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PLUS ÇA CHANGE...

This issue of *Landscape Issues* is the 18th to have appeared since its inception in 1984, a year which saw the landscape architecture course, founded in Cheltenham in 1961, achieve CNAA degree validation. Since the first honours degree cohort of students in 1987, 281 classified degrees in landscape architecture have been awarded.

A decade on and that landscape architecture course now gives way to its modular successor. Launched in 1992, the 'field' of landscape architecture was conceived as a 'defined route' which repackaged the old course into a new structure, within the College's undergraduate modular scheme. This year, 1995, therefore marks the conclusion of the dismantling process, as the last of the non-modular students graduated from the College. At such a milestone, it is timely to attempt a full analysis of student achievement on the 'old' course. The results of this will be published in the next edition of *Landscape Issues* and should be a useful guide to future recruitment policy.

Concurrent with the winding down of one course has been the development and refinement of the new. Modular courses are now widely acclaimed as the most appropriate for the changing needs of society and employment, as well as offering greater choice and diversity to students. At the same time, modular courses in landscape architecture have to maintain the essential professional and vocational elements of a landscape education and training. At Cheltenham we have continually and frequently debated the balance of the curriculum, which in turn has led the course team to identify a number of issues which have demanded a restatement of the field rationale, in terms of aims, outcomes, module content and interrelationships.

Throughout 1995 a field development forum met and discussed the nature and purpose of landscape architecture in the 1990s and how the Cheltenham course would position itself in the wide spectrum of landscape activities. It was agreed that the central core of the subject is **design**, and in the context of a landscape education this refers primarily to an **activity** and secondarily to the **academic study** which is required to inform it.

From this it follows that the most appropriate teaching/learning method is the **design project**, best organised in condensed blocks of time and through a **studio**-based approach.

As to content, we believe that the two central concerns of landscape architecture should be **ecology** and **art**. Ecology should be seen as including human ecology, as well as natural processes and materials, and the concern is clearly with applied ecology. The importance of art arises out of the fundamental fine art tradition of landscape architecture, and it establishes the central significance of ideas and meaning; again the concern is with **application**.

The dynamic and essential quality of landscape architecture arises out of the challenge of relating these two apparently disparate concerns. The vital role of this relationship in the rationale for the subject/activity is reflected in the critical importance of **relationships** throughout. It is seen as paramount that each project in the programme sequence should deal with the relationship between ecology and art; this is what makes it landscape architecture.

On this basis, a revised First Year proposal was implemented in October 1995. With two consecutive four-week blocks the course was to be introduced as a **dynamic symbiosis** of art and ecology, characterised here by a common concern with Landscape, Art, Nature and Design, thus described as LAND. There was a concerted effort to integrate the material covered in the sessions, and to underpin the practical application with suitable theoretical and philosophical considerations raised in the landscape theory module.

While it is still too early to review and comment formally on the initial outcomes of the new approach to First Year landscape education, it is felt by the course team to constitute a genuine attempt to make explicit a structure and coherence which both builds on the strengths and traditions of the course and provides a sound basis for continuing development in a changing world.

THE NEUTRAL EXPERT – A NON-PROFESSIONAL VIEW

Martin Spray

Asked once what worried him most, Gandhi replied: "the hardness of heart of the educated".

Zen writer Shunryu Suzuzi reminds us that "in the beginner's mind there are many possibilities. In the expert's mind there are few".

Both these comments appear to be useful warnings to the professional, not least to the landscape architect. This paper takes these as cues to an examination of some of the implications of 'professionalism'. It should be read as an attempt to provoke discussion, not as a definitive review. (1)

'Landscape architecture' is a catholic field, in Britain, and is not fully professionalised. There is a fuzzy area of garden design and what is still commonly called 'landscaping', that remains craft-oriented rather than professional (there is also the amateur domain); and areas of activity are developing, that fall within the term 'landscape architecture', where the status of the designer is at most quasi-professional: much community work seems to be in this position (2).

But this is begging a series of questions...

Part I

> A professional person is one who belongs to and engages in one of the professions – i.e. an occupation requiring special training, and who is extremely competent in that occupation. A professional is a responsible person who offers a specialist service for which they [sic] are paid. (3)

Martin Spray is a lecturer in the Cheltenham School of Landscape Architecture and an editor of Urban Nature *and* Ecos.

Perhaps this is not entirely so. What is a 'professional'? What is a 'profession'? What does 'to profess' mean?

In English, professing was originally taking a vow, to enter a religious order. Then, more generally, it came to mean making a solemn declaration. At root, then, a professor (that is, professional) is someone "who makes open declaration of his sentiments or beliefs, or of allegience to some principle". This marked him (and later her) off from those who did not profess. When the term 'profession' developed in a sense we now recognise, it had taken on the connotation of "socially superior to a trade or handicraft". (4) For example, the professional 'landscaper' is sensed (and senses himself) as superior to the craftsman landscaper, the gardener, the contractor, the nurseryman, and the amateur ... (5)

But what, in modern terms, do we understand by 'professional': what characterises a profession?

1. First, and originally, as with the religious orders, there is a distinct membership.

2. Entry to the membership is limited, and is determined by peers: (a) sometimes by the equivalent of a vow (the landscape architect is not faced with the equivalent of the hippocratic oath), usually a subscription (remember, it means signing one's name after a statement), but this is often the formality of signing a cheque; and (b) there is usually a presentation of credentials, usually in exchange for an examination certificate. There may or may not be other rituals and marks of membership – and hierarchy (the Landscape Institute president occasionally sports a badge and chain of office).

3. There is self-discipline, self-regulation, by the collective membership. Recent government manoeuvres have tended to undermine this characteristic, in a move to partly 'deregulate' some of the activities of professions, but self-regulation remains fairly strong. There is (a) some degree of corporate control of

members' individual activities, and (b) some responsibility for the establishment and maintenance of standards of both conduct and expertise (ethics and competence: but the individual remains ultimately responsible – liable – for both, of course). This touches on the professions' concerns with education and training.

4. Part of all this is a concern to establish and maintain a distinctiveness, a separateness, from other professions. This is the defining and occupying of professional 'niches'. Some professions tend to redefine their niches, in order to 'evolve'; and new (perhaps upstart) professions appear from time to time in newly-developed (or redefined) niches.

5. This is achieved in part (and almost inevitably) by the growth of jargons; but, much more importantly, by the establishment (sometimes by the appropriation) and maintenance of a repository of special knowledge and skills – in part, of course, through interest in training and education.

6. The intention and effect of this is the establishment and maintenance not only of levels of competence but also of a special responsibility – often for activity that once was undertaken more widely in society. (Good examples are the almost total professionalisation of birth-giving in our culture, the difficulty of do-it-yourself house-sale conveyancing, and the increasing professionalisation of nature conservation work. (6)) This special responsibility – which it is intended should be a legal responsibility – is for both the use of this knowledge and skill, and for its propagation: training, education, perhaps also publication. An outcome of this responsibility is liability: a legally responsible professional is legally liable in the event of a lapse of competence. Such 'creeping professionalisation' is sometimes regarded as a continuation of the division of labour in complex cultures.

7. This characteristic, of course, leads to the professional: client relationship, and to the exchange of service for fees. In his traditional role, the professional serves a discrete client for specific remuneration (and the burden of liability), in a distinct contractual relationship. Professionals enable clients to do things which they are unable to do by themselves. Nowadays, it is frequently unclear who exactly the 'client' is. (7)

We might group these characteristics as (i) 'good points' –

a. standards;
b. recognition of the importance of a particular activity and its associated skills, and pressure for adequate schooling to propagate them;
c. mutual support, discipline, and encouragement; and security of income-levels;

and (ii) 'bad points' –

a. loss of responsibility by non-members, and development of élitism;
b. loss of knowledge and skill by the lay person, and restricted access to schooling in them;
c. 'compartmentalisation' of responsibilities and expertise, and its associated squabbling.

The existence of distinctively trained professionals raises some interesting questions about several important matters. For example:

1. Where in society should expertise be allowed and fostered?
2. What responsibility should non-members have for particular activities?
3. Who should have access to, and use, professionals?
4. Who should control professionals and professions?

Part II

Dear Jim, [friend to architect] 15.1.1924

I accidentally ran into an old friend of my father's the other day. He told me he had bought land in Kent with the idea of building himself a house, and was looking for an architect. I

told him what an incompetent ass you are, and of the house of yours which is getting ready to fall down at Ightham, so he may write to you...

Sir, [Clerk of District Council to architect] 19.9.24
In reply to your letter my Council takes strong objection to the high-handed action of beginning operations in contravention of by-laws before plans have been approved...

Dear Sirs, [architect to contractor] 29.12.24
On my return to the office today I found a parcel containing a box of fifty cigars... If you will confirm that you sent the parcel, I will return it to you.

Dear Jazz, [client's daughter to architect] 10.9.25
I skipped here last night. What have you been doing to my poor little mum? She has made herself ill over this wonderful house of your..., you fussy old Architectooralooral Jazz...

Dear Sir Leslie Brash, [architect to client, at low point in the relationship] 12.6.26
... I think that you wrote in haste and in anger, and that you will wish to make amends for references to myself which seem to me openly contemptuous... I think I am entitled to a chance of explaining technical matters before being abused because you yourself do not happen to understand them.

My dear Spinlove, [architect has consulted a senior professional over a technical matter] 26.8.26
This is an awkward business... but of course you alone are responsible to your client, and no one but yourself can decide what course to take...

My dear James, [client to architect in happy finale] 23.12.26
... I have the pleasure to enclose cheque in final settlement of your fees. You will observe that I have augmented the amount to a round figure... Phyllis [daughter] is having some friends on Saturday to celebrate ..., and we hope you will stay the night...

[P.S. added by daughter] *And* Sunday night.

"In wishing Spinlove the best of luck", writes the editor of this correspondence (8),

> we must not forget that this affair of his holds new terrors to some who may be toying with the idea of employing an architect; it is therefore desirable to make clear that Spinlove's behaviour in this matter is entirely 'unprofessional'.

Theoretically, professions generally and professionals severally offer a service to whoever needs it. We could add this as a further, major characteristic of professionals. However, in practice it is not so. Many people – several sectors of society, indeed – are not served (or are poorly served) by professionals, because they cannot afford to pay, or because, in such societies as ours (if not in all societies), there is a 'filtering' process which ensures that some sectors command a better service than others.

Theoretically, however, professional services are impartial, and are available wherever needed. Most professionals probably try to ensure this in fact. Moreover, the professional provides an impartial service regardless of the status or nature of the client – but what of the client's intentions ...? This is the myth of the 'Neutral Expert'.

A potential client finds a professional expert. The professional accepts or declines the potential client's brief – at least in the case of such professions as landscape architecture, where there is no obligation to accept (an obligation is still felt by some members of some professions, especially medical doctors, although we are now encouraged to think of patients as 'clients'). The myth is already exposed.

1. Some experts who are members of professions are less free to reject clients and their briefs than other members of the same profession. This is the dilemma of the expert who is salaried or otherwise 'retained', rather than fee-seeking. For example, a landscape architect working for a local authority, a corporation,

or a company, is unlikely to reject a brief without facing censure: censure not from peers, but from employers. (9)

2. On what grounds, by what criteria, does the professional accept or reject a proposal? Some of the possibilities that come to mind do not smack of impartiality or neutrality: for example, the professional might

a. be too busy;
b. "not be bothered";
c. not like the look of the proposal;
d. not like the look of the client;
e. very much like the look of the client;
f. be desperate for money;
g. see a way to manipulate the brief, to his advantage;
h. see an opportunity to impress peers or the profession's hierarchy;
i. be corrupt (if that is a position logically distinguishable from a particular ethic);
j. see an opportunity to 'poach' from a rival (10).

Little of this, except the first, looks like impartiality or neutrality.

'Neutral Expert' implies something akin to the idea of the 'Objective Scientist', of which it has proved so difficult to find an example; for few take what we can call Charlie the Archangel's position, who

> ...said I have no opinion about this
> And I have no opinion about that. (11)

Objectivity is an ideal; and an ideal, a form of perfection, is hardly achievable. There always remain ties to subjectivity. There seem to be good grounds for suggesting that professional neutrality is similarly ideal. (12)

A 'neutral' is a person or party "taking neither side in a dispute ... or difference of opinion ...; assisting neither of two contend-

ing parties or persons"... or, by extension, their opinions. A neutral party "occupies a middle position with regard to two extremes". Thus 'neutrality' is "...absence of decided views, feeling, or expression; indifference, ... not clearly one thing or another". Being 'impartial' is no less difficult of achievement, requiring one to be "unprejudiced, unbiased ...; not favouring one party or side (or, by extension, opinion) more than another".

Why are these positions ideal? ... How many people do you know who, in any situation, do not favour one opinion more than another, even when they are expert in that situation? How long can one keep to a 'Charlie the Archangel' position? Judges, indeed, have been known to lapse, try as they may to keep a "cold neutrality", into personal opinion and bias.

Part III

"The cold neutrality of an impartial judge", says Burke. But heart and mind both are usually too warm for this. We do not necessarily need to invoke the heat of prejudice, or partiality, or bias: many people cannot maintain neutrality because of *morality* – because of their ethical positions – and some refuse to try.

We each view the world from an individual ethical positon. Seen from there, a statement, an opinion, an event, a prospect, is more or less attractive, more or less acceptable: indeed, may be seen as 'good' or 'bad'. One may accept or reject (or want to accept or reject) a brief, or client, for no other reason than that it appears compatible or incompatible with one's morality.

If ethics are individual, and we each find our own positions (13), it is not surprising to find two 'objective', 'impartial', experts expressing different opinions about the same situation or information, even where they express agreed understanding of the situation or information. Indeed, in this respect, it is not surprising that some members of a profession will and others will not pick up a particular brief, or work for a particular client, even though they agree on the implications of the work.

A major aspect of neutrality still needs clarifying: to what does 'neutrality' refer? It could refer to several things:

a. the client;
b. the proposal (for the landscape architect, the proposed project);
c. the context in which the proposal would be implemented (for the landscape architect, the landscape, and cultural-historical aspects, perhaps the wider environmental consequences);
d. the professional expertise;
e. other people involved with a particular proposal (in landscape architecture, contractors, suppliers, etc.);
f. other (perhaps unspecified) people who might be affected by a particular proposal.

A professional cannot be neutral in regard to an accepted client: he *serves* the client; and so also cannot be neutral with regard to an accepted brief – the client's intentions. It might be difficult also to establish neutrality with regard to other people; except other parties involved with the project, perhaps, where professionals should (reads the Landscape Institute's Code)

> act impartially in all cases in which they are acting between parties, and shall interpret the conditions of contract with fairness as between their client or employer and contractor.

Yet ... if they have accepted a client (or salaried employment), outside parties may find it difficult to distinguish them from the client – not least if clients 'shop around' to find compatible (or maleable) experts... This is a situation well known in public enquiries.

> He who wins ought to be the one with the best evidence; but it has to be said that however good the evidence given by one [expert], it can be diminished simply by the conflicting opinion of another... Were all environmental witnesses [in a nature conservation context] objective and impartial, one would expect *some* to find against their employer, or at least to express reservations about what is proposed. None ever does so in evidence. (14)

Pipers are paid merely to play their tunes. Where professionals accept that they are working "on behalf of their clients" (an expression not uncommon in a landscape architecture context), they are no longer neutral.

At least with such a profession as landscape architecture, it is difficult to see how an expert can be neutral with regard to the landscape – the environment, and its history. In this case the expertise is, after all, in *changing* the landscape; and the particular change will be determined by brief, client's requirements, and inclinations of a particular designer.

So far as other (perhaps unspecified) people, 'users' especially, are concerned, unknown, unspecified, perhaps incompatible, needs and aspirations are not easily catered for, even if this is what is intended. (Note (15) presents an interesting case from landscape architecture.)

As a given professional is responsible – that is, expert – in a particular set of knowledge and skills, neutrality with regard to expertise would seem difficult to establish: it is the particular expert's task to use his expertise. It is usually also his need. One can expect small fees for telling a client not to implement a proposal – which may be one reason why we have so many public enquiries.

Two final quotations may help, not to clarify but to emphasise how complex this situation is. Both are the words of landscape architecture students.

> We should find what people want, and give it to them.

> If *you* don't do it [accept a particular brief of which you disapprove], someone else will [and may make the situation worse then if you accepted it].

Ethics determines that we do not necessarily give (or at least want to give) people what they want. We may disapprove of it. We may keep a distinction between want and need. They may be asking too much. *Having* the expertise to take up a brief is clearly sometimes a burden, and no less easy to bear when one is faced with moral blackmail!

Coda

There are perhaps some situations where the profession, not the individual professional, ought to act, defining and defending, as it were, a corporate morality supportive of individuals' several ethical positions, especially in those areas where individuals tend to be in agreement. This, in practice, is difficult. Certainly, the landscape architecture profession in Britain finds it difficult to do this, judging from the lack of discussion of ethics in its Code.

But I am expressing a biased opinion, no doubt, as I am not a member of it. This paper is deliberately written, by someone who does not wish to act in a professional capacity as he defines it, from a non-professional point of view. It is not, however, intended to be anti-professional; but is an attempt – admittedly a personal one – to point up some of the problems inherent in 'professionalism'.

One point, especially relevant to landscape design as a professional activity, has not yet been introduced. Can an artist be a professional? Some artists think so, and are trying to professionalise; but many of their colleagues think not. For, they say, in such a culture as ours, the true artist has no clients, takes no fees, has no responsibility *except* to communicate, and *except* to do this artistically and creatively. Many landscape architects claim an artist's remit; the School of Landscape Architecture at Cheltenham has for over 20 years held that landscape architecture is regarded as a combination of both art and science...

Notes

1. This paper was originally written as a professional studies seminar paper for Cheltenham students.

2. See *Landscape Institute members yearbook* / Practice Note no. 12, Working for community groups.

3. From the Landscape Institute Professional Practice Examination seminar notes by Tennant, Winsch & Garmony, 1994.

4. Definitions from the *Oxford English dictionary.*

5. A relevant example runs in *GC&HTJ* (now Horticulture Week): July 27 1984 (M. Spray The Great Divide, and editorial) to January 25 1985 (M. Spray Reducing the divide), with correspondence between. The topic was also picked up in *Landscape Design.* This is a persistent divide, that appears to be seen by all parties.

6. There was concern in several quarters when a 'British Institute of Nature Conservationists' was proposed. An institute was later established, with a wider, less precise, purpose: the Institute of Ecology and Environmental Management. See A. Woods (1987) Professionals in nature conservation, *Ecos* 8(2): 38-42, and ensuing correspondence.

Remembering that 'conservation' is not a science, but is a *social* function, should we not expect professional nature conservationists to be sociologically qualified and accredited? Indeed, conservation in practice is a political activity, for it concerns what we would and what we would not have people do – are conservationists therefore to be politically accredited, too? What concerns me even more is that there would be two classes of nature conservationists: those who are accredited, and in some way entitled to 'practise', and 'amateurs'. Now, in this respect I cannot conceive of conservation as other than an ethic... One does not institutionalise personal ethics ... (M.

Spray (1990) The proposed Institute *British Ecological Society Bulletin* xxi(2): 106-7).

7. "There is something not entirely right about a role which divorces user and expert...[However,] there remains a need for more trained landscape architects who can provide a service for the 'lower level' of client, the real *users* of most landscapes: so-called ordinary people." This involves working *with*, as well as *for*, people, and working partly as 'facilitators'. This role "is still too often regarded as inferior and not-quite professional...Most landscape education – like most professional education of any sort – trains students for the relationship between professional and fee-paying client, and between professional and contractor, *not* between expert and the public." (M Spray Educating the not-quite professional, *Landscape Design Extra*, Education Supplement p. iii, August 1993.) As Philip Hubbard stresses (Landscape aesthetics – Recent advances in theory and research, *Landscape Issues* 11(2), pp6-18, 1994), professions can perpetuate a sort of élitism.

8. *The Honeywood file* (1929) and *The Honeywood settlement* (1930), by H. B. Creswell, are excellent – and easy – introductions to many aspects of professional practice, still relevant in large part today, and recommended by the Landscape Institute for preparation for its professional practice examination.

9. Such 'tied' experts (I feel) need a distinct label. 'Professional' is, in this context, made to cover too wide a range of situations. A part of this problem is (I think: others don't) nicely illustrated by the anxiety felt by those (salaried) academics who are being cajoled or pressured into acting as 'consultants' (meaning 'professionals'). What is the professional:client relationship here? One senses that the tutor:student relationship already has a whiff of professional:client...And where does this all leave the 'professional soldier'?

10. This has recently become legally possible, because of ground rule changes by government. The Landscape Institute

says, in its Code of Professional Conduct (see *Members Yearbook*), that a member,

> on being approached to proceed with professional work on which to their [sic] knowledge another member is employed shall notify the fact to the member.

A requirement that the approach be rejected has been deleted.

11. Paul Simon *Crazy Love II*, a little out of context. An 'opinion' is a "judgement resting on grounds insufficient for complete demonstration"; a "formal statement by a ... professional ... of what he thinks ... or advises upon a matter submitted to him".

12. We are, after all, only human. Rupert Sheldrake, in *Seven experiments that could change the world* (1994) gives an example:

> The tendency to publish only the 'best' results and tidy up data is...indeed normal...I estimate that only about 5-20% of the empirical data are selected for publication...[A researcher] wrote to 37 authors of papers published in psychology journals requesting the raw data on which the papers were based. Five did not reply. 21 claimed that their data had unfortunately been mislaid or inadvertantly destroyed. Two offered access on very restrictive conditions. Only 9 sent their raw data; and when their studies were analysed, more than half had gross errors in the statistics alone.

It is, moreover, now widely accepted that even scientists tend to get the results they want – and without cheating. Commenting on the exploration for a resolution of the supposed dilemma of light behaving partly as particles, partly as waves, John Gribbin (*In Search of Schrdinger's cat* (1984)) points out that researchers who favoured particles found particles; those who favoured waves found waves.

There appear to be important similarities between professional 'neutrality' and scientific 'objectivity'. "There are no objective values", states J.L.Mackie (Ethics). Science is supposed to trade in facts not values; yet any 'fact' is valued by whoever states it. "Statements of fact are not all true or all false. Their truth lies

between total truth and total falsehood. Fresh evidence may topple any scientific belief, and objects of belief differ only approximately from their opposites", rehearses Bart Kosko in *Fuzzy Thinking* – a book with more than a little relevance here.

This is now commonly understood, thanks to repeated warnings. For instance, Omar Khay´yam (*Rubiyát*) notes that

> Ah Love! could you and I with Fate conspire
> To grasp this sorry Scheme of Things entire,
> Would we not shatter it to bits – and then
> Re-mold it nearer to the Heart's Desire!

This sentiment, I think, underlies Edith Sitwell's statement (Heart and mind)

> That never till Time is done
> Will the fire of the heart and the fire of the mind be one.

13. This, of course, is contentious: the counter-proposal is that some ethics are collective. Morality pertains to distinguishing right and wrong *and applying* the distinction...

There do seem to be 'collective' tendencies. One aspect that is probably more important than hitherto admitted is that of gender. See Kristina Hill Gender, moral 'voices', and the making of environmental policy: a case study in Norway's Ministry of Environment, and Robert B. Riley Gender, landscape, culture: sorting out some questions *Landscape Journal* 13(2) pp 145-15, and 153-163, 1994. Robert C Solomon (1993) The Passions: Emotions and the meaning of life is relevant here, although he does not discuss gender or professionalism *per se*. It could well be that 'professionalism' is masculine in nature.

14. C. Tubbs (1988) The environmental witness *Ecos* 9 (2):2-6.

15. An article, The power of design, by Margaret Rawciz in *Landscape Design* no. 156 August 1985, described the approach to "constructing a major industrial feature in a relatively undisturbed rural landscape". It happened to be a power station "necessary to meet the demand for electricity in the Rand and Orange Free State region" of unreformed South Africa, constructed "in visual harmony with the bushveld scene and [to] minimize impact". The fact of its publication, rather than the absence of consideration of any Black views in the matter, precipitated the following sequence of letters (reprinted with permission from *Landscape Design*, the official journal of the Landscape Institute). In 1982, of about 30,000 landscape architects worldwide, only six worked in Black Africa (excluding, of course, South Africa)(Sandra Hardy (1993), *An African Perspective, Kenya.* Landscape Dissertation, CGCHE)

October 1985 (see also the preceding letter on landscape architects in Africa)

Dear Sir,
I am writing to express my disgust with the publication of the article 'The power of design' in the August issue of *Landscape Design.*

None of the Landscape Institute members would openly wish to help the South African government maintain the current situation, but by accepting the landscape work carried out as being normal we accept the oppressive system of apartheid,
Yours faithfully,
Mary Radley, London

Dear Sir,
I hope I am not the only member of the Landscape Institute who found the article by Margaret Rawciz on landscaping a power station in South Africa offensive. Anything that gives a normal view of what is an abnormal society must be considered as contributing to the inhumane system that exists there.

From a landscape viewpoint, how can we publicise the environmental concerns of a country where three-quarters of the population are denied most of their rights to the environment? Environmental protection should be for all the population of every country, not for a small self-declared minority.

If we don't believe there is a common human relationship to the environment and common values in environmental concerns then what are we doing?
Yours faithfully, Tom LaDell, Maidstone, Kent.

December 1985

Dear Sir,
I am writing to express my concern at the way Tom LaDell and Mary Radley attacked the article by Margaret Rawciz (*Landscape Design*, August 1985). Are we, as landscape architects, to desist from any environmental improvements within South Africa; are we to take the attitude that no landscape work should be undertaken until all the inhabitants of this country are free to experience it?

I find these letters lacking in one major respect; what about the rights of the environment of South Africa? I do not place man at the top of a pyramid from which he can dominate and control his fellow creatures with whom he cohabits this planet. I would consider however that he is an integral part within the management system of our environment.

As Margaret Rawciz describes in her article, which I found very interesting: "The objective of the conservation policy was to find the best site layout to accommodate the individual function without reducing the natural character of the site".

I would welcome any article in *Landscape Design* from our colleagues abroad irrespective of their political situation. To ignore and refuse to understand landscape work in troubled areas inevitably will lead to a lack of knowledge and promote ignorance.
Yours faithfully, John Scott,
Assistant Landscape Architect, Inverclyde District Council.

Dear Sir,
I refer to letters from Mary Radley and Tom LaDell on South African Apartheid in the October issue of *Landscape Design* and should like to speak out in favour of the many people of integrity who are still working on environmental issues in South Africa.

Without condoning the inhumanity of governments, dedicated professionals can give some continuity to environmental protection measures and landscape architects, dealing with long timescales, should view beyond the short term political one. Political regimes come and go and there will undoubtedly be changes in South Africa. It would be irresponsible to wait for political ideals to be fulfilled while allowing environmental degradation to continue.

On a visit to Zimbabwe in August this year I was impressed by the dedication of the staff of the National Parks and Wildlife Management Department. As a result of their work over many decades Zimbabwe has some of the finest and least spoilt wilderness areas in Africa. Parks Department Staff are continuing the difficult work of reconciling wildlife conservation with increasing population pressures for alternative land uses and are currently working with the FAO on a programme for management of wildlife resources on a sustainable yield basis. In Harare, the National Botanic Garden boasts a fine collection of all the vegetation types found in Zimbabwe and has been built up over the past two decades by the Curator, Tom Muller. Zimbabweans and foreign visitors should be grateful that people with enthusiasm and vision did not give up their work during the past 25 years of turbulence in that country.

Instead of negative criticism some positive encouragement might be more appropriate in view of the fact that professionals in South Africa have much expertise to share with others working elsewhere in Africa.
Yours faithfully,
Diana Grant, Aberdeen

Dear Sir,
There exists a very important and valid criticism of the work of our profession. This concerns the attempt to improve the quality of life of people in areas of social disadvantage and malaise. Our work is seen as merely superficial cosmetics, useless in dealing with the real roots of the social problems and worse, lessening the urgency for remedy by making the areas look ostensibly pleasant. It is a criticism often difficult to answer.

Sarah Singleton (*Landscape Design* October 1985) advocates the design of functional landscape for the land based rural communities of South Africa to improve the quality of life. I am sure that she can see along with the rest of us that such improvement would only be superficial and that enhancement of the homelands in this way fosters the cornerstone of apartheid – that is the apportionment of land.

I sincerely hope that the 'sad' lack of landscape architects interested and willing to 'help' these communities in this way, on which Mrs. Singleton laments, is a reflection of the moral integrity of those who reject the work.
Yours faithfully,
Neil Hewertson, Preston, Lancashire.

February 1986

Dear Sir,
With regard to the October 1985 issue of *Landscape Design* I feel I must respond to the two letters under the South African Apartheid column.

I am disappointed, insulted and angered that such letters should appear in our professional journal. Such ill-informed writers fail to see the marvellous opportunities that our profession has of contributing to necessary change and the establishment of both basic human rights and a greater awareness of environmental concerns.

As a British landscape architect, qualified and experienced in the United Kingdom and working in South Africa, I am in a unique position to help achieve both these stated objectives. It is, to my mind, frankly absurd to assume that because a landscape architect is working towards the goals of his profession in a foreign country that has different or abnormal political beliefs, that he/she is by association an instrument of oppression or a supporter of the regime. If one takes examples of landscape architects' work in Russia and Uganda, does one assume that those engaged in such work are a party to oppression or the human rights violations of those countries!

Perhaps such people as the authors of these letters should consider a positive response and come to South Africa and help create a change of attitude and a more equitable situation by their contribution.

When a country like South Africa, with such extensive opportunities for our profession is regarded in such a paranoid and stereotype manner, I wonder if our profession is really worthy of the challenge.
Yours faithfully,
M J S Edwards, Durban, South Africa

April 1986

Dear Sir,
I should like to reply to the letters in the last two issues of *Landscape Design.*

It seems that most of the rest of the world sees things in South Africa in the context of the system there. I think the landscape profession should do the same and not copy their native bird the ostrich with its head in the sand.

The original article in August was interesting in itself, but the development

was for a power station and most of the power goes to the whites who are less than a quarter of the population. This same group occupies 86 per cent of the land and this includes all the best areas.

Why should we care? Well, we should do for two reasons, professional and humanitarian.

Firstly, professionally, can we deal with environmental problems on their own or only in the context of the human society that causes them? Obviously only in the latter. To attempt to remove man from environmental matters as John Scott does is to deny the fundamentals of ecology. I am afraid than man *is* the major negative influence on the environment whether he likes it or not.

If we believe we can mitigate this negative influence surely this same concern believes the benefits of the environment are for everybody. Institutionalised racial discrimination can not be squared with this. I do not see how Diana Grant can see my letter objecting to an article publicising South Africa and its works as a criticism of environmentalists. There was no alternative view or a balancing report on the black peoples' environment as, for instance, in the RIBA journal reports on architecture in South Africa.

The arrogance of MJS Edwards is extraordinary. How can he really be in a 'unique position to help achieve the objectives' of 'both the establishment of basic human rights and greater awareness of environmental concerns', when the combined efforts of *all* the countries of the world and the United Nations have failed? As the defensive tone of his letter makes clear he is not very happy about it either. Just what are his landscape schemes that are challenging apartheid?

Could we have a balancing article on landscaping in the black townships or environmental improvements in the 'homelands'?
Yours faithfully,
Tom LaDell.

August 1986

Dear Sir,
I would like to add my thoughts on the subject concerning the landscape profession and Apartheid. It seems that there is a fundamental question that needs to be considered and answered. Is *Landscape Design* supposed to publish material only about countries where the political systems are

acceptable? Countries where 'the benefits of the environment are for everybody'?

In that case, no articles about most of the South African continent; no publicity about the Middle East principalities, definitely and emphatically no news about the Gulag Archipelago lot.

In South Africa only the minority rules and who rules in Central Europe? Who rules in the Middle East? Draw the shutters down on all the baddies and how much of the world remains?

However despicable the current political systems, the matters of conservation and landscape, in their widest meaning, are so important and of such long duration that one hopes they will outlive the political systems. It would be a pity not to know and discuss those few positive steps, however few they might be.

Yours faithfully,
B T Siedlecki,
Ifold, Sussex

THE LANDSCAPE OF URBAN REGENERATION: PUBLIC ART

Tim Hall

Introduction

The wide-spread deindustrialization that raked many of Britain's manufacturing regions, coupled with notorious post-war planning disasters, have had a devastating effect, not only on the economies of Britain's major cities, but also on their image. Image has proven to be a precious commodity in the post-industrial economy where capital, in the form of business and tourist investment, is ever more discerning and footloose (Watson 1991). To ensure any level of sustained investment, and hence economic survival, it has become essential that individual cities seek to differentiate and assert themselves through the creation of unique urban identities.

Since the early 1980s British cities have launched a plethora of urban promotional campaigns. These have included: 'Glasgow's Miles Better', 'Sheffield, Hallmark for the Future' and 'Birmingham, the Big Heart of England'. At the same time all of these cities have complemented these by endorsing public art strategies. A report by the Public Art Forum (no date) describes Glasgow's strategy in a way that could apply to almost any currently running in the UK: "The development of a strategy was seen as a way to improve the environment and to raise public consciousness; as a way to reinforce local identity and enhance civic pride". To this must be added the potential benefits accruing from increased tourist revenue. It is clear to

Tim Hall recently joined the Dept. of Geography and Geology at the CGCHE, and teaches urban and cultural geography. His PhD (Birmingham, 1994) explored the transformation of the images of industrial cities through urban regeneration.

see why public art has assumed a central position in the landscapes of urban regeneration of the 1980s and 1990s.

Former industrial cities with contracting economies and decreasing populations, such as Sheffield and Birmingham, are being forced to look increasingly towards the national tourist and international conference markets. It is here that some of the most interesting alliances between urban regeneration, place promotion and public art emerge. In urban design terms, most of these schemes involve the making or re-making of urban place. They are a positive re-statement by the city of its commitment to its centre in the face of decentralised industrial activity and services.

This paper examines the implication of public art in strategies of urban regeneration and place promotion. It is specifically concerned with the types of place images generated and subsequent reaction to these. It explores the ways in which these landscapes are the outcome of a complex commissioning process to which different groups are afforded different degrees of access. It considers the future of public art and the possibilities opened up by the incorporation of public art into the landscapes of urban regeneration.

Urban Regeneration and Public Art

A characteristic of recent regenerative strategies of city governments in both North America and Europe has been the incorporation of the "spectacular and playful" (Harvey 1989a). It is not surprising, therefore, that public art has featured prominently (see Public Art Forum, no date). Artists have recognised this as symptomatic of a renaissance. This renaissance is seen to be of importance to artists, local authorities and the public.

> A renaissance of sorts is taking place in the relationship between artists and the general public; a renaissance in which local authorities are playing an increasingly large and diverse, if sometimes discreet role. It is without overstating the case, an evolution which appears posed to enter a higher renaissance of achievement of cultural and economic benefit to all (Moody, Introduction to Public Art Forum no date, 2).

This renaissance is evident in the widespread interest of local authorities and the private sector in commissioning public art works, either separately or in partnership. Twenty-four per cent of all local authorities commissioned works of public art between 1984 and 1988. This amounted to 333 works. They included a wide range of media, from tapestry and photography to fire shows, landscaping and sculptures, the latter being the most popular. Very few of these works were funded solely by the local authority (survey for Public Art Forum no date).

Despite the apparent importance of public art to urban regeneration there has been a conspicuous lack of debate from both those interested in urban regeneration and from artists. There is a widely felt need, certainly by artists, for informed critical debate on the subject.

> There are very few precedents and little developed writing on the subject. One of the most urgent needs is for a rigorous debate on art in public places, at the same level of writing on "mainstream art". After all, with the *percent-for-art* schemes over the next decade public art may well become the mainstream (Miles 1989, 7).

The Commissioning Structure

Public art programmes are mediated through agencies such as the Public Art Commissions Agency in Birmingham. These agencies are independent, non-profit making organisations, set up to commission and promote works of public art. The current renaissance of public art owes a great deal to the vigorous effects of these groups. The commissioning agency is pivotal in that it provides the link between the commissioners, the artists and other interested parties such as local arts organisations, tenants groups and the general public. Access to the commissioning program is determined by the commissioning agent. In practice, however, structures facilitating the democratisation of

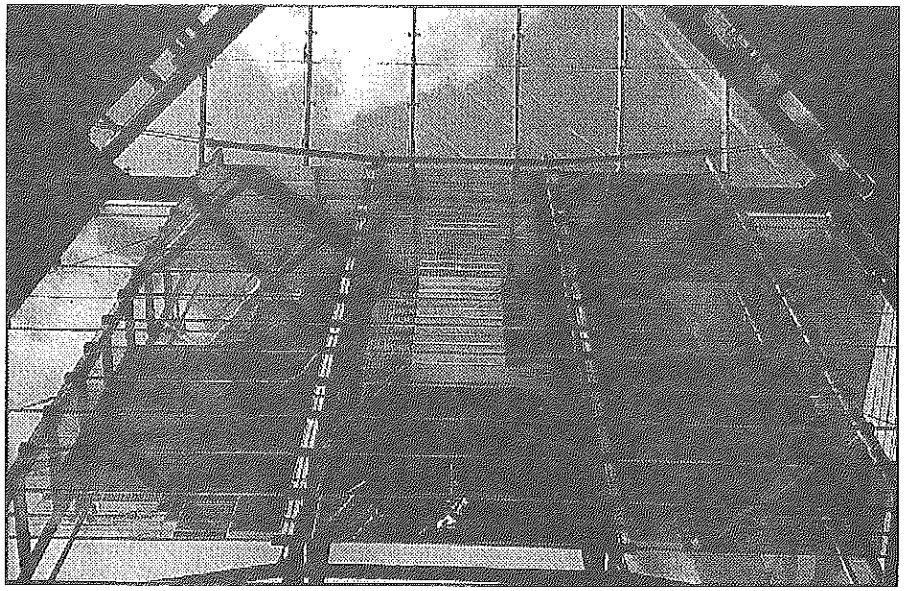

Figure 1: Belenchenko's untitled glass art work in the ICC

the commissioning process have been difficult to implement. Public art programmes in association with strategies of urban regeneration and place promotion appear to be guided primarily by consultation with the commissioners.

The roles within the purview of commissioning agencies clearly are able to influence the final choice, nature, style and symbolism of public art works. For example, as well as outlining the briefs the artists receive the Public Art Commissions Agency aim to develop a programme "which (in their own words) reflects the multicultural nature of the city and the uniqueness of Birmingham" (Lovell 1988). It can be argued that there is no such external reality as the 'uniqueness of Birmingham', but rather the public art programme will tell us what heritage is valued, what aspects of the history of the city are selectively remembered, celebrated and incorporated into prevailing narratives of civic identity.

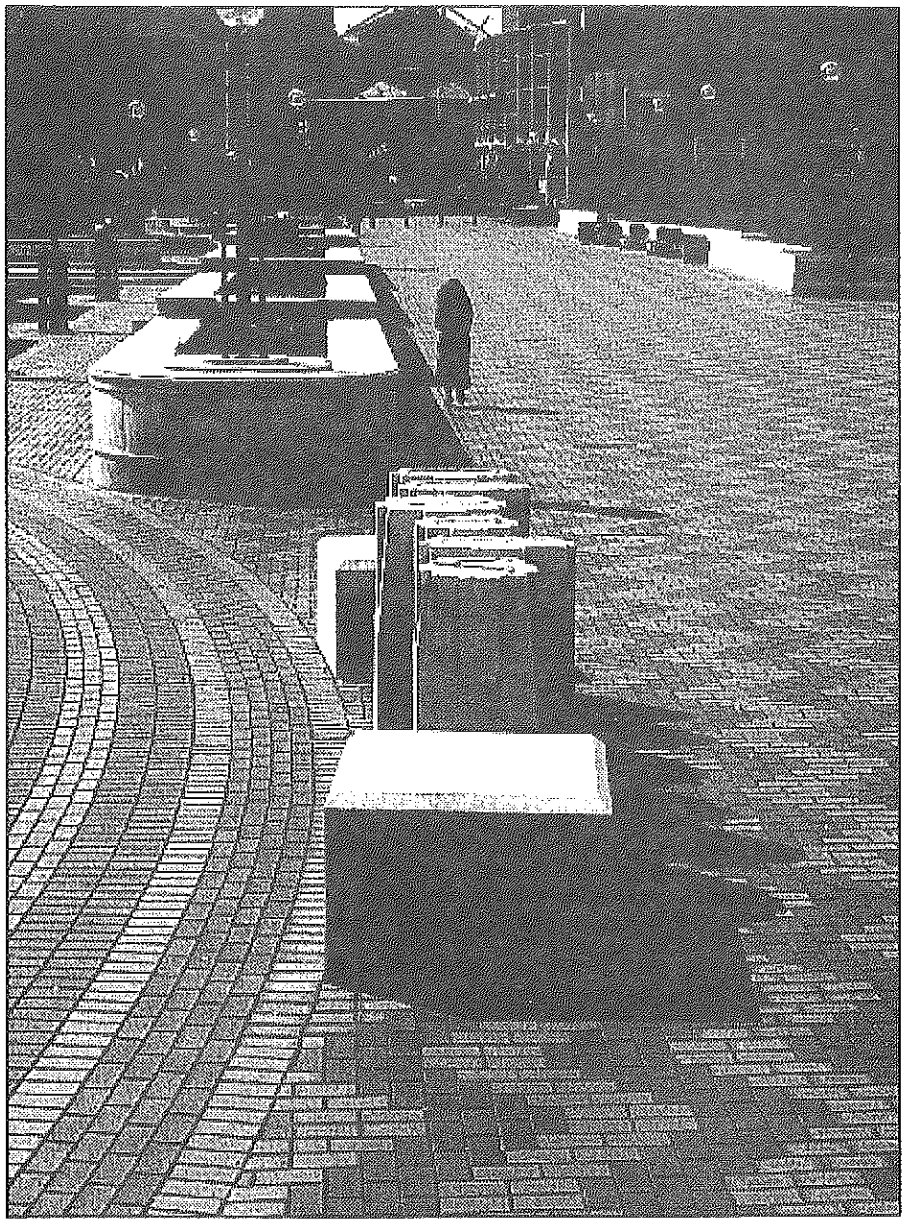

Figure 2: Tribute to John Baskerville – industry and genius

Public Art in Birmingham

Birmingham's urban regeneration is wide-ranging and involves both city centre and inner city projects of various scales. Without doubt the flagship amongst them is the £180 million International Convention Centre and Centenary Square, the new civic space adjacent. The square is characteristic of many recent regenerative projects in that it is the product of a co-operation between the city's urban design team, landscape architects and artists and was funded by a *percent-for-art* scheme from the International Convention Centre.

Recent phases of urban regeneration have been characterised by a proliferation of discourses that have sought to portray cities in an excessively flattering light. These have included promotional materials such as press advertisements, brochures and videos issued by local authorities, as well as a plethora of hyperbolic local press reports. In differing ways these discourses have drawn upon aspects of the city, its history and culture and, through selection, have constructed the positive images so eagerly sought by local authorities. This paper considers the question of where public art sits within this set of discourses and the contrasting realities of the urban population?

Not all of the works on Centenary Square site pay direct homage to the city or obviously seek to flatter and enhance its image. The symbolism of some is too abstract to allow such a reading. Alexander Belenchenko's untitled glass art work in the International Convention Centre (figure 1), is primarily decorative. However, civic commemoration dominates the three major works in Centenary Square. Despite the common theme, the ways in which they attempt this differ. *Tribute to John Baskerville – Industry and Genius* (figure 2) is a commemorative work to one of Birmingham's industrial pioneers. It is similar in this respect to the more traditional public art in Birmingham and other cities, commemorating industrialists and other prominent figures. The theme of historical idealisation is common to both *Forward* (figures 3 and 4) and *Spirit of Enterprise* (figure

5). The former further explores Birmingham's industrial heritage. The work contains images of industry that reflect trades important in Birmingham's development. These include jewellery, heavy industry and car manufacture. These images, however, are far from neutral representations. Rather they permeate signifiers of strength, power and nobility. This is evident in the vast cogs and wheels, the finely etched muscles and the prominent stance of the figures. Likewise, *Spirit of Enterprise* offers a version of the city's heritage that has also been subject to obvious idealisation. The three spheres that make up the piece contain allegories to industry, commerce and enterprise. Again, it is suggested, characteristic of Birmingham's heritage.

The past is not the only element explored in these works. *Forward* offers a vision of the future endorsing the current strategy of urban regeneration. However, this is a strategy, evidence suggests, that is hotly contested. The gaze of the majority of the figures to the fore of the statue is, as the statue recedes backwards in time, towards the future. It is also directly towards the International Convention Centre, the development that symbolises the regeneration of the city centre perhaps more than any other. The hand of the central figure of the front of the sculpture is raised aloft in reverence.

By reproducing positive images of the city, the artworks have acted as symbols in the city's promotion. They both feature heavily in the city's own promotional imagery and have been reproduced widely in the local and national media and have to a certain extent replaced symbols such as the Bull Ring and Rotunda office block as landmarks signifying Birmingham. As landmarks of a more human-scale urban environment they cast a more favourable light on the city than those derived from the 1960s' and 1970s' brutal, modernist, redevelopment of the city centre. However, despite their external visibility there is considerable internal contestation of their symbolism.

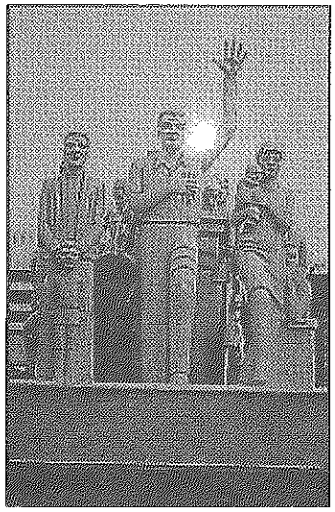

Figure 3: Forward: offering a vision of the future

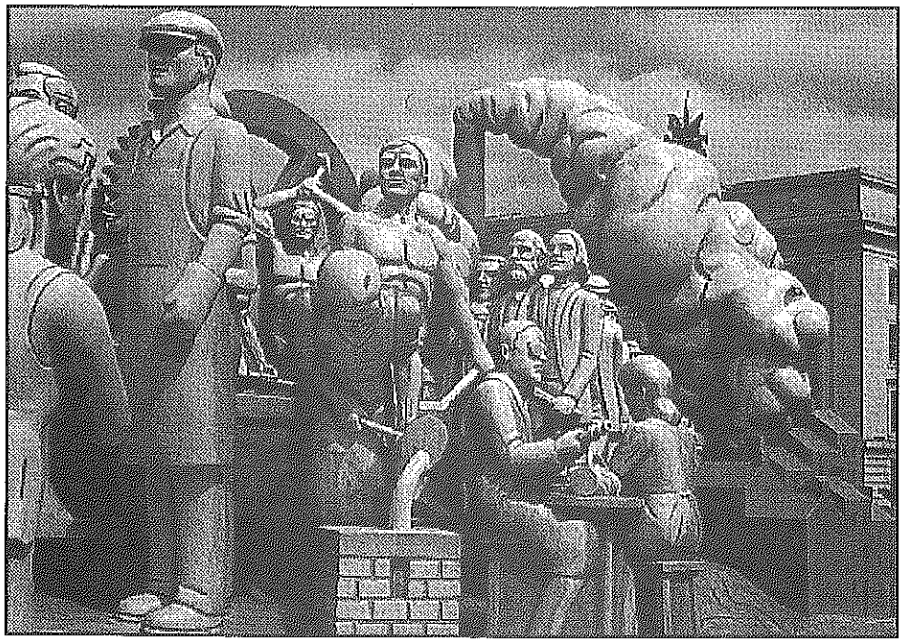

Figure 4: Forward: strength, power, nobility

Contestation of Imagery

The placement of public art within British landscapes of urban regeneration has proven a highly problematic and controversial strategy. The mythology of urban renaissance that they embody has drawn censure from a number of critics. Urban regeneration programs have been criticised for, despite their vigorous efforts, evidence exists that social inequality has become entrenched and even exacerbated in many British cities. The journalists Stuart Cosgrove and Denis Campbell (1988), in their *New Statesman* article 'Behind the wee smile,' chose to highlight the stark contrasts between the image of Glasgow, promoted through the 'Miles Better' campaign and the year as European City of Culture, and the desperate reality of life on the peripheral Easterhouse estate. Patrick Loftman (1990), of the University of Central England, chose a similar theme when he explored the failure of the International Convention Centre Birmingham to adequately provide for the needy of the adjacent Central Ladywood estate, one of the poorest areas in the city. Public art, set against a background of sharp social division, has drawn the fire of critics who argue that excessively optimistic images of community, urban life and history, merely mask the undesirable reality experienced by an increasing number of the urban population. It is a reality local authorities are keen to hide from the eyes of potential investors, or any who might question the substance of a renaissance of civic identity, community and pride. This raises questions not only of the political nature of public art but also of the traditionally critical role of the artist.

The programme has also been the target of a predominantly hostile local press whose coverage culminated in a call to move *Forward* and replace it with something more appropriate shortly after it was unveiled. The criticisms made, or highlighted, by the local press have ranged from the cost of the programme at a time when the city's basic services have been severely cut, the quality of the works produced and the appropriateness of their symbolism.

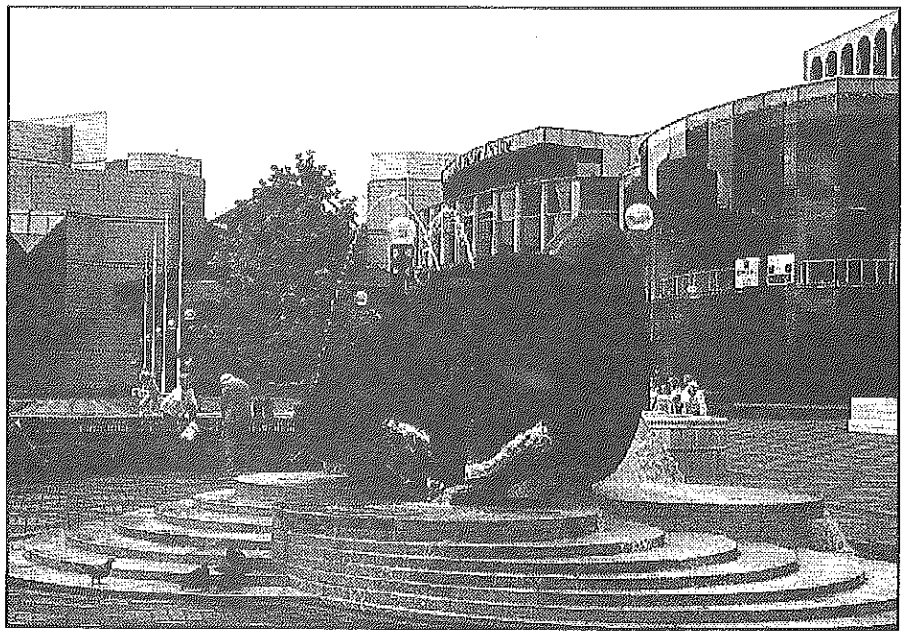

Figure 5: Spirit of Enterprise

Conclusion

By adopting a critical perspective, public art in the city opens up a range of issues begging further investigation. Critics of public art programmes have argued that they serve as distractions to divert attention away from the more pressing problems that lie beneath. Public art programmes have been variously termed: "carnival masks" and characteristic of the substitution of "aesthetics for ethics" in urban design (Harvey 1989b, quoted in Bianchinni 1990).

Certainly the public art programme in Birmingham has been the terrain of considerable conflict. A radical perspective might suggest that while public art offers identity to some sections of the city, it may represent landmarks symbolic of exclusion for others. This certainly parallels the radical critique of more mainstream forms of art such as landscape painting.

The future of public art in the UK is currently in the balance. Local authorities are increasingly beginning to realise and to question some of the financial excesses of the spectacular regeneration of their centres in the 1980s. Attitudes in Birmingham towards its own regenerative strategies shifted significantly in 1993 following the replacement of Dick Knowles as leader of the City Council with the more traditionally socialist Teresa Stewart. It would be disappointing if the avenues for practice and debate opened up by the provision of public art were tainted by criticisms of the wider regenerative strategies of which they are part. The provision of public art in a number of diverse urban settings offers undeniably exciting possibilities for practices of co-operation between planners, urban-designers, architects and artists. It raises questions concerning the boundaries between the functional and the artistic, urban design and art. The last ten years also has seen the expansion of the artistic media placed in the public realm and consequently the airing of questions concerning the meanings of public space. However, in placing such expensive and expressive symbols of community in an increasingly fragmented social context, it would be naive to imagine that public art will not remain a contentious issue and one fraught with both major and minor problems.

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BARCELONA'S OPEN SPACES

Jaume Barnada

Barcelona is a city of high population density. In an urban structure with such a characteristic, open spaces are at a premium and represent a fundamental component within the form of the metropolis. Consequently, they command special attention in their design and construction. As a significant planning element, open spaces must also be strategically located within the built-up area if they are to improve its overall function. It would be absurd to waste effort and money on scattered projects without any comprehensive aim and without any conception of forms most in keeping with the city which created them.

Owing to the specific urban fabric of Barcelona (Fig. 1), large scale open spaces are outside the city itself, but within the metropolitan region. Consequently within the inner area you will only meet small concentrated spaces with strong relationships to the surrounding buildings.

Similarly, all the open space within the city is not the same. Each city has a characteristic structure and form of urban open spaces, places which express the origin of the respective city. We are all acquainted with the narrow and winding streets of the Arab cities, the great parks of the central European cities and the small piazzas of Italian cities, which are appropriate to their location but not elsewhere.

In Barcelona, open space is an element which is very much included in the overall planning of the city; from the initial plan to the final design and implementation one must bear in mind that the city has grown out of small building developments,

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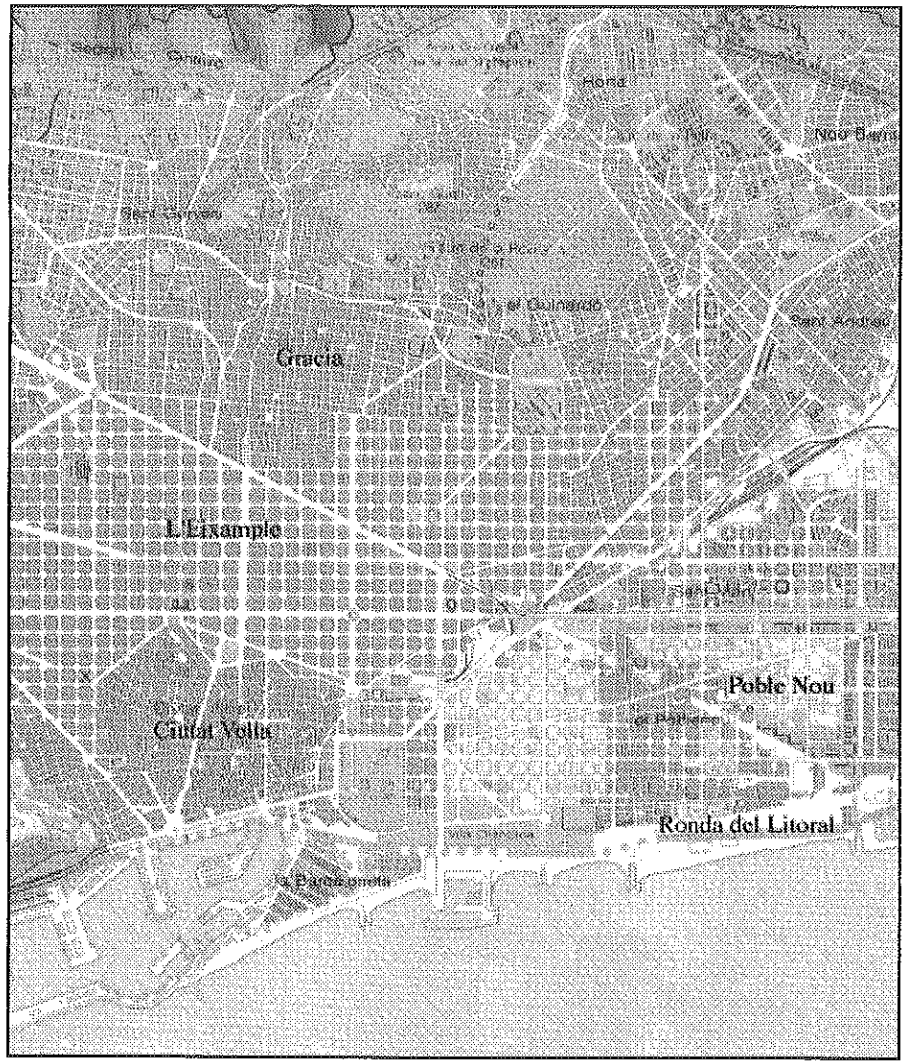


Figure 1: Barcelona and its suburbs

which are always linked to their surroundings and by their very-nature must be appropriately designed. It is evident also that we should consider differently any buildings inside the historic core as opposed to those which are peripheral to it, regardless of the

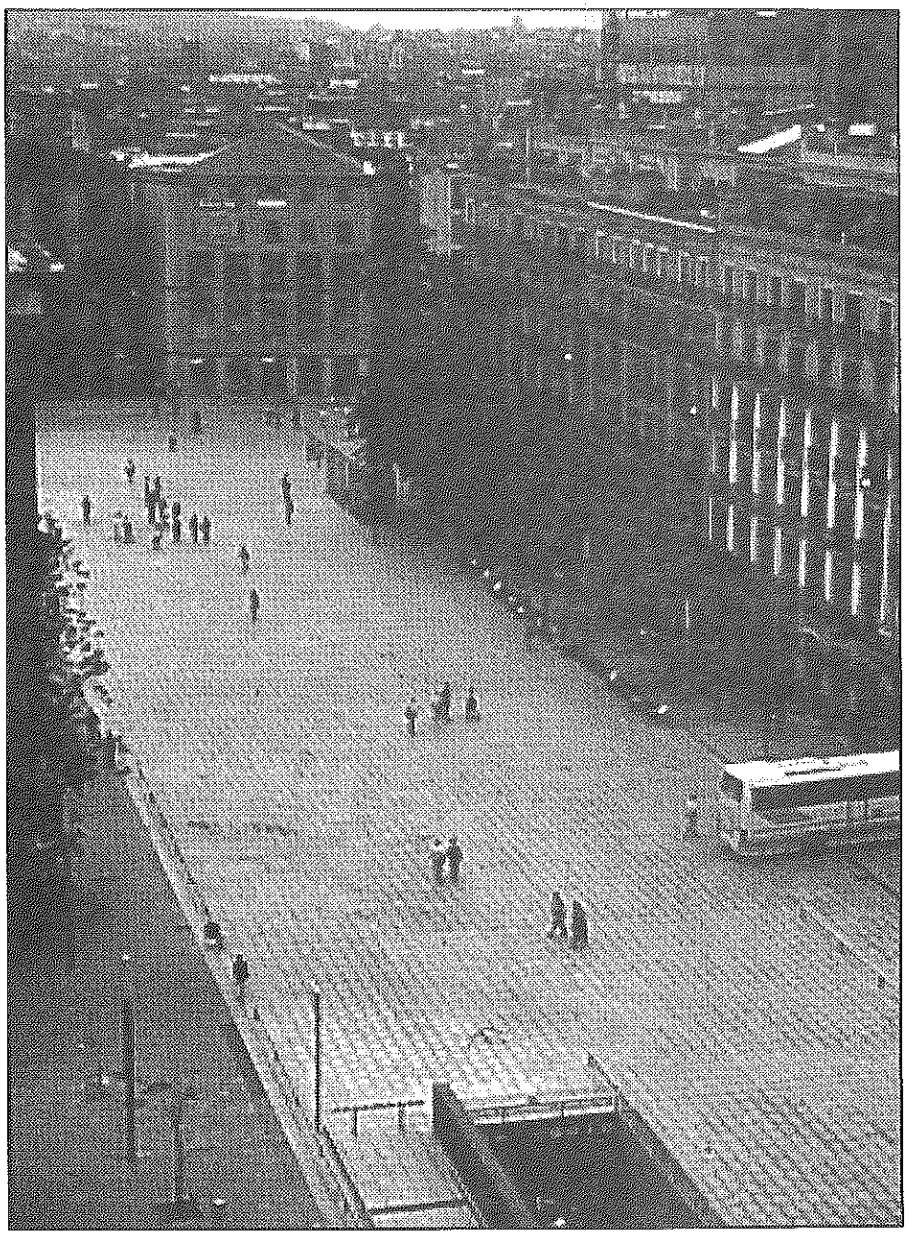


Figure 2: Plaça de la Catedral

quality of the architecture. So, open space which is designed for a specific area has to be appropriate to its contextual environment. In Barcelona, we intend to apply this principle, along with due regard to high quality design. A great metropolis must present an appearance of homogeneity of form which reflects its role as a functional centre, an outcome we can only achieve by conscientious endeavour and constant attention to the planning processes.

Barcelona, like all cities, possesses spaces which are well-suited and adequate to its form, places which are instantly recognisable by its citizens and which generate essential contemporary but often traditional uses which should not be modified in the redesign of the city. It is possible to differentiate three basic types of open space:

Plaza

This is a place which derives from the classical traditions in the centre of Mediterranean cities: a meeting or market place, one which conforms to the principal activity of the traditional city. Thus, the plaza will always be both a place located in the 'Ciutat Vella' (the old town) or in the traditional suburbs such as Gràcia, and it will also be a centre of important social activity. It is a space of many uses, including an occasional market place, a theatre, auditorium...or simply a place for promenading (Fig. 2). Intuitively this would lead us to a design which must accommodate all these uses, creating a central open area for the multifunctionality and placing the seating, lighting, planting and other essential elements around the edges. Another characteristic of these spaces is their geometric form, due in no doubt to the disposition of the buildings around the site; it shows us that the importance of the place, its definition, is actually determined by its perimeter, in particular the facades of the surrounding buildings.

Park

Within the city of Barcelona there existed at the end of the 1970s a number of derelict factories which had closed down. These ancient buildings, fairly limited in architectural value, were situated around the Eixample (the gridiron expansion zone of the city) or on the immediate edge of the old town. As soon as the new wave of planning got under way, the city administration acquired the sites, at the same time as industries were being relocated to new production sectors of the city. These newly vacated places were dedicated to open spaces (parks), but with very special characteristics. Their average area is only 40000m^2, a size really quite small for a park in an equivalent European city but which represents a great freeing up of space for Barcelona (Fig. 3). In this type of development it is the new proposals which determine the redefinition of the place. The surrounding architecture is usually of a lower standard: thus it is only through high quality design can we ostensibly rejuvenate the place.

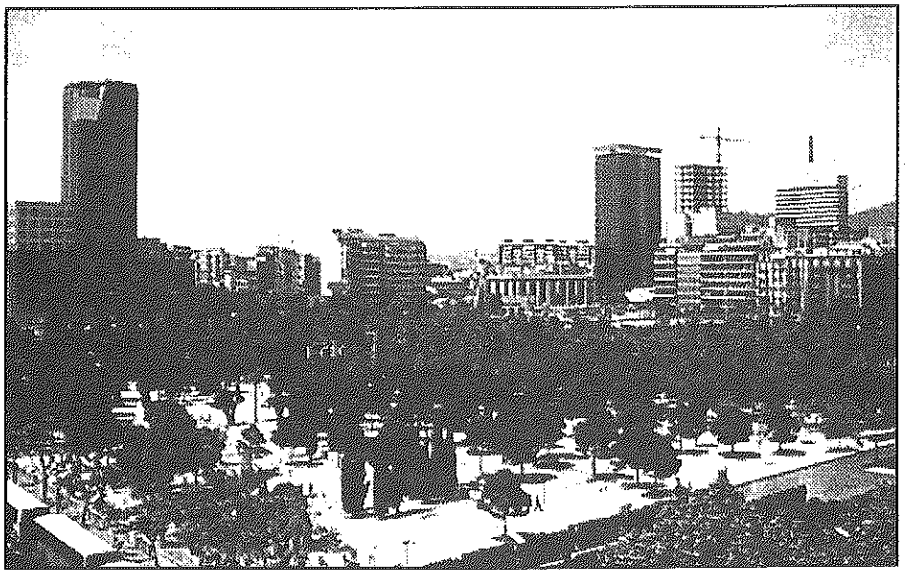


Figure 3: Parc Joan Miró

These projects, although limited by their size, are also multi-functional spaces. Their internal structure is divided in such a manner that it is the actual design of the spaces which create this multi-functionality. In each one of these parks we are able to find a *garden*, a space dedicated for promenading, a place to take the sun, a children's play area for games etc... and where vegetation predominates, a '*plaza*', that is to say a more durable space where activities are planned appropriate to these places and so necessary for social activity, and finally a *building* with some communal function and where equipment can be stored.

Rambla

The street is without doubt Barcelona's open space *par excellence*. The city's density and history have conspired to produce this principal element of city life. The streets of the Eixample with their constant width, lined with trees and of great length are the paradigm of modern Barcelona. But in the old city there is a special type of street – the rambla – with its central boulevard with limited traffic, flanked by one-way routes, and which represents an authentic thoroughfare for social and commercial activity (Fig. 4). The idea has been extrapolated and transposed to a number of districts in the city, bringing about new activities within them, thereby making a direct connection with the heart of the Ciutat Vella.

.....

The construction of these new places has been strategically considered in order to improve the city, and this has no doubt happened. Overall it has produced an economic and social revival which has invariably impacted on the whole city. The restoration of existing buildings and the building of modern constructions have effectively juxtaposed the old with the new.

Barcelona is a city facing the sea and thus we must add a fourth type to our list of open spaces described above. It does not really constitute a new type but is a special kind of space derived from a real geographical situation. The reclamation of the sea-

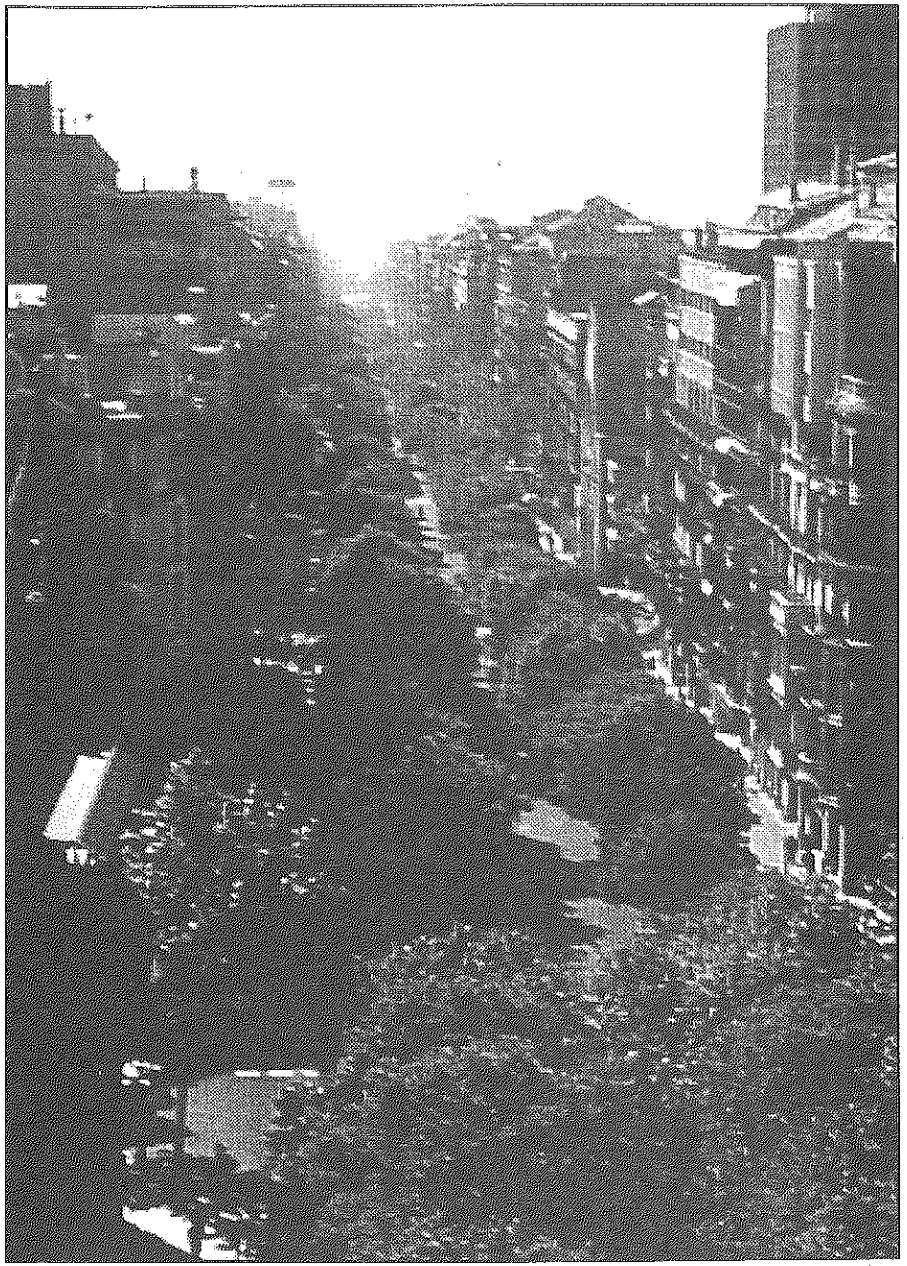


Figure 4: Rambla Catalunya

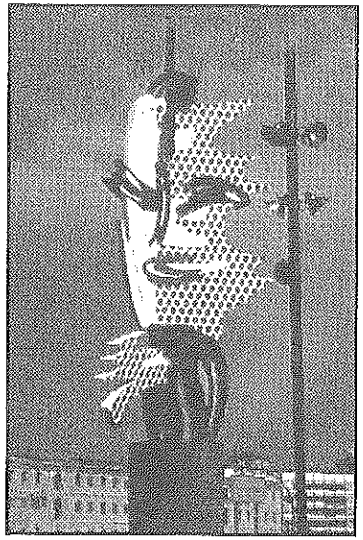


Figure 5: Cap de Barcelona (Roy Lichtenstein)

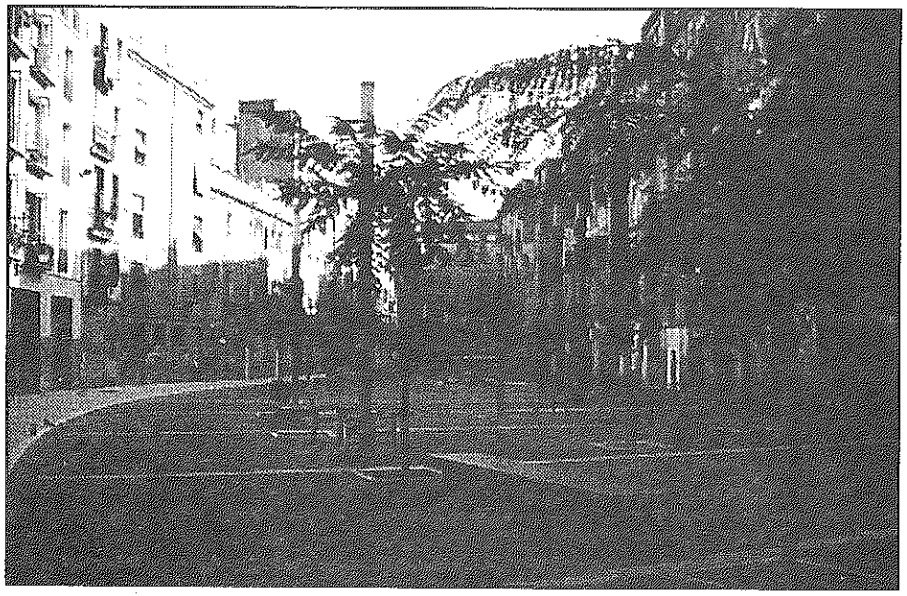


Figure 4: Plaça de Allada i Vermell

front has been one of the most difficult projects in recent years, and it must not be seen simply as the creation of open space overlooking the sea: several other factors are involved. Nevertheless, it is also certain that this open space between the city and the water has been warmly welcomed and much used by the citizens. The work began with the renovation of the ancient wharves of Port Vell creating new urban promenades which link the Ciutat Vella with the beaches, something which had never occurred before in history. Here remodelling and transformation of the old industrial zones came into play, and a large linear park (5km long, with small amenity areas and other facilities) was built in front of Poble Nou. Below it runs the Ronda del Litoral, the coastal road. The park offers a perfect design solution, taking into account both its location and the needs demanded by the new city.

But with the issue of how to design the open spaces, merely to ask where they are to be located and what effects are to be produced is not enough. These spaces lie just inside the city boundary and obviously need to respond to the variety of needs in this environment, and not only through paving and planting. However, a great quantity of dispersed elements, each necessary for a particular use, could provoke a chaotic design solution, and it is for this reason that we must consider every single facility from the beginning of the process. Street furniture is a fundamental concern, and only with appropriate design and good site planning will we be able to control the final result (Fig. 4).

Moreover, the open space forms not only a physical part of the city but also a part of society and culture. It is for this reason that we must accept that public places are incomplete if they do not accomplish all the social functions for which they have been created. A park therefore requires some sort of highlight to express the social and cultural elements. This is best achieved through the addition and integration of some work of art, or piece of sculpture (Fig. 5), which needs to be contemporary with the date that the open space was built.

THE SEMI-ENCLOSED COURTS OF BIJLMERMEER, THE NETHERLANDS

Gus Calonder

The vast suburban development at Bijlmermeer stands on level polder land several kilometres to the south east of Amsterdam. During its infancy, Bijlmermeer was regarded as a great triumph of planning which was to become a quasi-materialisation of Le Corbusier's 'ville radieuse' (radiant city). Thirty years on, in the 1990s, the experimental development still witnesses the scrutiny of planners world-wide, who continue to assess the changing landscape in terms of its biophysical and social development. This report focuses on the heart of Bijlmermeer, namely the hexagonal courts which take their form from the giant housing blocks that surround them.

Fearful Architecture

The main purpose of the system-built structures was to provide a large number of habitations, to ease the acute housing shortage around Amsterdam and the Randstad region. The hexagonal interlocking blocks were initially planned to reach a tremendous 24 storeys, in reflection of Corbusian models, though because of the peaty foundations of the polder, and the high watertable, the height was mercifully limited to 9 storeys with 2 basement levels (Fig. 1). Despite this socially clement adaption, the severe micro-climatic problems arising from the persistant North Sea winds battering the buildings and eddying between them, had to be tackled.

The building blocks rise from the flat landscape as monotonous, uniform elevations with little scope for personalisation or threshold development. Following Alice Coleman's study *Utop-*

Gus Calonder is a recent graduate of the landscape architecture course at Cheltenham. This report was prompted by a final year study tour to the Netherlands

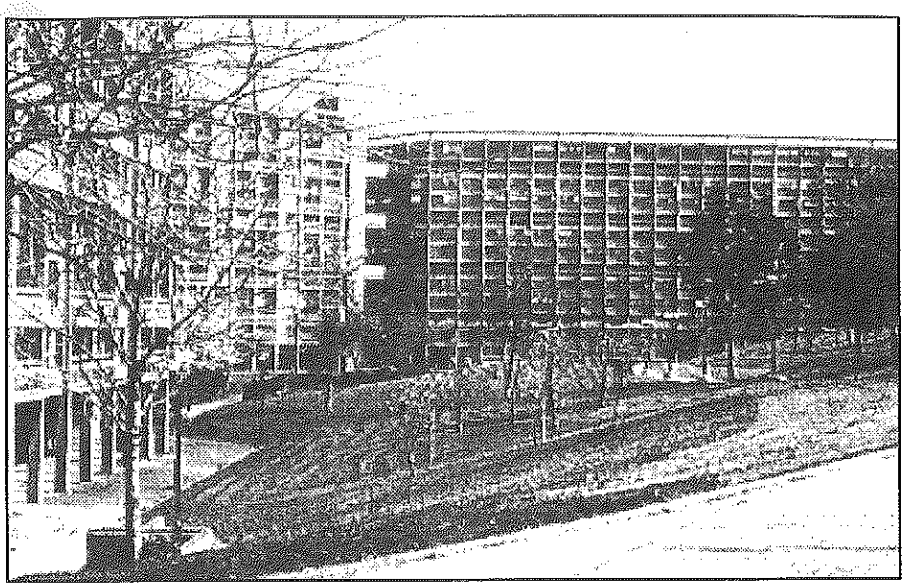


Figure 1: Biljmermeer building blocks

ia on trial, one quickly realises that the architecture of Bijlmermeer has all the ingredients for social mayhem and the subsequent physical destruction and violence accompanying it.

Appeasing Landscape

Initially it was the troublesome micro-climate which concerned the landscape designers of the courts at Bijlmermeer. The plan was to use vegetation in the form of fast growing trees, along the block facades, in order to uplift the persistent winds over the buildings so as to stop them flowing downwards across the building fronts (Fig. 2). Planners realised the need for rapid effect in the hostile conditions and hence undertook mass planting of one-two year old trees including poplar, willow and elm, according to a set plan. Slower growing species such as oak, beech and maple were also planted to take over from the pioneer species during thinning operations. Fig. 3 illustrates the approximate time span and thinning cycles of the schedule employed.

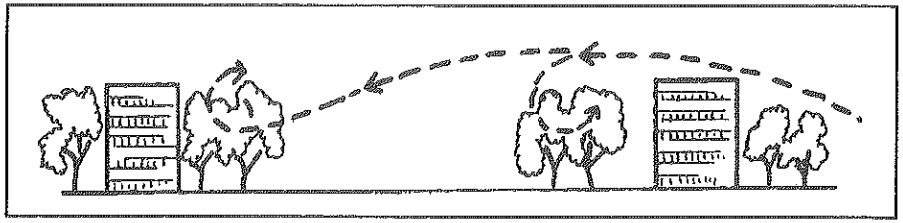


Figure 2: Buffer planting to reduce wind problems

In order to cope with low level air turbulence and gusting winds, low beech hedges were planted in zig-zag alcoves near the basement entrances. These not only had the function of dispersing gusts but also provided some threshold for each access point.

Wind was not the only problem. On designing the hexagonal spaces between the buildings, the planners also realised the problems associated with insolation and the division of space in the partially shaded courts. Initially extensive tests and models were set up in order to better understand the sciagraphy of the site in relation to the seasons of the year and the prevailing wind direction. Following the results of testing the climatology of each space, the courts underwent what is referred to by Allen Ruff as 'zoning'. This process involved the arrangement of the courts according to their relative insolation and exposure to wind (Fig. 4).

The northern sides, being shaded and more prone to wind, were designated as a service/access zone (1), used by pedestrians and cyclists to enter the buildings. It was assumed that no long term activity would take place here. Zone 2 was designated as a transitional zone where the buffer planting was located. In the central zone, recreational activity such as football, games and basket ball is catered for in the half shaded open spaces (3). The zone of highest insolation (4) was allocated to children's play, private gardening plots and other passive forms of recreation. Waterways flowing across the entire Bijlmermeer development were strategically routed through zone 4 in each court, in order

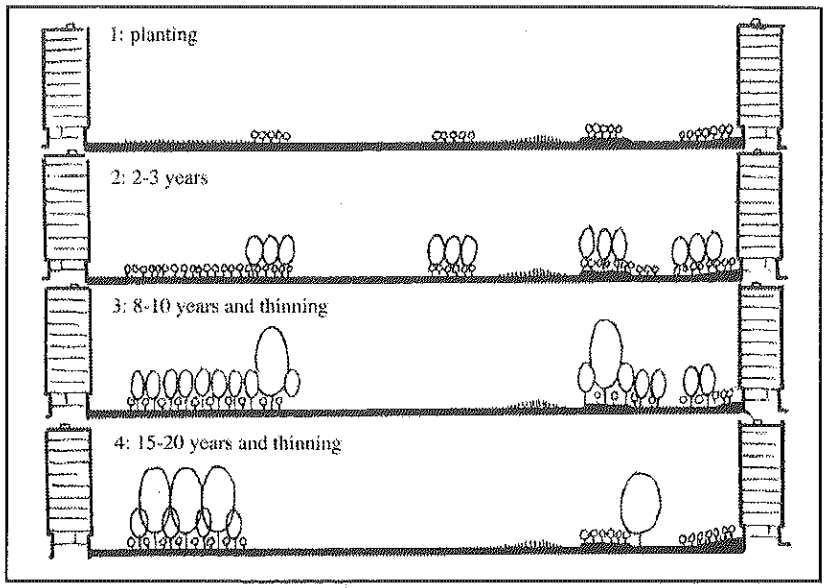


Figure 3: Phasing

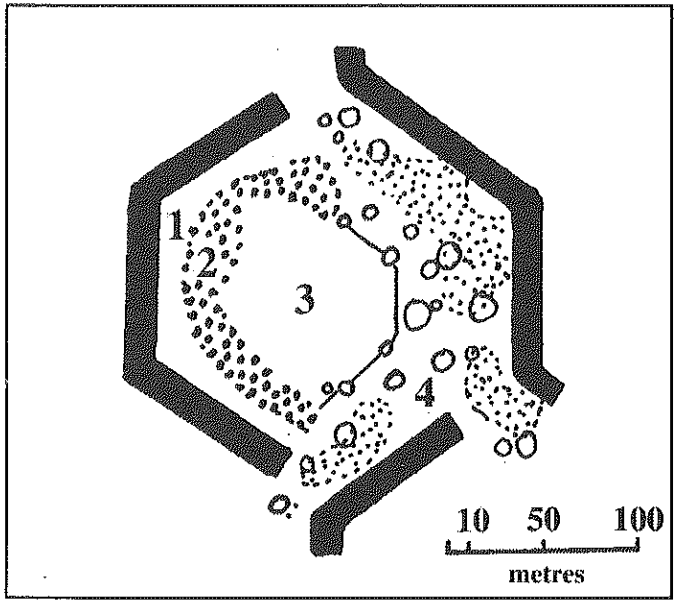


Figure 4: Zoning (see text for explanation)

Figure 5: Children's play area

Figure 6: Landform provides more secluded areas

to gain maximum insolation and warmth, offering more recreational activity (Fig. 5).

Privacy

Not only was the hostile micro-climate a challenge to landscape architects at Bijlmermeer: the impersonal, forbidding architecture also allowed little privacy and sense of seclusion for its residents. In association with the established principles of zoning, a plan for spatial division and screening by means of planting and landform was implemented to improve the environment. The trees of zone 2 serve to provide screening along the facades of the buildings, allowing residents to look from their windows into a canopy of trees, rather than across their court into the neighbouring blocks. Land form helps to break the legibility of the central space, providing more secluded areas (Fig. 6)

The semi-enclosed courts have hence been divided into the zones in an 'organic' manner in an attempt to reconcile micro-climatic considerations and spatial quality, whilst breaking the sinuous rhythm of the surrounding blocks. This juxtaposition of geometric blocks and naturalistic landscaping appears to work well on a superfical level, but to what extent the biophysical approach has tackled the social problems of Bijlmermeer is less certain.

Cultural identity

Most certainly, Bijlmermeer has become a more comfortable and interesting place to live as a consequence of the extensive landscaping of the courts. However one may question the social effects of the work undertaken in the courts.

For the most part, Dutch designers worked with Dutch indigenous species to produce an environment with an identity which the dwellers could relate to and feel in harmony with. This 'ecological' approach seems appropriate *per se*, but recent statistics show that the majority of the Bijlmermeer population is now

composed of colonial immigrants, having little intrinsic identity with either the ecology or the activities (passive and active) offered by the site. One may wonder just how fruitful the efforts planners and designers make really are. The relatively recent nature of this problem explains why so little research has been carried out in the field of cultural identity, which today is not only a Dutch concern, but also applies to other nations with colonial ties and high immigrant populations.

Conclusions

The courts at Bijlmermeer appear to be no exception to the trends of urban planning of the 1960s: a grand idealist scheme was proposed and implemented by planners and architects, only to be rescued by the work of landscape designers who became responsible for tying up the loose-ends, filling the gaps and compensating for the failures and short-comings in the original scheme. Had no landscaping been carried out, Bijlmermeer would no doubt have ended in the same social and physical disaster as the high rise blocks of Glasgow and Birmingham.

The findings of this report point to one primary concern; closer correspondence between the architect and landscape designers is required, so that projects may be carried out in enlightened co-operation, rather than in blind and stubborn isolation. Current trends indicate that a greater level of co-designing is taking place, which in itself is encouraging, though on considering the multi-cultural challenges facing designers today, one may inquire whether there is not a greater need for an environmental psychologist/sociologist on the design team.

ELECTRONIC LANDSCAPES: INTEGRATING COMPUTER TECHNOLOGY IN THE EDUCATION OF LANDSCAPE ARCHITECTS

Robert Moore

For a number of years the strategy adopted by the Cheltenham Landscape Architecture course regarding the place of computing in the curriculum has been one of perceiving computers primarily as aids in *design* projects and exercises. This problem-led method is sound educationally and also encourages students to embrace more willingly the application of computers in appropriate areas of design. In addition it allows the teaching of the principles of electronic analysis and design and raises the technology to a level higher than mere technical process.

However, the experience of this approach at Cheltenham was a limited take-up by students, since few areas of work demanded computer involvement more than basic word-processing. It was perhaps mistakenly believed that, with the promotion of technology courses in secondary schools and the astronomical growth of home computers through the 1980s and '90s, higher education students were likely to be more computer literate than those of a decade ago and therefore perfectly capable of making informed choices about the use of computing. The reality generally showed a growing awareness of information technology amongst the students, but a very limited number who were in any way proficient with software which had a direct relevance to landscape analysis and design.

Consequently, five years ago, the course team decided to introduce a computer module into the Diploma Year which compelled students to take a holistic and hopefully more discriminating view of the range of systems currently available to the profession and to undertake independent research into a selection of the College's computer-aided design programs. Time blocks of a day and a half duration per week were timetabled as practical sessions, allowing a more intensive and, in view of the

typical learning curve for computer skill acquisition, a more useful experience for the students. This has by and large been very successful, but for many students it has come too late in their education, and with a limited opportunity to apply the systems to their college work, they have inevitably underplayed a most critical stage in the process: that of evaluation of the program in the chosen application.

The Diploma Year module was and continues to be compulsory for all students, whereas the majority of those aspects of computing introduced in the preceding years, usually in an *ad hoc* way, have not been actively promoted owing to an insufficient number of machines for the whole class or an unrealistic time allocation to explore fully the potential of the technology.

With such experience and with the establishment of the landscape architecture modular undergraduate course along with the development of the research module within the modular postgraduate course, the time is right to present a revised computer syllabus which recognises *both* the conventional *modus operandi* of landscape designers in the context of a landscape education *and* the skill requirements of the landscape practices as prospective employers of our students.

While certain aspects of computer awareness and common skills training are scheduled to be covered in the college-wide workshops for Level I students and can be undertaken with little or no relation to subject content (not necessarily desirable), in a field of study such as landscape architecture where computer applications vary from the extremely focused and scientifically analytical to the broadly creative and interactive kind, the computing course has been planned to be closely integrated within appropriate core modules. Many of the components of the proposed course take place already and the new outline merely draws these together and introduces some state-of-the-art items, consistent with departmental hardware and software development plans.

The aims, outcomes and plan of this cross-module computer techniques course are given below. In essence, it covers a basic knowledge of hardware but the main emphasis not surprisingly is on software: its characteristics, usage and selection. The software falls typically into office programs on the one hand and, more importantly in the context of informing design decision-making, computer-aided design (CAD). It is in this latter field that the main thrust of the course is to be found.

It is natural in such a visual field as landscape architecture that the more important programs are graphical in output. These range from the presentational **mapping** packages, so called automated cartography, to the querying of map overlays and satellite image processing, typically described as **geographical information systems** (GIS). Using digital height data, **terrain modelling** programs can generate useful visualisations as axonmetric or perspective transformations of the landscape. From such surface models, volumetric computations can be made, useful in **cut and fill** operations. Many **drafting** packages permit rapid drawing of geometrically regular features from which dimensions and quantities are easily read off. **CAD** systems, for example AutoCAD, extended with landscape modules (KeySCAPE and LandCADD), reputedly increase the efficiency of the designer because of their easy access to extensive symbol libraries and feature databases. Urban designs can also be evaluated in **3D modelling** systems.

At the more creative end of the spectrum, for example in the production of sketch designs, **paint box** systems offer a less rigid, less automated medium. On free-hand drawings, colours, textures and other graphic effects can be easily modified to give an instant artistic effect. Scanned-in images can be superimposed on to such designs or on to terrain models as a **photomontage** technique which allows **landscape impact assessments** to be made.

In the non- or partially-graphical field, there are the **statistical analysis** programs, those which can draw up **bills and specifi-**

cations and the more widely used **database** systems, which allow speedy retrieval of information. These often include scanned images of plant forms and compositions, construction materials and standard detailing. Databases, along with **spreadsheets** and **word-processing** programs also figure largely in the automated office. **Desk-top publishing** advances text processing into the area of print composition and graphic image capabilities. (For this issue of *Landscape Issues*, word-processed documents were 'flowed' into a DTP system for final layout) The field of **multi-media** systems also extend the range of data that can be useful in design research, and **networking** opens up the so-called 'super-highway' to information and contacts across the globe.

Computing skills, like graphic skills, do not necessarily make superior designers; but computers can improve access to relevant data and make it more easily manipulated, thereby making design decisions better informed and more authoritative. Landscape architecture students have a right to expect a basic instruction in appropriate computing skills and, perhaps more fundamentally, an educational philosophy for the judicious use of the technology in the longer term: landscape schools have a responsibility to both cultivate critical attitudes and allow time for informed debate about the role of computing in the design process.

Computer applications in landscape architecture: description of the Cheltenham course

Aims

(1) to educate landscape architecture students in computer techniques in their broad field of study to enable them to discriminate in their appropriate usage, and

(2) to train these students in the application of a range of these techniques to a level of competency beyond which they can develop them independently.

Outcomes

To demonstrate designated levels of proficiency in the use of (A) computer hardware and (B) software in two areas of activity: (1) office programs and, principally, (2) computer-aided design.

Content

(A) *Hardware*

Input and output (use of keyboard, mouse, digitising tablet, scanner, printer, plotter)

(B) *Software*

(1) Office Programs
- (a) accessing and using word-processing(WP), spreadsheet and database programs
- (b) understanding graphical user interfaces (windows)
- (c) file handling and MSDOS operating system basics
- (d) networks, e-mail, the Internet: World Wide Web

(2) Computer-aided design
- (a) mathematical and statistical programs (cut and fill[1*], survey analyses[2,5])
- (b) plant and other materials selection/retrieval systems[3]
- (c) drainage design program (calculation of storm flow)[4]
- (d) bills and specifications spreadsheets[5]
- (e) paint box systems[6]
- (f) 2D mapping/area measurement/plan dimensioning[7]
- (g) 3D mapping/site modelling/visualistion[7,11]

* *numbers refer to software listed below*

(h) shadow modelling[6,8]
(i) GIS/satellite image processing/map analyses and querying[9]
(j) visualisation/photo enhancement[6]
(k) computer-aided drafting/design (CAD *sensu stricto*)[10]

Software and hardware platforms

1. Cut and Fill (Mini)
2. Minitab (PC/Mini)
3. Cardbox, Access (PC)
4. Pipesize (PC/Mini)
5. Excel (PC)
6. Cameo, CorelDraw (PC)
7. Picaso graphics system (Mini)
8. Shadow (PC)
9. ArcInfo, Spans, Idrisi, Erdas (PC)
10. AutoCAD-LT, AutoCAD, KeySCAPE, LandCADD (PC)
11. 3D Studio (PC)

Course plan

LEVEL I

WK101 – **Workshop** *Basic introduction to IT and WP*

LA101 – **Theoretical Review of Landscape Architecture**
An introduction to the spirit and purpose of landscape architecture, its terminology, concepts and issues. Brief history of landscape design both in the UK and abroad. Case studies.

A word-processed report, assessed for both content and presentation. This need not be desk-top published – essentially this is a task to demonstrate an ability to use any *WP program and produce a readable printout.*

LA102 – **Applied Landscape Science**

Together with LA103, this module forms part of the introduction to landscape, art, nature and design (LAND). It concentrates on establishing a scientific understanding of the characteristics and interactions of the physical and biological components of landscape.

Introduction to computing in landscape architecture [lecture]

LA103 – **Design and Communication Processes**

The second in the LAND sequence and explores concepts of form, space, artefact and representation, and develops abilities in visual thinking and expression. Focused design project.

Introduction to the paint system. This should be embedded in a graphics exercise: sketch design.
Demonstration of site modelling as part of design project

LA107 – **Landscape Elements**

An introduction to the range of vegetation and hard materials which make up our landscapes.

Introduction to and demonstration of Cardbox and Plantfile database
Planting exercise based on use of Plantfile

LEVEL II

LA201 – **Design Method**

The appraisal and criticism of landscapes. The exploration of design traditions, the design process and the canons and conventions of art history.

Word-processed research submission

LA202 – **The Human Habitat**

The nature of a place and site planning theory by introducing a range of existing approaches to design in the built environment. A social survey of a local community is undertaken to investigate needs, requirements and aspirations.

Statistical analyses and diagrams from social survey [group input of data, individual practical analyses]

LA205 – **Urban Design Project**

To develop a wider understanding of the role of the landscape architect in the design of the built environment. Group work using 3D physical and computer models to prepare design proposals for a large neighbourhood within a city context.

Visualisation of urban model [digitising, group presentation]
CAD detail design [exercise]

LA206 – **Applied Landscape Science II**

Science methods are developed and applied to landscape analysis and interpretation of an urban or rural site.

Soil sample analyses (moisture/organic content) [practical]
Use of computer mapping in landscape survey (vegetation, ecology, soils, satellite images) [demonstration]

LA207 – **Planting and Hard Landscape Design**

Develops an understanding of the principles and processes of designing with soft and hard materials.

Construction study presented as a technology AutoCAD drawing (eg simple retaining wall) [exercise]
Drainage design using Pipesize program [exercise]

LA212 – **External Space and Built Form**

Develops concepts and ideas of site planning and microclimate, based around a single building or a small group of buildings.

Shadow prediction (microclimate) [demonstration]

EV211 – **Environmental impact assessment**

Focusing on the collection and interpretation of a wide variety of information, an environmental statement is prepared for an appropriate local development.

Introduction to EIA on computer [lecture – practical exercise in RM401]

LEVEL III

LA303 – **Landform, Land Restoration and Planting**

Develops principles and technical aspects of landform design and volumetric calculations, related to a site of severe physical/chemical problems.

Land survey data computed to spot heights [group practical]
Use of cut and fill program [practical]

LA307 – **Countryside Design Project**

The planning issues surrounding a contentious development in a rural setting, and the impact of these issues on the design and management of landscapes.

Visualisation of site [demonstration]
Use of landscape survey information: soil, vegetation, perspectives etc produced and mapped on computer [demonstration]

LA331 – **Dissertation**

An investigation through an extended piece of original research in landscape architecture.

Word-processed or desk-top published: introduction to advanced typography / composition on computer.

Level IV

RM401 – **Research methods**

This is an introduction to the nature of conducting research at post-graduate level. It embraces specialist information technology applications and techniques, methods of landscape assessment, and environmental design research.

Landscape assessment/EIA project consisting of significant use of computer mapping/ visualisation/GIS [practical, groupwork]

CAD project consisting of significant use of AutoCAD (plus KeySCAPE) and urban/small-site modelling [practical, groupwork]

Computer applications: a thorough overview of a wide range of techniques, initially by lecture and demonstration, subsequently by students individually developing their skills across the board or concentrating on one system (eg KeySCAPE or ArcInfo GIS).

The remaining five modules are chosen from **Professional and Contextual Studies**, **Advanced Technology** (both compulsory), **Place and Meaning, Designing in the Middle Landscape, Sustainable Development, Countryside Recreation and Management, Visual Representation of Landscape, Ideology and the Built Environment, Conserving Valued Landscapes.**

Students are expected to apply, where opportunities allow, appropriate computing techniques to their chosen modules.

TECHNIQUES AND USES OF GARDEN ARCHAEOLOGY

A report of a conference, 22nd – 25th June 1995, jointly sponsored by English Heritage and ICOMOS, UK

Colin Young

The conference, at which 16 papers were given, attracted more than 120 delegates from Asia, USA and Europe, and included garden archaeologists, garden historians, landscape architects, horticulturalists, architects, art historians and museum and garden custodians and garden owners.

An introduction to the conference read thus:

> The concepts and techniques of garden archaeology have made a significant impact on garden restoration in the UK, America and Germany in the last 15 years. These opportunities have demonstrated the value of the data that can be gained by both destructive and non-destructive archaeological methods for accurate repair and reconstruction of garden features, but have also identified issues in relating the science of archaeology to the art of garden design.

and the aims of the conference were expressed in these terms:

* Explore past examples, their success and failure
* Give better understanding of the opportunities and limitations of a range of techniques
* Promote standards and quality of practice and presentation
* Establish a working network between professionals
* Encourage the publication and dissemination of information
* Discuss the philosophy of conservation in action
* Identify issues of interpretation and value for the client
* Develop an integrated approach between disciplines to give more effective teamwork

As far as I could judge, this ambitious set of aims was largely achieved although emphasis seemed to be placed on the first four.

The first paper was given by **David Jacques** (Chairman of the ICOMOS, UK Historic Gardens and Landscapes Committee), who gave a wide-ranging and scene-setting account under 'The Progress of Garden Archaeology, and the Issues it Raises'. Of the issues he raised, the pressure put on archaeology to match the speculative and pre-project publicity that is necessary to secure funding, seemed the most interesting.

Kathryn Gleason (Department of Landscape Architecture, University of Pennsylvania) provided our first glimpse into the exotic world of the ancients with 'Revealing and Presenting the Gardens of Antiquity' through the work she has done on the excavations of Herod's Palace at Jericho and further thoughts on the earlier work of others at Pompeii and Herculaneum, during which she offered the view that the elaborate hydraulic work of the Romans was prompted, in the first place, by the need to provide irrigation for the making and maintenance of gardens.

The irrepressible **Brian Dix** (Chief Archaeologist and Head of Northamptonshire Archaeology, UK) gave the next paper on '"Digging of Borders": Reflections on Archaeology and Garden restoration'. His paper was built around his work at Kirby Hall and, more recently, the highly acclaimed work on the William III Privy Garden at Hampton court. The £1.2 million cost set the latter in a class of its own but nevertheless provides a very useful insight into the issues involved, such as what date of garden to reconstruct, what might be construed as 'in the public interest', the stylistic relationship of building and garden and some of the difficulties and benefits of multi-disciplinary work. He also made the point (repeated by others) that archaeology could provide evidence of the *structure* of a garden but not its *cultivation*, which had to come from documentary evidence.

Franz Sauer (Bundesdenkmalant [Office of Historic Monuments]) then described the reconstruction work he had carried out on the Baroque garden of Schlosshof in Austria. In his presentation he emphasised the importance of contemporary paintings as confirmatory evidence in the restoration and the sketchbooks of the sculptor responsible for the garden statuary. Targeted excavations were made of terraces, terrace slopes, cascades, pools and steps. When excavations started in 1991 this kind of project was rare in Austria.

'The Place of Analytical Fieldwork in Garden Archaeology' was the title of the absorbing paper by **Christopher Taylor** (latterly Head of Archaeological Survey of the Royal Commission on the Historical Monuments of England). After giving an account of the numerous projects from around the country, he challenged the generally accepted view that mediaeval gardens in England were enclosed, introverted and small, through the interpretation of extensive earthwork features which pointed towards the opposite, ie that some gardens were so extensive and open that they might more properly be called 'mediaeval designed landscapes'. As evidence, he gave an account of some large scale earthworks at Kenilworth, Bodiam and Old Bolingbroke, where vast stretches of water had been impounded to create what were in effect unwalled water gardens. There were, he claimed, many more relic gardens to be recognised and assessed and there was, *inter alia*, a need to develop a garden typology.

A trans-Atlantic hop and we were in the American South with **Anne Yentsch** (Professor of Historical Archaeology, Armstrong State College, Savannah), who offered a wonderful array of *ante bellum* vignettes which included the need to render invisible the slaves working on the Middleton Estate from the house by the the judicious deployment of terraces. (Cf. Queen Victoria's demand that a public footpath across Windsor Park be depressed and bridged so she could avoid the public when she went to see her dogs in the kennels.) She also suggested that many garden changes could be traced to generational changes in ownership.

Then two contributors from English Heritage, **Neil Linford** and **Dominique de Moulins**, gave papers on archaeological techniques, the first outlining the nature, potential and limitations of various non-destructive geo-physical techniques (resistivity, magnetic and radar) through presentations of case studies at Kirby Hall, Audley End, Cawood Castle and Wilton House. Mme de Moulins looked at what were termed 'environmental' techniques, which she admitted were popularly thought to be insufficiently robust in garden work. Undeterred, she gave accounts of sediment and phosphate analyses, floatation techniques for recovering charred plant remains, sieving for recovery of bones, shells, insects etc and pollen coring.

By common consent the high point in the papers and their presentation was reached by **Senake Bandaranayke** (Post Graduate Institute of Archaeology, Sri Lanka) in his paper on 'The Unique Fifth-Century Garden Complex at Sigirya'. A polished performer, he kept everyone enthralled for an hour and a half with his account of his archaeological work in the recovery of a vast royal garden in the dry tropics by a multi-disciplinary team from his university. Of the many fascinating features, a 'mirror wall' which for 500 years has attracted innumerable graffiti and now represents a unique social document, and a five-storey lion statue, of which only the vast feet remain, were perhaps the most remarkable. The gardens are of two types, water and boulder, and are dominated by a huge outcropping of rock that forms the focus of the formally laid out garden. A light-handed recovery strategy has been adopted by revealing only key parts of the complex, leaving the majority undisturbed.

The second day started with **David Thackeray** (National Trust) outlining 'The Use of Volunteers in Garden Archaeology', in which he cited work at Prior Park, Stowe Biddulph, among others. Volunteers are used by the National Trust in tasks ranging from documentary research to field-work and in the latter capacity it has been found that a ratio of 1 professional to 4 volunteers is the most cost-effective.

Michael Seiler (Garden Director of the Prussische Schlosser und Garten, Berlin-Brandenburg) with an inadequate translation described work he had undertaken at Sans Souci, Peacock Island and other gardens around Potsdam. A fascinating account of meticulous work on path realignment on Peacock Island was spoiled in its delivery.

No such problems with **Marley Brown III** (Director of Archaeological Research, Colonial Williamsburg), who gave a critique of the restoration of the 1930s and showed what was being done today at Williamsburg. He claimed Arthur Shircliff, the influential landscape architect in charge of garden restoration in the '30s, was guided more by what he thought looked right than what the evidence, such as it was, suggested. The earlier archaeological methods were crude to the point of being agricultural! In the present excavations of the Sir John Randolph House it was found that Randolph had corresponded with Collinson (who had also maintained a lengthy correspondence with the Bartrams), thus strengthening the horticultural connections with the home country.

Lord Dickinson (Owner of Painswick House, Gloucestershire) followed with a history of his experiences as a garden owner seeking to reconstruct his garden and concluded with the admission that he would not embark on the enterprise today if he was starting from scratch.

'Working with the Archaeologist' was the title of the paper by **Richard Flenley** (Principal, Land Use Consultants), delivered with humour and diplomacy. He seemed to be saying that he thought that archaeologists were an important part of the team, even though they added a considerable sum to the overall cost of a project. He called for the establishment of a 'Code of Practice' for garden restoration.

Finally, **Jeff West** (Regional Director of Historic Properties for the Midlands and East Anglia, English Heritage) assessed 'The Utility of Garden Archaeology for a National Heritage Body' in

an elegantly balanced and well delivered paper. He characterised the role of the 'curator' as the person having to resolve differences and sometimes having to make difficult decisions such as the What? Why? When? and How? of possible archaeological intervention in a property. He was dismissive of the Hegelian view of history and preferred to see the past in terms of small events involving ordinary people but capable of having significant cumulative impacts.

Lesley Howes (Archaeologist at Claremont and Painshill) gave a preview of the visits scheduled, where a choice of two tours to see restored gardens was on offer. Starting at the Hampton Court Privy Garden the following day, the delegates split with one bus-full going on to Ham House, the other to Claremont and Painshill. All visits were conducted by the archaeologists involved and, given a fine summer day, proved enjoyable and instructive. A visit to see the gloomy interior of Walpole's Strawberry Hill house had been arranged on the first day.

Well organised workshops were arranged at three-paper intervals, which gave an opportunity to air some of the issues arising. Some familiar themes such as 'the archaeologist should be brought in to a project earlier' and 'it's all about team-work (but the archaeologist is boss)' were aired.

All the papers are to be published in a double edition of *Garden History* in January 1996.

ELASA '95 CONFERENCE

The 1995 European Landscape Students Association Conference took place in Cheltenham in May 1995 with the theme 'Sustainability in the Middle Landscape', a theme which has generated considerable interest and encouragement from various groups, including the Landscape Institute and the United Nations Association Sustainability Unit (UK). The programme for the conference included the formal meetings of the various representatives as well as a number of workshop activities, field visits, lectures and presentations for all the delegates, and these are summarised at the end of this note.

Sir Geoffrey Jellicoe sent a personal communication to the conference. Professor Steve Owen, Dean of the Faculty, affirmed the College's support for the event and Felix Dodds of the United Nations presented the global perspective in the opening ceremony. These contributions are reprinted below.

From Geoffrey Jellicoe, Hon. President of the International Federation of Landscape Architects.

Welcome to this gracious and very English classical town of Cheltenham, where eighty years ago I was educated at the College, a fine athlete and a feeble scholar.

You have assembled here from various parts of Europe to discuss and exchange ideas on a profession which did not exist when I was born. In the first century of its existence it has begun to make its mark on civilisation; in the next century, when you will be in practice, it will acquire a status equal to its sister arts; in its third century your descendants will become members of a profession that will be recognised as the mother of the arts, replacing architecture which will become the father; the fourth century is far ahead but by then it could be on terms of equality with the medical professions on the grounds that prevention is better than cure.

So much for time, now for space. As we all know the beginning of the century ushered in a wholly new conception of the relation of ourselves to the space in which we live; as always the arts heralded this strange new world. In the environment Le Corbusier separated architecture from the landscape above which it floated. The independent profession of landscape designers was born.

The new age can be called Cosmic, embracing both Classical and Romantic. In immortal Grecian philosophy we can now leave Plato to the architects and turn to Heracleitus, who lived a century earlier and is recognised today as the father of modern metaphysics. I suggest to you that the philosophy of this young profession could be based on two sayings of Heracleitus: "Everything is in flux" and "The subconscious harmonises the conscious". The one means that in idea all landscape design is in movement (as it has been in the Far East) leaving the static to the architect. The other, rediscovered and exposed by Carl Jung, offers up the vast field of the creative subconscious.

This vision of a great future for the profession is universal, but within the collective objective lies the identity of each country, and within each country lies the identity of each practitioner, and within each practitioner lies the subconscious from which alone springs creative design, the seed of life.

Good wishes to your deliberations and your travels in the country from which three centuries ago sprang the early concept of movement in landscape design.

From Steve Owen, Dean of the Faculty of Environment and Leisure, Cheltenham and Gloucester College of Higher Education

I am particularly pleased to support ELASA in choosing 'sustainability in the landscape' as the theme for this year's international conference. Few issues are of such worldwide significance for the future of both humankind and the environment as

the need for the people of the world to live more sustainably.

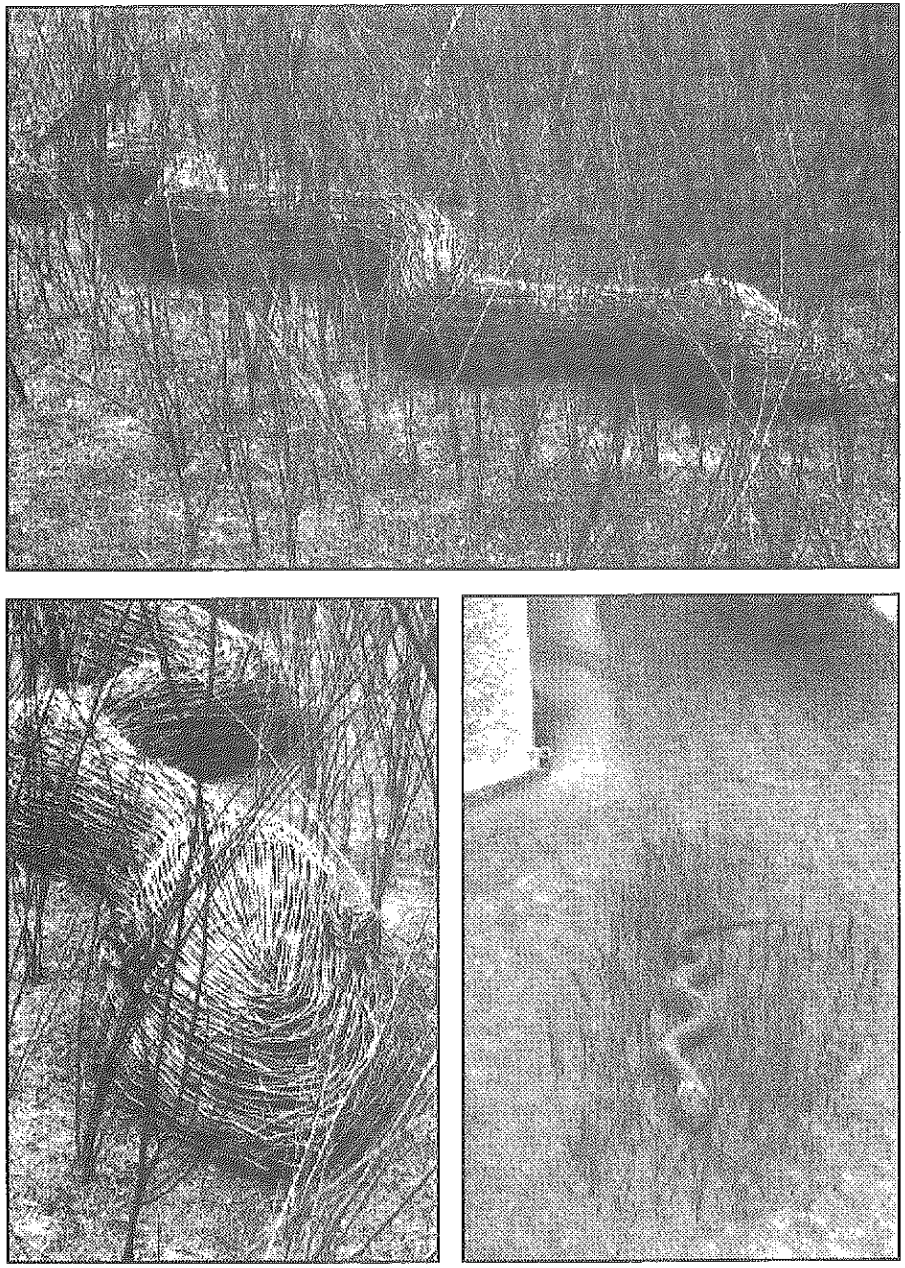
It is heartening to witness landscape architecture students taking the initiative in such a crucial area in advance of other groups of students and, indeed, many of their professional colleagues. Whilst sustainability is a vital issue for all people in their everyday lives, the landscape profession has a special responsibility to ensure that principles of sustainability underpin both theory and practice in its contribution to the broader processes of environmental planning, design and management.

The ELASA '95 Organising Committee has put a tremendous amount of work into the organisation of the conference over the past few months. I know that it will be informative, stimulating and productive for all the participants.

From Felix Dodds, Coordinator of the UK Committee of the United Nations Environment and Development Programme

We are in the middle of a set of UN Conferences on major issues which are an attempt to set an integrated agenda for the beginning of the next millenium. 1991 saw the Children's Summit; 1992 the Rio Earth Summit; 1993 the Human Rights Conference; 1994 the conference on Population and Development; 1995 the World Summit on Social Development and in September the Women's Conference in Beijing. In 1996 the focus is the Habitat II Conference, otherwise known as the City Conference.

These conferences and summits can be merely forums for discussion perhaps never fulfilling all of our hopes and dreams, but they do bring change at the international, national and local levels. The Earth Summit, for example, brought together governments, environmentalists and development experts to formulate an action plan for the 21st century, the so-called Agenda 21, whose central aim is to achieve Sustainable Development both locally and globally. Since 1992 the achievements have been significant:



Snake in the grass: see Willow Sculpture Workshop (p. 75)

* A Biodiversity Convention which called for the development of national plans for the conservation and sustainable use of biodiversity, ratified by 30 countries. The UK Government produced its Biodiversity Action Plan last year, which was ratified on World Environment Day.

* A Climate Convention which compelled countries to take measures to return emission levels to those of 1990 by the year 2000, agreed by over 80 countries. The UK chose to increase petrol tax to achieve reductions.

* The Rio Declaration is a set of 27 principles to guide goverments towards sustainable development policies.

* Agenda 21, the main text agreed at Rio, is an internationally negotiated and accepted body of wisdom, against which future actions by governments and other agents can be measured.

* The Desertification Summit derived from the Earth Summit, to which the UK has signed.

* The setting up of the UN Commission on Sustainable Development, which acts as the custodian of Agenda 21.

One of the great successes of the Earth Summit was the recognition that there exist stakeholders other than governments: indigenous groups, local governments, ngos (non-governmental organisations), trade unions, women, youth, farmers, industry, scientists... All local authorities worldwide have a commitment to undertake a consultation process with their populations and to arrive at a consensus. In the UK approximately 60% have started to address the issues identified in the Agenda, and without doubt the Sustainable Cities and Community Development Workshops will further the process.

With half the world's population now being urban dwellers, the environmental behaviour patterns of cities could make or break

the biosphere. The highly urbanised western world has not set a very impressive example to the rest of the world. Our cities and their inhabitants are still quite unconcerned about how their consumption and discharge patterns affect the global ecosystem. Yet the metabolism of cities can be significantly redesigned, their ecological impact greatly reduced and the quality of life of the inhabitants improved.

The remaining years of this decade are going to be an exciting time to be active in the area of sustainable development. We are moving from a predominantly protest movement to a solutions movement, and that will require new ideas and a creative imagination. It was right to demonstrate to oppose the Newbury road bypass scheme, but we must also work out what the solutions are going to be. Our agenda is not based on doom and gloom, but should be focused on issues which affect people daily: poverty, housing, health, employment, economics... If we can find the answers in a sustainable way, then politicians will follow. "Where the people lead, so the leaders will follow". The creation of sustainable communities is a powerful concept, and we must start from where people are and not where we would like them to be. The vision of sustainable communities linked across the globe is extremely attractive. The central concern for our generation here today is to create a sustainable planet. It's our responsibility. It's our vision. It's our time!

Outline Programme of the ELASA Conference

WORKSHOP ACTIVITIES

Design Guide for Sustainable Settlements – Richard Guise (University of the West of England) An introduction to sustainable design in the urban context, looking at Cheltenham as a scenario.

Sustainable Indicators – Brett Willers (Cardiff City Council) Based on the results of the Rio Earth Summit in 1992, looking at project uptakes and achievements.

Environmental Criteria for Timber Specification – Ian Roland (Soil Association) Exploring timber issues, and debating the problem of specifying the right timber source.

Landscape and Productivity – Barbara Hammond (CGCHE) Examining the ways landscape architects can design landscapes that are productive and are there not just for show.

Art: translations – Alan Steeves-Booker (Graphic Designer) A practical experimenting workshop, using a host of different media techniques to produce an original landscape.

Sustainable College Grounds – Michael Littlewood (Landscape Designer) An examination of Francis Close Hall College Campus to explore ways of making it more sustainable, followed by an afternoon trip to a sustainable house on the River Severn.

What does sustainability look like? – Michael Ellison (Landscape Architect) An exploration of the aesthetics of sustainability, using search parties to investigate Cheltenham.

The Human Sundial – Vanessa Ross and Tam Gies (Landscape & Art Network) An exciting chance to create a large outdoor sundial.

School Ground Improvisation – Danny Shmulevitch and Jane Spray (Landscape Architects) Working with children in a Gloucester primary school, to explore their ideas for developing the school grounds.

Leckhampton Glebe – Margaret Young (Local Pressure Group) A walk around a green open space on the south side of Cheltenham's urban fringe, where there is a proposal to develop this land. Can we come up with any sustainable solutions?

Willow Sculpture – Steve Morgan (Sculptor and Environmental Artist) An outdoor experience in using coppiced willow stems to create a piece of artwork. (See illustration, page 72)

Urban Villages: sustainable Development – Michael Oldham (Landscape Architect) A chance to see examples of the new concept of 'urban villages', and to have a go at sustainable planning on a large scale.

ELASA Mural – Ian Jackson and Sean Vessey (Landscape Architecture Students, CGCHE) Design and paint a colourful mural on the theme of Landscape and Culture, to be a permanent reminder of the 1995 Conference.

Emotional Creativity – Katherine Moore (University of Central England) Using your imagination and emotional feelings to create artwork, then transform these into landscape designs.

LECTURES AND OTHER PRESENTATIONS

Ruskin Mill Educational Centre: a Sustainable Way of Living – Angus Gordon (Ruskin Mill Centre) A talk about the biodynamic way of life practised at the Ruskin Mill settlement.

Sustainability in Cyberspace: the Final Frontier – Jo Watkins (Landscape Architect) What are the implications and opportunities for landscape and sustainability in the information age of the 21st century?

Presenting a UN Paper on Sustainability – Felix Dodds (UN Environment and Development) Helpful guidance for the production of the paper to be presented by ELASA at the Habitat II Conference in Istanbul in 1996.

Sustainable Landscape Management – Ian Rotherham (Landscape Manager) A critical analysis of the role of sustainability in landscape management.

VISITS

Cotswolds AONB
Hergest Gardens, Kington, Hereford
Pittville Park, Cheltenham
Blenheim Gardens
Hidcote Gardens
Forest of Dean Sculpture Trail and Westbury Court Gardens
Centre for Alternative Technology, Machynlleth
Milton Keynes
Cardiff Bay and City Centre
City of Bath
Stourhead Gardens

Organising Committee

Greg Thomas
Rachel Toms
Liz Simes
Alison Adams
Jan Baker
Kari Vindenes
Rachel Alderson
Shelagh Jones
Sonya Burrows
Claire Lovell
Alethea Ottewell
Sophie Dyer
Robert Myers
Liz Turner
Dorota Rudawa
Tracey Disbury
Simon Lisney
Chris Young
Ben Hilder
Tina Pollock
Pamela Münch
Jo Sardella
Neil Hennessey

1995 DISSERTATIONS: BA Hons (Landscape), Cheltenham

The following is a list of the successful degree dissertation submissions for 1995. These documents can be consulted in the College library at Francis Close Hall and abstracts may be obtained from the Librarian, or the Editor, on receipt of a stamped addressed envelope. Titles and abstracts are also stored on a computer database in the Department of Countryside and Landscape enabling key-word searches to be undertaken. A subject listing of past dissertations is also published: R.Moore, *Landscape Architecture Dissertations 1982-94, Subject Index.*

Rachel ALDERSON	*The National Curriculum: an incentive to develop?*
Cheryl BAGLEY	*Imagination, creativity and landscape architecture*
David CHAPMAN	*Creating wetlands: a guide to design, establishment and maintenance for game angling*
Steve DRING	*Safe cycle routes to schools in Cheltenham*
Paula GOY	*School grounds: an extension of the classroom*
Rachel HAMMOND	*Sensory landscape: an evaluation of designing for the senses in landscape architecture*
Louise MACKIE	*The urban park: a space within the city. A UK perspective*

John NEWTON	*Herbaceous perennials: out of the border into the landscape*
Heather ORMEROD	*Sea defence for coastal resorts: alternative sea defences for urban areas and opportunities for design*
Martin PAGE	*Interactive fountains*
Aaron REID	*The urban fringe: strategies for nature conservation*
Ian RICHARDSON	*Man-Nature: the contrasting attitudes of Japanese and Western cultures*
Paul ROBERTSON	*Landscape planning in residential areas: a new way forward*
David SHIELS	*Landscape architecture or landscape art? An analysis of the avant-garde*
Carol TARRING	*The image of the village: the contribution of spatial perception*
Paul UPWARD	*The decaying town centre*
Alex WHISH	*A study of how and why the landscape architect must establish wildflower, species-rich, grassland*

FCH CONSULTANTS: Environmental Management, Planning and Design

FCH Consultants is the environmental consultancy and training arm of the Cheltenham and Gloucester College of Higher Education. The consultancy currently provides services to clients in the public and private sectors, helping organisations to meet statutory requirements for environmental management and to improve environmental performance. Services include:

Cheltenham Landscape Design (CLD)

Landscape planning and design
Landscape appraisal
Landscape impact assessment
Landscape reclamation and restoration
Urban planning and design
Garden design
Interior landscape design
Specialist horticultural advice
Landscape management

Environmental Audit and Strategy

Formulation of environmental policy statements, strategies, action plans and management systems
Environmental performance reviews for organisations
Environmental performance reviews for individual sites
State of the Environment reports
Environmental reviews for the manufacture, use and disposal of products
Environmental compliance audits
Local Agenda 21 programmes
Environmental training programmes

Environmental Assessment and Planning

Scoping studies
Site selection studies
Comparative assessment for alternative development proposals
Planning feasibility studies, policy review and formulation
Environmental impact assessment
Preparation and review of environmental statements
Strategic environmental assessment

Environmental monitoring and analysis

Surface and groundwater management
Geological surveying and mapping
Soils and landform processes
Ground deformation and geophysical surveying
Land drainage and stability
Chemical analysis and laboratory facilities
Landscape and ecological assessment
Dust and air quality
Archaeology

Community and Economic Development

Community development studies
Economic regeneration studies
Community consultation programmes
Sustainable development practice
Social geography
Environmental economics
Urban and countryside planning

Details: Contact Alex Steele, Business Manager, FCH Consultants, Francis Close Hall, Swindon Road, Cheltenham GL50 4AZ
Telephone: 01242-543290
Fax: 01242-543273
E-mail: asteele@chelt.ac.uk

REVIEWS

The New Arcadian Journal, No. 35/36, New Arcadian Press, 1993, £20.00

This is something of a rarity among publishers trying to satisfy mass markets for the New Arcadia Press enjoys a limited but, one supposes, a discerning readership through its policy dedicated to publishing work of 'contemporary artist/writer collaborations on landscape and garden themes'. The policy is well matched by the latest edition of the New Arcadian Journal which contains four articles under the general theme of 'Hearts of Oak' each served by a variety of specially commissioned illustrations, some of them very fine. It is planned that the next edition will be a companion to this under the title 'Commerce, Empire and the Landscape Garden'. Some past issues have contained articles on Rousham, Castle Howard and Two Airedale landscapes.

The key figure in this Leeds based press is Patrick Eyres who edits and publishes the journal and contributes to the scholarly articles, illustrations and design that so characterise it. Such a presence obviously assists control but, assuming this edition to be representative, some vitality may be lost through reduced diversity. Even its A5 size sets it apart from most journals and the different combinations of text and black and white illustration – some little motifs, others two page spreads – lends a vitality to the pages, although it must be owned that the illustrations might be too numerous for some tastes and that, to the pedant, some might be improved if they carried titles. The refreshing absence of advertisements must account, at least in part, for the high price.

The first article by Patrick Eyres sets the historical context for the rest under the title 'Fleets, Forests and Follies: Supremacy of the Seas and of the Eye'. In the second he assesses the significance of Buckler's Hard, on the Solent, as a proto-industrial establishment building warships during the 18th. and early 19th.

centuries and suggests that it encapsulated 'the commercial patriotism of forestry, timber supply and warship construction'. When we are told that a single 74 gun ship used up 2000 'large, well grown timber trees' we can easily imagine the impact of navalist policy on the landscape.

In a clever reconstruction of events round about 1840, Paul Whiteley shows how subversive 'Rule Britannia', which received its premier at a fête given by the Prince of Wales at that time, was originally intended to be. Sir John Drummond's successor might give more careful thought to the inclusion of the nation's favourite anthem at next year's 'last night' for Whiteley contrasts the golden age of King Alfred and the idea of maritime glory depicted in the verses with early Hanoverian unpopularity. Frederick Louis, Prince of Wales is identified with Alfred and with such patriotic symbols as the oak and the 'wooden walls' in contrast to his father and grandfather with their studied disdain for the English throne and therefore with their suspect patriotism. At first sight the connection with landscape seems tenuous but is made through the relationship to the previous articles and as a setting for those following.

In a section called 'Gardens of Empire' Patrick Eyres deals with 'Neoclassicism on Active Service: commemoration of the Severn Years War in the English Landscape Garden'. He does this first by examining British imperialism in the eighteenth century as depicted in the designs of 'victory medals' and then through their application in the designs of various garden monuments. He sets the context by outlining the idea of a 'commercial empire' and the role played by a powerful navy espoused by the Whigs. He then looks beyond the gardens at Stowe as a 'pastoral retreat' and sees an 'imperial manifesto' as expressed in, among other things, Hellenistic motifs in medallions on the Temple of Concord and Victory. Eyres succeeds in connecting historical fragments found lurking in unlikely corners to construct an account of beguiling and complex patterns supported by intricate and finely honed detail. A little rich perhaps at first tasting, but wonderfully synthetic.

The same kind of story is told of Shugborough and Kew Gardens. In the former the Triumphal Arch and other monuments resonate with the victories and the circumnavigation (1744) of Admiral George Anson and with Whig values as expressed through commercial patriotism. Sir William Chambers designed similar meaning-laden buildings at Kew which echoed a growing interest in Far Eastern trade and influence.

This edition of the New Arcadian Journal serves as a reminder that designed landscapes need not be just a series of solutions to practical problems, more often than not dominated by where to put the motor car, but enriching environments carrying messages and meaning that can speak to future generations of our times and our values.

Colin Young

THE FUTURE HISTORY OF OUR LANDSCAPE

Ordnance Survey Information Paper 12/1994

This paper, reproduced in part below, is the product of an extensive survey undertaken by the Ordnance Survey Consultative Committee under the leadership of Dr Tony Campbell, Chairman of the British Committee for Map Information and Catalogue Systems and Map Librarian at the British Library. It is an attempt to review the current uses of conventional analogue (paper, microfilm) large scale maps, now virtually superseded by the Ordnance Survey digital database. The survey was prompted by an earlier Royal Society seminar at which concern was expressed over the preservation of such important historical documents, and in view of their incompatibility with computerised techniques, particularly geographical information systems, a need to ensure future access to the information was identified.

The OS now no longer publishes new map editions at basic scales on paper. With the introduction of 'Superplan' at selected agents, 'customised' maps can be plotted on demand – at any

scale (from 1:200 to 1:5000), with a choice of features displayed and centred on areas of interest (sheet lines are irrelevant on a national topographic database). Other users with CAD or GIS computer software can purchase or rent map data pertaining to specific 'tiles', typically 500 metre grid squares, and supplied on disk in standard formats (DXF, NTF etc).

The major issue concerning superseded sheets is that they do not exist in digital form and therefore, unlike current data, cannot be imported into computer systems. While current data can be printed out as hard copy and then used in conjunction with 'older' maps, perhaps by superimposition techniques, it is clearly more sensible to consider an integrated, *electronic*, solution. This would naturally imply major changes to the historical archive to make it computer compatible.

The *Future History of the Landscape* is a report of a questionnaire survey of over 60 users of large scale mapping, and it is subdivided into five sections on (1) types of historical information used, (2) purposes for which it is used, (3) a list of users of historical information, (4) anticipated digital use of superseded mapping, (5) the damage that would be caused if superseded information was no longer available in future, and (6) a list of the respondents. Sections 1 to 3 and 6 are inventories. Under the remaining sub-headings, key issues are identified and illustrated using quotations from the respondents. These cover, for example, the need to ensure map compatibility, the problems of digital mapping encountered by non-specialists, the likely effect of the loss of superseded information, the continuing need for analogue information, and problems of cost to access the data.

The paper is a useful compendium of the wide range of information being read from maps and the purposes for which it is being used. Further, its contents should be of interest not only to those users of large scale maps but also to a wider cartographic readership, since the inexorable advance of digitising, electronic storage and retrieval systems will ultimately embrace other types of maps and spatial images which have a temporal dimen-

sion. Although it talks of "immense advantages" of using digital data, the paper also identifies the financial implications for the single/small user in setting up the necessary (GIS) software. The main recommendation of the paper emphasises the importance of maintaining access – by whatever means – to the historical record of topographic maps.

There are also financial implications of a different order for the OS, which now has to recover a substantial proportion of its running costs. It already has a major responsibility in maintaining the topographic database and if it were to include the historical map archive in this database, then important decisions need to be taken on what type of digitising (vector or raster scan) and what coverage is most suitable and cost effective. It now appears (as of late 1995 and from a personal communication) that the OS is hoping to scan a full national coverage for each of four 'epochs' spanning the four major editions to date. This would indeed be a welcome undertaking from the organisation which holds the major stake in the nation's mapping archive.

As a major user of OS maps, particularly at large scales, the landscape profession needs to follow developments as they unfold. This is not to say that we discard the traditional uses of (paper) maps, since, like books, there is something tangibly reassuring about the printed sheet or page. At the same time, the two media, analogue and digital, are complementary and can serve different functions. Landscape architects must at least ensure they have appropriate access to basic site data, a prerequisite for most design work, in whatever form it is produced.

The footnote to the paper gives permission to reproduce it in its entirety, but owing to limited space only extracts are given below. To obtain a free copy of the 15-page report, write to the Consultative Committee Liaison, Room N113, Ordnance Survey, Romsey Road, Southampton, SO16 4GU, telephone 01703-792251 or fax 01703-792660.

Robert Moore

An Audit of the Historical Use made of Ordnance Survey Mapping

The report that follows summarises responses to a questionnaire. This was designed to elicit information about the use of superseded large scale Ordnance Survey (OS) mapping, and the likely effects if, at some point in the future, this was no longer available. The greater part of the report is in the words of the respondents themselves.

It might reasonably have been assumed that the past landscape is a matter for historians alone. Nothing could be further from the truth. There are few aspects of present management and future planning for which superseded mapping is not essential. "The planning profession", as the Royal Town Planning Institute explained, "...is concerned with the future, in particular the future use and development of land. Nevertheless, the planning process, recognising the continuity of most change, must take into account the past, an inheritance spanning everything from scheduled ancient monuments to derelict and despoiled land". The Association of Consulting Engineers confirmed that "...the initial step in the majority of projects was to determine the type of land on which construction was to take place and its previous history".

It might also have been fair to assume that each profession or interest group would be exclusively concerned with information of obvious relevance to itself. Again, the responses show otherwise. "It is important to realise", as the Royal Incorporation of Architects in Scotland commented, "that architects require access to historic mapping material for a wide range of reasons, for all types of clients". The Country Landowners' Association's reply echoed this: "Landowners somewhere may be expected to use the maps for almost every purpose identified for one reason or another". Geographers actively seek out the interconnections between apparently unrelated aspects of the landscape, as Dr C Board of the London School of Economics and Political Science described: "Has enclosed surface water disap-

peared/reappeared, evidence of a falling/rising water-table. Have hedgerows and other field boundaries disappeared/been replaced? What new roads have appeared?...to what extent may any of these kinds of landscape change be related to relief, altitude or aspect, or to improved access by road or rail?"

As OS moves into a fully digital environment as far as large scale mapping is concerned, with immense advantages to many users of current data, it needs to consider the comments about digital use... Given the size and importance of many of the organisations concerned, surprisingly few respondents are even considering the holding of superseded information in digital form. There are two reasons for this. Firstly, the identification of topographical change, or continuity, involves the comparison of maps from different periods. The difficulty of comparing digital data with analogue images suggests to some the creation of a superseded mapping archive in digital form. To most however, and this is the second reason, the perceived costs of the digital option rule that out. To achieve the necessary comparability, most would therefore prefer to continue with analogue mapping.

This last point is one for OS to ponder, and also the government which sets its cost recovery targets. What is the national cost in lost opportunities if expensively produced digital mapping is not fully exploited or if substitutes have to be found for superseded mapping? ...

The respondents were clearly of one mind that continued access to superseded mapping was essential, whether their particular concern with the landscape was its preservation, change, understanding or use. A number predicted that traditional uses would increase not decrease ... Several expressed the desire that such access should be free or at least inexpensive.

The greatest concentration of opinions come ... where respondents predict the operational difficulties that would result from a lack of access to superseded mapping. The concern about the

importance of maintaining that access was widespread and, in some cases, strongly felt. The report's clear conclusion is that ready access to superseded OS large scale mapping is essential to the country's economic efficiency, historical understanding and environmental health.

.....

Section 1 Types of historical information used

Abandoned, disused features
Acreage information and parcel numbers
Archaeological – tumuli, earthworks etc.
Architectural details
Boundaries – county, district, electoral, estate/land parcels, parish, property
Cleared features
Coastal features and erosion
Commons and other public areas
Communications – airports, canals, habours, railways, roads, footpaths
Contaminative use
Drainage
Excavation
Forestry
Geomorphological features – coasts and rivers
Hydrographic features (e.g. HWMS & LWMS)
Industrial complexes
Landfill sites
Landscape change – hedgerows etc.
Land use – agriculture, industry, recreation, urban spaces
Location of features
Mining workings and opencast coalming
Names (descriptive and distinctive) – buildings, farms, industrial sites, roads, settlements, streets
Numbers – houses, roads
Quarries, sand and gravel pits, waste dumps
Relief – e.g. railway embankments/cuttings, slopes, cliffs
Religious sites and buildings
Rights of way – bridleways, public footpaths, roads

Settlements
Surface geology – caves, outcrops, boulders
Tanks
Tunnels
Vegetation types – woodland, marshes etc.
Walls, course of
Waste dumps
Water courses, springs
Wells

Section 2 Purposes for which the historical information is used

Access – routes, rights
Agricultural history
Archaeology – location, study and care of historic environment
Architecture – history, building construction, restoration projects
Boundaries – determination of position, extent and nature, parish (preliminary to using Parish Records)
Building and construction projects
Cartobibliographical research
Change, understanding the processes
Coastal change, measuring (e.g. erosion, reclamation, inundation, Mean High/Low Waters relating to title)
Compensation Claims – records of cleared properties in connection with conservation and/or preservation strategies
Compulsory Purchase Orders, Valuation
Contracts – maintenance and reconstruction
Conveyancing, e.g. interpretation of title deeds
Dating issues
Derelict land reclamation
Designed landscape, study of
Development/redevelopment proposals – identifying suitable sites
Disputes – ownership (when deeds lost), planning obligations, right of way
Drainage
Economic change, measuring
Economic context, understanding
Economic history
Education

Engineering geology
Environmental impact studies
Environmental research
Environmental resource management
Erosion, measurement of; landslips, cliff movement
Estate management
Estate measurement
Evaluation of past decision making
Family history
Field boundary changes, measuring
Flood risk analysis
Genealogy
Geographical knowledge of past generations, establishing
Geotechnical investigations
Government policy making
Grant applications
Green Belt assessment
Hedgerow loss, measuring
Highway Act, preparation of orders under
Historical activities, understanding
Historical geography
Historic towns/villages
Housing development
Industrial archaeology
Industrial decline, measuring
Inventory of Gardens and Designated landscapes
Land contamination
Land definition – title, tenancy agreements
Landfill site histories
Land instability, measurement of, e.g. mining activity or removal of woodland or hedgerows on clay soils, former landslips
Land plans, preparation
Land Registration – Examination of Title
Landscape change – nature at a given time
Landscape design
Landscape evaluation
Landscape regression analysis
Landscape restoration

Land use – change, former (site development), history, identifying traditional use
Liability in respect to Health and Safety
Listing buildings
Local history
Location of features
Longevity of topographical features
Maritime history
Measurement – area, distance, length
Mine entries and mine tips
Monuments at Risk Survey (MARS)
National curriculum projects (history, geography)
National Monuments Record (archaeological and architectural sites)
Natural environment, understanding its evolution
Palaeontological sites
Parkland, change in
Parliamentary questions, select committees considering private bills etc.
Picture research (for publication)
Planning, change of land use
Planning, construction etc., anticipating problems, considering applications
Planning control (site history, established uses etc.)
Pre-survey checking
Property – architectural details, ownership, preparing sales descriptions
Public enquiries and consultation
Railway history
Rates of change, assessment of
Rescue strategies, devising
Rights of way, determination of
River course change
Road history
Road name changes (interpretation of deeds)
Road route planning
Sea defence design
Site investigation, development and change of use
Social change, measuring
Social context, understanding
Soil survey work – siting boreholes, trial piles
Subsidence, risk of

Surface drainage
Textual references and map information, reconciling the two
Tourism
Town and country planning
Town/village development, measuring
Traffic regulation orders, preparation of
Transport proposals
Tree preservation orders, clarifying
Underground structures, identifying former
Understanding the past
Unsafe ground for building, identifying
Urbanisation, measuring
Urban redevelopment
Valuations
Vegetation change
Waste dumps
Water courses and diversions – for hydrogeological models
Water level changes
Woodland cover, change in

Section 4 Anticipated digital use of superseded mapping

4.1 Currently use/intend to use a digital archive
4.2 Digital use is likely to mirror existing analogue use

"Although there is no experience yet with the digital situation the same uses can be expected of current maps in due course..."(British Geological Survey)

4.3 Historical and current maps must be compatible

"It is essential that historic plans are digitised if future plans are kept only in digital form, in order to allow reading through time..."(English Heritage)

Section 5 The damage that would be caused if superseded information was no longer available in future

5.1 Non-specialists will be unable to use digital data
5.2 It is anticipated that superseded mapping will continue to be used in traditional ways

5.3 Loss of superseded information would cause operational difficulties

We are a multi-disciplinary practice with architects, engineers and other professionals involved in the design of buildings and other structures. Reference to maps including superseded editions is essential when investigating the feasibility of sites and drawing up proposals. without access to superseded editions there will be no effective way to check on previous development/uses of land". (Building Design Partnership)

"In the event of historical maps not being available the Commission would be unable to determine the degree and extent of landscape change, or to foresee long term threats to countryside features" (Countryside Commission)

5.4 It is essential that superseded map information remains readily available

" The Academy...believes that it would be highly regrettable if the unbroken sequence of change as recorded in the printed maps was now to cease". (The British Academy)

"The declining availability of information is a matter of considerable concern. Ordnance Survey, and the Government, should not under-estimate the interest there is in archive information, and in particular the availability of hard paper copy". (Royal Institute of British Architects)

5.5 There is a continuing need for superseded information to be available in analogue form

" We would also support the retention of traditional maps as we believe that it will be some time before the use of digital maps is sufficiently widespread". (Building Design Partnership)

5.6 It is anticipated that there will be an *increase* in usage of superseded maps

5.7 Cost is likely to be a problem

"We do have an interest in digital mapping, but so far cost considerations have made us reluctant to make any positive moves". (Historic Scotland)

FORTHCOMING CONFERENCES

European Lowland Wet Grasslands: management and restoration for biodiversity

This is an announcement of an international conference to be held at the University of South Bohemia, Cesk Budejovic, Czech Republic on 16th – 20th September 1996. It is being organised by the International Centre of Landscape Ecology, Department of Geography, Loughborough University, UK, in association with the Darwin Initiative, which is a commitment by the Department of the Environment to help conserve global biodiversity.

For further information, contact Gill Giles at the Centre of Landscape Ecology (post code LE11 3TU) or Telephone: 01509-223030, Fax: 260753, E-mail: g.giles@lut.ac.uk

Perennial Perspectives Creative Ecology and Integral Landscape Design

Notification is given of an international symposium to be held at the College of Arts, Arnhem, the Netherlands, on 19 – 20th June 1996. The main themes to be covered include:

* design and management of high quality planting
* creative application of ecological principles
* development and use of a suitable range of plants
* integration of design and management
* the interface between public and private landscapes

At the symposium, professionals with wide experience will present their research focusing on Landscape and Nature, Process and Image and Building Elements, and basing their solutions on aesthetic, ecological and management principles.

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