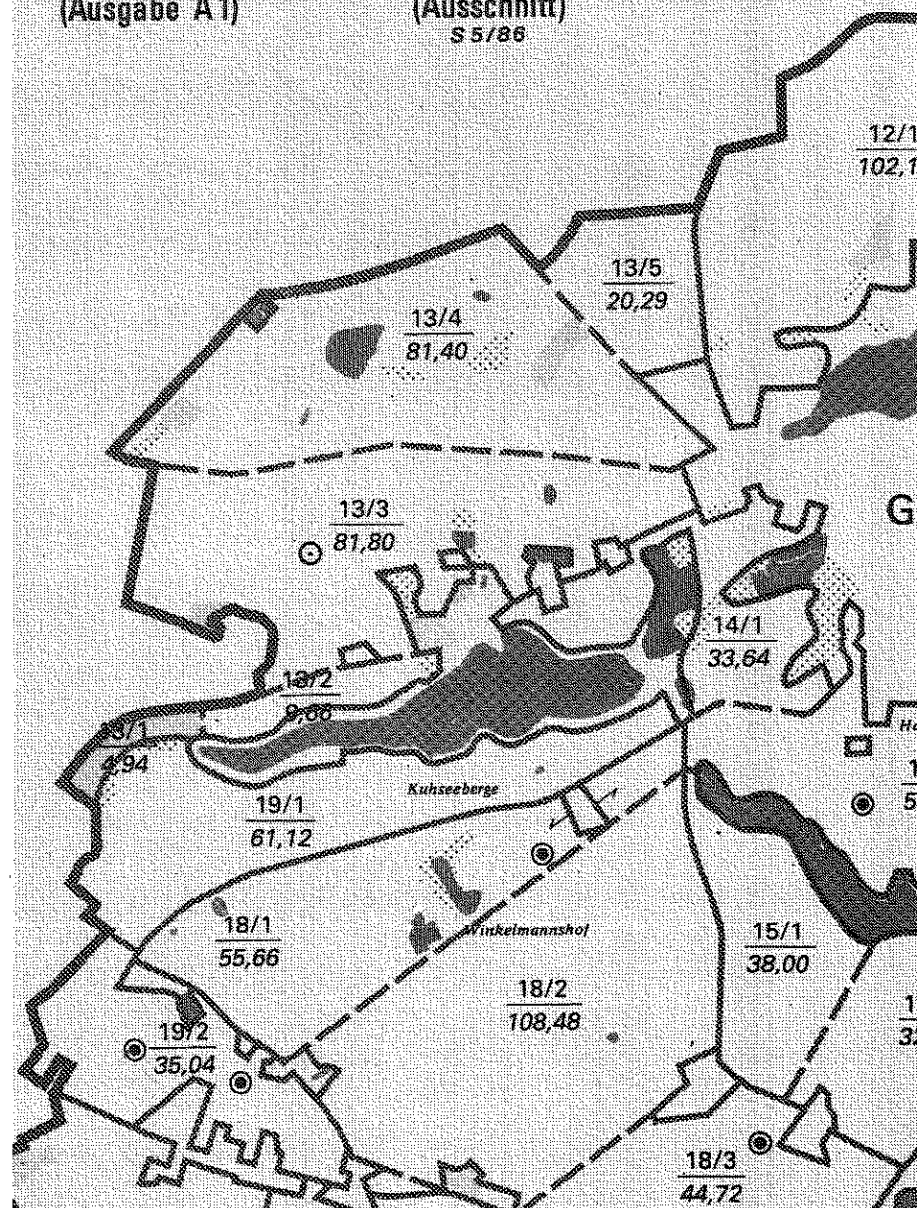


Fig. 1 Thematic base map for digitising process

second phase ends with data coordinate transformation for true scale validation. Finally new maps are created which are syntheses of all the thematic information used as input.

Table 1 Thematic maps of agricultural land in the DDR ranging in scales from 1:250 to 1:100000

Soil evaluation maps
Agricultural site maps
Geological maps
Soil nutrient content maps
Planning maps
Land improvement maps
Economic maps
Horticultural enterprise maps

The production of thematic maps using existing digitised maps is performed by the THEMKART system. This computerised process uses agricultural base maps at 1:10000 scale and, when these are not available, topographic maps at the same scale. The system converts the source data in vector (line) format to raster (TV) format for easier handling. Despite the transformation little detail is lost and graphic output can be displayed in colour on the screen or sent to standard printers and plotters. Several spatial statistics are computed: area, distance and average values for the economic planning units.

The maps produced by this system have a number of possible applications:

- 1 Soil improvement
- 2 Soil conservation vs erosion
- 3 Nutrient status of soils
- 4 Fruit rotation planning
- 5 Soil management

The future

The computerised system outlined above is to be developed into a geographical (soil) information system (GIS) which should provide for the various needs of agriculture, ecology and environmental protection. It should prove particularly valuable for the current trend in ecologically-orientated agriculture. The soil GIS will also be able to monitor soil, water and countryside conservation associations and through this inform landscape planning decisions at different scales.

[This is an abstract of article first published in Vermessungstechnik, 38 (1990) - Editor]

from **LINES. TINTERN ABBEY**

Composed a few miles above Tintern Abbey,
on revisiting the Banks of the Wye during a tour, July
13th., 1798.

William Wordsworth

Five years have past; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur.-Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.
The day is come when I again repose
Here, under this dark sycamore, and view
These plots of cottage-ground, these orchard-tufts,
Which at this season, with their unripe fruits,
Are clad in one green hue, and lose themselves
'Mid groves and copses. Once again I see
These hedge-rows, hardly hedge-rows, little lines

Of sportive wood run wild: these pastoral farms,
Green to the very door; and wreaths of smoke
Sent up, in silence, from among the trees!
With some uncertain notice, as might seem
Of vagrant dwellers in the houseless woods,
Or of some Hermit's cave, where by his fire
The Hermit sits alone.

These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man's eye:
But oft, in lonely rooms, and 'mid the din
Of towns and cities, I have owed to them,
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
And passing even into my purer mind,
With tranquil restoration:- feelings too
Of unremembered pleasure: such, perhaps,
As have no slight or trivial influence
On that best portion of a good man's life,
His little, nameless, unremembered, acts
Of kindness and of love.

How oft, in spirit, have I turned to thee,
O sylvan Wye! thou wanderer thro' the woods,
How often has my spirit turned to thee!

And so I dare to hope,
Though changed, no doubt, from what I was when first
I came among these hills; when like a roe
I bounded o'er the mountains, by the sides
Of the deep rivers, and the lonely streams,
Wherever nature led: more like a man
Flying from something that he dreads than one
Who sought the thing he loved. For nature then

(The coarser pleasures of my boyish days,
And their glad animal movements all gone by)
To me was all in all. —I cannot paint
What then I was. The sounding cataract
Haunted me like a passion: the tall rock,
The mountain, and the deep and gloomy wood,
Their colours and their forms, were then to me
An appetite; a feeling and a love,
That had no need of a remoter charm,
By thought supplied, nor any interest
Unborrowed from the eye. —That time is past,
And all its aching joys are now no more,
And all its dizzy raptures. Not for this
Faint I, nor mourn nor murmur; other gifts
Have followed; for such loss, I would believe,
Abundant recompense. For I have learned
To look on nature, not as in the hour
Of thoughtless youth; but hearing often-times
The still, sad music of humanity,
Nor harsh nor grating, though of ample power
To chasten and subdue. And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man:
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things. Therefore am I still
A lover of the meadows and the woods,
And mountains; and of all that we behold
From this green earth; of all the mighty world
Of eye, and ear, —both what they half create,

And what perceive; well pleased to recognise
In nature and the language of the sense
The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart, and soul
Of all my moral being.

If I should be where I no more can hear
Thy voice, nor catch from thy wild eyes these gleams
Of past existence —wilt thou, then forget
That on the banks of this delightful stream
We stood together; and that I, so long
A worshipper of Nature, hither came
Unwearied in that service: rather say
With warmer love—oh! with far deeper zeal
Of holier love. Nor wilt thou then forget
That after many wanderings, many years
Of absence, these steep woods and lofty cliffs,
And this green pastoral landscape, were to me
More dear, both for themselves and for thy sake!

from MICHAEL: a Pastoral Poem

William Wordsworth

If from the public way you turn your steps
Up the tumultuous brook of Green-head Ghyll,
You will suppose that with an upright path
Your feet must struggle; in such bold ascent
The pastoral mountains front you, face to face.
But, courage! for around that boisterous brook
The mountains have all opened out themselves,
And made a hidden valley of their own.
No habitation can be seen; but they
Who journey thither find themselves alone
With a few sheep, with rocks and stones and kites
That overhead are sailing in the sky.
It is in truth an utter solitude;
Nor should I have made mention of this Dell
But for one object which you might pass by,
Might see and notice not. Beside the brook
Appears a straggling heap of unhewn stones!
And to that simple object appertains
A story-unenriched with strange events,

Yet not unfit, I deem, for the fireside,
Or for the summer shade. It was the first
Of those domestic tales that spake to me
Of Shepherds, dwellers in the valleys, men
Whom I already loved; -not verily
For their own sakes, but for the fields and hills
Where was their occupation and abode.
And hence this Tale, while I was yet a Boy
Careless of books, yet having felt the power
Of Nature, by the gentle agency
Of natural objects, led me on to feel
For passions that were not my own and think
(At random and imperfectly indeed)
On man, the heart of man, and human life.
Therefore, although it be a history
Homely and rude, I will relate the same
For the delight of a few natural hearts;
And, with yet fonder feeling, for the sake
Of youthful Poets, who among these hills
Will be my second self when I am gone.

Upon the forest-side in Grasmere Vale
There dwelt a Shepherd, Michael was his name;
An old man, stout of heart, and strong of limb.
His bodily frame had been from youth to age
Of an unusual strength: his mind was keen,
Intense, and frugal, apt for all affairs,
And in his shepherd's calling he was prompt
And watchful more than ordinary men.
Hence had he learned the meaning of all winds,
Of blasts of every tone; and oftentimes,
When others heeded not, He heard the South
Make subterraneous music, like the noise
Of bagpipers on distant Highland hills.

The Shepherd, at such warning, of his flock
Bethought him, and he to himself would say,
'The winds are now devising work for me!'
And, truly, at all times, the storm, that drives
The traveller to a shelter, summoned him
Up to the mountains: he had been alone
Amid the heart of many thousands mists,
That came to him, and left him, on the heights.
So lived he till his eightieth year was past.
And grossly that man errs, who should suppose
That the green valleys, and the streams and rocks
Were things indifferent to the Shepherd's thoughts.
Fields, where with cheerful spirits he had breathed
The common air; hills, which with vigorous step
He had so often climbed; which had impressed
So many incidents upon his mind
Of hardship, skill or courage, joy or fear;
Which, like a book, preserved the memory
Of the dumb animals, whom he had saved,
Had fed or sheltered, linking to such acts
The certainty of honourable gain;
Those fields, those hills-what could they less? had laid
Strong hold on his affections, were to him
A pleasurable feeling of blind love,
The pleasure which there is in life itself.

COMPUTERS IN LANDSCAPE ARCHITECTURE: review of a Diploma Course module.

The Information Technology module organised for fourth year students at Cheltenham is now a fairly well established part of the Diploma Course curriculum. In essence it aims to pull together the wide-ranging strands of computer applications which students have had only but limited practice of or acquaintance with over their previous degree course(s) or year-out placements. The module incorporates a number of teaching inputs and practical demonstrations from in-house staff and visitors from industry and the profession, which summarises the advances made so far in the technology and points to potential landscape applications that may emerge in the future. More valuable, however, certainly according to the responses from many students, is the opportunity, and time, given to individual research of one or a number of college systems. While not 'problem-led' and therefore in some ways less educationally valuable, this enables the students to pace themselves through the often incomprehensible system manuals, 'help menus' and tutor programs to explore the advantages and drawbacks of using computer technologies, without the worry of design deadline penalties.

The completion of the module coincides with a general plenary session in which students share their experiences and evaluate the

five weeks of varied lectures and research. In addition each student submits a paper which describes and discusses the principal program(s) investigated. Below is a selection from papers received last year.

R J Moore

COMPUTERS IN LANDSCAPE: WHERE DOES THE COMPUTER FIT IN THE DESIGN TEAM HIERARCHY?

Louise Elsworth

Like learning a new language, learning to use the computer to assist our work takes determination, persistence, and patience. As landscape related professions rely more on the computer, it seems perhaps that we as landscape architects will need to use parallel computer programs to assist our own work, if not only to keep our heads above water amongst the other professions.

The Information Technology Course

Most uses we have for the computer will be tailor-made programs that someone has written. The IT course presented to the Diploma year gave the opportunity to be introduced to a variety of programs deemed to be useful to the landscape architect. These varied from purely graphic techniques to purely calculation techniques, and data collection and manipulation. Some advanced programs combined a variety of functions to give an all round service to the requirements of the landscape architect for both the running of project design from survey analyses, design detail to visualisation, and practice management. It is very useful to be aware of the different programs that are

available, but the introduction with a small amount of 'hands on' experience, although time-consuming and requiring a considerable amount of concentration, is by no means enough to prepare anyone to use a program economically and usefully in their work.

Immediate Results

The more complicated the list of functions a package has, for example Landcadd or Keyscape, the longer the learning process. Often when trying to perform a very simple task, the user is swamped with far too many options and this ultimately leads to tangled problems. To become competent and continue to be so with these landscape design packages the user needs to work almost continuously at the terminal. It was for this reason that I chose the college Prime mini-computer on which to concentrate.

The Prime

The programs written for the Prime are relatively straight forward, with basic objectives. I could see that within a very short period of time, I could produce accurate calculations of, for example, cut and fill. I could also manipulate the contours of the site very quickly if my cut and fill did not balance out as I required.

Programs written for the this computer are stored on a central memory and many are based on cartographic techniques for ground modelling. These include the production of perspectives, axonometrics, sections, elevations, as well as calculations for area, distance and volume measurement.

To explore the program functions my intent was to input existing site details (landform and buildings) and superimpose the proposed design in order to calculate the cut and fill volume and the amount of planting and paving areas for the purpose of a costing exercise, and

at the same time visualise the site. For this I firstly had to go into a program which allowed me to input the site details.

Seg graphlib>digit

The above command, when typed after the computer screen's prompt 'Ok,' brought me straight to the digitising program. This, like other programs presents the user with a list of options, or menu.

To begin with I placed my site plan on the digitising tablet and used the multi-buttoned 'cursor' to locate the site boundaries. By typing in the real dimensions on the ground of the site boundaries at this point, the scale of the plan was determined and this gave a base for the computer program to calculate the dimensions of the rest of the information digitised from the plan. A few errors later in inputting the contours, ie. not digitising them clockwise and forgetting to close them, the landform was finally on the screen.

Seg Graphlib>draw

This command allowed me to visualise the site. A few contours were discovered in the wrong place, obviously owing to typing in the wrong height value. How to change them became the next obstacle to cross. A program 'utilities' gives the option to analyse the list of coordinates of the site information, and also gives various ways in which to alter the information. However, with much trial and error, it was found that to come out the programs and use the standard operating system commands, despite the absence of menus, was an easier way to manipulate the contours.

The table below illustrates a typical way in which the computer stores the height information. The data in this extract are arranged in three columns representing the plan coordinates, usually described as x and y values which locate the spot heights, and the height or z values. The

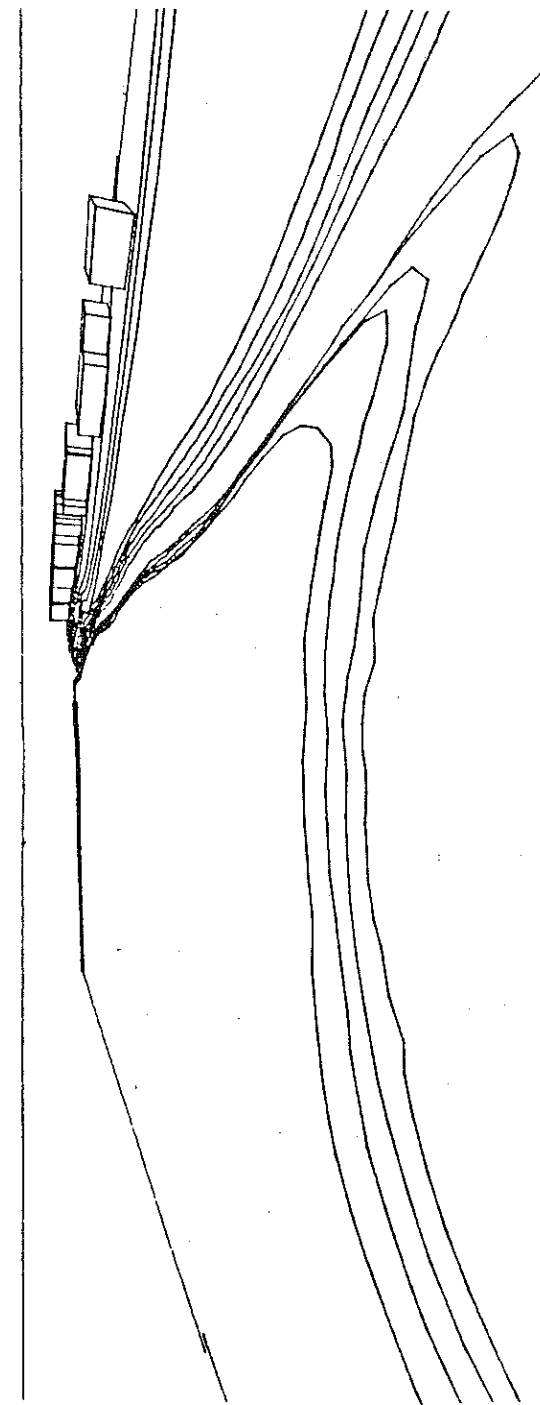


Fig. 1 Landscape perspective generated on the Prime computer

EOL marker tells the computer that the end of a contour string has been reached ("end of line") and when drawing the line, either on the screen or on a plotter, it has to "lift the pen" at this point and move to the next set of contour coordinates. At the end of the file, EOS indicates "end of shape" and no more drawing is done.

14.969	8.500	91.515
15.009	8.500	90.658
16.408	8.500	87.193
12.331	8.500	85.460
EOL		
21.284	9.500	84.425
25.901	9.500	72.813
36.653	9.500	75.602
EOL		
EOS		

Within a very short space of time I was able to view the site from almost any angle (figure 1) and begin to calculate volumes by placing the proposed buildings on different levels, and pulling back or extending the contours.

Prime conclusions

I have in effect used the Prime as I would a calculator, that is, I picked it up, input some information, manipulated the data and received some answers, all within a much shorter time than had I done this manually. I have not had rigorous training, nor have I had to deal with too many unnecessary complications. For larger, more complicated sites, this may not be the case, but the user can always simplify the contour information if the required information is just to be a very general picture of the landform and proposed design implications.

Competence here does not require the user to be an almost permanent fixture as a computer operator as does competence with other landscape design packages. However it is difficult to go on to use the information input into the Prime on other computer packages, mainly due to the difficulty of data transfer.

These functions of the Prime described above are often only a small part of other commercial landscape packages, and it could be concluded that simple programs with few main objectives can be used by the designer for general experimentation, leaving the designer free to use as many design techniques and tools as he pleases, whilst a separately trained 'landscape computer operator' (formerly known as a draughtsman) can concentrate on the landscape packages. This would enable the landscape profession to become computer competent in all directions, without falling into the trap of letting the computer lower the design standards.

COMPUTERS - BLINKERS OR BINOCULARS?

Peter McComiskey

It is widely accepted today that computers are an integral part of modern society. For business purposes systems have been developed which have now become almost invaluable for simple data storage and processing. In most cases the computer is used as a replacement for a manual method giving a faster and more efficient product.

A good example of these advantages is the word-processing system. Like all computer systems this operates in three stages: input, process and output. In a word-processing system, such as WORD, the method of data input is through the keyboard, text being typed in as it would

be on a standard typewriter. However where the major difference lies is in the fact that the text may be manipulated, once entered into the computer system. At this stage the text does not actually exist in real terms as it is only in the electronics of the computer. Therefore the data must be stored by saving onto disc, either the hard disc in the computer or a floppy disc which is separate from the computer, and from such a storage device the data may be retrieved, added to or manipulated. Such a method of storage avoids bulky paper copies and allows more rapid retrieval.

The output system in a word-processor is through a printer, or screen. The format of the document is designed using options within the word-processor. Also the quality of the printer may affect the finished product. Within the word-processor there are commands controlling type-face, spacing, page layout and division. This allows a degree of design to enter into the document.

The advantages of a word-processing system are fairly obvious once used. The WORD program is fairly "user-friendly", although this statement itself highlights a problem, the jargon. Obviously in a complex processing system terms must be used in order to identify various operations and commands. However this can create problems when learning about the system as many of the phrases are not self-evident in meaning. Fortunately WORD, like many programs, has a Help option — a user guide and explanation to each command. Unfortunately the usefulness of this option is much diminished by the fact that it too is bogged down by further jargon. Some of these terms are used at such frequency that one feels it must be very basic and therefore one is embarrassed to admit confusion. Of course to those people who are versed in computing these terms are simple, for they are not unique to WORD but apply to computer systems in general. However to the less computer literate and to those who intend to use the computer infrequently these terms are a hurdle which must be overcome.

This fault in the design of user-friendly computer programs may be caused by the programmers assuming that the knowledge which is basic to them is common to us all. When creating a basic induction course in computers for those such as Landscape Architects, whose computing experience may only stretch to the pocket calculator or automatic cash dispenser, it is vital to have one-on-one tuition.

Assuming basic computer literacy Landscape Architects have a number of useful, often more sophisticated, packages for possible use. Some of these fall under the title of Computer Aided Design—such as KeyScape and LandCADD. These systems offer great advantages in terms of time-saving and efficiency. However the use of computing systems in the design stage seems a dangerous notion. When designing without the aid of a computer one is ultimately limited by imagination. It seems that greater limits may be placed on the design process by the computer system. This would not be due to the system itself, as the writers of such packages have included as wide an option range as possible so as to allow design to be as free as when working with paper and pencil. Again, however, this relies on an understanding of the system and a comprehensive knowledge of the available options. If an option is not known to exist then often it will not be missed.

After intensive use and exploration of a system it is not uncommon to suddenly come across an unknown option and say, "Ah, I didn't know it could do that. I must use that." This identifies two possible dangers of using a computer in design.

"I didn't know it could do that."— If one is designing and is not totally aware of all options, which in a package like LandCADD is not unlikely, one may steer towards a design which is best suited to the computer's options. Therefore the design is limited not only by imagination but also by the capabilities of the system, or the known capabilities.

"I must use that."—There are some things which a computer does well, due to its very nature. For example, repetition is a simple and rapid process for a computer, requiring few calculations. Therefore if a particular shape is designed it is not difficult to recreate that same shape elsewhere, to enlarge or reduce it, rotate it or reverse it. Once one becomes aware of such an option, which is indeed a useful design tool, there is surely a danger that it may become over-used.

The computer is obviously a highly valuable design tool which can save time, money and frustration (maybe). However, it must be remembered that a computer will only do what you tell it to do, and that it is only a tool and should not be allowed to shape the design.

COMPUTERS: HELP OR HINDRANCE ?

Nicola-Catherine James

In comparison to the professions of architecture and engineering, landscape architecture is very young, and perhaps this in itself suggests that it should have a wholly more modern and flexible approach to computers. This appears, however, not to be true.

There appears to be a general attitude that the use of computers is anathema to landscape architecture, with many fearing that the professional approach, graphics, presentation and particularly design will suffer. On the other hand, a minority seem to foresee a completely computer orientated profession in the future.

The prediction that landscape architecture will become more like the professions of architecture and engineering and use computers more

widely is one which seems likely to materialise. However, it seems that there is a need for an educational perspective on the subject. Computers, contrary to what may be seen as popular belief, cannot design; they need operators, both skilled in using the machine itself, but far more importantly, skilled in landscape architecture.

The most useful opinions regarding computers and landscape architecture come from practitioners who work on machines as part of their everyday job. They appreciate that by using computers for the tedious menial tasks, to reduce mistakes in the build up to specifications and bills of quantity writing, they as designers are freed to do the job that they were trained for. A number of the more forward looking landscape offices use computers to calculate cut and fill, create contour models for large sites, produce three dimensional images from plan drawings, store and update survey information, and produce integrated working drawings, schedules and bills of quantities. All these tasks are time consuming done by hand.

Of the range of computer packages available to assist the landscape architect, one, "The Landscape Assistant", designed by two Landscape Architects in private practice, deals with the writing of schedules, bills of quantities and costings, with particular reference to soft landscaping. The package can be tailored to the needs of particular offices but there is a belief that it tends towards standard specifications, but, in my opinion, if it is used with discretion and in total knowledge of all its potential it could be a valuable addition to any office. Costing packages, however, need regular updating. In multi-disciplinary offices where quantity surveyors are part of the team, this can be done quickly and regularly as new price lists become available.

A number of recent articles have suggested that CAD systems and computers generally have very limited scope with regard to soft landscaping. LandCADD and KeyScope, however, are two systems which, while based on the more 'geometrical' attributes of AutoCAD

and seemingly more suited to architecture and engineering, have gone to significant lengths to accommodate a wide range of plant detailing and visualisation. It has also been suggested that CAD can lead to a standard approach to every project, especially with regard to the reproduction and storage of standard hard details. Can not the same be said of books containing standard details? In truth it is down to the designer to use discretion, and tailor each of the standard details, whether shown on a reference book page or displayed on a computer monitor, to the needs of every project undertaken in order to achieve the desirable individual approach. The ability of CAD packages to allow the designer to view his plan drawings from a number of different angles in a very short space of time is especially useful. Printouts of such graphic images are however very "raw" in many cases, which need enhancement by the designer either manually colour rendering the hardcopy or by switching the image to a "paintbox" system to achieve the same effect.

Databases for storage and retrieval are invaluable in terms of general office automation, as are accounts packages and spreadsheets. These can all be run on relatively small micro machines. However, programs such as LandCADD and KeyScape require more powerful machines mainly as a result of the need for data storage and fast processing not available on a micro. Graphics packages for instance Cameo Paint, Paint Brush or Designer-paint require larger memory machines for storage of high resolution pictures. The use of these programs in landscape architecture is perhaps not so wide as much peripheral equipment is required including colour printers, digitising tablets, mice and high resolution colour screens. These tend to expensive additions.

It must be considered that landscape architects require time to learn to use computers. While this learning process may be undergone in the landscape architect's own or his work time, capital expense for buying equipment in the first place and time costs related to learning

must be offset by gains made later on in efficiency and productivity. Many practices are not computer orientated and will require "education" and indeed proof that positive results can be achieved. Also, it would need to be made clear that a place would be reserved for the computer within the general fabric of the office, but that there would be a strict necessity to retain traditional skills.

1991 DISSERTATIONS: BA Hons (Landscape), Cheltenham

The following is a list of the successful degree dissertation submissions for 1991. These documents can be consulted in the College library at Francis Close Hall and abstracts may be obtained from the Librarian on receipt of a stamped addressed envelope.

BOSLEY, Colette *Cardiff Bay Development*

CHERRILL, Matthew *An analysis of the location and landscape design of superstores in Britain*

CLARKE, Andrew *Trees: an alternative energy source*

DENT, Christopher *Making way for the bicycle*

EVANS, Christopher *Widening the planted atrium concept*

GUEST, Catherine *A comparison of the users' preferences and actual garden landscapes surrounding three residential homes for the elderly*

HISEMAN, Robin *The future of golf in the United Kingdom*

JOHANNSSON, Bjorn *Snow and design*

DE KEYZER, Bart *Roads and their effect on animals: do roads and traffic have a direct effect on larger animals?*

LLOYD, Andrew *Urban planting and open space planning as regulators of the environment*

McCLURE, Robert *Ethics for landscape architecture: the Judeo-Christian understanding*

MATTHEWS, Adrian *Out of town retail: a case for environmental design*

MILLER, Andrew *The role of golf courses in nature conservation, with reference to the proposed golf course at Aylworth, Glos.*

MORGAN, Huw *The city: a theory for design*

PEARS, Diana *A selection of paintings, prints and illustrations made between 1900-1950: an examination and assessment in terms of their value as documents of social change and changing land use.*

POPE, Stephanie *Towards a polymorphous nature trail: a journey into the present and future design of paths through nature*

ROWE, Keith *The design approach to historical landscapes: what are the problems involved in designing, to enhance the tourist experience of these landscapes?*

SCOTT, Robert *Discovering play: an investigation of children's preferences and needs for play, proposing design principles for imaginative and creative activities within the natural environment*

SCRIVENS, Alexander *Gardens into art*

SHMULEVITCH, Danny *The manifestation of death and the symbolic construction of human burial grounds: how they appear in the landscape and function as therapeutic environments*

WARD, Carol *Access for the wheelchair user: an aesthetic approach*

WOODLEY, Jetta *The restoration of the Kennet and Avon Canal*

YEO, Peter *Natural harmony and planting design: the aesthetics of spontaneous vegetation*

ZORLUTUNA, Aydin *The Moon: the dark side of the landscape*

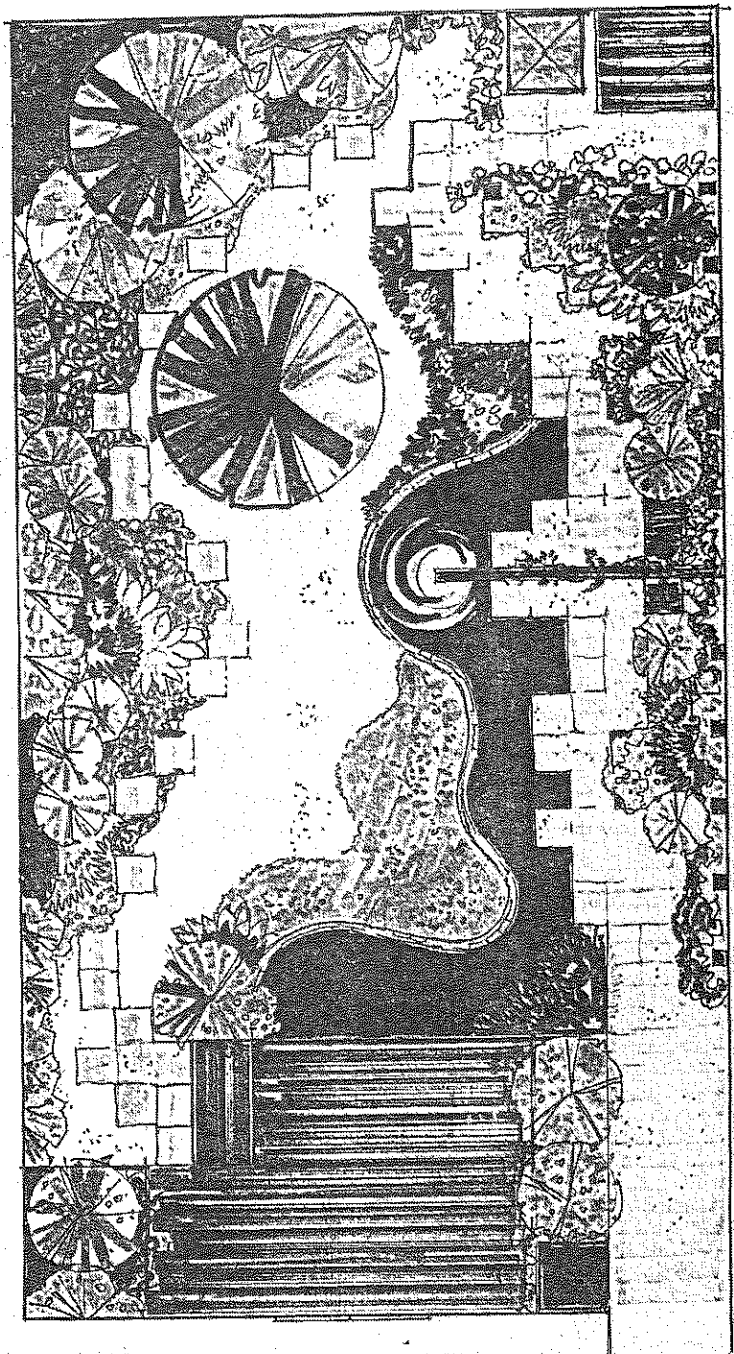
CHELSEA FLOWER SHOW GARDEN DESIGN SUCCESSES

The Cheltenham School was particularly proud of the hat-trick of successes achieved by three second year students in the Daily Express Garden Design Competition held last May. This is an annual national student competition which normally attracts a large, high quality entry. The winner was Lorraine Mason; Helen Jablonska came second and Sally Winter picked up third prize.

The brief was to design a small garden for a professional couple with two teenage children. There were challenging design problems to solve, not least the limited space and unpleasant views out, and the materials used had to be energy-saving. Lorraine's winning entry is illustrated.

The competition exercise also offered the students a useful vehicle to practise their general design skills. Peter Boswell, who set up and supervised the exercise, was pleased that this outcome reflects well on the course's teaching of design, graphics, construction and the use of plants, all central elements of landscape architecture. Our performance, he says, has improved...in 1988 when we last entered the competition we only won first place!

Another success worth mentioning was in the Bellwood Nurseries Essay Competition. The subject was the use of semi-mature trees and Tracy Giles from the 1991 Diploma Course in Cheltenham won the first prize of £500 and three semi-mature trees for planting in the college grounds (*Quercus rubra*, *Juglans nigra* and *Liriodendron tulipifera*).



Winning garden design by Lorraine Mason

STAFF CHANGES

Three long-serving members of the staff of the School of Landscape Architecture at Cheltenham have recently taken voluntary early retirement, Gordon Hyden, Michael Ivory and Alan Steeves-Booker, and two new appointments have been made to the course team, Mark Cowell and Richard Sneesby. A new Diploma course leader will take up post in the new year.

Gordon Hyden moved to Cheltenham in 1971 from his post as Chief Landscape Architect to the City of Birmingham Architects' Department where he, for a time, ran the largest Landscape Section in the country. His appointment in Cheltenham was to manage the College Practice Office, a branch of the Bodfan Gruffydd London Practice. Within a short time the Art College persuaded Gordon to take on additionally the post of Head of the Landscape Architecture course.

A new era had begun. Gordon, in his role as a founder member of the Midland Chapter of the Institute, had built a close working relationship with the ILA and was well placed to negotiate the exemption of the course from the external examination system. This achievement was followed by CNAAC recognition at BA ordinary degree level then eventually, in 1984, at honours degree level. The recent designation of 'quality course' would seem to have resulted from a carefully evolved teaching package being supported within a new College and Faculty structure and can be seen as the crowning achievement of Gordon's academic leadership.

Gordon also took a keen interest in European Landscape work and made the foreign study tour an integral component of the curriculum. This interest also extended to his role in the European Landscape Education Group and, for his successful efforts in cementing relationships with the landscape architecture course in Hungary, the

Horticultural University of Budapest bestowed on him the honour of Doctor Emeritus this year.

Gordon has been rather silent on the subject of his new direction(s) but one would not be surprised to see a book emerge in the near future. He will certainly continue to expand his own private practice, and we wish him well in the days ahead.

Mike Ivory was appointed in 1976, partly on the strength of his qualifications in Planning, and initially that was the area of the course for which he was responsible. However, as with any member of staff whose commitment is substantial and long term, his contribution over the years has been much more widespread. In particular, Mike looked for and built on links with courses and landscapes abroad, notably in Canada and Europe. Developing from his first degree in Modern Languages his familiarity with many European tongues was invaluable in the organisation and running of the foreign field study tour. In recent years one might almost believe that the map of Europe was changing in response to his latest visit as he established contacts in Hungary or Czechoslovakia.

Furthermore this breadth of knowledge and appreciation brought additional benefits with its application to his development of the courses in Landscape History and Contextual Studies, as well as to his studio teaching. As third year tutor he steered several generations of students through the often turbulent waters of the final year, usually setting up and running two of the major projects in that year and providing additional pastoral support throughout the dissertation. Students will have found in him the mixture of stimulating insights and calm responsiveness so valuable in a tutor.

Mike continues for a while to have some teaching commitments and is also busy building his parallel career in the world of translating and

travel guide and topographical writing. We all wish him well in this new chapter of his life and he can rest assured that his efforts over the years continue to bear fruit in practice and will do so for many years to come.

Alan Steeves-Booker who was commonly and affectionately known as Booker took early retirement after 16 years service with the School of Landscape Architecture. His efforts and dedication to landscape graphics teaching are undeniably immeasurable. He had a marked influence on the many students who passed through his hands not only in a graphical sense but also in the development of their characters.

Booker utilised many different traditional materials and modern approaches in his teaching, in an attempt to maintain interest and excitement for the students, and it was his use of video that will be remembered as refreshing and imaginative. The series of "Urban Videos" which were produced on a shoe string will remain secure in the minds of all who were involved in them, staff and students alike.

His articulate tone and lively wit could quite easily have served him well in show business or parliament but fate was thankfully resigned to drawing him to us. No doubt he will be missing us at this time but new adventures lie ahead, and the fond attachment made to the College and students will eventually dilute over many years to an affectionate thought over a cup of coffee. We all wish you, Booker, an interesting and eventful retirement.

Mark Cowell graduated at Manchester Polytechnic with a Diploma in Landscape Architecture and later achieved an Open University degree in Art and Art History. His professional career has included work in the GLC Parks Department on inner city housing, Skelmers-

dale New Town, and Manchester City Architects' Department offering opportunities in housing landscapes, large scale reclamation schemes, GIAs and city centre regeneration. In the London Borough of Hackney he was Chief Landscape Architect spending much time on small scale environmental improvement schemes for local communities. More recently he worked as Project Manager on town park and local open space schemes in Hong Kong. Mark has now taken on the roles of Subject Leader for Art and Landscape and Assistant First Year Tutor on the BA course.

Richard Sneesby read Landscape Design and Plant Science at Sheffield University. He spent the 'year out' in the Environmental Design section of Greater Manchester Council working on a variety of small scale works. Returning to the University Richard completed the diploma in Landscape Architecture and then stayed on to take an MA with a thesis on the design of atria. He then worked in Arnold Weddle's Landscape Research office doing research into plant establishment on PFA reclamation sites, design work for Heriot-Watt University and for Pearl Assurance in Peterborough. Before coming to Cheltenham Richard had his own practice where he did a wide range of work including reclamation, business and retail parks, EIA, housing, hotels and the real bread-and-butter stuff, sewage works! Richard has taken over as Subject Leader for Landscape Construction and as Assistant Second Year Tutor.

OBITUARY

Michael Hodges, Professor of Landscape Architecture, Michigan State University

The Cheltenham School of Landscape Architecture has established over the years a number of valuable contacts abroad, not least with the Universities in Montreal and Budapest. It is with the State University in Michigan (MSU), however, that we have maintained the longest and possibly the strongest links.

It is to Michael Hodges that we owe this special relationship. He singlehandedly and enthusiastically organised and led three visits to England during the past decade and chose Gloucester as the base in each case. They were substantial visits both in terms of their long duration and in terms of the academic content he planned for the MSU students. The programmes were sometimes integrated and sometimes run in parallel with our student projects, enabling valuable interaction to take place. Michael also managed to enlist the teaching support, both in studio work and on visits, from all the Gloucester staff, and all parties benefitted mutually.

Stateside, Michael was able to arrange for some of our staff and students to visit Michigan. John Simpson, now retired from our department, became a great friend of the Hodges family, and invariably provided accommodation for them in England. He visited MSU on two occasions.

Michael Hodges was born in England, studied architecture at the University College in Nairobi, Kenya, and was a member of the RIBA and RTPI. He earned a diploma in civic design from the University of Edinburgh and worked as an architect in London and Tanzania. After earning a Master of Landscape Architecture at the University of Michigan he worked in Florida before embarking on his

teaching career in West Virginia University. He then moved on to teach in Michigan State University in 1972. There he served on numerous academic and public committees at state and federal level and held office as President of the Council of Educators in Landscape Architecture.

Michael was in a large part responsible for building up a strong academic programme in the Landscape Section at MSU. He was intensely committed to his subject, was always enthusiastic about modern developments in the landscape profession, not least the application of computers, and was able to offer our students a valuable insight on American design theory and practice. He will be sorely missed on both sides of the Atlantic.

Robert Moore

REVIEWS

Landscape Design Guides by Adrian Lisney and Ken Fieldhouse, editor Jeremy Dodd, PSA Projects, Gower Technical, 1990.

Volume 1 Soft Landscape

As a lecturer in a subject in which, until recently, there has been very limited demand for specific texts, the publication of these landscape guides is welcome. However, having read this book with interest I cannot help a slight sense of anticlimax on reaching the end. There is no doubt that this book covers interesting facts about plants and landscape design but I felt that much had been general and even superficial, skimming over details about which an enquiring mind might wish to stop and ponder. I am sure that the authors would say that their intention was to produce a 'guide' and it was not in their remit, neither was it feasible, to expand on the topics included. I would not argue with this but would wonder to whom the book is directed. Competent as this book may be in giving the flavour of the subject, there are others written more eloquently and convincingly about the intrinsic interrelationships of plants and landscape. Since it is neither technically detailed nor a vehicle to sell the subject, I would recommend it to students as a checklist of aspects of soft landscape about which they should seek more information elsewhere.

One useful attribute of a guide or introductory text to a subject could be its sources of reference and its bibliography. In this case I was again disappointed. The bibliography is fairly long but my less-than-detailed browse through it revealed weaknesses. Some major general texts of specialist nature have been omitted and I would query the worth of including some of the journal articles. For example, I would have expected to see reference to Graham Stewart Thomas' book **Perennial Garden Plants**, which is still considered one of the best

sources of information on non-woody plants. Recently Brian Davis has written a good text **The Gardener's Illustrated Encyclopaedia of Trees and Shrubs**, which is a mine of useful information. Also as one who was involved with the JCLI's publications **Plant Handling and Trees and Shrubs for Landscape Planting**, published in 1985 and 1989 respectively, I was very disappointed to see these left out.

A final small comment concerns the photographs. An attractive range have been included to illustrate the text but I kept wanting to know where they had been taken. It is a small point but I would have found it invaluable to relate the design guide to landscape, especially where designed landscapes have achieved results worthy of use in such a text.

James St J Wilson

Volume 2 Hard landscaping.

Who is the volume written for?

“the general public and environmental design professionals”

What does it concentrate on?

“principles and broad concepts”

What is stressed?

“the essential facts needed to achieve good landscape”

So said the Preface, informing us that this, together with Volume 1, is the result of a decision to bring together a number of landscape design guides and landscape brochures. The format unfortunately reflects the form and content of the various original components, rather than a coherent volume with an overall concept holding it together.

Whilst 'Concrete paving' occupies some fifteen pages only three pages are given over to each chapter on Asphalt and Timber with just

two pages allocated to Chapter 8 dealing with 'Safe Play Surfaces'. These unbalanced chapter lengths produce a book which on some occasions is able to deal with the promised “principles and concepts” but most of the volume only presents statements which are so general as to be universally acceptable. These may be of some interest to the “general public” but offers little to anyone who would aspire to the status of “professional in environmental design”.

I don't think the form of the two volume “design guide” at its rather high cost will attract the “general public” and the content will not satisfy the “professionals” in providing the “essential facts needed to achieve good landscape”. Unfortunately nor will it fill that gap which continues to exist for an adequate textbook for students.

When I started to read the Volume I found the charming Michael Oldham sketches spoke volumes and began to fulfil some of the promises (see illustration). Unfortunately these stopped at page 24 and all the figures reverted to the standard section format. Perhaps the increased number of photographs was thought to be an appropriate alternative. Some of the plates do set one's design ideas along interesting avenues, but others show to what depths, so called, landscape design standards can sink. If this volume is illustrating only the best...!

The volume does not go into great depth on specific aspects of construction “because of the extensive material which is referred to in the bibliography”. The bibliography itself is extensive with many useful up-to-date (1990) references. But are McHarg's 1969 'Design with Nature' and the 1965 CEGB pamphlet on fencing still available, or, for that matter, relevant to this volume? Beazley's 1960 edition of 'Design and Detail...' has been out of print for some time and the information is very out of date; fortunately, Alan and Angi Pinder have recently been responsible for an updated edition.

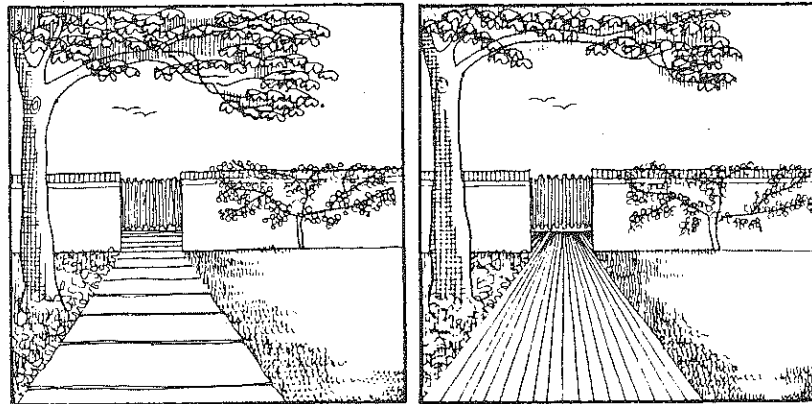
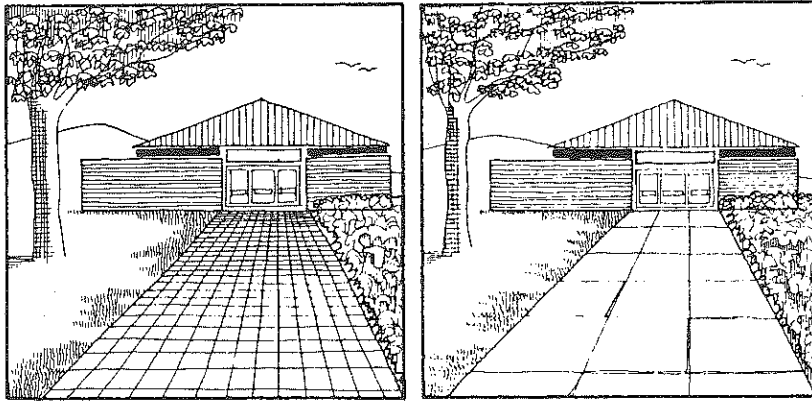


Figure 2.3 Banding in paving will increase or decrease the visual perspective - contributing to the control and structure of space.

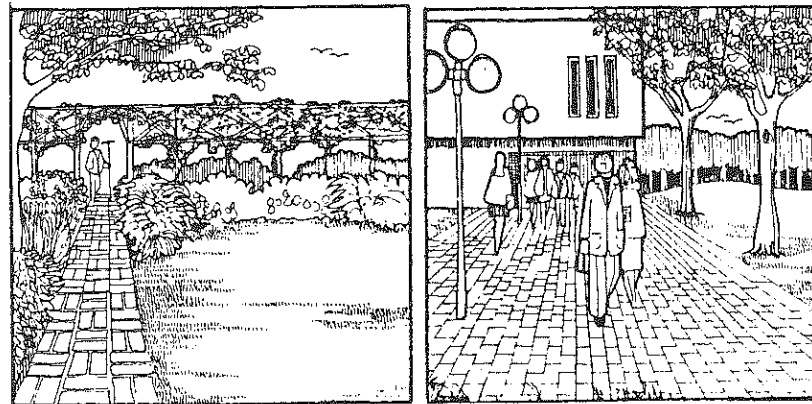


Figure 2.4 Even in the use of the same material - here brick - the function can be stressed through bonding direction and scale.

As a reference book it leaves a lot to be desired, as an inspirational book it fails to fulfil its own promises. It has been very well produced, this is no doubt why it is so expensive. Unfortunately the package is no substitute for the content. A book, I think, for the library, but not one of the essential books for the professional or the student of landscape architecture.

Gordon Hyden