

TOWNSCAPE IN URBAN CONSERVATION

**The Impact of the theory of Townscape
on Conservation Planning**

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**THE INSTITUTE OF
ADVANCED ARCHITECTURAL STUDIES**

JANUARY 1997

ABSTRACT

The purpose of this thesis is to explore the potential impact that the theory and tools of Townscape can have on the practice of urban conservation.

To this end the thesis is divided into three broad sections. Section One deals with the social and psychological constructs of the past as expressed in the physical environment and the part they play in the present. The potentially conflicting forces of tradition and identity are analysed in terms of the different emphases apparent in conservation paradigms over time. The section also deals with the responses that have been made by world wide organizations through various charters and how planning legislation and practice have responded to contemporary attitudes to the past. The section concludes with a summary of conservation values, principles and policies which can then be used to contribute to an analytical framework to evaluate the potential contribution of the Townscape discipline.

Section Two argues that traditional planning guides have tended to deal with a sense of space and not place. If conservation practice is to be integrated with city and regional issues, it is suggested that a concern for place should be a major objective. The Townscape tradition has always claimed to operate in this field and the section analyses the extent to which it can meet the demand for a language of place that can make a contribution to urban conservation.

Section Three compares and contrasts the values, principles and policies of urban conservation and the Townscape tradition to establish areas of congruence and overlap. The potential of Townscape to provide a language of place is explored through the critical evaluation of urban conservation practice at the Victoria and Alfred Waterfront in Cape Town.

The thesis concludes with a proposition relating to the potential role of Townscape in urban conservation.

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ACKNOWLEDGEMENTS

The formulation of this thesis would not have been possible without the guidance and support of a number of individuals.

I wish to acknowledge and thank the following:

Dr Derek Linstrum for initially helping me to formulate a topic and crystallizing my notions regarding an appropriate medium for describing the character of places.

Stuart Sutcliffe, my supervisor, for his ability to articulate and formulate an argument, for the generous way in which he gave his time, and for his gentle and persuasive support on the many occasions of doubt and disillusionment.

Kings Manor and the Institute of Architectural Studies provided an incubator which nurtured ideas and inspired investigation into the broad world of conservation. My colleagues provided a range of insights which contributed greatly to the formulation of an idea. I am particularly indebted to the assistance provided by the librarians Keith Parker and Jan Powell.

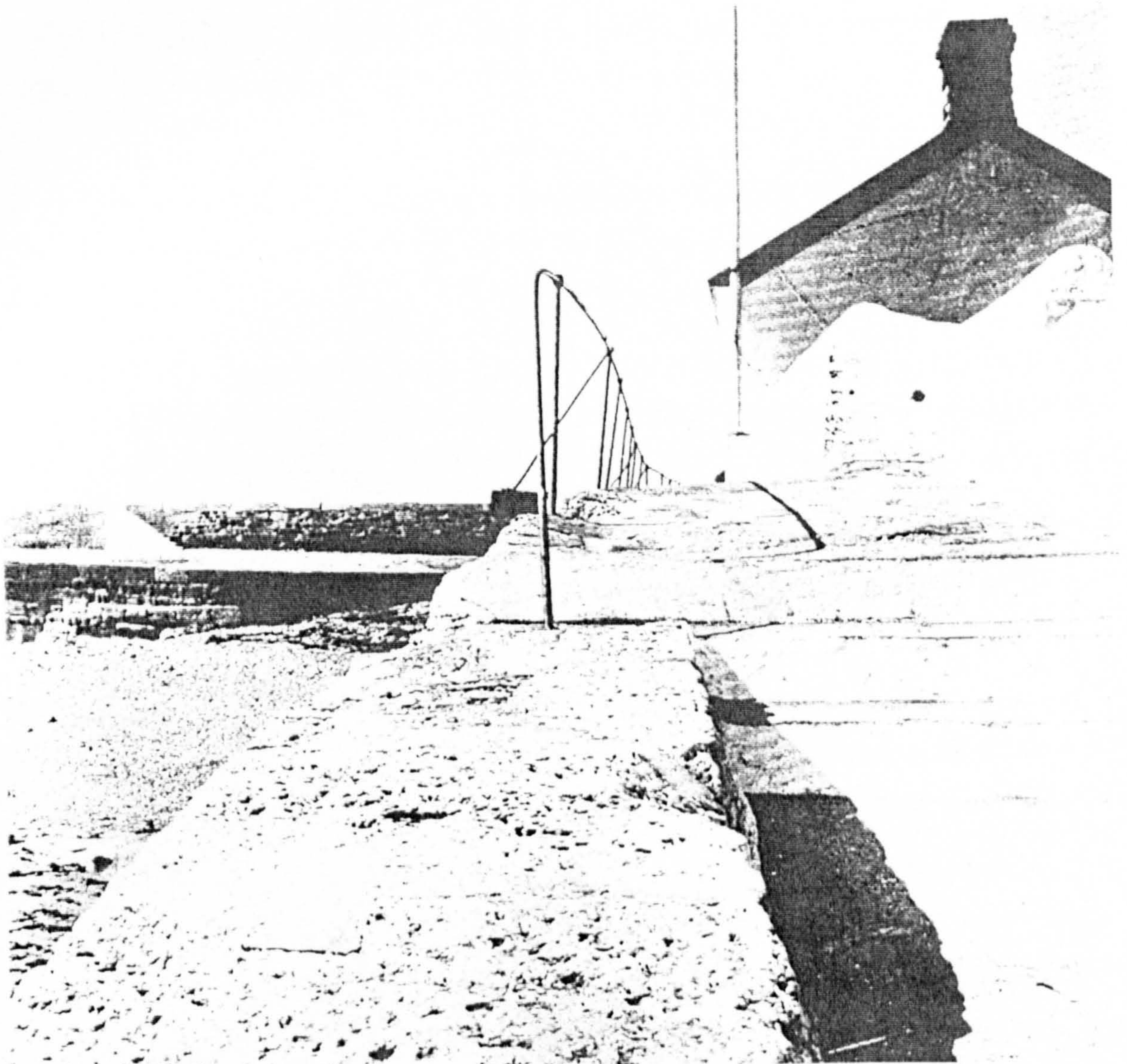
A number of people apart from my supervisor agreed to read various drafts of this document and I am grateful for their comments and insights. I particularly wish to thank Stewart Harris, Peter Inch, Peter Puttick and Stephen Townsend.

The completion of this thesis would not have been possible without the assistance and generosity of my partners, Revel Fox, William Ritchie, Bruce Milne and Peter Puttick. They have permitted me extensive leave of absence, both for the number of visits to York, and the time taken to write up the thesis. I wish to gratefully acknowledge their kindness and support.

Lynne Siebrits and Karen Brodie were largely responsible for typing the many drafts of this document, often under great pressure, and I thank them for their patience and their willingness to complete the task. Tertius Kruger, Lisa Scott and Marais Roux assisted me greatly in the mechanics of putting the document together and I thank them for the typically professional way in which they approached the project.

The completion of the document occupied many hours, mostly in the evenings and over weekends, and necessarily impacted greatly on the time spent with my family, my wife Manina and my two young children, Maria and Daniel the latter who was born during the completion of the work. Sacrifices have been made without complaint. Their support and inspiration has made possible the completion of this document.

The context in which this thesis has been formulated should be acknowledged. During the process of transition in South Africa, there has been much debate about the interpretation and role of the past and its relation to the future. Past traditions and allegiances are clashing violently with modern approaches to the resolution of highly complex social and economic issues. The past is hailed , both as a refuge and the source of a lesson, never to be repeated. These different interpretations of the past and the consequent impact on the conservation of the built fabric have helped generate my interest in urbanism and reaffirmed the need for a critical attitude to urban conservation.



"There is an art of relationship just as there is an art of architecture. Its purpose is to take all the elements that go to create the environment : buildings, trees, nature, water, traffic, advertisements and so on, and to weave them together in such a way that drama is released".

Cullen, 1961

"Our sensitivity to the local gods must grow sharper".

Cullen, 1961

**SECTION ONE:
THE CONCERN FOR THE PAST**

CHAPTER ONE: INTRODUCTION

1. INTRODUCTION

1.1 CONSERVATION AND CONTEXT

This chapter seeks to briefly summarise the changing motivations for preservation over time in order to put the contemporary concern for the past into a historical perspective. The following chapters examine in greater detail the advantages and potential disadvantages of this concern.

While an attempt is made to establish the reasons underlying conservation activity, it is not always possible to establish whether the motivation has its roots in a tendency, a practical need, an impulse or a conscious logical thought.

As Lowenthal stresses, whether celebrated or rejected, the past is omnipresent. "Memories, histories and relics suffuse human experience. While each particular trace of the past ultimately perishes, collectively they are immortal" (1). While the past is always with us, attitudes towards it, and its preservation, vary widely over time and according to cultural context.

Up to the nineteenth century the archetypes of antiquity had dominated learning and the arts and had infused the whole of European culture. Antiquity was accepted and celebrated without question. While it permeated contemporary thought and artistic activity this concern did not extend to the preservation of its physical remains which were largely neglected or destroyed. Architects were more likely to copy and reflect classical motifs in their own works rather than to protect them against loss and decay. Patrons of the arts were concerned with commissioning new works modelled on the virtues of antiquities rather than any desire to preserve the physical condition of the fragments. The preservation of authenticity was not an issue. Monuments, especially in primitive societies, were accepted as symbols rather than as relics of the past. Politically oriented motives are thus apparent as a reason for protection. Whether motivations were related to religious or other purposes, protective measures where they occurred, were always implemented within the framework of the artistic and aesthetic trends of the time. It was only in the nineteenth century that preservation evolved from an antiquarian pursuit, into a coherent school of

thought with a rational set of programmes. It was only in the twentieth century that international attempts were made to secure each country's heritage against the frequently detrimental impacts of restoration and decay. The Charters of Athens (1933) Venice (1964) and Amsterdam (1975) embodied a series of principles relating to the principle of authenticity and these will be discussed in the following sections.

The Charters also reflect an attitude to monuments as environmental complexes, as human creations essential to the security and continuity of life, as opposed to the former concept of protecting them as religious, national, political and artistic objects. It is these psycho-social and aesthetic considerations that are considered to be of direct relevance to the Townscape movement and its contribution to urban conservation.

The variations in attitude mentioned above reflected shifts in motivation regarding the concern with the past. In Victorian Britain the past became a refuge from the present. Changes set in motion by the French and Industrial Revolutions created a radical break from the past and pride in technological progress was countered by the concern with its social and cultural consequences. Many ascribed to earlier historical periods, particularly the classical and medieval, all the virtues they thought the industrial age and its consequences had destroyed. Increasing knowledge about antiquity coupled with this romantic perception of the past resulted in an eclectic revivalism characterised by an increasing interest in vernacular building, the Arts and Crafts movement, and growing pressure for the preservation and replication of the architectural heritage. This growing obsession and dependency on the past in turn encouraged a reaction; the belief in the past as anachronistic and irrelevant, and a growing demand to discard the heritage in favour of an art which would reflect the convictions of the time. This in turn contributed to the emergence of the Modern Movement and, for the first time in history, the articulated conviction of the necessity to break from the past.

A cyclical trend is thus evident. In much the same way that the past became a refuge from the present in Victorian Britain, the present interest and popularity in conservation can be ascribed to a Postmodern reaction in architecture to the blandness of Modernism

which is seen by many as eroding the unique qualities of place. The imposition of uniform building types and architectural styles in new materials, frequently alien to the particular location, has inevitably resulted in a resistance to change or an insistence on the incorporation of architectural elements associated with the past.

The past also plays different roles in different cultures. English attitudes seem permeated by antiquarianism, a tendency in favour of the old and traditional even if less useful or beautiful than the new. The values inherent in the preservation of the physical heritage appear more favourable than those contained in an uncertain future. This is reflected in a number of books published from the 1960's onwards whose titles contain emotive value-laden words: *The Rape of Britain* (1975), *The Sack of Bath* (1973), and *The Erosion of Oxford* (1977) (2) are examples of this trend. They are all copiously illustrated chronicles of the destruction of old buildings and their post-war replacement by generally inappropriate Modern-style structures. The inherently conservative nature of the British public is abetted by a planning system which allows for a great deal of public participation in the planning process. In the majority of cases, public opinion is represented by local voluntary amenity groups, particularly the Civic Societies which have grown rapidly in number since 1957 when the Civic Trust was formed (3). While many of these societies claim to represent public opinion it is clear that they are directly representative, in terms of numbers of members, of only a small proportion of the population. This proportion is greatest in smaller towns and villages, and minuscule in the larger industrial towns (4). Indeed many of the criticisms of these societies are that they represent the views of a well-educated, vociferous elite, rather than of the public at large (5). There are however, few studies of the comments made by amenity societies and the impact of these comments are almost impossible to measure.

There is also an increasingly evident tendency to commercially exploit perceived benefits of the past. Most historical English towns now have heritage centres which provide a range of audio-visually sophisticated images of the town's history. Robert Hewison in particular, in his book titled *The Heritage Industry* (6), has drawn attention to this creeping national obsession with the past and the debilitating consequences of contrasting

contemporary urban problems with the perceived benefits of a non-existent past. Heritage thus becomes a commodity, to be packaged and marketed. The consequences of this non-critical attitude to the past include, inter alia, the decreasing capacity for creative change and the stifling of the culture of the present. These impacts underpin many of the criticisms of the conservation movement and the extent to which they can be addressed will be returned to in the body of this thesis.

While the emphasis on continuity and cumulation is regarded as an integral aspect to the English approach to a sense of place, the approach evident in the New World is less intimate and consequential. The inherited past is not necessarily the major point of departure in establishing the parameters for a new design. The universality of Western values regarding preservation and restoration has, for instance, been challenged in the United States, particularly with regard to Native American artifacts and sites. Thus L. Roth (7) uses the adjective "spiritual" with respect to Native ancestral architecture to distinguish the Native view (sic) of the world from the conventional Western or Euro-American view. Euro-Americans are identified as tending to sharply differentiate between an object that is symbolic and that which it signifies, so that the symbol is abstracted and hence intellectually and spiritually removed from what it signifies. In the Native view, however, the object itself is both thing and essence. There is no distinction equivalent to that in the Anglo-American world between a utilitarian tool and a valued work of art; the tool is an object of value spiritually empowered to do the work it must do. Similarly the landscape itself, through its mere existence and by its very inherent character, is regarded as a sacred realm, a nexus of power that has no equivalent in the modern Western notion of things. The notion of preservation as a permanent freezing in time of isolated objects thus has very little relevance. Such a concept conflicts with two important 'Native' views of the world: the cyclical flow among the living things, and the need to sustain the life of the community. In this sense preservation is not just about freezing something in a never changing state, but rather the endeavour to sustain, enrich and expand the life of a community. Especially in countries with a recent colonial past, historical features are frequently regarded as reminders of dependency. In countries such as Zimbabwe a far less consequential attitude towards the past is evident. Here the historical evidence of the

colonial period may be regarded as less culturally significant than evidence of the pre-colonial period such as the ruins at Great Zimbabwe.

A similar range of concerns relating to the predominantly colonial nature of existing monuments is evident in attitudes being expressed by emerging political structures in South Africa. While it is necessary that the stock of national monuments be more reflective of the total spectrum of South African cultural interests, it is interesting to note the attitudes to existing monuments being articulated by the spokespeople of the various liberation groups. Thus the Pan African Congress (PAC) regard culture as the "ideological reflection of the social, political and economic situation in a country" and suggest that "any cultural work should be linked to people's material life" (8). Any monument should be linked to the population as a whole and not serve to antagonize a section of the population. There is thus an attempt to identify those structures or events which reflect the commonality rather than the divisiveness of South African society. For instance many black soldiers lost their lives during the second world war but the existing monuments to the fallen soldiers only bear the names of whites. Contrary to the English attitude expressed above there is a strongly ideological content to the motivation for monuments. "If the PAC were to build a monument, it would be for the people fallen for liberation. It would show our children that we were part of history and not only spectators" (9). With regard to existing monuments, the PAC suggest that such buildings should stay "to show our children how our oppressors lived. We will not demolish them, but new buildings and monuments should be erected alongside them to show our side of history and to celebrate our heroes" (10).

Similarly the African National Congress (ANC) has stressed the need for cultural artefacts to be representative of all population groups. In an address to the existing National Monuments Council, a national executive member of the Congress drew attention to different categories of monuments and the possible reaction of a new government to them. One category of monuments, such as that to commemorate the women and children who died in the concentration camps in the Anglo-Boer War 1899-1902 were regarded as authentic and moving documents of historical fact to which all groups could relate and

which should thus be preserved. Another category, including the Voortrekker Monument, reflected a different attitude and commemorated the triumph of the Boer forces against the indigenous people. Such monuments were regarded as divisive, frequently based on myth, and would not be likely to benefit from any preservation in the new dispensation. Whereas culture in the past had become a weapon of oppression, the ANC recommends a policy based on the "South Africanisation" of South Africa and the entrenchment of basic rights of self-expression (11).

Different visions of the past have become highly politicized as South Africa undergoes the process of political transition. As with many oppressive states facing the inevitability of democratization there has been an attempt by the previous government to call for a general amnesty; a systematic and conscious attempt to forget or reinterpret the past and start anew. However, this is being strongly resisted by a range of interest groups who regard history as not belonging to the past, but having great relevance to the present. It is thus regarded to be of vital importance that the history of the country is fully recorded and remembered. A "clean state" would involve the denial of memory and a negation of the experience of those whose rights were denied. Memory is thus equated with identity. National reconciliation is then impossible with a divided memory. It should thus be the responsibility of all to sustain the memory and to continue to learn from it in the future.

The policy of "monumentalisation" is thus inadequate as a means of protecting the cultural heritage in the South African context because of the question of whose values such monuments represent and the inevitable divisiveness of these symbols. As a consequence there is an increasing shift towards the study of everyday environments and the extent to which they reveal changing economic and social relationships. Physical environments as cultural landscapes can thus be regarded as a local synthesis of all the elements that contributed to the development of a South African urban culture. They are not the cultural possessions of a specific group with a private history. As opposed to the "commodification" of history referred to above, this tendency may be regarded as more process oriented with the cultural landscape envisaged as a document which reflects the social and economic processes underpinning everyday life. This enables an attitude to

conservation more concerned with the contemporary meaning of and understanding of locally perceived well-made and comfortable environments with a range of landmarks of personal and public significance. The relationship of urban conservation, and the Townscape movement within it, with post modernism and the need to acknowledge cultural diversity, is a theme that will be returned to later in this section. The ability of the Townscape discipline to describe locally perceived meaning and significance of places in culturally diverse contexts is the central theme of this thesis.

As Lowenthal suggests, each epoch appears to confront its inheritance with a mixture of indebtedness and of resentment; each seeks in different ways to choose between reverence and rejection or a compromise between them and each creates images of past and present that reflect these dilemmas (12).

1.2 CURRENT MOTIVATIONS FOR CONSERVATION

The previous section addressed the different attitudes to the past over time and according to different cultures and political contexts. This section seeks to provide an overview of the contemporary pressure for conservation, primarily in the United Kingdom, before examining in greater detail the various advantages and disadvantages of the conservation approach and the international attempts to formulate conservation principles enshrined in the Athens Charter (1933), the Venice Charter (1964), the Amsterdam Charter (1975) and the Recommendations concerning the Safeguarding and Contemporary Role of Historic Areas adopted by UNESCO in Nairobi (1976).

It is important to ask the question "why trouble with historic towns?". In most instances conservation absorbs a disproportionate amount of time, effort and financial commitment as compared with normal planning and building practice. It is usually quicker, politically more dramatic and cheaper to demolish and rebuild. Conservation has to be motivated as part of the political decision making process. In conditions of scarce financial resources and high development pressure, typical of most developing countries, clear reasons for conservation have to be articulated and justified (13).

1.1 Introduction

However, the reasons underlying conservation are not always clear and there is little research about how conservation affects people's daily lives (14). Arguments for the social, psychological and aesthetic significance of the conserved Townscape are too frequently taken for granted and are rarely addressed in an explicit manner. As such, conservation policy is often shackled by the stigma of subjectivity and is open to accusations of elitism(15). Conservation policy tends therefore to be largely non-statutory, informal and elusive, and the legislative framework for protecting the built environment in the UK at least, has been described as fragmented, inconsistent and incomplete (16). A RTPI commissioned report has thus demonstrated that the majority of conservation areas have been designated on an ad hoc basis which appears to be neither vigorous nor democratic, with the reasons for designation seldom made explicit (17).

It is also evident that the public do not necessarily value the same buildings, or in the same way, as those responsible for making the decisions regarding designation. Conservation policy thus still seems overwhelmingly grounded in an elite model of conservation based on the presentation of the best buildings, with this being judged on criteria of architectural and historical merit. Thus Fitch has argued that, whilst policy makers should be interested in cultural values, they seem to be generally concerned with two issues: whether the structure is aesthetically beautiful or whether it can demonstrate historical value.(18). Many have thus commented that, although conservation is justified with reference to the important role that buildings play in 'the everyday lives of ordinary people', it still seems to favour the conservation of buildings for the intellectual minority. The inference here is again that conservation is an elitist activity, justified by ex post facto reference to public needs and wants which are rarely, if ever, monitored.(19).

A clear economic case can sometimes be made for the conservation of streets, districts or whole towns when the tourist potential is strong and when local and foreign visitors can inject income into the local economy. In many developing countries tourism provides the main source of income. The dangers inherent in concentrating scarce financial resources on a single, highly fragile sector of the economy at the expense of other more self-sustaining sectors, and the potential of destroying the very resource base in the process,

are addressed in following sections.

However, the desire to maintain and conserve the character and fabric of towns and villages is based on a variety of psycho-social forces which vary from culture to culture and which are often only partly conscious and rarely articulated. The power of the past is a function of the intrinsic beauty of what is being preserved, particularly when local materials and local skills are evident, but more importantly it is a function of the sense of identity and continuity that it confers. This sense of continuity appears increasingly important with the development of multi-national economic groupings such as the European Economic Community in Western Europe, the dissolution of the Soviet Empire and the emerging national groups in Eastern Europe, and the continuous battles for identity and survival of ethnic minorities in most parts of the developing world. Added to this political regrouping, the cultural amnesia promoted by the Modern Movement has further threatened the links between cultural groups and the physical artefacts of their heritage.

Historic towns and buildings offer a sense of continuity. In terms of the variety of physical and social forces which formed them over time they are distinguishable from each other. This layering of time and the character of place which it confers can be contrasted to the increasingly standardised and depersonalized character of new towns without old buildings.

Physical context, design and history are the elements which contribute to the character of places and distinguish them one from the other. Increasingly, most of the other features evident in similar sized towns with the same functions will be common. Thus the influence of history needs to be emphasized to enhance this character.

To any generation an identifiable past offers a line of communication with others: between the living, the dead, and those still to be born. "It provides a reference to previous experience; an illustration of how people went about creating a civilised environment; a reservoir and perpetual source of historical delight; a culture to be

accepted, altered, rejected, reinterpreted or rediscovered. A country without a past has the emptiness of a barren continent; and a city without old buildings is like a man without a memory" (20).

As suggested above, much of this obsession with the past relates to nostalgia, a yearning to return to one's roots, a past generally perceived as tangible and secure and inevitably better than the present. Many seem less concerned to find a past than to yearn for it, that is to celebrate its perceived virtues rather than to live in an authentically recreated past, if such a thing were possible. Mistrust of the future also fuels nostalgia. Prospects of nuclear cataclysm or environmental resource depletion increase the attraction of the past as a safe haven where such global threats were never an issue. However, nostalgia is blamed for alienating people from the present and encouraging a refusal to face up to the dilemmas of the present. Construed as such, it is a symptom of malaise, "as the most fashionable of palliatives for the spiritually deprived" (21). The stultifying effects of the so-called heritage industry (22), referred to in the previous section, inhibit the capacity for creative change and reflect this tendency. The range of benefits provided by the study of the past clearly transcend nostalgia and the following sections seek to identify these qualities.

3. THE BENEFITS AND CONSTRAINTS OF THE PAST

This section seeks to examine in greater detail the benefits and opportunities of the study of the past as a framework for change. It also addresses the constraints in order to help formulate a positive attitude to the conservation of the built heritage.

Reasons advanced for appreciating the past are rarely articulated and are more frequently taken for granted. A prevalent attitude is that the past is desirable merely because it is the past. Admiration is a function of a number of variables including the age of the culture, stage of development, extent and degree of migration and sudden large scale loss of the historical fabric such as occurs at times of major war. Whatever the cause there does appear to be some generally held consensus regarding the benefits.

1.1 Introduction

Lowenthal has developed a number of categories in an attempt to identify the spectrum of such benefits (23):

1. Familiarity. The most essential and pervasive benefit of the surviving past is to render the present familiar. Without the memory of past experience and the lessons learned from past events, the present is without meaning. Perception is a function of past experience.
2. Reaffirmation and validity. The past validates present attitudes and actions by affirming their resemblance to former ones. Precedence thus legitimates actions on the basis of what was or has been should continue to be.
3. Identity. The past is integral to a sense of identity; it contributes a sense of meaning, purpose and value.
4. Guidance. The study of the past is often undertaken to provide guidance for current and future actions. "Those who cannot remember the past are condemned to repeat it" is a familiar saying reflecting this approach (24).
5. Enrichment. The presence of objects reflecting different historical periods enriches the present. For Randolph Langenbach, this sense of enrichment provided the essence of the preservation approach when he asked "is it not better to add to the sum total of human creativity than to subtract from it? Is it not better to allow people to be enriched by the products of all ages rather than just our own?" (25).
6. Escape. Besides enhancing and enriching the present, the past frequently offers alternatives to an unacceptable present. What is missed at present can usually be found in the past. Inevitably this past is one which carries no responsibility and which does not answer back.

The benefits the past provides vary with time and culture. Different pasts suit different purposes. However, they share a number of traits which make them beneficial. As Lowenthal indicates (26) there has been little investigation regarding the categorisation of such traits or aspects which make the past beneficial. But the presumed benefits of the past mentioned above presuppose that such traits exist.

He identifies four traits which in particular appear to distinguish the past from the present and the future and which account for its principal advantages: antiquity, termination, sequence and continuity.

Antiquity, termination and sequence may be grouped into a category which reflects a

severance with the past simply because it is the past. Continuity however, is a trait which reflects a fusion between past and present, where both are regarded as impacting on one another and where the past is envisaged as an integral active part of the present.

Antiquity, involves four distinct qualities: precedence, remoteness, the primordial and the primitive. Precedence reflects the concern to demonstrate a heritage. It makes things precious in that anything that was there before gains status by virtue of its antecedence.

This attitude was reflected in many of the earlier conservation efforts where it was evident that political rulers perceived the benefits of exploiting past glories, for instance that of Ancient Rome, to gain popular support. The appropriation of classical symbols by dictators such as Hitler and Mussolini has been well documented.

Remoteness suggests that an older past has a status that later periods cannot match. It also purifies, shifting the older past from the personal to the communal realm. The primordial quality focuses on origins rather than on age, and reflects a concern with roots and a search for beginnings. The primitive promises a supposed innocence and purity unspoilt by later sophistication.

Termination relates to antiquity discussed above in that the past is appreciated because it is over and it thus provides a sense of completion and permanence lacking in the ongoing present. As the past has terminated nothing more can happen to it, it is safe from the unexpected, and it can be given a coherence impossible in the ever shifting present. Principles emanating from such an attitude will inevitably be in conflict with those emerging from continuity virtues discussed below.

As with the notion of antiquity identified above, this attitude frequently leads to a commodification of history and the emergence of a heritage industry as described by Hewison, *inter alia* (27).

Sequence refers to the perception of the past as a measurable length of time unlike the indivisible present. As with termination, length allows ordering and thus explanation. As time is linear and directional its sequential ordering gives the past a temporal place and a shape and allows the setting of places and events in an historical context. Inherent in the nature of time and sequential ordering is the relation of potential cause and effect: what happens first may affect what happens later but never vice versa. This in turn allows the shaping of memory and the generation of tradition. Sequence thus clarifies, places things in context and emphasises the uniqueness of past events.

Continuity refers to a sense of enduring succession and cumulative creation where each generation contributes to the existing stock. These accretions of enduring occupance are most evident in England and most admired by those from countries which lack them, and where an ancient past more frequently struggles uncomfortably with a modern present. This celebration of continuity, which is guided by an awareness that the present develops from the past still inherent in it, is distinct from antiquity, and is anti-escapist. The past is appreciated less for its own sake but more for the contribution it has made to the present. In Lowenthal's terms: "continuity implies a living past bound up with the present, not one exotically different or obsolete" (28). Thus the virtues inherent in continuity often conflict with those of antiquity, and the preservation principles consequently reveal a similar opposition: those who admire antiquity would remove any subsequent additions or alterations to restore buildings to their original condition while those appreciating continuity would preserve all the additions of time as witnesses to their history.

These divergent views are reflected in the analysis of the evolution of conservation attitudes to be discussed in the following chapter. The antiquity view is reflected in the movement commonly referred to as Stylistic Restoration which emerged during the course of the nineteenth century and which was predominantly European. The contrasting view of continuity was reflected in the movement commonly referred to as Archival Restoration, which emerged in reaction to Stylistic Restoration, and which was predominantly English.

The traits referred to above are rarely consciously identified. The admiration for the past emerges from needs and desires seldom analyzed. However, the characteristics mentioned above are in part responsible for giving the past a character which changes both its benefits and its constraints.

While the past is admired for its antiquity and the sense of continuity it conveys, it can, as previously indicated, also thwart action and diminish responsibility. As it cannot be removed or altered its mere persistence has a potential capacity to diminish the present. The dangers inherent in this attitude occur most frequently when the importance of the past is overemphasised and when the lessons of the past become binding on present and future action. Overindulgence in the relics of the past diminishes present experience and tends to erode the sense of purpose. It thus can inhibit the capacity for change and progress and stifle optimism and creativity. A profound indictment of this reverence of the past is Nietzsches's comment: "over-attention to the past turns men into dilettante spectators, their creative instinct destroyed, their individuality weakened; seeing themselves as mere latecomers born old and grey; the latest withered shoots of a gladder and mightier stock, they succumb to passive retrospection; only in moments of forgetfulness ... does the man who is sick with the historical fever ever act" (29). Uncritical devotion to antiquity has been common since the fifteenth century and complaints about the stultifying effects have been rife ever since.

As time, space, energy and financial resources are finite this excessive devotion to the past precludes creative attention to the present. Hawthorne drew attention to this while observing the Elgin Marbles at the British Museum in 1856 when he noted: "the present is burdened too much with the past. We have not the time ... to appreciate what is warm with life, and immediately around us; yet we heap up all these old shells, out of which human life has long emerged, casting them off forever. I do not see how future ages are to stagger under all this dead weight, with the additions that will continually be made to it" (30).

The different attitudes to the past evident in a society undergoing a process of

transformation have been discussed above. They appear to relate largely to the messages the artefacts contain. Where such messages are divisive, celebrating the conquest of one group over another, the artefacts or monuments are likely to be destroyed or removed. Where such monuments reflect on past historical events which can be shared by a larger number of cultural groups, it is likely that these monuments will be maintained.

In terms of the traits identified above, two very broad, opposing themes can be identified. The first can be said to be based on a purely scenographic historicism (31). Conservation of this kind is simply another aspect of the more general phenomenon of turning away from the present in "nostalgic remorse" (32). History is thus regarded as a storehouse of signs and symbols which can be used, not only to contribute to the present, but also, more dangerously, to reconstruct the past. As Hewison has pointed out in the Heritage Industry (33) a pristine, edited and idealised version of the past tends to replace the past itself. It has frequently been emphasised that such foregrounding of the image-value of decontextualised symbols renders conservation liable to both political appropriation and economic exploitation (34).

An alternative approach would not regard the physical manifestations of the past as a repository of dead symbols which can be reanimated, but rather as a culmination of processes embedded in all aspects of everyday life. The value of the built legacy is that it provides a means for interpreting the present, rather than turning from it. Such an approach specifically limits the idealising of individual objects and buildings and rejects the notion of using symbols out of context. It denies the primacy of the purely physical in making conservation assessments and recognises the importance of "place-quality" rather than "image-value". The approach thus stresses the need to contextualise symbols, by integrating symbol and pattern, and it regards the environment as an ongoing record of historical processes.

The fusion of these notions is regarded as underpinning much of the value of the Townscape movement. The extent to which urban conservation can utilize the tools of Townscape thus forms the central concern of this thesis.

The past thus need not necessarily constrain the present. Stability, continuity and change are essential. Familiar environments and links to a recognizable past are prerequisites for effective human performance but the past can inhibit performance unless it is continuously replaced or transformed.

"Change thus needs to be anchored by continuity with the past. Nothing can be purely original. Each act is a function of an acquired heritage, and modifies that heritage. It does not occur in a vacuum. At the same time nothing is permanent and change and innovation are inevitable. The passing of time erodes all original structures and alters all previous meanings. Each new generation is born into a new configuration of built form, nature and culture and must think and act in novel ways in order to survive" (35).

As Mumford suggests, the massive and devouring power of the past and the creativity of the future are the two sources from which man and society have always drawn inspiration (36). It is obvious that neither source can be ignored or eliminated. Thus creativity should be considered in relation to the past, selecting from it, as Erder proposes, the materials needed to shape the dialectics of the future (37).

Related to this is the need to consider elements of the past as part of a social and psychological need. Thus Allsop, *inter alia*, has maintained that the sense of security drawn from the past is a human requirement; the only way to realise the beauty and meaning of life is to understand its continuity, and that mankind's creativity is revealed in past and present monuments (38).

Each generation thus has to resolve the conflict between past and present, between precedent and innovation. Rather than being revered and slavishly repeated, the past should be regarded as a source of guidance and inspiration, to be assimilated and transformed. The ability of the Townscape discipline to provide a framework for the resolution of these forces is a central concern of this thesis and will be returned to in following sections.

4. CONSERVATION VALUES

Previous sections sketched the benefits and constraints attached to the study of the past. Attention was drawn to the continual tension between the need for continuity and the need for innovation. Obviously decisions need to be taken regarding the nature and degree of intervention in the development process. If the creative urge is to be curtailed, the conservation value of the building or townscape has to be specified and this has to be done in an objective way. Rational assessments of the conservation value of places need to be made and substantiated. Failure to be explicit about which values are being used to support conservation policies tends to result in failure to gain popular support for such policies. It is thus essential that the values being used to support the idea of conservation are made clear. It allows the development of criteria against which to measure the merits of conservation and change, and thus greater certainty in the development control process.

This section seeks to develop conservation values from the attitudes to the past discussed above. It addresses the questions "Why conserve? What is of value?" A central concern of this thesis is development control to ensure conservation values. They thus need to be articulated before the various attempts to enshrine conservation principles and practice in the International Charters are discussed.

One broad category of values may be regarded as academic. In this instance the value of the building or place is historical or archaeological. It might represent an early form or an innovative building technique. It might be valuable historically because of its present stage and form which might have survived virtually unchanged since it was first built with all its original materials or decorations. Alternatively, it might have undergone significant changes during its lifespan and so function as a document which contributes to the sum total of human knowledge.

Another value within this broad category is associational. In this instance a building or place might have value because it is associated with an event or personality important in national or local history terms. The building or place thus becomes a valuable visible and real link with these people or events.

1.1 Introduction

A further broad category distinguishable from the academic values referred to above is aesthetic or artistic value. Here value lies in the extent to which the building is sensitively and imaginatively designed and detailed, the use of fine quality materials and the degree of craftsmanship. Similarly it might have value if it is the work of a well-known architect or if it is typical of a particular period style. All of these qualities are capable of being assessed and compared with other buildings so that one can determine how significant the building is in artistic terms.

Another aspect of the aesthetic value is the consideration of the part a building plays in a group, street or area; its pictorial or townscape value. In this instance the particular context plays a critical role in establishing the character of place and any new development should respond to this. Grain, massing, plot widths, building lines, skylines, colours, textures, visual density and in particular scale all contribute to this character. Conversely an existing building might possess values irrespective of artistic or historical merit, simply because its location performs an important role in townscape terms, for example, in forming an enclosure or framing a vista. These contextual elements which include typological and pattern features can be contrasted to the broad grouping of intrinsic values discussed above.

A further value of this contextual aspect relates to Townscape as a cultural landscape which reveals a range of social and economic processes, as well as places of individual and public significance. This notion of a Townscape conditioned by culture and history has aesthetic, intellectual and emotional value. Its potential contribution to urban conservation is the central concern of this thesis.

Another broad category relates to symbolic value and this in most instances refers to the value of continuity of place. People respond intuitively as well as rationally to their surroundings and it is frequently this intuitive reaction which is responsible for the extent of public support for conservation. People become highly upset at the destruction of places they know, whether or not they have any particular historical or aesthetic values. A sense of loss is referred to; as if people sense they are losing their roots. These values

relate to the attributes of familiarity, affirmation and identity referred to in previous sections.

A fundamental issue related to this value and one integral to the subject of this thesis is the extent to which places can change and absorb development before their character alters irreparably. Both the nature and degree of change are involved, as well as the rate of change. Frequently the same degree of change is publicly acceptable if it occurs over a longer time span. Inevitably the nature of some places is fragile and only marginal changes can fracture their fragile character. In other places the sense of place is more robust and there is greater capacity to absorb development. A central concern of this thesis is exploring the means of assessing this capacity for change and integrating this into the development control process.

Continuity of place, by definition, extends from the past through the present and into the future. Consequently it fulfills some of the most fundamental needs in life by setting the individual "into place" amid the insecurity of infinite space and time, and relating him or her to a culture (39). The purpose of this thesis is to suggest that the visual appreciation of townscape qualities, underpinned with a thorough understanding of the forces which led to its layering over time, has a major contribution to make to the understanding of the character of place and consequent urban conservation policy. Historic townscapes provide a tangible and easily accessible reference to previous experience as to how people went about their daily lives. The extent to which this can occur is analysed in a case study in later sections of this study.

While continuity of place responds to a profound human need in locating individuals and communities in a particular spatial and temporal context and relating this to a specific culture, ecological values refer to a further aspect of accelerating rates of change; the wasteful use of resources. As with the above, this value relates to conservation in the broadest sense and has a strong economic component. The existing building stock represents past capital investment, is a resource and has value. The replacement cost and its ecological impact needs to be carefully assessed.

The above are regarded as some of the fundamental intrinsic and contextual values used to support the idea of conservation. If clearly articulated they provide the means of formulating criteria against which the pressures of development can be measured. They also provide a framework of issues which the formulation of any conservation strategy should address.

The following section moves from values to practice and examines the changing attitudes to urban conservation culminating in the International Charters.

CHAPTER TWO :

SHIFTING ATTITUDES TO CONSERVATION

This chapter is a study of the changing attitudes to conservation over time. It traces the broad shifts of interest from the concern for monuments and artifacts, to the settings of such monuments, to areas as a source of interest and concern and to the interaction between urban form and social and economic issues prevalent during the late 1970's and 1980's.

The purpose of the investigation is:

- to establish the preconditions or mandate for an appropriate conservation approach to contribute to a framework for the critical evaluation of the Townscape movement,
- to articulate the notions and values which underlie conservation activity in order to help resolve the frequently contradictory attitudes expressed. The different approaches have a direct impact on developers rights and thus property values, and the nature and form of development which occurs in culturally significant areas. They thus need to be clearly expressed. The understanding of such orthodoxies or conservation approaches is central to all debates on conservation but is seldom explicitly articulated.

Several such approaches can be identified. Each has responded to a particular context which typically comprises a series of relationships including, inter alia, those between the intellectual or spiritual culture of a particular society, the concepts of cultural value in that society, the objects or places which have been assigned cultural value and the forms of control that have been imposed to conserve the cultural heritage. The sets of relationships are particularly complex and influence each other reciprocally in many ways and directions. To have any lasting validity any conservation approach should obviously reflect an equilibrium and consistency between these relationships and thus allow the logical analysis of the assessment of cultural significance (1).

While each approach has developed in response to a particular cultural, historical and environmental context, each has retained particular positions and identifiable features which have evolved regardless of the circumstances out of which they developed. These shifting attitudes have been enshrined in the various international conservation charters which will be discussed later in the next chapter.

Prevailing attitudes are analysed, rather than specific conservation interventions, based on the assumption that the attitudes of different societies at different times, together with the reasons and methods, can be helpful in defining and clarifying the subject.

Attitudes reflect historical facts, social conditions, intellectual currents and life-styles and are inevitably full of contradictions.

Thus for each approach:

- The underlying values and the social, economic and physical context in which they evolved are briefly examined.
- The characteristic features of each are described.

The emphasis is on the evolution of predominantly modern conservation which is regarded as emerging at the end of the eighteenth century. However, early antecedents, to the extent that they influenced later attitudes, are briefly described. It should be emphasized that there is no intention of presenting a comprehensive history of the conservation of the built heritage. Such a history would clearly have to take account of developments in Eastern Europe, the Americas, Africa and Asia. The content of conservation attitudes that have developed over time that are dealt with in this section are almost exclusively from Western Europe.

2.2 CONSERVATION AS THE CONCERN FOR FUNCTIONAL UTILITY AND SYMBOLIC VALUES

This is regarded as a traditional evolutionary attitude to conservation where the value of the building or place is a function of its use value. It is a strictly unconscious or implicit approach, resulting, in most instances, from a lack of choice and the functional necessity of using local building materials and techniques.

1.2 Changing attitudes to Conservation

As an approach to conservation it has probably existed as long as society and is still prevalent in traditional non-industrialized societies which are subject to only marginal pressures for development and change. Conservation activity is based predominantly on repair to sustain the use of the building or artifact and the emphasis is typically on traditional materials and traditional methods of repair. In this sense it mirrors current ecological concerns of conservation.

The emphasis on use value is matched by the reality that, in a period of low development, there is usually no specific reason for the conscious destruction of a building. With regard to the new construction of large ceremonial buildings this usually occurred over a period of time and spanned several generations. The long time span frequently resulted in the desire to continue and reflect the efforts of previous generations in a harmonious way, as was the case in medieval cathedrals. Principles such as unity of line which became the subject of later conservation debates, were thus implicit.

Use value can reflect a variety of requirements, from the strictly functional to the symbolic or memorial. In the ancient world, objects such as the pyramids of Egypt gained universal symbolic value and were regarded as "Wonders of the World". Similarly, statues of gods or important personalities could acquire some of the significance of those spirits or persons and were thus protected in their material authenticity, as occurred particularly in Egypt.

The significance of a building or monument was usually linked to the purpose that the building served and consequently the aim of restoration was oriented to maintaining the function of the monument. This was most frequently achieved through renovation and renewal as well as improvement. In contrast to the present emphasis on authenticity, there was rarely any concern for the material substance of the monument.

The Egyptians can be considered as the forerunners in the evaluation and protection of monuments within the environment. For them religious buildings and the sites on

which they stood were sacred, and as such were carefully tended (2). For example the damaged right arm of the monumental statue of Ramses II in the Great Temple of Abu-Simbel was given a support of simple stone blocks in the third millennium B.C. (3).

Greek attitudes towards the conservation of art works can be contrasted to Roman attitudes. For the former works of art were identified with the city to which they belonged as well as with religion. The Romans, however, indiscriminately, relocated works of art back to Rome. Context was not an issue.

After the christianization of the Roman Empire in the fourth century, the use of spoils from older monuments in new constructions became common and growing vandalism threatened pagan temples and other public buildings. However, in reaction, a number of decrees were issued for the protection of ancient monuments. Thus in 458 AD it was ordered that "all buildings that have been founded by the ancients as temples and as other monuments and that were constructed for the public use or pleasure, shall not be destroyed by any person" (4).

Theodoric the Great of the Goths, King of Italy (455 - 526) was particularly concerned about architecture and considered maintenance, repair and restoration of ancient buildings to be equally important as new construction. He appointed an architect, Aloysius, to restore all structures in Rome that could be of use, such as palaces, aqueducts and baths (5). He also urged other municipalities not to mourn for past glory, but to revive ancient monuments to new splendour, not to let fallen columns and useless fragments make cities look ugly but to clean them and give them new use in his palaces (6). In a letter describing the qualities required for an architect he stressed the need for new work to harmonise with the old (7). General knowledge was also regarded as a primary requisite to establish this harmony. He defined his philosophy to art as such:

"It is my wish that you shall preserve in its original splendour all that is ancient and that whatever you may add will conform to it in style ...

It is your duty to express in your own at the same vitality and joy of

1.2 Changing attitudes to Conservation

life that I express as your ruler. To leave to future generations, to humanity, monuments that will fill them with admiration is a service full of honour and worthy of everyman's strongest desire." (8).

Such an attitude can be compared to the later approach termed Stylistic Restoration and contrasted to Romantic Conservation, both of which emerged during the mid nineteenth century.

This combination of use and memorial value in the conservation of monuments in Rome continued to the end of the Middle Ages. Thus the Column of Trajan, the Arch of Constantine and the equestrian statue of Marcus Aurelius, were retained as symbols of prior glory. Romans also claimed their Roman ancestorship by building fragments from ancient monuments into their houses, as in the case of Casa dei Crescentii (9).

In the inhabited areas of the city ancient monuments were occupied and integrated into the urban fabric. Thus by the mid-eleventh century the vaulted spaces of the Colosseum had been rented and the arena was used for housing. Later the Frangipani, who fortified the whole Forum area, also turned the Colosseum into a fortification. In 1340, after the fortifications had been demolished, the building was used as an arena for bullfights. It was at about this time that extensive damage seems to have occurred. This was aggravated at around the turn of the century when one third of the building was given to a religious organization which also had the right to sell the spoils. This continued adaptive use of the Colosseum extended through to the sixteenth century. Sixtus V had originally intended to demolish the building to provide space for a road, but on the insistence of the Romans, it was later proposed to adapt the building for a socially and economically useful function. The idea was to support industrial activities which gave working opportunities to the poor and unemployed, and in this way to also strengthen the economic base of the city. The plans were abandoned when Sixtus died (10). However, the attitude expressed regarding the interrelationship between conservation and social and economic activities may be regarded as an early example of what came to be termed Integrated Conservation in the latter half of the twentieth century.



Fig. 2.1 The Column of Trajan, A.D. 113.

(The Column has frequently been copied for commemorative purposes e.g. a Trajanic column was set up in the Place Vendôme in Paris in the early nineteenth century to celebrate the victories of Napoleon).

A feature of the use value of ancient monuments was their transformation into churches. Thus the Pantheon had been consecrated to Christian martyrs in 608 AD. Other adaptations included S. Nicola in Carcere, S. Bartolomeo all 'Isola, S. Lorenzo in Miranda and S. Lorenzo in Lucina. The Curia Senatus in the Roman Forum also became the church of S. Adriano (11).

An interesting example of adaptive use and the later criticisms that such an approach evoked was the Church of Santo Stefano Rotondo built 468-483 on the Coelian Hill east of the Colosseum which was extensively restored by Pope Nicholas V in the fifteenth century (12). In restoring the building to meet the ecclesiastical requirements of the time, much historical fabric was destroyed and the criticism that

resulted echo the anti-restoration sentiments which were to be expressed so vociferously at the end of the nineteenth century.



Fig. 2.2 Archway relief from the Arch of Titus, A.D. 81

(Damage to the panel is clearly visible. Beam holes in the upper part date from the Middle Ages when the family of the Frangipani converted the arch into a private fortress and built a second story into the vault).

The Italian Renaissance represented a threshold regarding the notion of renewing a historic consciousness. There was a feeling of having been separated from the past by the middle ages. People thus studied ancient relics to learn how to build modern buildings. A didactic and nostalgic attitude is thus evident in the desire to return to a distant past. A concern for historical buildings from a cultural point of view as opposed to a motivation based on the desire to secure influence or fame is apparent.

While the destruction of ancient buildings to provide building material was frequently authorised, there also developed specific protective measures regarding some of the material. In the brief to Raphael who was nominated Prefect of all marbles and

stones for the construction of St. Peter's in Rome, Pope Leo X stated:

"Furthermore, being informed of marbles and stones, with carved writings or memorials that often contain some excellent information, the preservation of which would be important for the cultivation of literature and the elegance of Roman language and that stone carvers are using them as material and cutting them inconsiderately so that the memorials are destroyed, I order all those who practise marble cutting in Rome not to dare without your order or permit to cut or to sever any inscribed stone" (13).

The Latin text speaks of "monumenta", here translated as memorial. This derives from the verb "moneo" which means: to remind, to recall, to admonish, to warn, to suggest, to advise. "Monumentum" so means: memory, memorial, funeral monument, document, something that recalls memories, and it was used in reference to buildings, statues, or writings (14). One could thus see the remains of classical buildings as the "bearers" of memory. This role of conservation as being the bearer of memory and the implications this has for conservation practice, is a theme that will be returned to continually throughout this thesis.

The predominant attitude to conservation as it related to the building's particular use value began to diminish with the advent of what might be termed modern conservation theory which began to emerge at the end of the eighteenth century after the events of the French Revolution. The Revolution symbolically started an era of ravage and destruction of works of art and historic buildings. The suppression of monasteries in the same year and the confiscation of the properties of noble families and of royalty provided the opportunity for people to express their anger at the old order. The destruction and vandalism that followed was even guided by legal acts. In 1792, the National Assembly thus decreed: "considering that the sacred principles of liberty and equality no longer permit the monuments raised to pride, prejudice and tyranny to be left before the peoples eyes," (15) and "considering that the bronze doors of these monuments could serve in the production of arms for the defence of the homeland, any inscriptions, signs, monuments or symbols reminiscent of the king or of feudalism, were to be destroyed without delay" (16).

Since, after the Revolution, the property of the Church, of the feudal lords and of the king was considered national property, the nation also had the responsibility for its care and protection. Thus the Commission des Monuments, formed in 1790, was in 1792 charged with the conservation of objects "which may have a special interest for their artistic quality" (17). The considerable destruction of the symbols of the *ancien regime* thus resulted in the development of certain values relating to the cultural heritage. Through confiscation the nation as a whole became responsible for monuments. The monuments were built and paid for by the nation and thus belonged to the nation. Pressures thus developed for their public display. Whereas previously antiquities were part of the patronage of the privileged and hidden away in palaces and churches, they were now put on display to the public. Paris became the centre of research into cultural heritage. This broadening of the concept of cultural heritage can be regarded as a second major step in conservation attitudes after the Italian Renaissance. The various attitudes to conservation after this period will be discussed in the sections below.

Conservation as it related to use value continued to be expressed in a number of forms and is evident mainly in the conservation of vernacular buildings in non-industrialised countries. It tends to be an implicit rather than an explicit approach to conservation and is included here as a separate category, mainly to distinguish it from the more formalized attitudes to conservation and the debate regarding authenticity which began to emerge in the nineteenth century.

2.3 CONSERVATION AS THE CONCERN FOR THE ARTIFACT OR MONUMENT

Modern conservation theory as it developed from the nineteenth century can be regarded as an increasing shift in emphasis; from the concern for the individual building, to its setting, to areas as worthy of conservation in themselves, and lately to the interaction of physical conservation with social and economic activities. While the architectural conservation of individual buildings will always remain a considerably important aspect of overall conservation activity, there appears to be an increasing concern for context, and with it, the increasingly important role of town planning in conservation.

1.2 Changing attitudes to Conservation

The following sections trace this shifting concern for context. This section analyses the different approaches to conservation as they affect individual buildings and artifacts, predominantly in the nineteenth and twentieth century up to the 1960's. For the sake of convenience a very broad distinction is made between

- history as a series of discrete periods
- history as a continuous process

The attitude towards history as a series of discrete periods tends to result in a tendency or inclination towards restoration whereas the attitude towards history as a continuous process tends to result in a tendency towards conservation and a corresponding respect for all physical manifestations of a building's history.

The former approach can be further broken down into two broad streams:

- the concern with the original idea or design with the corresponding conservation activity in the form of stylistic restoration,
- the concern with the original artifact in terms of its historical significance with the corresponding conservation activity in the form of historical restoration.

As with much conservation activity a different emphasis on aesthetic significance is evident. Aesthetic and stylistic considerations are regarded as being of major importance in the former approach and of only minor importance in the latter approach.

2.3.1 STYLISTIC AND HISTORIC RESTORATION

2.3.1.1 Stylistic Restoration

With the evolution of nationalism and romanticism in European countries in the late eighteenth and early nineteenth centuries, as well as a maturing historic consciousness, the desire to protect and restore national monuments as concrete evidence of a nation's history became a wide-spread movement.

Restoration aimed at the completion and recreation of an architectural whole according to the original intentions or its most significant period. Every monument was regarded as a 'stylistic unit' and the object of restoration was to recreate the 'stylistic unit'. This could even extend to the restoration of a building to a state of

completeness that may never have existed. Historical research and analogy with other buildings of the same style were used as reference points. As opposed to the attitude to history as a continuous process, referred to above, the 'historical significance' of a building was seen, not so much related to continuity and stratification in time, but rather to a particular moment or period in history, especially that of the first architectural concept. The approach is most frequently associated with Viollet-Le-Duc in France during the years 1830 and 1870 and later Sir George Gilbert Scott in England.

Early examples of stylistic restoration are apparent in the early attitudes to sculpture restoration in the fifteenth century. Before this, mutilated antique statues and architectural fragments were usually left as found and displayed in the courts or interiors of palaces (18). In the fifteenth century, however, the Medici commissioned Donatello to restore antique fragments for the decoration of their palace in Florence. Lorenzetto was commissioned to do a similar restoration in Rome (19) and this initiated a fashion for sculpture restoration which continued into the seventeenth century.

A notable example of this approach was the restoration of the Laocoon group which had been discovered in 1506. A number of hypotheses were put forward for the original form of the missing arms and a competition was organized inviting four artists to model the group in wax. The winner Sansavino became the first restorer of the statue integrating the missing parts, probably in gypsum. A few years later Bandinelli (1448-1559) made a new repair for the arm of Laocoon, and proposed an adapted form. In doing so he proclaimed that he had surpassed the original with his replica, prompting Michelangelo to comment: "who follows others, will never pass in front of them, and who is not able to do well himself, cannot make good use of the work of others" (20). In 1532 Michelangelo recommended a further restoration by one of his collaborators, G. Montorsoli, (Figure 2.3).



Fig. 2.3 The Laocoön Group. c. First Century B.C.
a. Restoration as conceived by G Montorsoli c.1532
b. The 1960 restoration which removed earlier additions

An important ingredient of the concept of stylistic restoration was developed by Giovan Pietro Bellori in 1664 when, in an academic lecture on art philosophy, he referred to the neoplatonic concept of 'ideas' of things established by the Supreme and Eternal Intellect, according to which the world was created. According to the concept, while heavenly things maintained their beauty as first intended in the 'Ideas', creations in this world were subject to alterations and imperfections due to the inequality of materials. Bellori expanded the theory to state that painters and sculptors also formed in their minds an example of 'superior beauty', and by referring to this were able to 'amend' nature. Hence the concept for an artistic 'Idea' which "born from nature, overcomes its origin and becomes the model of art," (21). His theory influenced especially the French academics but also Winckelman who contributed to the formulation of the concept of 'ideal beauty' in Neoclassicism (22).

An architectural example of this approach was the attitude developed towards the Pantheon which had already suffered in 1625 when Urban VIII (1623-1644) had dismantled the portico. For the Renaissance architects, the Pantheon represented perfection in architectural form. Many important people had been buried there, and following this tradition, Alexander VII wanted to transform it into a mausoleum for himself and his family. It is likely that the Pope conceived this ancient monument as a representation of the continuity of the eternal and universal values of Christianity, and for this reason wanted to attach his name to it and be remembered himself (23). Thus Bernini (1598-1680) was commissioned to prepare plans for the restoration. He saw the temple as a central feature around which the townscape could be arranged with due respect and symmetry. The irregular piazza in front was to become square in its form, the streets on both sides of the temple were to be regularized, and ideally all buildings attached to it were to be demolished (24), (Figure 2.4). These attitudes, and the interventions which resulted, can be contrasted to the values of romantic and archival restoration with the evident respect for all phases of a building's history, and the later townscape tradition which reflected this latter attitude.

Divergent approaches to conservation are also evident in the various interventions in the Colosseum in the early nineteenth century. During the eighteenth century the concept of respecting the original material in the process of restoration had matured, particularly through the writings of Bellori and Winckelman, and it was reflected in the restoration and re-erection of the obelisks in Rome in the time of Pius VI at the end of that century. During the major restoration campaign of the monuments of the Forum Romanum in the first decades of the nineteenth century, this respect for the authenticity of the fabric of the monuments was reconfirmed by Antonia Canova and Carlo Fea, both followers of Winckelman. They stressed the maintenance, care and consolidation of ancient monuments to preserve them in their minutest detail. This attitude was also evident in the consolidation of the eastern wall of the Colosseum, where a solid brick buttress was built in 1806 to keep the ancient stones in place. After the second French occupation and especially after the intervention of the French architects sent to Rome by Count Montalivet in 1813, a different approach was applied. The aim then became to emphasize the architectural values of the ancient

1.2 Changing attitudes to Conservation

monuments, and to make at least partial reconstructions where necessary to display them to the visitors as part of the historic urban decor. The second consolidation of the Colosseum by Valadier in 1822 was conceived along these lines; the buttress, though still in brick, was built in imitation of the original architectural form of the monument (25). These two approaches thus help to define the various approaches to restoration in general.

The restoration of archaeological monuments in Rome at this time provided a number of examples which are frequently referred to in later discussions on the policy and principles of conservation. A classical example of this became the attitude expressed in the restoration of the Arch of Titus by Stern and Valadier in 1818 - 1821. Here, though completed in the architectural form, a conscious attempt was made to distinguish the old from the new in such a way as to indicate no attempt to falsify the original. While the original was in marble, new work was done in travertine. The original pillars were fluted, the replacements were smooth. The distinctions were easily visible (Figure 2.6) (26). This example was also taken by Quatremère de Quincy, when he defined the work 'restoration' in his Dictionnaire in 1832. Restoration meant, according to him, firstly the work on a building and secondly, a graphic illustration of a ruined monument in its original appearance. He emphasised the educational value of the restoration of monuments, but suggested that this should be limited to the really significant ones. "What remains of their debris should only be restored with a view to conserving that which can offer models for art or precious references for the science of antiquity....." Referring further to the Arch of Titus, he indicated the guidelines according to which a classical monument, decorated with friezes and sculptures, should be restored: "it should suffice to rebuild the whole of the missing parts, whilst the details should be left aside, so that the spectator cannot be confused between the ancient work and the parts that have been rebuilt merely to complete the whole" (27).

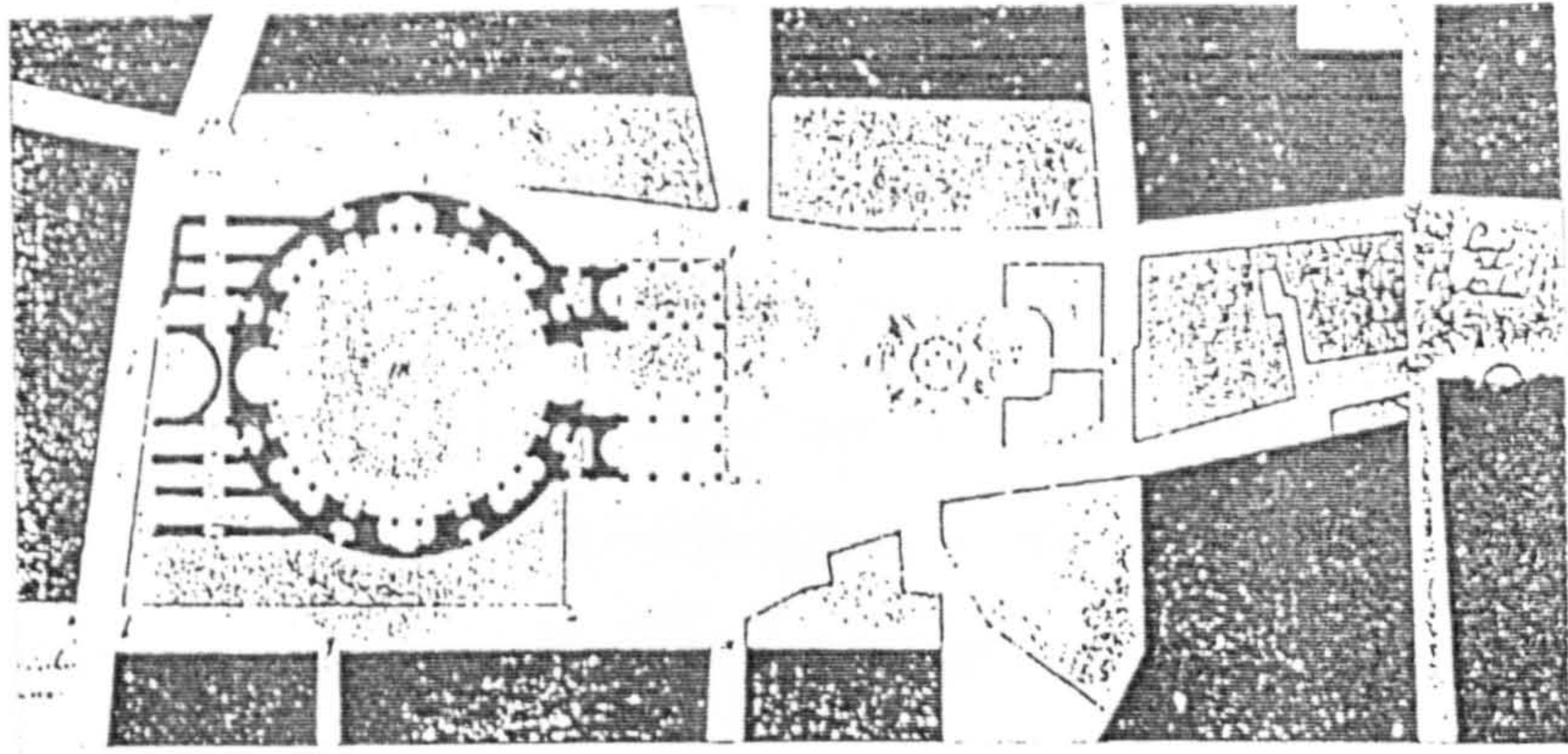


Fig. 2.4

- a. Bernini's proposal for the square in front of the Pantheon.
- b. The Pantheon, after Bernini's seventeenth century restoration.
- c. The Pantheon, after the removal of Bernini's towers.

Quatremère de Quincy is also noteworthy for reacting against the policy of the National Assembly to arrange the transport of works of art from the countries being invaded by the French forces to the museums that were being established. A declaration signed by many notable individuals at this time is important in that for the first time it refers to the significance of the environment on a work of art (28).

As indicated at the beginning of this section, restoration aims at the completion and recreation of the architectural whole, according to the original intentions or its most significant period. In terms of the general approach adopted to the grouping of various conservation orthodoxies in this chapter, it is suggested that the approach referred to as Anastylis can be regarded as forming part of this category. Anastylis is based on the principle of recomposing structures using their original parts or reproductions of them. It is sometimes referred to as "dry" restoration (29). These attitudes were developed in the first few decades of the nineteenth century largely in Rome and Athens during restorations of the monuments of classical antiquity. At this time the destruction caused by centuries of occupying armies was being compounded by neglect, struggles for independence and the activities of treasure seekers such as Lord Elgin. However, the increasing interest in the art and the history of antiquity, combined with the physical presence of classical monuments resulted in the impulse to reassemble apparently complete but collapsed ruins. The permanence of the materials such as marble and travertine and the high percentage of original parts found often resulted in many successful recompositions, such as the Arch of Titus in Rome by Valadier in the 1820's referred to above. Similarly the reerection of the Temple of Nike on the bastion in front of the Propylaea from 1835-1836 can be regarded as an example of this approach (Figure 2.7). As with the restoration of many monuments at this time, the restoration was seen as a symbolic reference to the resurrection of Greece as a nation.

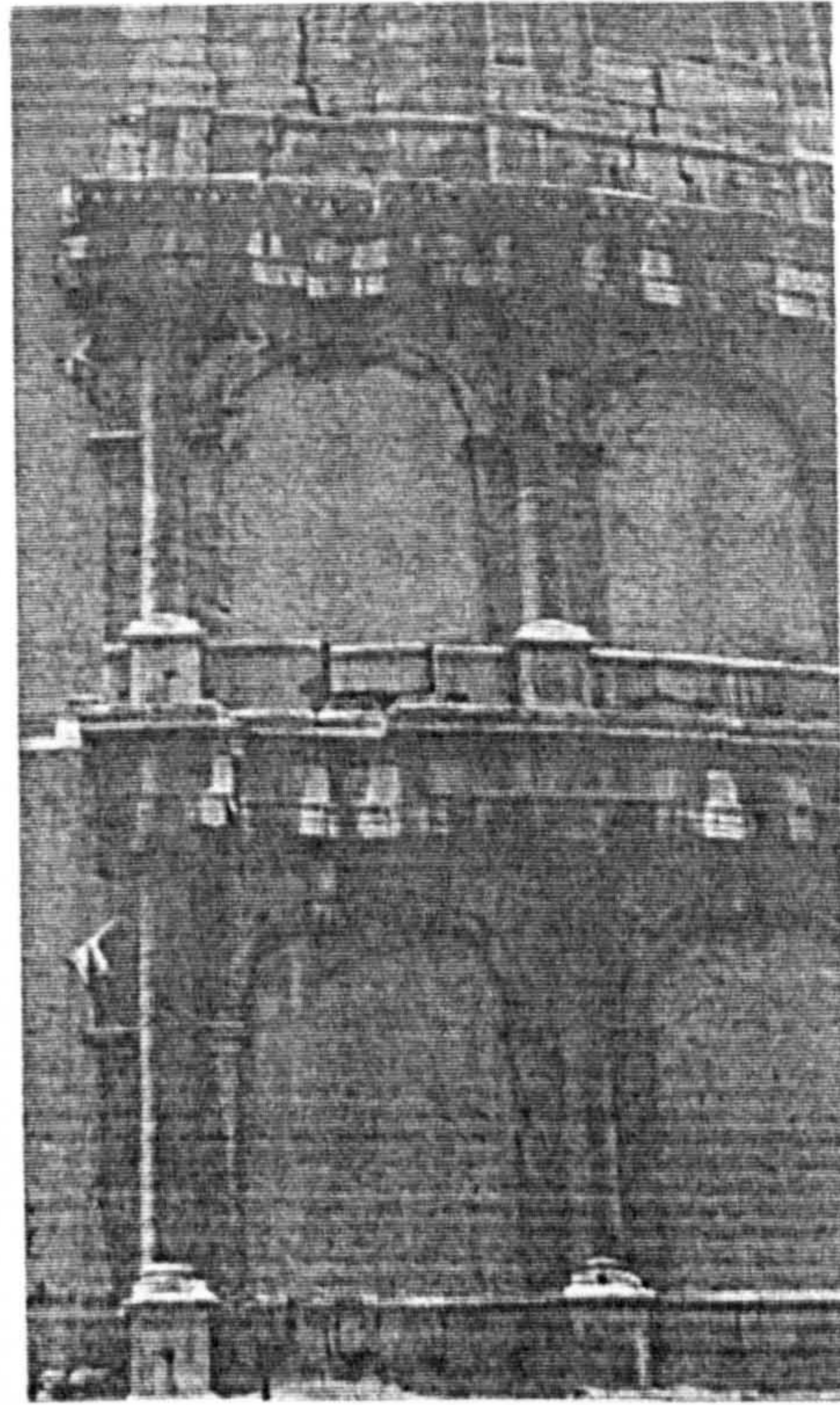


Fig. 2.5

- a. The Restoration of the Colosseum by Stern c 1806
- b. The Restoration of the Colosseum by Valadier c 1827

The two approaches reveal fundamental differences in the treatment of historic buildings. The earlier approach indicates a respect for and pure conservation of the original fabric; an approach which may be regarded as consolidation. The later approach indicates a supposedly faithful reconstruction of the missing parts in order to reconstruct the architecture of the monument.

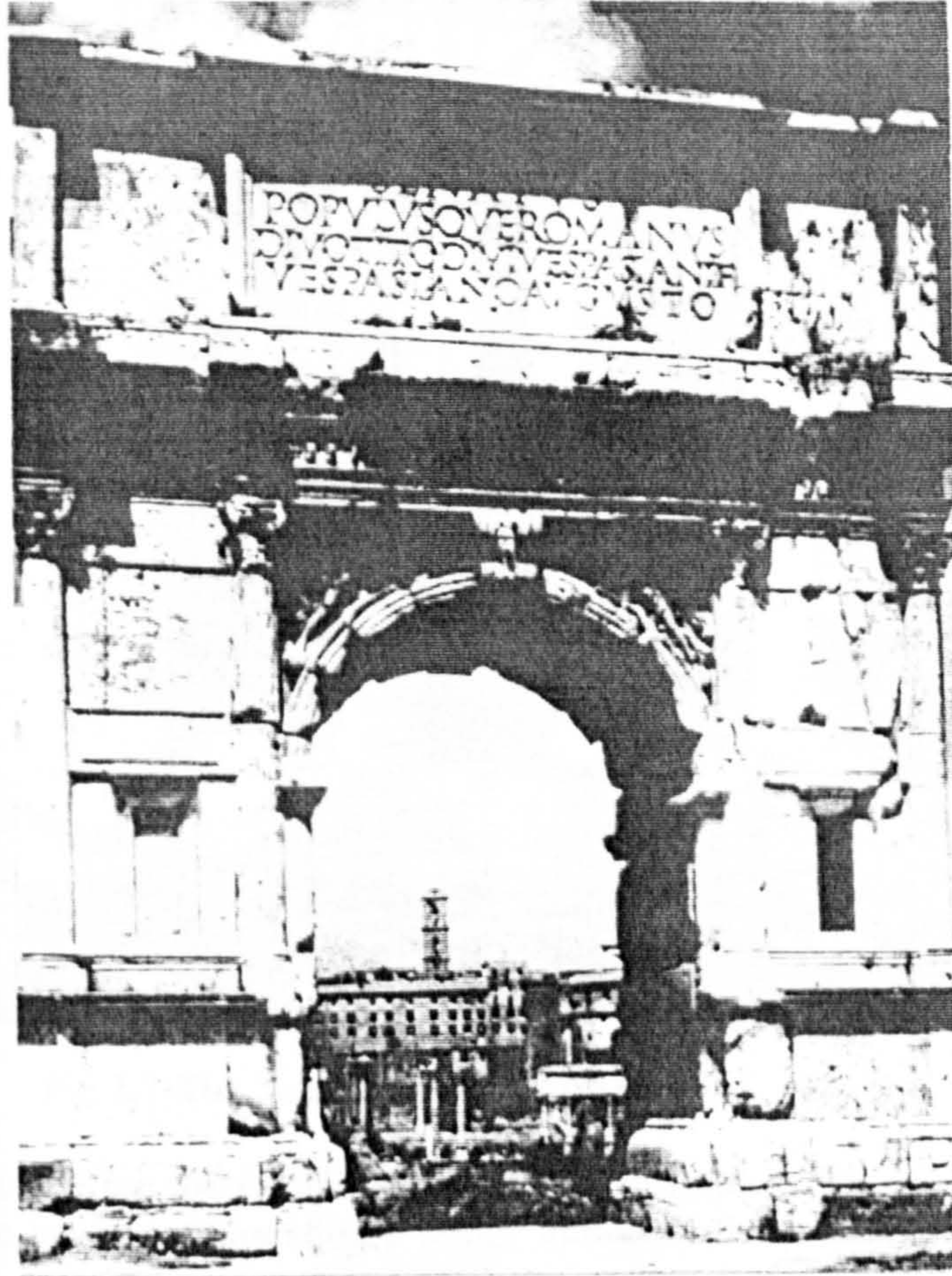


Fig. 2.6 The Arch of Titus, A.D. 81, restored by Stern and Valadier 1818-1821.

The approach differs from those illustrated in the previous figures in that the original elements were conserved and the missing parts outlined in a way that made the original whole visible, but clearly differentiated the new material from the original fabric. The element of reconstruction, evident in Valadier's earlier approach to the Colosseum is missing.

As indicated earlier, the approach referred to as Stylistic Restoration is most frequently associated with the name of Viollet-Le-Duc in France during the years 1830 to 1870. The work of Viollet-Le-Duc should be seen against the background of the rise to power of Louis Napoleon Bonaparte, the nephew of the Emperor, in 1848. He later established the second Empire and became Napoleon III. His great dream was to rebuild Paris as Augustus had done in Rome, and he employed Baron Georges-Eugène Haussman (1809-91) to achieve this task. During 1852-1870 large areas of Paris were demolished to allow the construction of broad avenues and boulevards, parks and public buildings as well as new residential areas. The design assisted the modernization of the sanitation, public utility and transportation systems as well as serving a security purpose by allowing police forces to reach any part of the city with rapidity, (Figure 2.8).



Fig 2.7 The Temple of Nike Apteros, 427 - 424 B.C.

Destroyed to provide material for the reinforcement of fortifications in the seventeenth century, it was re-erected 1835 -36 on the original foundations, using, almost entirely, original elements. An example of anastylosis.

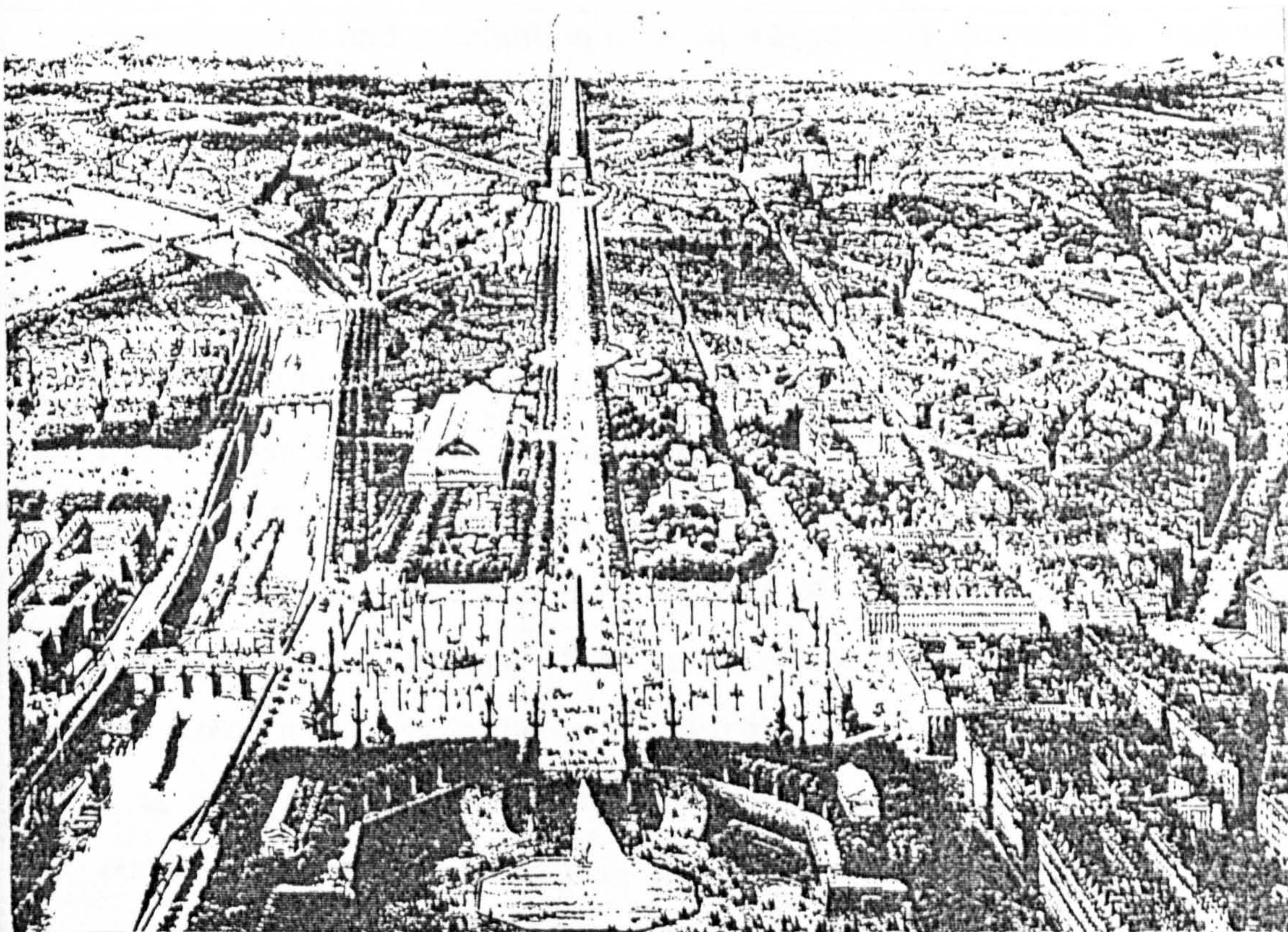


Fig. 2.8

Haussman's Paris in the mid-nineteenth century looking across the Place de la Concorde toward the Arc de Triomphe.

Obviously the conservation of historic monuments faced a number of problems during the process. To achieve clarity on the role of conservation, a commission within the Direction générale de L'Administration des Cultes was established. In 1849 it published a document called Instruction for the conservation, maintenance and the restoration of religious buildings and particularly cathedrals which was based on a report written by Mérimée and Viollet-Le-Duc (30). The nature of the instructions within the document were extremely practical and gave emphasis to maintenance and the quality of restoration work. It also marked a new threshold in the clarification of conservation principles. In the 1830's the main concern had been for the protection of historic monuments. As a result of this respect for the original character of the buildings, but also due to a lack of funds and the necessary expertise, minimum intervention was usually recommended. During the next decade, however, archaeological research became more firmly established. Improved understanding of the history of medieval architecture was required, architects and workmen obtained specialised skills in building methods and as a result more emphasis was given to the complete restoration of the most valuable historic monuments. This led to a reconsideration and redefinition of what was actually intended by 'restoration'.

Eugene Viollet-Le-Duc (1814-1879) became one of the leading figures in this development and his name is synonymous with restoration theory in the nineteenth century. After his employment for the restoration of La Madeleine in Vézelay in 1840 he advanced rapidly, becoming Diocesan Architect in 1857. He published widely and wrote the ten volumes of the Dictionary of French Architecture during the years 1854 to 1868. His main restoration projects included the cathedrals of Paris, Amiens, Reims and Clermont-Ferrand, a number of churches, the fortified old town of Carcassonne, the ramparts of Avignon and the castle of Pierrefonds, (Figure 2.9). His direct or indirect influence was felt all over France and Europe (31). However, it is mostly in his writings rather than his architectural interventions that he is considered significant in the evolution of conservation attitudes.

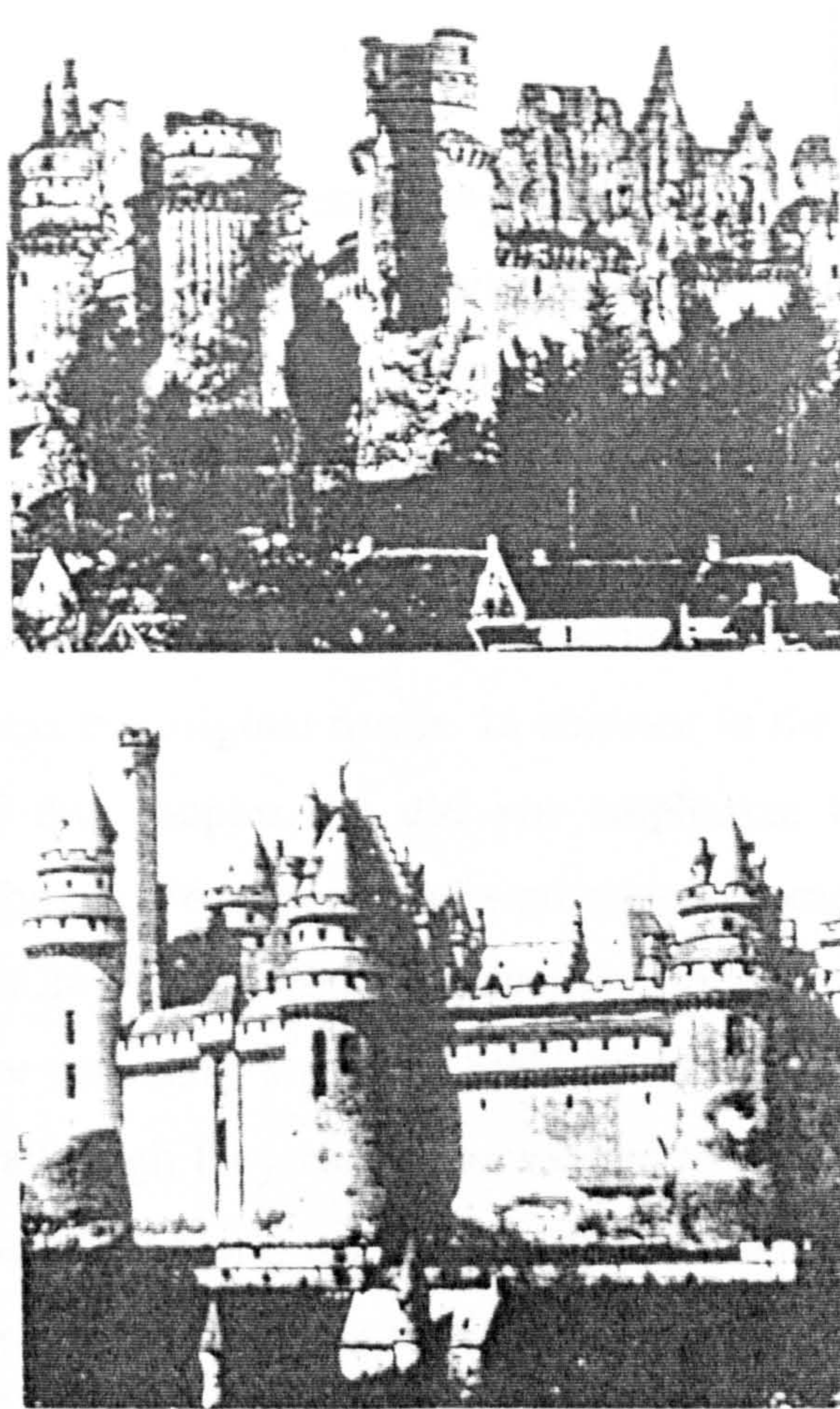


Fig. 2.9

The ruined castle of Pierrefonds before and after its 'restoration' by Viollet-Le-Duc.

In the eighth volume of his, Dictionary, published in 1866, he wrote his article on 'Restoration' which started with the definition:

"The term Restoration and the thing itself are both modern. To restore a building is not to preserve it, to repair or to rebuild it; it is to reinstate it in a condition of completeness which may never have existed at any given time" (32).

Modern restoration, according to Viollet-Le-Duc, had only been exercised since the first quarter of the nineteenth century. This new method consisted of the principle that "every building and every part of a building should be resolved in its own style, not only as regards appearance but structure" (33). Previously people had carried out repairs, restorations and changes on existing buildings in the style of their own time. However few buildings, particularly during the Middle Ages, had been completed at any one time and thus frequently consisted of different types of modifications and additions. It was therefore essential, prior to any work, to carry out a critical survey, "to ascertain exactly the age and character of each part, to form a kind of

specification based on trustworthy records, either by written description or by graphical representation" (34). It was also stressed that the architect should be exactly acquainted with the regional variations of the different styles as well as the different schools.

He suggested that when building elements needed to be replaced, the new work should respect the original forms. In contrast to the approach to be discussed in later sections of this chapter, he did not emphasize the conservation of the original material. Thus in Vézelay his most prominent commission, entrusted to him in 1840 at the age of 26, he replaced the defective flying buttresses of Le Madeleine with new ones to give necessary structural stability in a form that a medieval architect would have built although they had never existed in that period. The aisle roofs were also restored back to the original form, which not only corresponded to the architectural unity of the church, but was necessary for technical reasons as well.

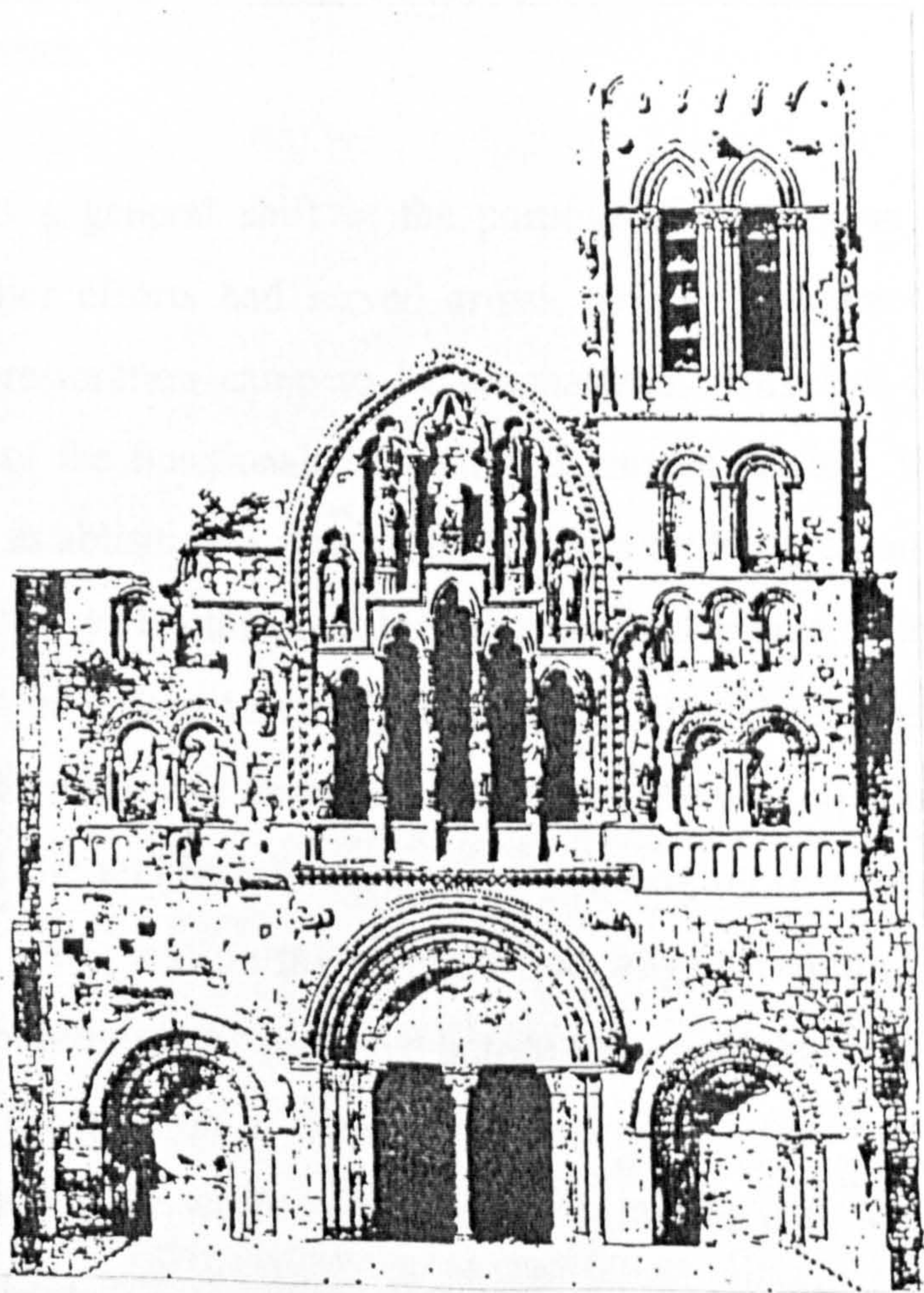


Fig. 2.10 The restoration of the Church at Vézelay by Viollet-Le-Duc in 1840

This firm belief in "unity of style" is also evident in his restoration of the Church. (Figure 2.10). While considered structurally successful, the work was criticised on historical grounds. In his approach he discarded the Gothic additions and retained the Romanesque elements while completing the missing portions in the latter style. He also transformed areas not in need of repair into the Romanesque style, for example the main entrance. The details on pediments and the sculptures were copies. He also saw no harm in using paint in order to give an impression of the original alternating colour scheme of the stones on the side arches of the main hall (35). In his approach to the sculptures on the Notre Dame cathedral he wanted the style to be appropriate to the time. While the original sculptures were thinner and slimmer and considered as part of the overall aesthetic of the building, Le Duc's copies were conceived as being more independent and separate from the rest of the building. For him, buildings were alive, working entities and thus reconstructions were warranted. This approach in which he moved from being protector to contributor, is echoed in some of the contemporary debates surrounding the restoration and replacement of the statutory on the York Minster.

In the 1830's a general shift in the purpose of restoration also became evident. Whereas earlier efforts had served artistic and documentary values, the practical purposes of restoration came to be emphasized. This can thus be regarded as a continuation of the functionalist tradition discussed earlier. Viollet-Le-Duc stressed the need for establishing a practical use for a building as an important element of restoration activity. He thus insisted "that the best means of preserving a building is to find a use for it, and to satisfy its requirements so completely that there shall be no occasion to make any changes" (36). The task was obviously difficult for it was necessary for the architect to restore the building on one hand with a respect to its architectural unity, and on the other to find ways to minimize the alterations that a new use might require. As indicated before he argued that "the best plan is to suppose one's self in the position of the original architect, and to imagine what he would do if he came back to the world and had the programme with which we have to deal laid before him" (37).

The significance of Viollet-Le-Duc, and of the concept of stylistic restoration, is the fundamental shift in principle of restoration established. Whereas in the first few decades of the nineteenth century the emphasis had been on the total respect for the monument with all its changes and historical modifications, Viollet-Le-Duc now suggested that the restorer act in the position of the creative original architect. Buildings were also to be regarded as products of a specific point in time, and the expression of specific social, economic, political and technical contexts. Although one could build "old buildings" they would be of a different historic time and thus have a different significance. The restoration of La Madeleine reflects this development in some way, having started as a consolidation work and then shifting to a state where the completion of even ornamental details was carried out, even where nothing of the sort had existed earlier.

Although the main criticism of this approach, and the abuses to which it led, will be discussed below it should be noted that French scholars at the time noted with misgiving the principle of a later artist completing the architectural idea of the original creator. Thus Didron wrote on Reims Cathedral in 1851: "Just as no poet would want to undertake the completion of the unfinished verses of the Eneid, no painter would complete a picture by Raphael, no sculptor would finish off one of Michelangelo's works, so no reasonable architect can consent to the completion of the cathedral" (38).

Restoration thus, for Viollet-Le-Duc came to mean the reinstatement of a building in a condition of completeness which might never have existed at any time. It also involved the replacement of much of the original with new material where this was justified, on the condition that the original structural idea was maintained.

This attitude to restoration, although it flourished in France, was not restricted to that country. Recognition for the work of Viollet-Le-Duc emanated from a number of sources: in 1855 he was nominated an honorary member of the RIBA in England and in 1858 he became a member of the Academy of Fine Arts in Milan. He was also

honoured by other institutions in the Netherlands, Belgium, Spain, Mexico and the United States of America, inter alia (39).

However, many were dismayed at the loss of the aspect of age from buildings. In a refrain which was to be emphasized by the English Romantic school some years later, M. Castagnary wrote in 1864: "I am among those who believe that decay suits a monument. It gives it a human aspect, shows its age and by bearing witness to its sufferances reveals the spirit of those generations who passed by in its shadow" (40).

The purpose of this chapter is to illuminate the shifting attitudes and principles of conservation and to illustrate this through the description of the major protagonists and their works. There is no attempt to be comprehensive. The various forces heading to conservation in its different forms at the beginning of the nineteenth century are myriad in number and highly complex by nature. Thus the issue of the Gothic Revival and the elucidation of Pugin's Moral Concepts in Restoration which so affected the debate regarding the conservation of churches, cannot be examined in any detail. Rather an attempt is made to illustrate how the concept of stylistic restoration came to be interpreted in the English context and how this, in turn, resulted in the reaction of people such as Morris and Ruskin and the development of the approach known as Romantic Restoration.

During the reign of Queen Victoria, attempts to improve and embellish churches became widespread, acquiring the aspect of a religious duty (41). The return to early styles of architecture, claiming "purity", was inevitably detrimental to other styles. Late Gothic and Tudor were scorned and hundreds of churches were stripped of additions made through the years, thus acquiring an artificial appearance in the process. After such "restoration", most buildings had become unrecognizable and the Gothic Revival has been said to have caused more damage than the Civil War (42).

During the 1840's a new debate thus developed in England regarding the principles of conservation and restoration of historic buildings and particularly of medieval churches. Two contrasting groups began to emerge, the restorers and anti-

1.2 Changing attitudes to Conservation

restorationists, and this distinction began to contribute to the clarification of the principles of architectural conservation. As alluded to at the beginning of this chapter, the restorers were mainly concerned about the faithful restoration and, if necessary, reconstruction of the original architectural form emphasizing the practical and functional aspects. The anti-restorationists, however, were conscious of the 'historic time' and insisted that each monument belonged to its specific historic or cultural context, and that it was not possible to recreate this with the same significance in another period. The only task was thus the protection and conservation of the authentic material of the original object of which the cultural heritage finally consisted (43). The principal protagonists of this debate in England were Sir George Gilbert Scott (1811-78), the most successful Victorian architect with a large practice in church restoration, and John Ruskin (1819-1900). The latter will be discussed in the section below on Romantic Conservation.

In the field of restoration Scott has frequently been compared with Viollet-Le-Duc. His church restorations followed the general pattern of the period based on Camdenian principles relating to the promotion of catholic ritual, proper church building and knowledgeable restoration.

Restoration activity was frequently destructive involving the removal of pews, galleries and other 'modern' fittings. In responding to criticisms of his restoration work in 1841, Scott presented concepts close to those that had developed in France since the Revolution.

He distinguished between two types of monuments: the ancient structures of past civilizations and the churches, which apart from having to be used, were also God's House and consequently had to be presented in the best possible form. He thus maintained that:

"if our churches were to be viewed, like the ruins of Greece and Rome, only as original monuments from which ancient Architecture is to be studied, they would be more valuable in their present condition, however mutilated and decayed, than with any, even the slightest degree of restoration. But taking

the more correct view of a church as a building erected for the glory of God and the use of Man (and which must therefore be kept in a proper state of repair), and finding it in such a state of dilapidation that the earlier and later parts, - the authentic and the spurious, are alike decayed and all require renovation to render the edifice suitable to its purposes, I think we are then at liberty to exercise our best judgment upon the subject, and if the original parts are found to be 'precious' and the late insertions to be 'vile', I think we should be quite right in giving perpetuity to the one, and in removing the other" (44).

Scott's statement formed the basis of his concept of 'faithful restoration' which was further developed by him in successive papers, but which clearly left much space for interpretation. Although he advocated that "conservatism" should be the great object of restoration, he acknowledged that it was not easy "to find the right tone of feeling" nor to find any definite rules for the solution of these problems (45).

What 'faithful restoration' or 'conservative restoration' meant to Scott, was based on respect for the original design, not for the original material nor for the form achieved through history. Good documentation and archaeological evidence justified restoration, that is rebuilding of what had been lost or damaged, and additional evidence could be looked for in the region (46). Thus his approach coincides with the principles that were developing in France at the same time.

2.3.1.2 Historical Restoration

The term historical restoration can be regarded as a development of the concept of stylistic restoration. It originated in Italy during the years 1880-1890 and stressed the importance of historical research to establish a particular moment or period in a building's history. The combination of historical research and the original design notion enabled the restorer to return the building to a particular state at a chosen moment in time.

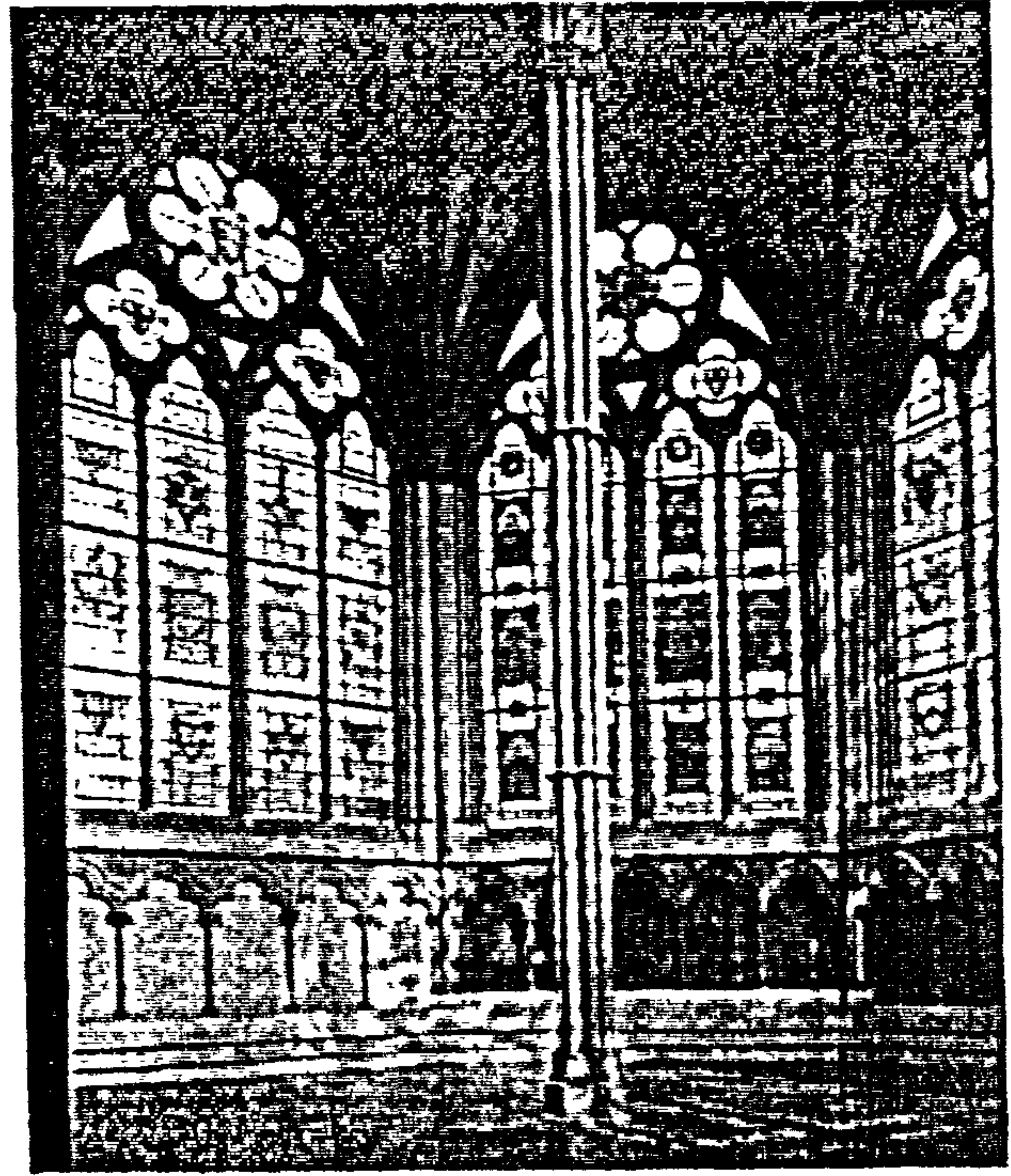
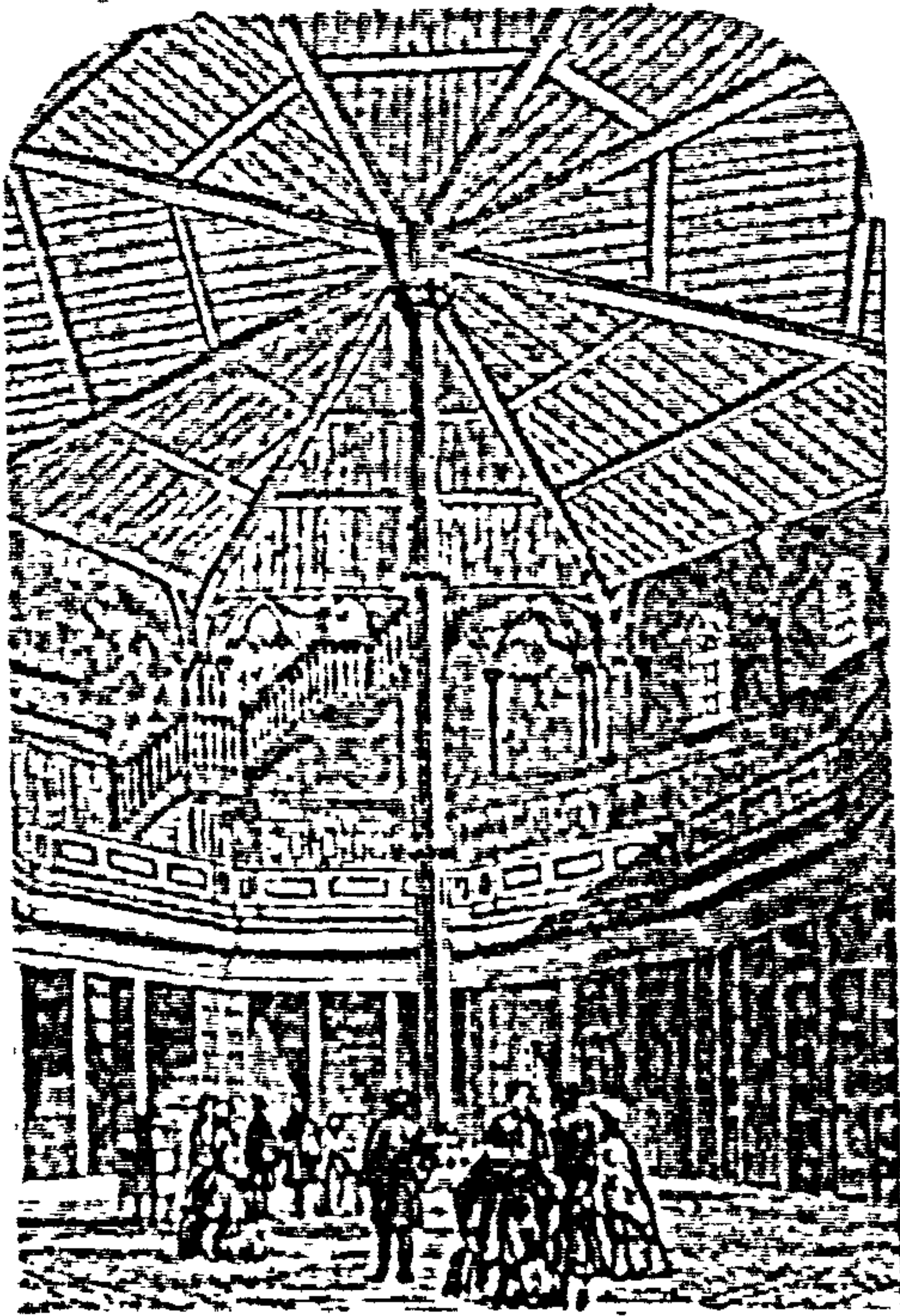


Fig. 2.11 Chapter house of Westminster Abbey, before and after restoration by Scott in 1865

It is most frequently associated with the work of Luca Beltrami (1854-1933) who had worked in Paris, but returned to Milan in 1880 to dedicate himself to the protection and restoration of historic buildings in Italy. In principle Beltrami insisted that restoration should not be based on conjecture but on concrete data, ideally in the monument itself. Like others, he distinguished between different cases according to the monument. An ancient Greek temple could thus be recomposed if one had

"Sufficient fragments to define the lines of the whole and the architectural and decorative details, achieving the archaeological intentions even if it were not possible to use scrupulously, the same original materials and exactly the same construction methods; and one could equally restore a ruin of Roman period, limiting the reconstruction to the structural brickwork and avoiding too detailed restoration of the decorative part in marble" (47).

According to Beltrami, an important factor in these recompositions was the exactness of the execution which, at least in Greek monuments, had to be calculated almost to the millimetre. He thus stressed the need for thorough archaeological and historical research on the monument itself, as well as studies of documents and other analogous structures. Thus in his restoration of the Torre di Filarete in Milan, constructed in 1480 and destroyed in 1521, he found some traces indicating its original position and combined this archaeological research with the plans and descriptions of Filarete himself, the study of contemporary sketches, on studies of other towers of the period, and on research on polychromy.

This insistence by Beltrami on the importance of documentation as a basis of any restoration, has justified the later definition of his restoration approach as 'historical restoration' (restauro storico) (48) different from the 'stylistic restoration' of Viollet-Le-Duc, which in its extreme form could result in works of pure fantasy (49).

He was, however, regarded as an advocate and practitioner of renovative contributions to existing buildings. His ideas followed the approach characterized by the identification of the restorer with the original designer of a building as a creative artist. He was also severely criticized for the inclusion of personal interpretations as well as the adoption of elements taken from similar buildings. The defenders of the opposite view, that each building should be studied as a unique whole, were beginning to gain ground. They maintained that comprehensive research based on consulting documents, drawings, inscriptions and remains, was preferable to creative urges as a basis for intervention. Camillo Boito (1836 - 1914) was a leader of this school which will be further discussed in later sections of this chapter (50).

In terms of the categories developed here, and particularly in terms of the anti-restoration school to be discussed below, the work of Beltrami is characterized by an unwillingness to accept the 'imperfections' of history as an independent value and a corresponding emphasis on architectural appearance. Characteristic of much

contemporary architecturally oriented restoration there was also a lack of emphasis or distinction between what was original and what was modern.

2.3.2 ROMANTIC ARCHIVAL AND SCIENTIFIC CONSERVATION

The second broad category within this section on conservation as the concern for the artifact or monument relates to a conception of time as a continuous process as opposed to a series of discrete periods, and thus a corresponding respect for all physical manifestations of a building's history. Two general schools of thought can be identified:

- Romantic Conservation which developed particularly in England during the mid nineteenth century in response to the frequently destructive and insensitive 'restorations' of great English cathedrals.
- Archival Conservation which developed in Italy during the last decades of the nineteenth century and which stressed the building as a historical document and which regarded any intervention as a falsification of history. Every phase of a building's construction is perceived as having equal value and in this sense the approach can be regarded as a development of romantic conservation, by providing it with a rational basis. It specifically ignores aesthetic or qualitative judgments.

2.3.2.1 Romantic Conservation

Romantic Conservation emphasizes the importance of respect for the monument in the state and form in which it is found and argues that decay is itself part of the historical process of a building's evolution. In conservation terms this results in a preoccupation with authenticity and, like archival conservation, an inherent objection to architectural intervention.

Early examples of this attitude are evident in the writings of Petrarch and the Italian humanists and artists of the fourteenth and fifteenth centuries who recognized the nostalgic value of ancient remains. Antiquarianism became particularly fashionable in many countries during the seventeenth century and collections and copies were made of antique objects. However, it was during the Age of Enlightenment in the eighteenth century, based on the humanistic, philosophical and scientific concepts of the previous century, that there developed an increasing attitude to freedom of thought and religious toleration and with this an increasing interest in and accessibility to the achievements of previous generations.

In England, since the visits of the Earl of Arundel and Inigo Jones, there had been an increasing interest in visiting Europe and collecting works of art. From the end of the seventeenth century these visits became the 'Grand Tour', and with increasing wealth, more were able to afford the journey that became an established feature in the education of English gentleman. The most influential patron was the third Earl of Burlington (1695-1753) who made his Grand Tour in 1714-15 and who, with William Kent, was responsible for helping to reintroduce Palladianism into England.

The great archaeological discoveries at Pompei and Herculaneum further increased the interest in antiquarianism, as well as influencing neo-classicism which can be regarded as a reaction to the excesses of Rococo and the late Baroque, (Figures 2.12 and 2.13). The excavations also helped refine attitudes to architectural conservation, which from the 1770's occurred on a more systematic basis, and which began to concentrate on the display of whole areas rather than at the discovery of antique objects (51).

J.J. Winckelman was highly critical of many of the new restorations, many of which were based on imaginative conjecture. What was being done in the seventeenth and eighteenth centuries was not generated by the same artistic inspiration and it was therefore necessary to distinguish between the original work and any new material. Antiquities needed to be conserved as original monuments not as reconstructions.

This need to distinguish between original work and new material has remained central to the conservation debate and will be further discussed in later sections.

While most authorities such as Winckelman and the theorists of the rational movement in architecture were stressing the notion of ideal beauty based on Platonic philosophy, artists such as Piranesi took a different approach and in his drawings stressed picturesque and sublime views with ornamentation and particularly with decaying ruins (Figure 2.14). In this sense he, together with his English associates such as Robert Adam, can be regarded as anticipating the Romantic idea of Rome and its ruins.

The notion of the picturesque and its role in aesthetic and conservation theory is regarded as particularly English. However picturesque as a concept was conceived in Italy in the early seventeenth century and meant "characteristic to painting or to painters" (52). It was related especially to paintings on nature which were able to attract the observer with an effect of immediacy.

The attitude was further developed in England where the work of Claude Lorraine (1600-82), Poussin (1615-75) and Salvator Rosa (1615-73) became fashionable. Lorraine composed classical landscapes related to pastoral scenes with themes taken from the Bible, Virgil, Ovid or medieval epics, giving great importance to the effects of light. Rosa, on the other hand, boldly represented wild and savage scenes and is regarded by many as the forerunner of romanticism (53).

These landscapes, frequently with allegorical significance, were composed as complete pictures and were thus difficult to translate into three dimensions. This inevitably became a problem when attempts were made to transmit the inspiration into real landscape gardens (54), and later into notions of the Townscape discipline.

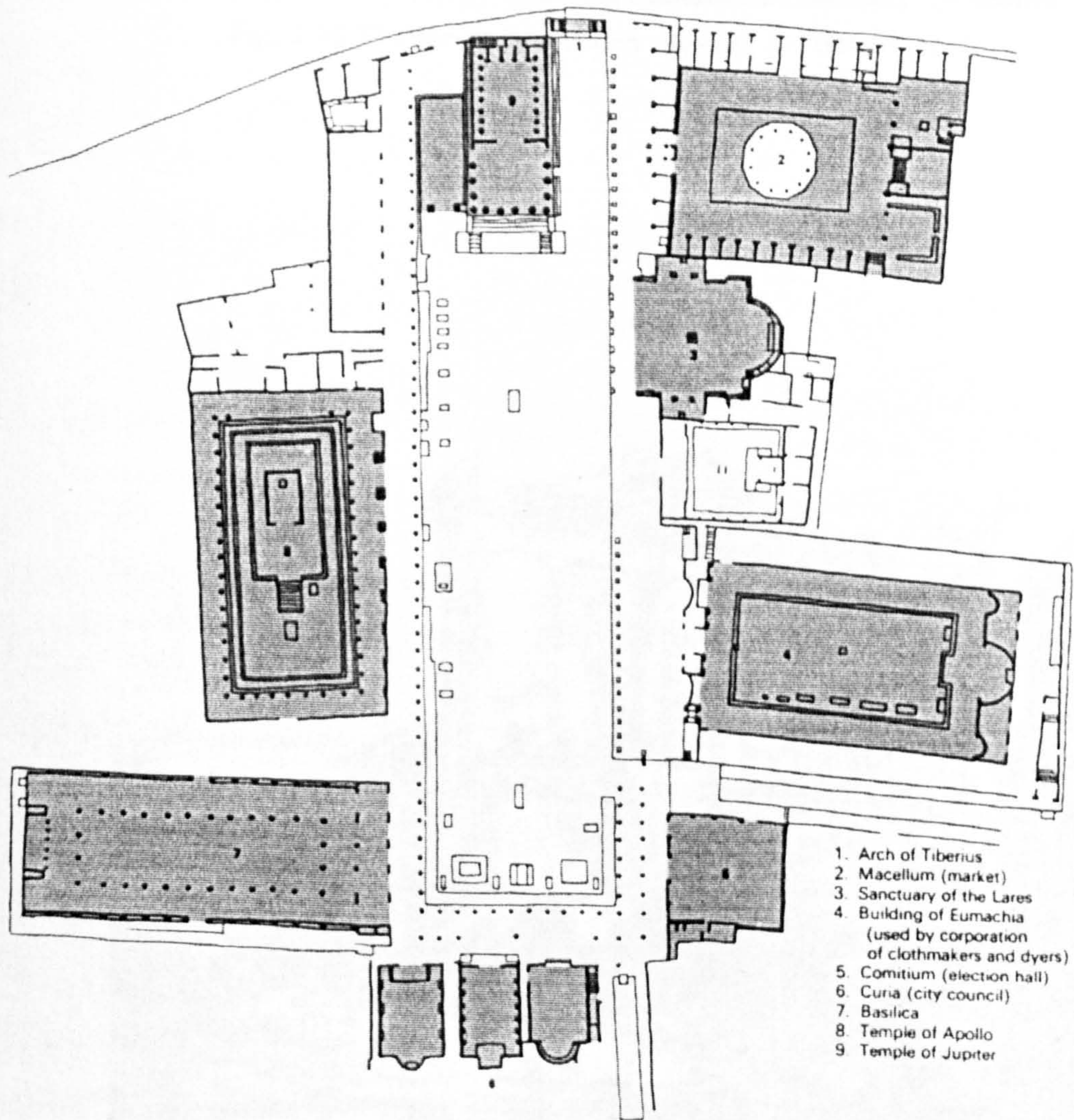


Fig. 2.12 Aerial view of the excavated area at Pompeii.



Fig. 2.13 The forum at Pompeii showing partial restoration

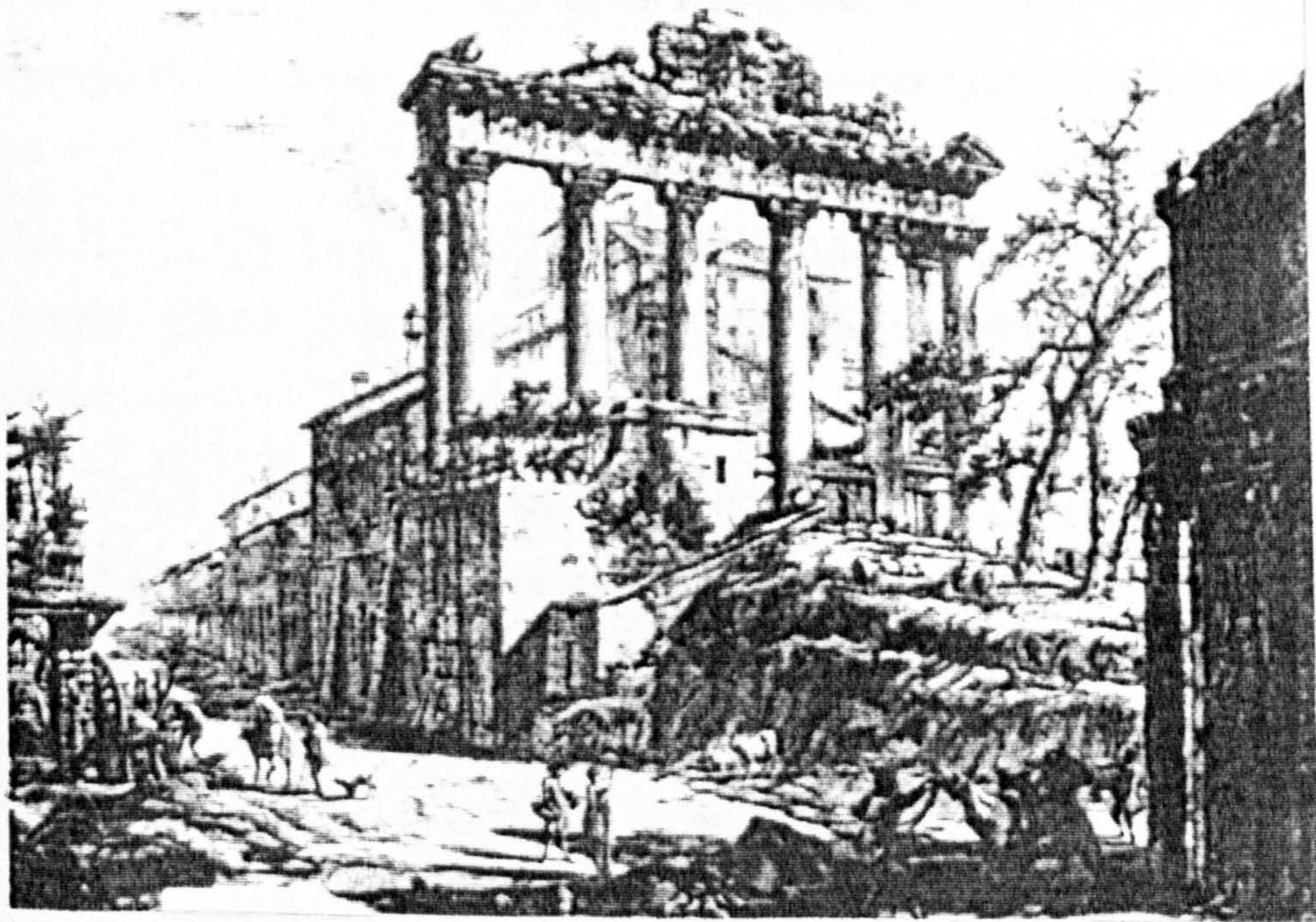


Fig. 2.14 Giovanni Piranesi - The Temple of Saturn, c. 1774, from the Views of Rome

1.2 Changing attitudes to Conservation

This picturesque phase which lasted approximately from 1730 to 1830 was a prelude to romanticism. It occurred at a later stage when art shifted its appeal from reason to the imagination. The romantic movement was thus an awakening of sensation, and this found expression primarily through the cultivation of the visual senses.

However, picturesque attitudes were also related to poetry, and poets such as Henry Wotton (1568-1639), Francis Bacon (1561-1626), John Evelyn (1620-1706) and John Milton (1608-74) all contributed to a growing English aesthetic consciousness which was moving away from the formal Renaissance garden layouts towards a freer design with greater variety. These concepts which were being developed within a landscaping and garden context were a direct contributory factor to the evolution of the Townscape tradition which will be discussed in a later chapter.

These aesthetic notions extended well beyond mere fashion and reflected complex social and political changes. As Britain became more powerful and more conscious of its unique history and constitution, the formal geometrical style of European based gardening concepts began to be regarded as an alien and authoritarian imposition on the landscape, an attempt to contain the free spirit of Britain. The natural, free flowing style of Capability Brown (1716-83) was thought to be more in keeping with the informal attributes of the English landscape. His open vistas made the park and its surrounding countryside seem part of one harmonious landscape which continued unbroken to the horizon and beyond (Figure 2.15). The different concepts of freedom underpinning these contrasting approaches to landscape design are further discussed in a later chapter on the antecedents to the Townscape tradition.

Thus literary and visual notions combined to form a particularly English aesthetic. Milton's Paradise Lost (1667) emphasized serpentine lines, natural treatment of water, rural mounds and wooded theatres. At the same time John Van Brugh (1664-1726) was developing a particular picturesque design in his garden layouts in which he created various classical buildings such as the Rotondo, the Temple of Bacchus and the Pyramid, inter alia, for the Garden at Stowe in 1720-1725.

Later William Kent (c1685-1748) further developed a spatial concept in garden design and introduced many of the basic architectural elements frequently found in later designs of this period. Indirectly these architectural features helped contribute to an increasing public awareness of antique monuments and thus began to foster a conservation ethic. This influence of stage design and landscape painting which contributed to the development of the picturesque and through this to the notion of romantic conservation, is still apparent in much of the contemporary criticism regarding facadism and the treatment of townscape as merely a stage set. These issues are further developed in later sections.

However, it should be emphasized that the inclusion of ruins in garden layouts were not made for the purposes of their conservation, but rather for their value as picturesque ruins. Picturesque theory was further developed by writers such as Edmund Burke (1729-97) in A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful, and it became popular to make tours into the English countryside to select picturesque scenery that could either be interpreted in water-colours or described in words (55). One of the most notable of these was the Rev. William Gilpin (1724-1804) who suggested that roughness forms the most essential point of difference between the beautiful and the picturesque (56). The definition of the concepts of beauty, picturesque and the sublime was further developed by Uvedale Price (1747-1828) and Richard Payne Knight (1750-1824). In 1794, Price wrote his Essay on The Picturesque where he defined 'picturesqueness' as appearing

"to hold a station between beauty and sublimity; and on that account, perhaps, is more frequently and more happily blended with them both than they are with each other. It is, however, perfectly distinct from either; and first, with respect to beauty, it is evident that they are founded on very opposite qualities; the one on smoothness, the other on roughness; the one on gradual, the other on sudden variation; the one on ideas of youth and freshness, the other on that of age, and even decay ..." (57).

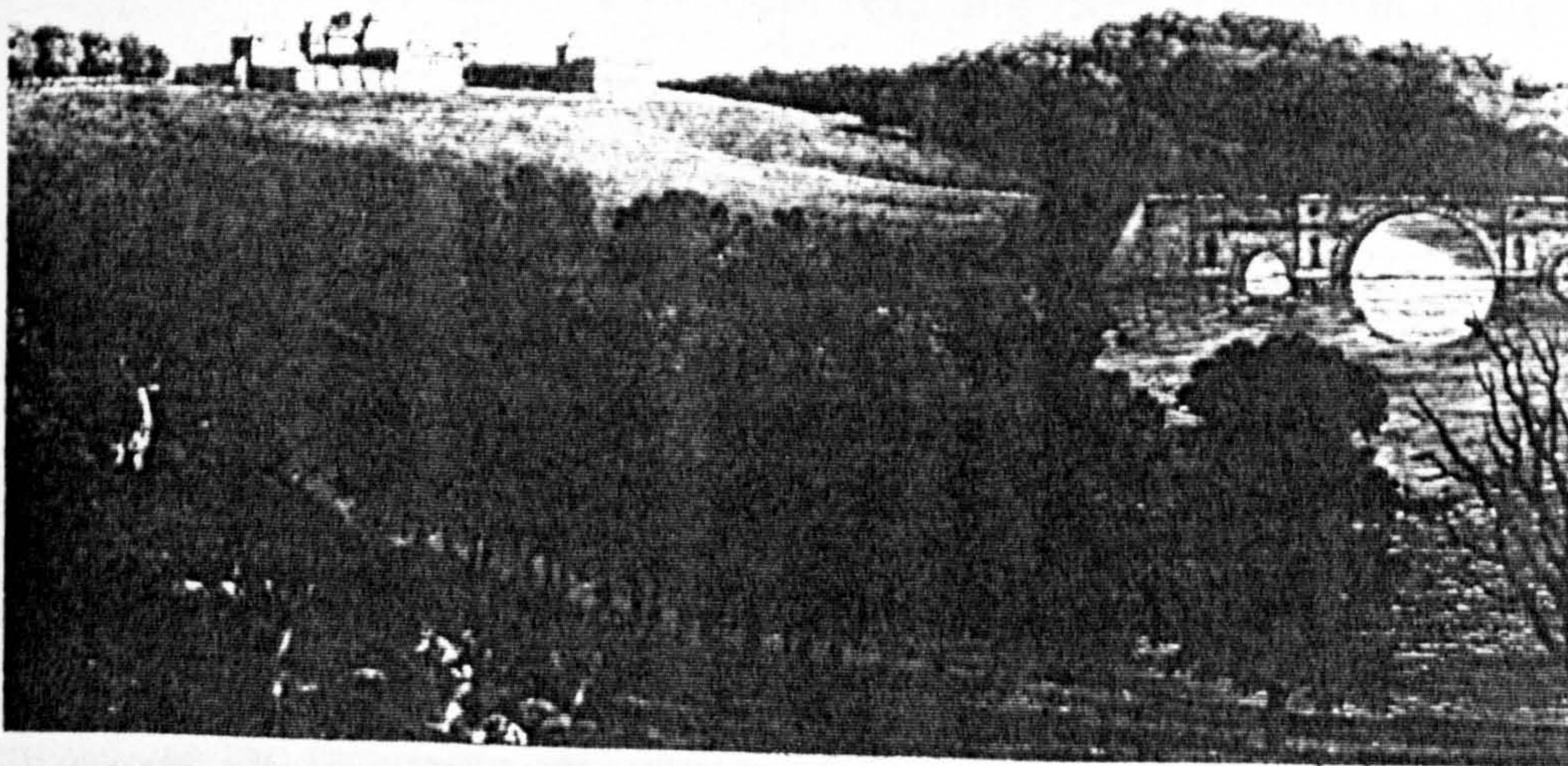
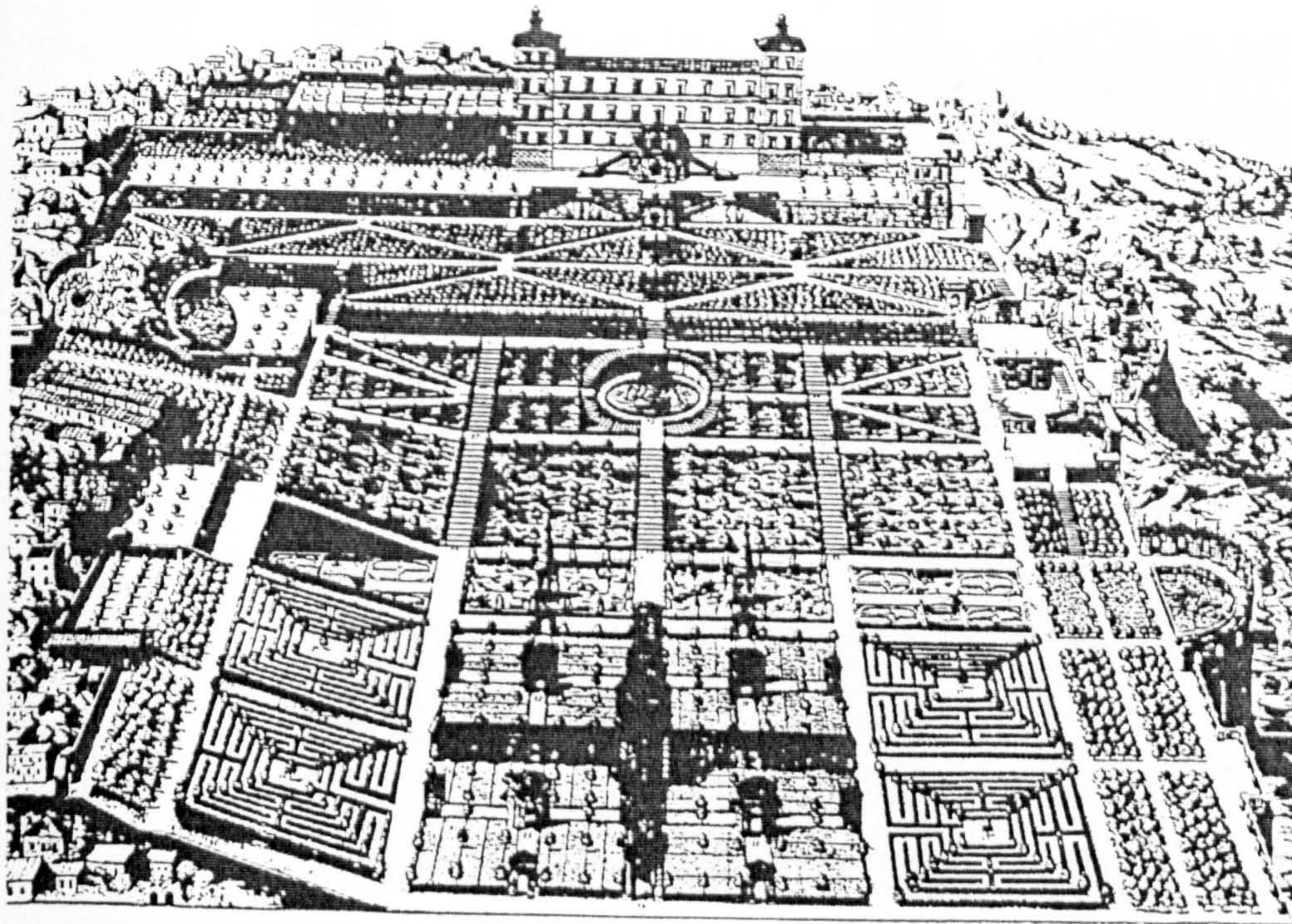


Fig. 2.15

- a. Idealized overall view of the Villa d' Este. 16th century.
- b. Palace and Great Bridge at Blenheim by Van Brugh. Engraving of 1787.

1.2 Changing attitudes to Conservation

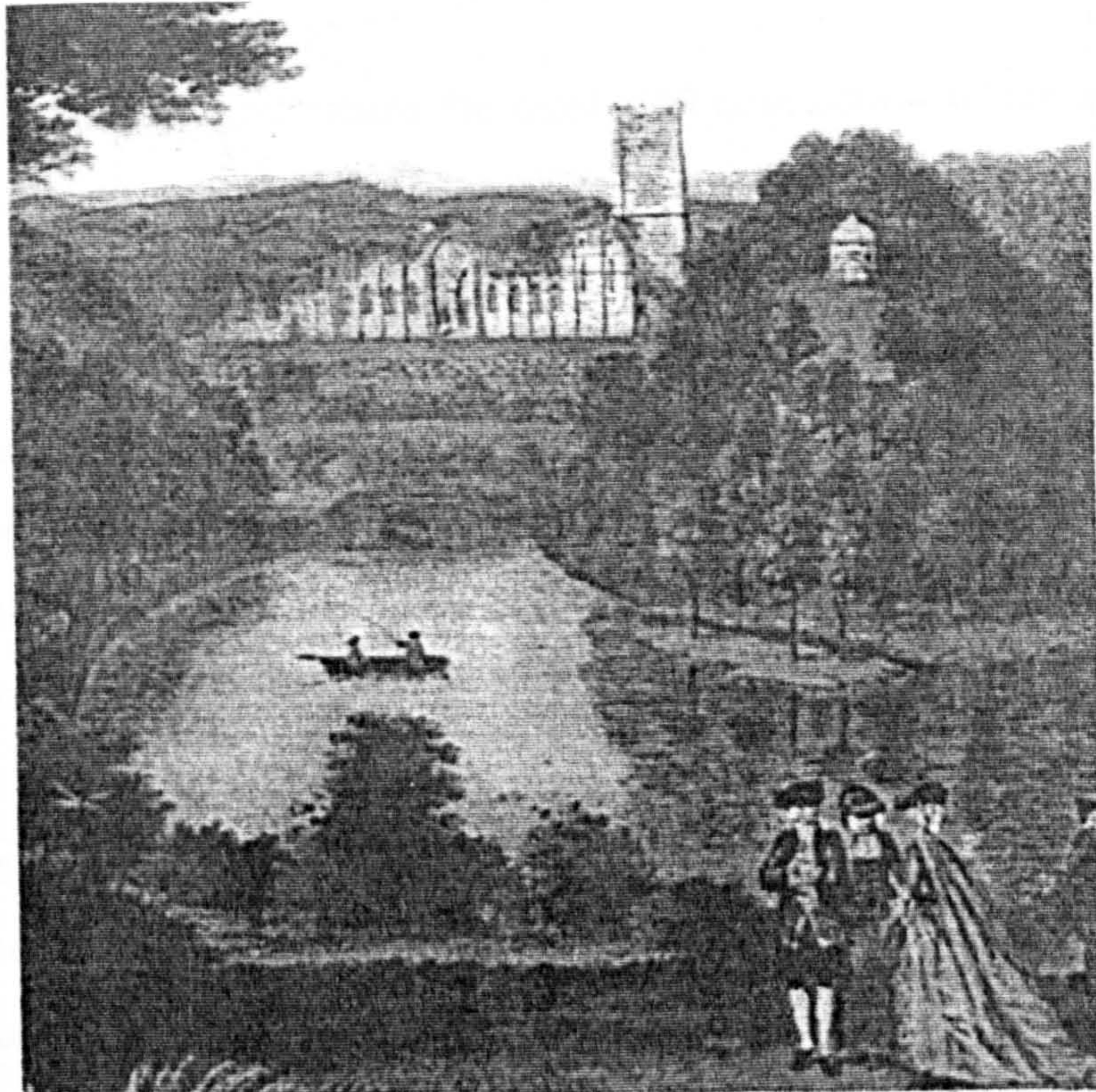


Fig. 2.16 - Fountains Abbey, N. Yorkshire

As indicated, there also developed a correspondence between this aesthetic and nationalistic values. In 1712, Lord Shaftesbury (1671-1713) had written from Italy advocating "the creation of a national taste and a national style based on the spirit of national freedom - a freedom resulting from the British Constitutional government" (58). Thus classicism in architecture and the English informal landscape garden both came to be considered expressions of this liberty and as symbols of the British Constitution. They were contrasted to the French system of absolute government, with the Rococo style dominating and the formal garden layouts.

During the latter half of the nineteenth century a strong reaction set in against the eighteenth century development of interest in medieval architecture which had resulted in the excessive restoration of churches at the beginning of the nineteenth century, encouraged by political as well as religious zeal. The influence of this reaction was strongest in the United Kingdom where the word "restoration" acquired a negative connotation.

The person most associated with the growing 'anti-restoration' movement was John Ruskin (1819 - 1900). In the Seven Lamps of Architecture (1849) he stated:

".... restoration means the most total destruction which a building can suffer: a destruction out of which no remnants can be gathered: a destruction accompanied with false description of the theory destroyed. Do not let us deceive ourselves in this important matter; it is impossible, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture. That which I have above insisted upon as the life of the whole, that spirit which is given only by the hand and eye of the workman, can never be recalled" (59).

He thus insisted on the material truth of historic architecture. It was the authentic monument and memorial of the past that he conceived as the nations heritage; there were but two "strong conquerors of the forgetfulness of men, Poetry and Architecture", and in a sense the latter included the former (60).

Having written the Seven Lamps, Ruskin's faith in God, which had been a basic factor in his conceptions about art, particularly about beauty being a moral act, underwent a crisis. He began accepting other influences, and giving more attention to man's relationship to man. This also led him to study and discuss social and economic questions, and this was later taken up by William Morris and the Arts and Crafts movement. Ruskin also contributed to a significant change in the approach to the evaluation of historic buildings. Whereas previously attention had been concentrated on monumental and public buildings, especially churches, he began to introduce the values of domestic architecture.

He stressed the use of locally available materials so as to make a true and honest contribution toward an aesthetic enjoyment and durability of the building. He hated imitations and he insisted that both building materials and working methods should be honestly what they appear to be. The creator's intention was essential; in the sacrifice what actually was done was less important than how and with what intention

one did it. He fought against industrial methods of production and promoted traditional workmanship because he feared that industrialization would alienate man from enjoying his work, and the result would thus remain empty and lifeless. One of the reasons for his rejecting restoration was the same; copies produced in a restoration lacked the life and the 'sacrifice' of the originals (61).

The "Lamp of Memory" was in a certain way the culmination of Ruskin's thinking in terms of architecture, especially in relation to its national significance and its role in the history of society. If one wants to learn anything from the past, one needs memory and one needs something to which one can attach one's memories. As indicated before, with poetry Ruskin envisaged architecture as one of the conquerors of time and insisted that one of the principal duties was to create firstly, architecture of such quality that it could become historical, and secondly, "to preserve, as the most precious of inheritances, that of past ages" (62).

In terms of the general shift in conservation attitudes being discussed in this Chapter, Ruskin is also significant in terms of the emphasis given to areas and districts. He was concerned about new development in urban areas and the loss of identity of old towns if their buildings were destroyed to make way for new squares and wider streets. He warned against taking false pride in these, and drew attention instead to the values found in the old districts of older towns (63).

In 1865 RIBA published a set of practical rules and suggestions under the heading Conservation of Ancient Monuments and Remains (64). Legal protection for ancient monuments was to take another two decades.

The guidelines recommended inter alia:

- the need to carry out a careful archaeological and historical survey
- the preparation of measured drawings of the building before anything was decided about eventual alterations
- the special concern to the conservation of all building periods

- every building had a historic value and that this would disappear if its authenticity was destroyed
- the conservation in situ of anything that could have any value
- the scraping of old surfaces was forbidden and cement was recommended for consolidation and refitting of loose stones
- replastering should be avoided in order to expose and show "the history of the fabric with its successive alterations as distinctly as possible" (65)
- "clearance of obstructions", including "wall linings, pavements, flooring, galleries, high pews, modern walls, partitions, or other incumbrances as may conceal the ancient work" (66) was permissible.

This document thus contributed to the development of a new approach to the conservation of historic buildings. However, some of its technical recommendations such as the removal of renderings, and the use of cement and stone consolidants have later caused problems (67).

The concepts developed by Ruskin were gradually diffused and incorporated by others. In 1877 Sidney Colvin (1845-1927), Slade Professor of Fine Arts at Cambridge, summarized the concepts in his Restoration and Anti-Restoration. He conceived a building as a work of art, but different from a picture or a statue, which were completed at one time and for good. Buildings exhibited the actions of many modifying forces, and the more marks of such forces they bore, the greater was their historic value and interest.

"An ancient building is at once a work of art and a monument of history, and the one character is as essential to it as the other" (68).

Although the concept was present in Ruskin's writings, Colvin formulated it in a way which resembled later conservation theories, particularly that of Cesare Brandi in Italy (69).

He also accused restorers of lacking "a true historical sense" and suggested that it was madness to destroy later structures for the sake of archaeological research, ritual propriety, artistic continuity or with the excuse of repair.

In 1877, William Morris (1834-96) published a letter in the Athenaeum opposing destructive restoration and proposing an association in defence of historic buildings. In the same year, the new Society for the Protection of Ancient Buildings, (SPAB), was formally founded at a meeting called by Morris. The Society was to have an important and significant role to play in uniting the forces against conjectural restoration and in promoting maintenance and conservative treatment. Its influence was also to extend well beyond England.

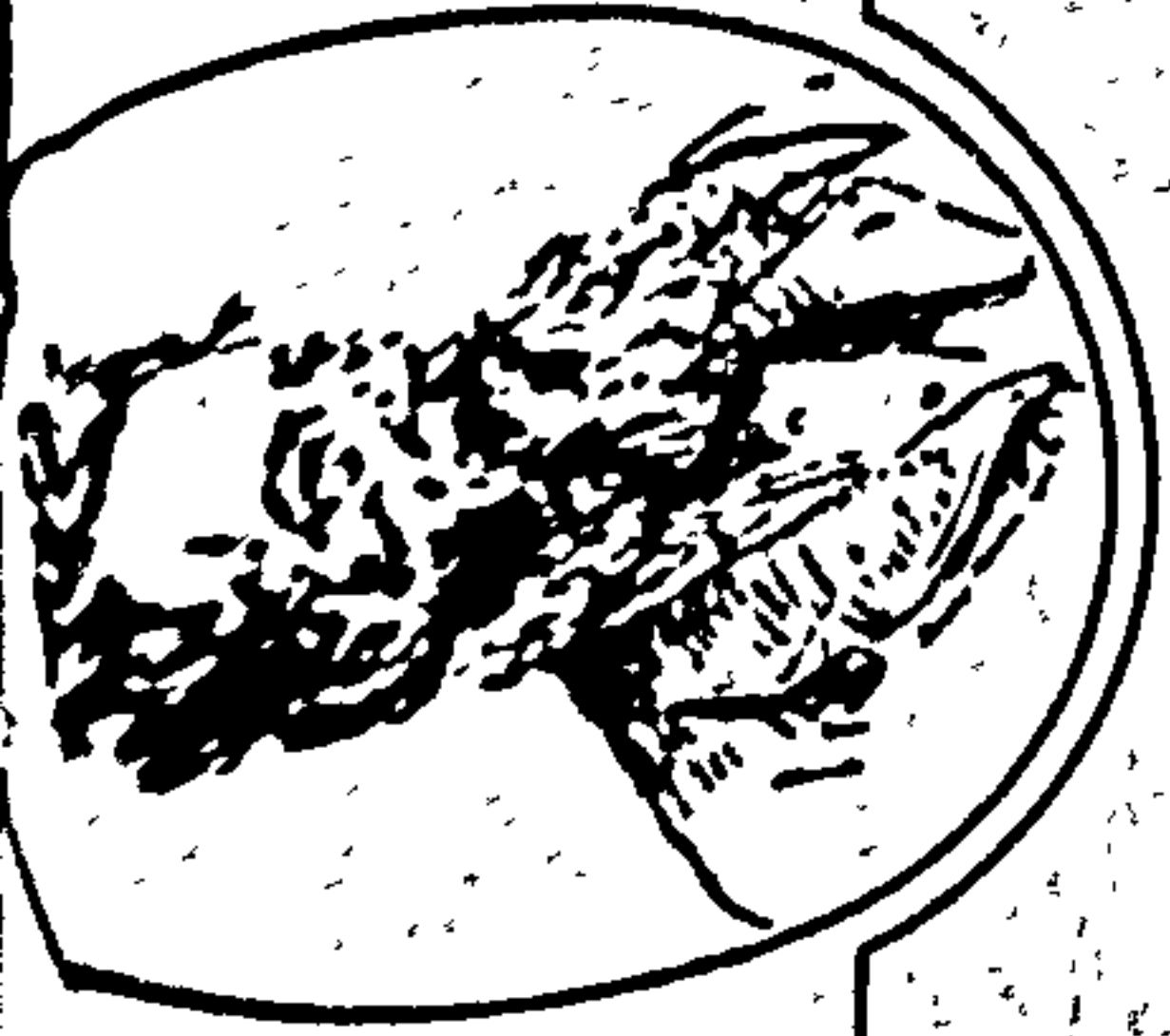
Morris conceived all art to be a product of historical development. He insisted that the bond between history and decoration was so strong that no-one could actually "sit down and draw the ornament of a cloth, or the form of an ordinary vessel or piece of furniture that will be other than a development or a degradation of forms used hundreds of years ago" (70). The arts were a "part of a great system invented for the expression of a man's delight in beauty" (71), and the teachers of the artist-craftsmen had to be Nature on one hand, and History on the other; it would be difficult for anybody to do anything at present without a good knowledge of history (72).

William Morris drafted the Manifesto for the Society which had been reprinted in every annual report ever since (Figure 2.17). While referring to the past changes in ancient buildings, which themselves became historic and instructive, modern 'restorations' that pretended to put the monument "at some arbitrary point" in its history, were condemned as "a feeble and lifeless forgery". Ancient buildings, whether considered "artistic, picturesque, historical, antique, or substantial: any work, in short, over which educated artistic people would think of worth while to argue at all", (73) were to be regarded as a whole with their historical alterations and additions, and the aim was to conserve them materially and "hand them down instructive and venerable to those that come after us" (74).

The Manifesto formed the basis for modern conservation policy. By implication protection was not limited any more to specific styles, but based on a critical evaluation of the existing building stock. The other essential consideration was that ancient monuments represented certain historic periods only so far as their authentic material was undisturbed and preserved in situ; any attempt at restoration or copying would only result in the loss of authenticity and the creation of a fake. The philosophy of the SPAB was 'conservative repair' to "steer off decay by daily care" (75).

Morris's attitude illustrates the extreme reaction in England against restoration. It also explains his antagonism towards Wren and Scott. Morris also attacked industrialization for its degrading effects on personality and on art, proposing to counteract it by achieving continuity in the physical environment as well as in the way of life (76). He maintained that rapid technical progress was accompanied by ugliness and that the only method of defence was to preserve historic monuments. He also criticized the exploitation of nature, the pollution of air with industrial smoke and of rivers by the dumping of refuse (77).

One of the outcomes of the activities of the SPAB was that repair of historic buildings came to be considered a highly specialized branch of architecture, for which not only the architects needed special preparation. Morris drew particular attention to the workmen "who should have so true an instinct for the right treatment of materials as to deserve the title of artist as well as that of mechanic" (78). In order to help meet these requirements, the Society published its influential Guidelines in 1903, and later A.R. Powys, who was secretary from 1911 to 1936, published a handbook on the Repair of Ancient Buildings, which summarized the principles and showed how the duties of caring for ancient buildings" may be performed so that work may be done with the least alteration to the qualities which make a building worthy of notice, namely - workmanship, form, colour and texture" (79).



William Morris, Founder
1877

THE SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS

Manifesto

A Society coming before the public with such a name as that above written must needs explain how, and why, it proposes to protect those ancient buildings which, to most people doubtless, seem to have so many and such excellent protectors. This, then, is the explanation we offer.

No doubt within the last fifty years a new interest, almost like another sense, has arisen in these ancient monuments of art; and they have become the subject of one of the most interesting of studies, and of an enthusiasm, religious, historical, artistic, which is one of the undoubted gains of our time; yet we think that if the present treatment of them be continued, our descendants will find them useless for study and chilling to enthusiasm. We think that those last fifty years of knowledge and attention have done more for their destruction than all the foregoing centuries of revolution, violence, and contempt.

For Architecture, long decaying, died out, as a popular art at least, just as the knowledge of mediæval art was born. So that the civilized world of the nineteenth century has no style of its own amidst its wide knowledge of the styles of other centuries. From this lack and this gain arose in men's minds the strange idea of the Restoration of ancient buildings; and a strange and most fatal idea, which by its very name implies that it is possible to strip from a building this, that, and the other part of its history—of its life that is—and then to stay the hand at some arbitrary point, and leave it still historical, living, and even as it once was.

In early times this kind of forgery was impossible, because knowledge failed the builders, or perhaps because instinct held them back. If repairs were needed, if ambition or piety pricked on to change, that change was of necessity wrought in the unmistakable fashion of the time; a church of the eleventh century might be added to

or altered in the twelfth, thirteenth, fourteenth, fifteenth, sixteenth, or even the seventeenth or eighteenth centuries; but every change, whatever history it destroyed, left history in the gap, and was alive with the spirit of the deeds done midst its fashioning. The result of all this was often a building in which the many changes, though harsh and visible enough, were, by their very contrast, interesting and instructive and could by no possibility mislead. But those who make the changes wrought in our day under the name of Restoration, while professing to bring back a building to the best time of its history, have no guide but each his own individual whim to point out to them what is admirable and what contemptible; while the very nature of their tasks compels them to destroy something and to supply the gap by imagining what the earlier builders should or might have done. Moreover, in the course of this double process of destruction and addition the whole surface of the building is necessarily tampered with; so that the appearance of antiquity is taken away from such old parts of the fabric as are left, and there is no laying to rest in the spectator the suspicion of what may have been lost; and in short, a feeble and lifeless forgery is the final result of all the wasted labour.

It is sad to say, that in this manner most of the bigger Minsters, and a vast number of more humble buildings, both in England and on the Continent, have been dealt with by men of talent often, and worthy of better employment, but deaf to the claims of poetry and history in the highest sense of the words.

For what is left we plead before our architects themselves, before the official guardians of buildings, and before the public generally, and we pray them to remember how much is gone of the religion, thought and manners of time past, never by almost universal consent, to be Restored; and to consider whether it be possible to Restore those buildings, the living spirit of which, it cannot be too often repeated, was an inseparable part of that religion and thought, and those past manners. For our part we assure them fearlessly, that of all the Restorations yet undertaken the worst have meant the reckless stripping a building of some of its most interesting material features; whilst the best have their exact analogy in the Restoration of an old picture, where the partly-perished work of the ancient craftsman has been made neat and smooth by the tricky hand of some unoriginal and thoughtless hack of today. If, for the rest, it be asked us to specify what kind of amount of art, style, or other interest in a building, makes it worth protecting, we answer, anything which can be looked on as artistic, picturesque, historical, antique, or substantial: any work, in short, over which educated, artistic people would think it worth while to argue at all.

It is for all these buildings, therefore, of all times and styles, that we plead, and call upon those who have to deal with them to put Protection in the place of Restoration, to stave off decay by daily care, to prop a perilous wall or mend a leaky roof by such means as are obviously meant for support or covering, and show no pretence of other art, and otherwise to resist all tampering with either the fabric or ornament of the building as it stands; if it has become inconvenient for its present use, to raise another building rather than alter or enlarge the old one; in fine to treat our ancient buildings as monuments of a bygone art, created by bygone manners, that modern art cannot meddle with without destroying.

Thus, and thus only, shall we escape the reproach of our learning being turned into a snare to us; thus, and thus only can we protect our ancient buildings, and hand them down instructive and venerable to those that come after us.

Fig. 2.17 - SPAB Manifesto, 1877

Later William Lethaby (1857-1931) became a spokesman for the movement. According to him:

"The best repair is a sort of building surgery which aims at conservation. A building properly cared for will be all the more lovely because it bears the evidence that it is understood and valued. Such principles open up a whole new art of building conservation. A well done, unaffectedly modern piece of building cannot be offensive and a study of old art should teach that every manner of building belongs to its own day only (80).

During the 1870's and 1880's there was renewed action to obtain legal protection for ancient monuments. The early Bill was met with considerable opposition, primarily because it was perceived as interfering in the rights of private property.

After several hearings, the Bill finally became law as the Ancient Monuments Act in 1882. The Act, however, was extremely limited, offering protection to only tumuli, dolmens or stone circles of outstanding importance. The first list contained sixty eight monuments or groups such as Stonehenge, most of which were pre-historic. Thus for a time the protection of historic buildings remained mainly dependant on the initiative of amenity societies such as SPAB and on the good will of the owners (81).

2.3.2.2 Archival Restoration

The attitudes towards conservation discussed in the previous section took some time to develop in Italy. As a result of the debate concerning different approaches emanating from different countries in Europe, there developed in Italy a particular approach which can be distinguished from what is generally termed Romantic Conservation and which is most frequently associated with England and the work of Ruskin and Morris.

In the early nineteenth century in Italy the tradition still prevailed of completing or changing historic buildings in the fashion of the time. In the 1830's the economic situation began to improve, resulting in increased prosperity and urban renewal

1.2 Changing attitudes to Conservation

programmes in the larger cities. The widening of streets and the construction of new buildings resulted in the destruction of historic urban fabric and was much deplored by Ruskin in his letters from Italy in 1845 (82). There also developed much local opposition. Cattaneo (1801-69) for instance, vigorously attacked the proposal to form a monumental open square in front of the Milan Cathedral (83) because he thought that the architectural effect of the building would be damaged if separated from its urban context and because of the inevitable destruction of the historic urban fabric. In keeping with many contemporary conservation issues, he also criticized the introduction of major traffic flows into narrow historic streets and stressed the need to keep railways and stations outside the centres of historic towns.

Many of the architects working in Italy also kept close contact with their English counterparts and thus also came to be influenced by the attitudes developing in England at that time. Giacomo Boni (1859-1925) for instance, was an architect and archaeologist involved in the repairs to St. Marks, who met Ruskin in 1876, and who worked for him, measuring and drawing historic buildings (84). He was well read in classical literature and had learnt English specifically to read Ruskin. In 1888 he was requested to prepare regulations for the conservation of antiquities and later became the first architect for the conservation of historic buildings at the General Direction of Antiquities (85).

He was an active writer and wanted to emulate the work of Ruskin and Morris in Italy (86). He criticized demolitions in the historic fabric of Venice to open new streets, and was concerned about the hygienic conditions of the housing. In an early example of an attitude later described as Integrated Conservation, he also stressed the need for official initiatives to provide Venice with an economic basis for its survival. His main concern was to defend the authenticity of ancient monuments.

During the process of the Unification of Italy there were various initiatives for national legislation for the protection of ancient monuments. In 1872 the Ministry of Education established the first General Directorate. In 1882 this body prepared and circulated provisional guidelines for the restoration of historic buildings. The aim of these instructions was to promote a better knowledge of the monuments in order to avoid unnecessary destruction, and to avoid errors in restoration which often respected the

original neither in form nor in content. It was considered essential that any restoration should be based on a thorough survey and study of the building, its construction and all the modifications that had occurred. A critical evaluation of all parts of the building should provide the basis for a judgement of what was important as history or as art, and thus had to be conserved, and what could be removed without damage to the monument. The aim was further, to understand what had been the 'normal state' of the building originally, and what was its 'actual state' at present, and then to 'suppress' this difference, "reactivating and maintaining as far as possible the normal state in all that has to be conserved" (87). Restoration of lost or damaged features was accepted on condition that clear evidence of the original form existed, or if this was justified by the need for structural stability. If later additions were not important from the historic or artistic point of view, their demolition could be justified. Reconstructions should, however, be kept to a minimum, and the main attention should be given to the conservation of the original (88). These guidelines reflected the approach of the French Administration and did not have much impact. The criteria and materials used in restoration continued to vary in different parts of the country. One of those who had helped draft the circular was Camillo Boito (1836-1914) who was professor of architecture in Venice and later Milan. He questioned some of the positions adopted in the 1882 circular and, a year later, presented his own recommendations in the form of seven points, which later formed the first Italian Charter of Conservation.

The points which summarized his views were:

- difference in style between the original and the new;
- use of distinguishable material;
- refraining from reproduction of decoration;
- display of remaining original elements near the building;
- imprint of date of repair on each new element;
- inclusion of an inscription describing the restoration work;
- the preparation of a document to present various stages of repair, to be kept within the building or to be published; and
- conspicuousness of accomplished work (89).

Boito thus established the basic principles of contemporary restoration. He criticized the evaluation of historic monuments based only on their architectural features and urged respect for buildings as documents of human achievement. Any alteration was considered as deceptive. While he acknowledged that certain additions might be necessary to consolidate the structure of a building, these should be easily distinguishable and unobtrusive. Any additions made in the past should be considered as integral parts of the building and should not be tampered with, unless strictly necessary. He thus wanted to "read" a monument, without abbreviations, additions and alterations (90).

The theme that he thus developed was the question whether restorations should imitate the original architecture or whether additions and completions should be clearly indicated. The first alternative, which as a result of the influence of the French school had become current practice in Italy, was the line taken in the 1882 circular. Boito proposed the second, and in taking the conservation approach, stressed the need to pay attention to the criteria according to which the monuments were to be consolidated and conserved in order to give them a longer life (91).

The Charter of 1883 starts with the statement that ancient monuments are to be considered as documents that reflect the history of the past in all their parts.

"Considering that architectural monuments from the past are not only valuable for the study of architecture but contribute as essential documents to explain and illustrate all the facets of the history of various peoples throughout the Ages they should, therefore, be scrupulously and religiously respected as documents in which any alteration, however slight, if it appears to be part of the original could be misleading and eventually give rise to erroneous assumptions (92).

The monument was thus not only the 'original' structure. All successive alterations and additions were to be considered equally valuable as historic documents and preserved as such. There was thus a distinct divergence from the earlier circular which had been based on an evaluation of the historic and artistic value of the various changes in the monuments. Restoration was to be kept to the minimum and all new parts should be clearly marked either by using a different material, by dating them, or by using simplified

geometrical forms, as in the restoration of the Arch of Titus. New additions should be made clearly in the contemporary style of architecture, and in such a way that they would not contrast too much with the original. All work had to be well documented and photographed, and the date of the conservation work indicated on the monument (93).

In comparing the two principal approaches previously discussed, that of Viollet-Le-Duc and Ruskin, Boito criticized both. He objected to the incidence of delight in decay apparent in Ruskin's attitude. In terms of the approach to St. Marks, he believed that Ruskin had not accepted the necessity of consolidating the structure and of the need to do this in a contemporary manner. He also criticized Viollet-Le-Duc, believing it impossible to put oneself in the place of the original architect. He believed such an approach was full of risks and had no theory or understanding which would save it from free intervention.

He insisted that one had to do everything possible to maintain the old artistic and picturesque aspects of monuments, and that any falsification should be out of the question (94).

He divided architecture into three categories according to its age: antique, medieval, and modern since the Renaissance. Each of these categories has its particular character, distinguished by archaeological importance in the first category, by picturesque appearance in the second, and by architectural beauty in the third. Accordingly the aim of restoration and conservation of buildings belonging to these categories, should be conceived respecting these characteristics. Thus in the case of antiquity, one would speak of 'archaeological restoration' (restauro archaeologico), in the case of medieval architecture, of 'pictorial restoration,' (restauro pittorico), and in the case of later buildings of 'architectural restoration' (restauro architettonico) (95).

In principle, he placed all styles in the same position and conceived an historic monument as a stratification of contributions of different periods, all of which should be respected. He saw a fundamental difference between 'conservation' and 'restoration'; restorers were almost always "superfluous and dangerous"; conservation was often, except in rare cases, 'the only wise thing' to do (96). He insisted that the conservation of ancient works of art

1.2 Changing attitudes to Conservation

was an obligation, not only of any civilized government, but also of local authorities, of institutions, and of "every man who was not ignorant or vile" (97).

With his principles Boito laid the foundations of modern conservation policy in Italy and his influence can be seen in the national legislation of 1902 and the later international recommendations.

2.3.2.3 Scientific Restoration

Another branch within the overall category of Archival Restoration has been termed 'restauro scientifico' and is most closely associated with Gustavo Giovannoni (1873-1947) (98). He is regarded as particularly significant in terms of the evolution of the Townscape movement in that he was one of the first to draw attention to the significance of the 'minor architecture' in giving continuity to the urban fabric of a historic city. These "modest elements of the environment, which often represent better than the masterpieces, the architectural traditions, and which more than these are subject to perils and dangers" (99) needed maintenance and restoration as well as the more important buildings.

Giovannoni combined the skills of engineering, architecture, planning and architectural history. He was the director of the School of Architecture in Rome from 1927 to 1935 and became professor of a separate department for the restoration of historic monuments from 1935 to his death in 1947. In his teaching and writing he can be regarded as consolidating the basis for a modern Italian approach to conservation. As with Boito, he believed that historical monuments had to be conserved, regardless of their date and without attempting to create a "unity of style".

Much of his work and his influence dealt with the broader context and fell within the realm of urban planning. He was critical of the urban interventions in Rome which cut across the traditional street pattern and saw the problem to consist in a conflict between two different concepts, life and history, which seemed to require different approaches; on the one hand the requirements of modern development and life, and on the other a respect for the historic and artistic values and for the environment of the old cities.

"The innovators insist: the cities are not museums or archives, but they are made to be lived in the best possible manner, and we must not compromise the development and stop the path of civilization The conservators respond: the life must not only be moved by a utilitarian material concept, without an ideal, without a search for beauty; even less than the life of an individual can this be the collective life of cities, which must contain the elements of moral and aesthetic education, and which cannot leave out of consideration the traditions where it shares so much of the national glory" (100).

He became increasingly convinced that the most important element in historic towns was the so-called minor architecture which in effect represented the populace and their ambitions more than the grand palaces and churches. Like Camillo Sitte (1843-1903) in his City Planning According to Artistic Principles first published in German in 1889 (101) Giovannoni also emphasized visual and picturesque values, and the sudden surprises caused by the contrast between palaces, convents, churches on one hand, and the 'minor architecture', 'the architectural prose', on the other (102). To raise the necessary level of consciousness he stressed the need for meticulous study and the recording of buildings and historic areas.

Of particular interest is that Giovannoni was espousing these principles in the age of Futurism when F.T. Marinetti (1876-1944) had written his manifesto: "we will destroy museums, libraries, and fight against moralism, feminism, and all utilitarian cowardice ..." (103), and when Functionalist planning ideals were being glorified. In defending the need to conserve historic towns he formed a theory, which can be regarded as a form of compromise, which dealt with the treatment and modernization of historic areas and yet which remained respectful to the cultural values contained within them. This theory, first presented in 1913, (104) he called 'diradamento edilizio' ('thinning out' of urban fabric). This meant keeping major traffic flows out of historic areas so as to avoid cutting new streets into them, the improvement of social and hygienic conditions, and the conservation and restoration of historic buildings. To achieve this he acknowledged that it might be necessary "to demolish here and there a house or a group of buildings, and to create in their place a piazza or a garden, small lungs for the old quarters; then the street would

get narrower to become wider again a little later, adding a variety of movements, associating effects of contrast to the original type of architecture, which thus will maintain completely its artistic and environmental character" (105).

Giovannoni can thus be seen as a transitional approach between the concern for single monuments characteristic of previous attitudes to the growing concern for context and the impact of conservation on the health and economy of cities. The increasing influence of urban planning is clearly discernible.

As to be expected while the theory sounded admirable, it proved difficult to implement. In Rome and in other towns such as Venice, Bari and Bergamo, it proved difficult to resist development pressures and keep development out of the historic core. It was only possible to retain parts of the Renaissance Quarter in Rome and even some of this was thinned out. The Fascist era, combined with Mussolini's identification of himself with ancient Roman Emperors, and the advance of modern technology resulted in the demolition of medieval areas and the restoration of classical monuments. Much historic fabric in Rome was thus destroyed from the late 1920's to the early 1940's (Figure 2.18).

Giovannoni, who was regarded as the major theorist of his time in Italy, was one of the few who spoke out. In 1936, he clarified his position in an article on restoration published in the Encyclopedia Italiana. He wrote:

"The intention to restore the monuments, both in order to consolidate them repairing the injuries of time, and to bring them back to a new living function, is a completely modern concept, parallel to the attitudes of philosophy and culture which conceives in the constructive and artistic testimonies of the past, whatever period they belong to, a subject of respect and of care" (106).

A fundamental difference is evident to the attitude of Viollet-Le-Duc proposed some seventy years earlier. Giovannoni stressed the need to regard restoration as a cultural problem of evaluation and the rehabilitation of monuments with respect to all their significant periods, instead of reconstructing them to their ideal form. He considered Viollet-Le-Duc's theory to be 'anti-scientific', causing falsifications and arbitrary

interventions and presupposing the building to be created by a single architect and one period. He also queried the ability of the architect-restorer and builder to understand "the monument in its vicissitudes and in its style which they do not feel any more" (107).



Fig. 2.18 - The historic centre of Rome

The monument to Victor Emmanuel in the foreground disrupts the perspective view of the Forum Romanum from the Piazza Venezia. The monument provides the first intervention in the antique centre for some two thousand years.

As indicated previously, his position was primarily based on the work of Boito and can be seen as transitional or intermediate between stylistic restoration and pure conservation (108). Although his earlier articles expressed sympathy for the notions expressed by Viollet-Le-Duc his attitude matured along the lines of Boito. He emphasized maintenance, repair and consolidation, and, if necessary, accepted the use of modern technology. But the whole aim of the work was regarded as being the preservation of the authenticity of the structure, and respect for the whole 'artistic life' of the monument, not only its first phase. Any modern addition should be dated and considered rather an integration of the mass than an ornament, as well as being based on authoritative data.

In 1931 he presented these principles at the International Congress in Athens, contributing to the formulation of the Charter of Athens.

In this and in the formulation of a text for an Italian Charter the main emphasis was laid on maintenance and consolidation, as well as on the preservation of the authenticity of the monument. The general criteria that all should be considered in connection with each other were summarized as being

"the historic reasons which do not allow the cancellations of any of its phases through which the monument was formed, nor falsifies its understanding with additions that would mislead scholars, nor to disperse the material that analytical research brings to light; the architectural concept that aims at bringing the monument back to its artistic function and, as far as possible, to a linear unity (not to be confused with stylistic unity);

the criterion that comes from the feeling of the citizens, from the spirit of the city, with its memories and nostalgia, and finally, the indispensable criterion resulting from administrative necessities due to the means of execution and useful function" (109).

Comparing the spirit of these notions with those of Boito where the monument was conceived primarily as a historic document, a much broader approach is evident, incorporating inter alia, architectural aspects, the historic context and the environment, and the actual use of the building (110).

In 1938 the Ministry published a further set of instructions, prepared by a group of experts including Giovannoni. In these special emphasis was laid on continuous maintenance and timely repairs, on methodical conservation and consolidation of archaeological sites and finds, on the necessity of conservation in situ, and the conservation and respect of urban areas having historic and artistic values. There was also insistence that "for obvious reasons of historical dignity and for the necessary clearness of modern artistic consciousness" it should be absolutely forbidden to build in "historic styles" even in areas that had no specific monumental or landscape interest (111).

Giovannoni agreed with Boito that the best restorations were those where it seemed that nothing had been done, and he agreed that in many cases this could be achieved using modern methods and technology. However, he was extremely critical of the impact of modern materials, as for instance the use of concrete structures at Pavia Cathedral which he referred to as arrogant 'modernity,' preferring instead an alternative way, for example "masonry and even cornices and ornaments, similar to the old in their mass and outline, but simpler," so as to harmonize better with the historic fabric (112). Thus while he criticized restoration in the form of the approach of Viollet-Le-Duc, especially the removal of 'inharmonious' or later elements, he was also critical of those who over-emphasized the use of modern architecture. The challenge was to find a balanced judgment between the different aspects and values present in the monument, which should not be considered solely for the "use for study, but especially for art, made for the city and for the people. For this, compromises are inevitable. The essential is to control and document them, and not let oneself be carried away by that egotism that puts the restorer in the place of the monument" (113). He could thus accept the removal of the two bell-towers from the Pantheon, the demolition of the later structures from the Parthenon, and the restoration of the Maison Carrée of Nimes by removing the Gothic structures from within. He also expressed sympathy for the decision to restore the Curia building in the Roman Forum to its antique appearance, which meant the demolition of historic stratification from the sixth to the seventeenth century in a church which was still in use. It did not seem possible in this case to display simultaneously all historic phases, and although the significance of the historic continuity of Rome prolonged the debate, at the end a decision was taken to let antique Rome dominate.

Until the fifteenth century, he argued, architecture had expressed an individuality, irregularity and a lack of symmetry, that made it incapable of reproduction. However, since the sixteenth century, buildings were made with such geometrical regularity that he thought it was quite possible to reproduce them in a perfect manner. He was thus in favour of continuing the building of Palladio's Loggia di Capitanio in Vicenza by at least two arcades in order to better enclose the architectural form of the square, as had been done in Napoleon's time in St Mark's Square in Venice (114).

Although, as with many contemporary conservation architects, Giovannoni has revealed a certain ambiguity and has been accused of not sufficiently resisting demolitions, he should be seen in the context of his time as providing a significantly broader concept of conservation activity.

2.4 CONSERVATION AS THE CONCERN FOR CONTEXT AND FABRIC

2.4.1 INTRODUCTION

The mass destruction caused by the two world wars in the first half of the twentieth century resulted in a fundamental shift in attitudes towards conservation. As opposed to the predominantly aesthetic and academic values discussed in the previous section, there emerged a resurgence of the broadly symbolic values of conservation characterized by the need for continuity in the urban fabric. New theoretical notions were necessary to guide the extensive new building works which were necessary, and the manner in which they related to the existing historic fabric. The need for a critical framework was stressed by a number of theoreticians in Italy. In England, a large number of amenity Societies began to express concern about the overall erosion of character in old forms and this eventually culminated in the Civic Amenities Act of 1967 which introduced the notion of conservation areas. These different strands reveal an overall shift in conservation attitudes away from individual buildings to a concern for the context and fabric of areas.

This was obviously not a sudden shift which only developed in the latter half of the twentieth century. The excavations of Herculaneum and Pompei inevitably resulted in an increase in interest in the nature of historic towns and their structure and form. Also in the early 1800's there was evidence of an increasing concern regarding the conservation of buildings irrespective of their context. For instance, Louis-Martin Bérthault (d.1823), who was sent to Rome to report on conservation practice there, reported that the existing projects had concentrated too heavily on single monuments and that they had tried to make a "frame for each painting" instead of trying to link the monuments together in a more general comprehensive plan (115).

1.2 Changing attitudes to Conservation

The previous section also identified the formative influence of Giovannoni who broadened the basis of investigation to include historic areas. His influence is thus regarded as transitional between what was regarded as almost the sole preoccupation with the cult of monuments and the increasing interest in context. This gradual broadening of consciousness and the attempts to synthesize previous approaches developed particularly in Italy and came to be known as critical conservation (restauro critico). It is most frequently associated with the names Giulio Carlo Argan, Roberto Pane, and Cesare Brandi. Their position was based on a historical-critical evaluation and was strictly conservative, taking all significant historic phases into account. However it attempted to reconcile historic and aesthetic aspects and allowed for a degree of reintegration or restoration under specific circumstances, if this could be achieved without committing an historic or artistic fake. The basis of the critical evaluation was the understanding of the object and its particular value. Value would determine the nature of conservation activity.

This approach formed the basis of the international guidelines which were formulated after the 2nd World War to guide national efforts in the conservation of the cultural heritage. The fundamental principle developed was that of authenticity, which also formed the guiding principle of the Venice Charter. This Charter, although still concentrating mainly on historic buildings and ancient monuments, began to also show concern for historic sites, thus reflecting the development of the definition of cultural property from a single monument to entire historic areas.

2.4.2 THE IMPACT OF THE SECOND WORLD WAR

The impact of the second world war on historic buildings and towns had a much greater effect than the previous world war. In France alone out of 8000 buildings of national importance, 1270 had been damaged, half of them seriously. Many important historic towns had also been disastrously damaged, including London, Berlin, Dresden, Warsaw, Saint-Malo and Florence (116).

During the war 75% of the City of Warsaw was destroyed, and 95% of its historic buildings lost. After the war, Warsaw was again declared the capital of Poland and an office for its reconstruction was set up. Following a decision of 1944, the historic core of the city was rapidly rebuilt in the same form as it had been before the war, and was mostly complete by 1953 (117) (Figure 2.19). The reconstruction, which was justified by its national significance for the identity of the Polish people, was carried out by reference to measured drawings, prints, paintings, and other pre-war documents. The new Warsaw, however, corresponds to the original only in terms of its exterior. Very few interiors have been reconstructed and most have been adapted to accommodate modern facilities.

Reconstruction throughout Europe was accompanied by debate as to how this should be carried out; to what extent replicas of what had been lost were acceptable and to what extent, or when one should use the language of modern architecture. In different countries different solutions and compromises were reached. Frequently different approaches were used in different places in the same country. For instance in England in Coventry the ruins of the medieval cathedral were left untouched as a memorial while in London, the area around St. Paul's was almost completely rebuilt in the modern idiom.

Similar contrasting approaches were evident in the Netherlands. Thus in Rotterdam, the historic town centre was rebuilt according to modern planning criteria while in other parts of the country historic areas were rebuilt identical to what they had been before the war.

In France a similar sort of compromise was reached. Rather than the consistent use of materials, modern methods were also used in the reconstruction of historic towns, but with the emphasis on the consistency of scale. This is evident in Saint-Malo where the basic structure and form of the town was reinstated (118) (Figure 2.21).

Similarly at Orleans, the streets of the old town were widened, but some historic elevations were rebuilt as a part of the new construction (119).

Adaptation of historic buildings to contemporary functions was recognized as a necessity, but the conservation of their historic values was emphasized. Considering the scale of destruction, and the necessity for restoration and reconstruction, it was inevitable that

1.2 Changing attitudes to Conservation

reference would be made to the work of Viollet-Le-Duc (120). At the same time, a respect and eventual reconstitution of the artistic character of important historic buildings was seen as one of the arms of restoration: "It is not enough to conserve, to maintain or to repair historic monuments; it is equally indispensable to preserve their particular character, their setting and their environment, which together form their attraction. Thus, a proper presentation of these monuments and of their surroundings is of capital importance" (121). Instead of using 'neutral replacements for lost original sculptured elements, it was preferred to propose the use of replicas produced in the original type of material in order to harmonize with the artistic whole and to allow natural weathering (122). The increasing concern for context, and the aesthetic need to harmonize with the existing fabric is evident.

Similar compromises were also evident in Germany where the cities of Nuremberg and Munich were rebuilt largely in modern architectural forms but with respect for the scale and urban form of the lost historic areas. In Munich some nineteenth century buildings were restored with particular respect for the original material and without any attempt to reconstruct the lost parts. In other instances attempts were made to use contemporary designs in the integration of losses.

A different approach is evident in Belgrade, where, immediately after WW II, a decision was taken to fill in the uninhabited space between the old town and the satellite town of Zemun. The purpose was to provide urgently needed housing schemes and to integrate the towns into a single urban whole. From the beginning the concept was symbolically charged in that it was believed that the new structure should represent the substance of the Revolution and its associated values including the socialistic idea of the town, an idea capable of radiating the overall intentions of a new society. Materialisation of the socialist idea of a town was accepted exclusively in the form of the modern model (123) (Figure 2.22). Similar attitudes were evident in the GDR during the 1940's where the emphasis was on the creation of a new model socialist state. History had no place and had to be cancelled. Important city centres such as Leipzig and Berlin were destroyed.

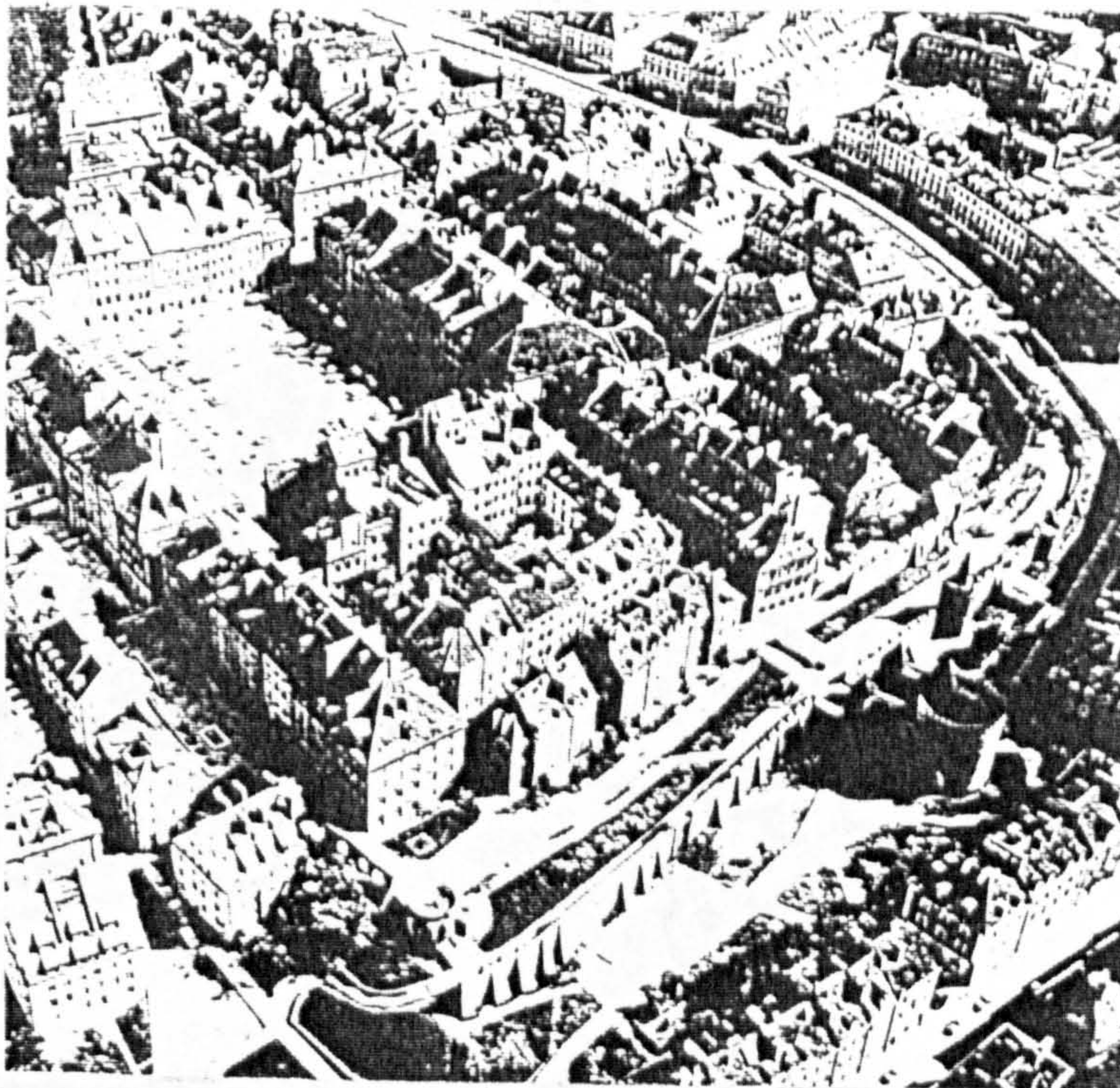
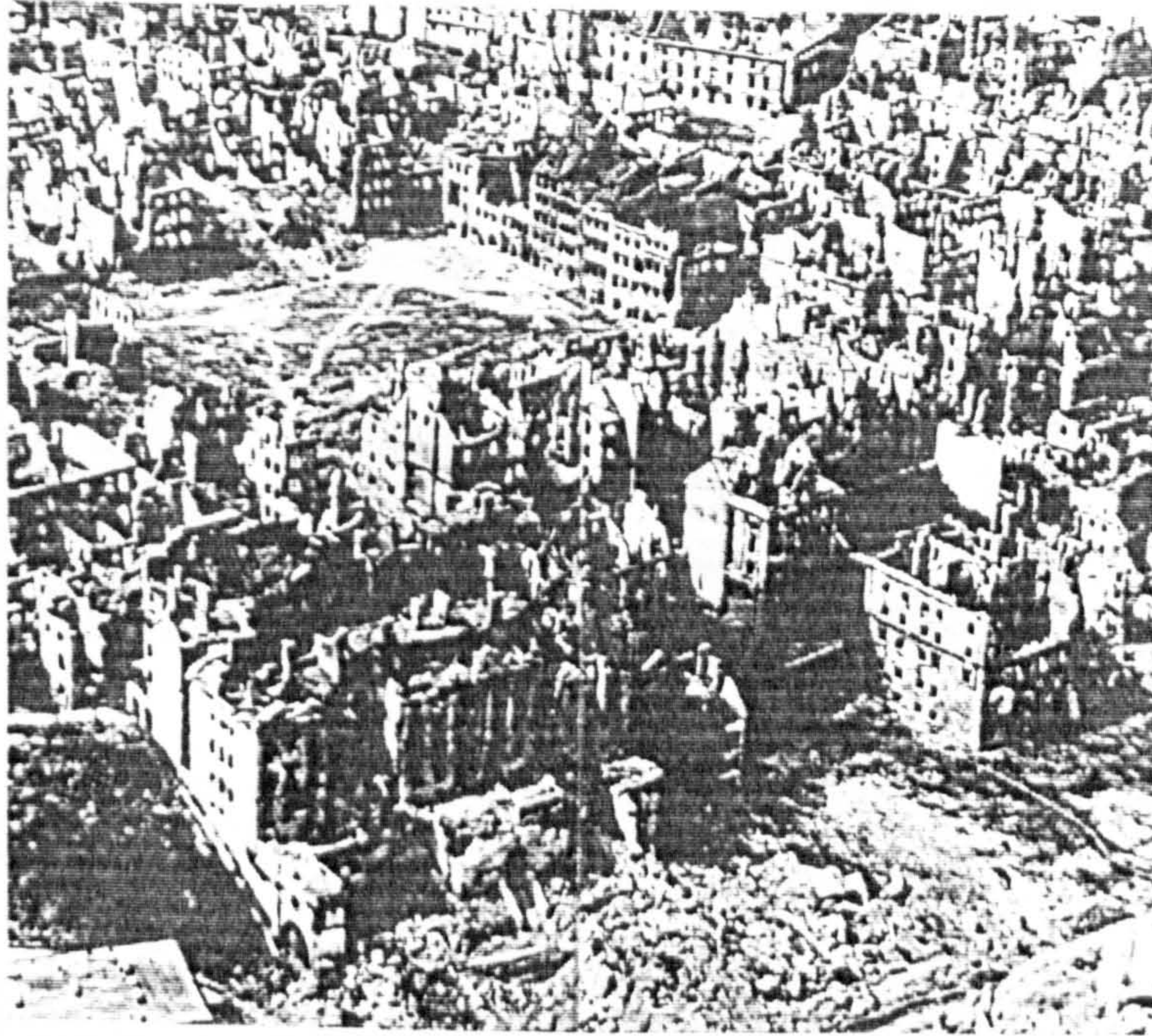


Fig. 2.19 - Warsaw

- a. The destruction after the 2nd World War
- b. The reconstruction of the city centre

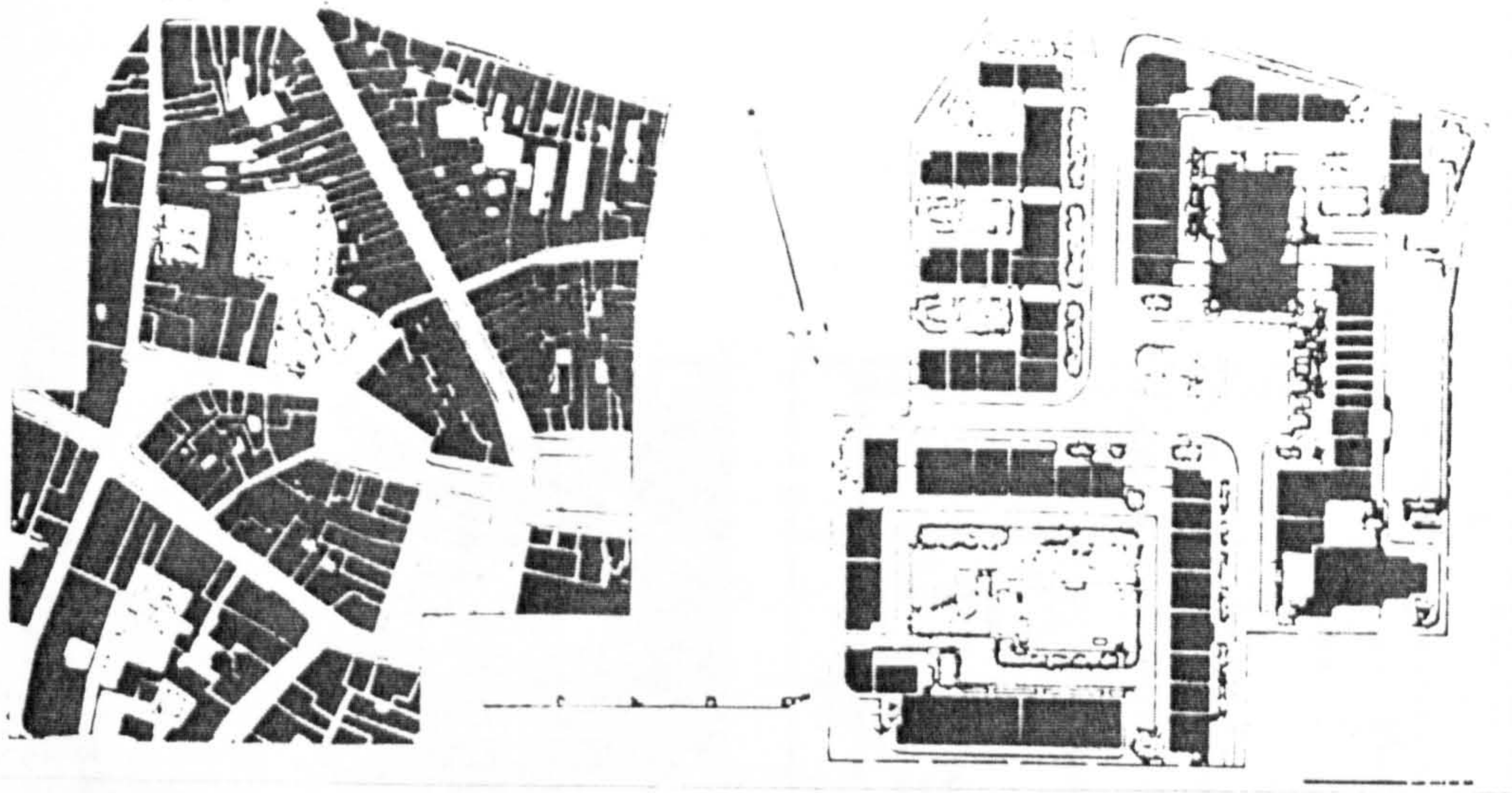


Fig. 2.20

Maubeuge, France, before and after its destruction in the 2nd World War. When the town was rebuilt the original road network was completely altered.

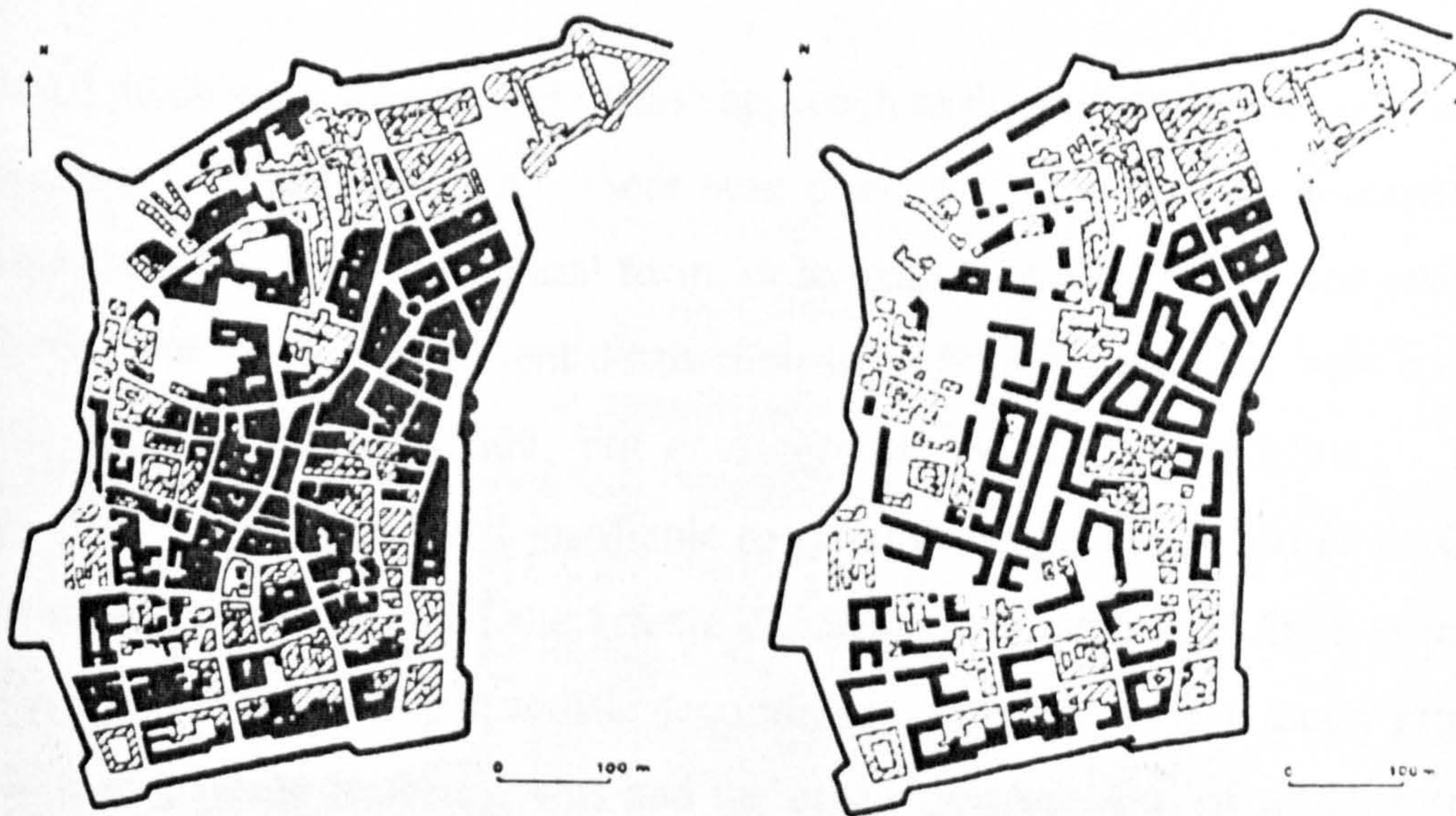


Fig. 2.21 St. Malo in Normandy before the 2nd World War and after its reconstruction.

An example of radical but highly successful restructuring in which much of the historic road network was preserved.

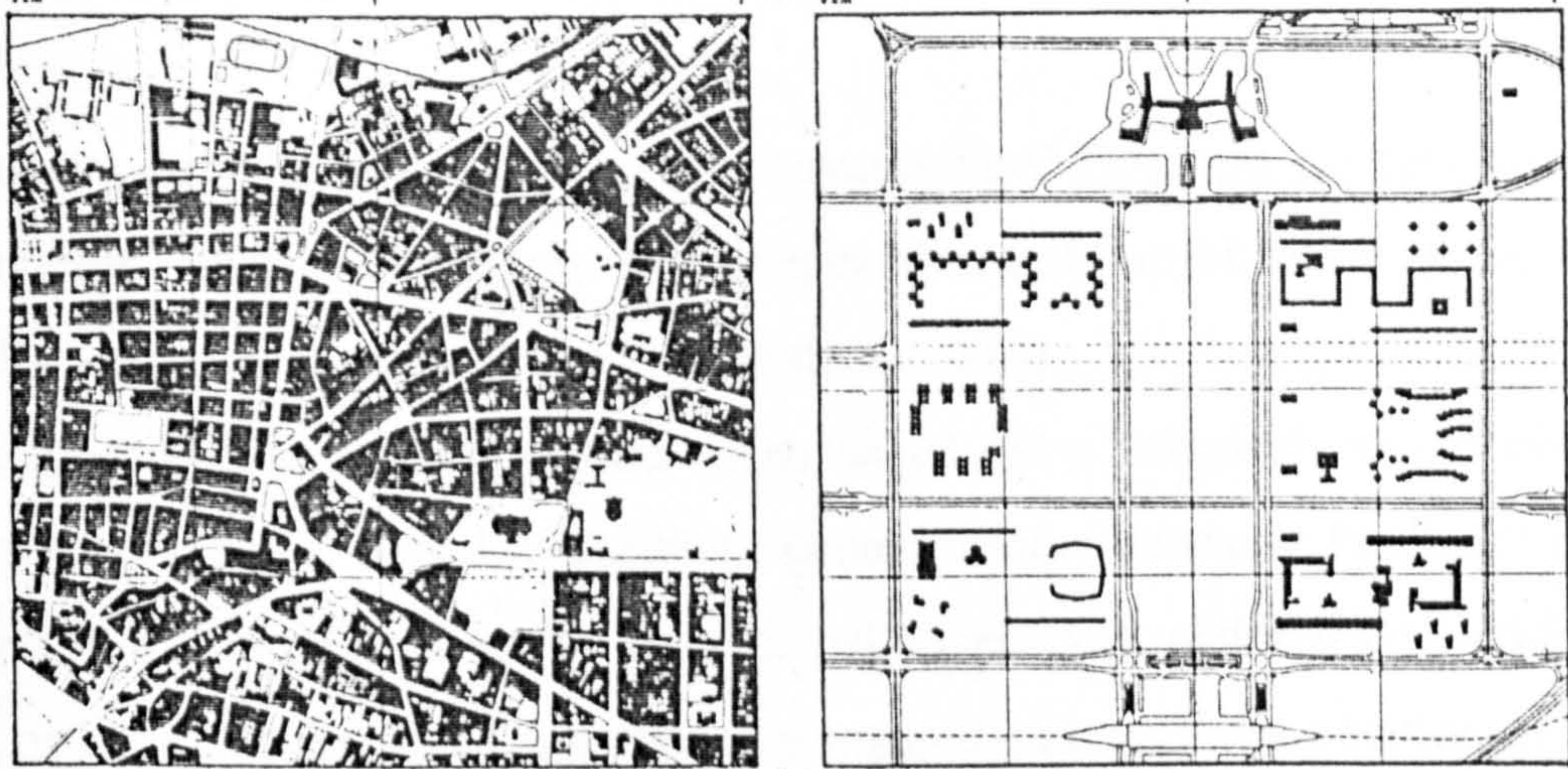


Fig. 2.22 - Belgrade: Materialisation of the socialist idea of a town and its impact on existing urban tissue.

Thus a much more diverse and diffuse approach to the restoration of historic areas became apparent. On the one hand, there was often a total refusal to reconstruct destroyed historic buildings in their natural form, or to make a 'pastiche'. On the other hand, it was evident that the abrupt violent destruction of buildings called for new concepts in their restoration or reconstruction, not envisaged in the earlier guidelines. Thus in many instances it was considered justifiable to go beyond the limits earlier established and to allow the reconstitution of the artistic character of historic buildings even if this would mean reconstruction of lost artistic decorations. As indicated previously growing attention was also given to historic towns and the urban environment, of which historic buildings were seen as an integral part.

The debate relating to these issues and the reformulation of restoration theories came to be crystallized in Italy under the general term 'restauro critico' or critical conservation.

2.4.3 CRITICAL CONSERVATION

2.4.3.1 G.C. Argan

Giulio Carlo Argan was responsible for creating in Rome a central national institute for the conservation of works of art in 1938. Regarded as one of the foremost art historians in Italy, Argan used the occasion of the opening of the Institute to define the principles of restoration (124).

He distinguished between 'conservative restoration' (restauro conservativo) and 'artistic restoration' (restauro artistico). The former aimed at consolidation of the material of the work of art as well as the prevention of decay (125). The latter, the 'artistic restoration', was conceived as a series of operations based on a historical-critical evaluation of the work of art, and it aimed at the enhancement of the aesthetic (stylistic) qualities of the object, if disturbed or obscured by over-paintings, poor restorations, oxidized varnishes, dirt or losses. It excluded any arbitrary integrations, and any addition of figures or new tonalities, even if considered 'neutral'. Restoration had to be based on a critical examination of the work of art, considering its style and its significance in the author's output (126). In addition, the critical and scientific qualification necessary for restoration was not based only on the critical historical examination of the work of art and all relevant documentation, but required also highly specialized laboratory techniques and analyses (127).

A fundamental aspect of the approach was the critical aspect brought to bear on what scientific research had uncovered. Thus Argan emphasized that the contribution of the sciences to restoration was limited to the phase of preparation and research. It provided essential factual information to the restorer but could not be regarded as a substitute for his own critical faculties. A shift in attitude, from the mechanical approach towards restoration as an activity forming part of the liberal arts, is thus evident.

Argan thus broadened the basis of restoration theory, and provided the foundations for later developments of concepts by Brandi who became the Director of the Central Institute

of Restoration which he had helped form. Apart from his emphasis on the critical attitude Argan stressed the need to address the social context, and the urban character of all major works of art. He also maintained that it was not the official public buildings which necessarily affected the character of towns but rather the provincial or regional productions frequently constructed by artisans (128).

2.4.3.2 Roberto Pane

Another major contributor to the theory of critical conservation was Roberto Pane (b.1897) who was a Professor at the Faculty of Architecture at the University of Naples. He condemned the nineteenth century approach to restoration, particularly that of Viollet-Le-Duc who had suggested that the restorer place himself in the position of the original architect. He referred rather to the 'charter' of Gustavo Giovannoni as a document dictated by a "healthy and illuminated sense of art and history." He accepted the principle of limiting reconstructions to anastylosis, as well as making a difference between old and new in restorations. As opposed to the Ruskin or strictly conservative approach, he expressed reserve about conserving all additions to an historic building irrespective of style or period. Although the documentary value was recognized as a legitimate requirement, he maintained that restoration should not exclude the possibility of a choice based on a critical appreciation. He maintained that "each monument should be seen as a unique case, because as such it is a work of art, and as such must be its restoration" (129).

Thus with the restoration of the medieval church of Santa Chiara in Naples, the baroque interior of which had been almost entirely destroyed during the war, Pane decided to conserve only the remaining medieval structure, and to complete the rest in modern architectural form. The problem he posed was not the technical procedure but rather how to present historic and modern aspects in a balanced way so as to give new life to the church. He felt that the limits imposed of earlier norms were too rigid and incapable of providing a satisfactory solution to the problem. He rather conceived a new dimension for restoration activity, instilling in it a critical and creative element and suggesting that "restoration is itself a work of art" (130).

2.4.3.3 Renato Bonelli

Renato Bonelli (b.1911), Professor of History of Architecture at the University of Rome, developed the concepts of Pane in a somewhat different form. He defined restoration as "a critical method and then a creative act, the one as an intrinsic premise of the other" (131). He saw the possible approaches towards a historic monument to be either respect for its existing condition as a document full of human richness from the past, or a responsible initiative to modify the present form in order to increase the value of the monument, to "possess it fully, participating in the recreation of its form as far as to add or remove some parts of it in order to reach that formal quality which responds to the architectural ideal of the present period" (165). Although this desire to purify architectural works of art from their later stratification would appear to be an attempt at a restoration to a stylistic ideal, Bonelli argued that this was rather an attempt to restore 'a unity of line' a concept already defined by Giovannoni (133). This was interpreted by Bonelli as the most complete form the monument had reached in its history, consisting of geometrical forms and having a 'function of art' (134). He thus emphasized the dominance of aesthetic values over historical values and insisted on the eventual removal of stylistically 'alien' elements from buildings which might have otherwise preserved their original architectural unity. Although he strongly criticized 'stylistic restoration', it would appear that there are more similarities than differences in the two approaches.

2.4.3.4 Cesare Brandi

Cesare Brandi, (b.1906) studied law and humanities, lectured in the history, theory and practice of restoration at the University of Rome and other institutions, and from 1948 acted as an expert to UNESCO on restoration matters. His approach represented a swing away from the aesthetic considerations of the previous proponents to a greater emphasis on the material authenticity of the work of art.

He distinguished between restoration of works of art and of 'industrial products', the latter aimed mainly at the repair of an object into working order. Like Croce, he 'purified' a work of art from any practical aspects, such as 'use value.' A work of art was thus conceived in its material, aesthetic and historic aspects. Restoration consisted in the

method of the definition of a work of art in its material consistency, and in its aesthetic and historic values, with the aim of passing it on to the future (135). The first principle was thus the conservation of the material of the work of art. Of relevance to the development of the Townscape tradition, with its emphasis on the visual environment, is the distinction Brandi made between 'appearance' and 'structure'. He conceived of material, as the manifestation of the work of art, as consisting of 'appearance' and 'structure' and suggested that what formed the appearance was the essence, and that the structure could be reinforced or even replaced in part, if this were the only way to guarantee its conservation (136). The second principle related to the unity theme mentioned above, and stated that: "restoration must aim at the re-establishment of the potential unity of the work of art, so far as this is possible without committing a fake, and without cancelling traces of its history" (137). A work of art should thus be considered as a 'whole', which manifests itself in an indivisible unity that potentially may continue to exist in its parts, even if the original work of art is broken in pieces. It was thus important to define any work of art in terms of its particular value and the relationship of the parts to the whole. Intervention was a function of an attitude to the potential unity of the whole. For instance, on church facades, statues are a function of their location on the facade in terms of proportions, degree of detail, etc. Their value becomes meaningless when removed. Objects also needed to be defined in time. Stratigraphy was important. If there was a conflict in potential unity, the aim of restoration should be the reconstitution of the whole within limits. If potential unity was lost, the aim should be the preservation of what remains. It was inadvisable to break into the unity of an existing facade to reveal a fragment of a previous facade, the fragment already having lost its unifying context. For Brandi it was thus critical to define an object clearly in terms of its value, and this definition had to be based on the context. The definition would then determine the appropriate conservation policy. The notion of holism, and the concepts developed by Gestalt psychology, thus had an important impact on his thinking. In terms of the treatment of 'lacunae', he suggested that what is lost is less serious than what is added. Neutral treatment does not exist. If a 'lacunae' is treated in the wrong way, it may become visually disturbing and detract from the work of art. Unity was an important consideration, but restoration should remain recognizable on closer inspection.

1.2 Changing attitudes to Conservation

2.4.4 THE CIVIC AMENITIES ACT OF 1967 IN ENGLAND

The enlargement of the concept of conservation to include groups of buildings marked a major threshold in the history of conservation activity. In the mid nineteenth century the debate on the treatment of historic towns had been initiated by mass destruction. The Industrial Revolution had also liberated people from the countryside, and towns began to expand beyond their medieval fortifications resulting in their destruction. In Germany, legislation to protect city fortifications was promulgated in the mid nineteenth century. The protection of the image of the city, its townscape value, began to become important at this time. The increasing concern for the context of what was to be conserved thus became an issue. The studies conducted by Camillo Sitte at the end of the nineteenth century indicating the need to consider buildings as part of the larger context are regarded as a precursor to the later Townscape tradition and are further discussed in a later chapter. The resurgence in the interest in the need to conserve historic precincts thus resulted from the mass destruction of the world wars and the impact of the modern movement with the conscious decision to break from the past. In England, the Civic Amenities Act made specific provision for the preservation of areas and buildings of architectural or historic interest. Conservation thus, became an integral part of town and country planning legislation.

The development of the concept of a Conservation Area as a basis for safeguarding areas of special architectural or historic interest was primarily a function of the pressure applied by a number of amenity groups, most notably the Civic Trust. The Trust was particularly critical of the failure of legislation to halt the erosion of the architectural heritage. It also highlighted the notion that the quality of that heritage was not necessarily a function of buildings alone, but rather of building groups, the spaces between them and often of entire environments. The central concern was with preservation, but by adding the concept of 'enhancement', the Civic Amenities Act embodied a "shift of emphasis from negative control to creative planning for preservation" (138).

While the legislation referred to areas as having special architectural or historic interest, there was no official clarification on the criteria for designation. The official criteria for the listing of individual buildings were not directly analogous and could not be applied to

the analysis of the attributes of areas. The principal definition for preservation in the various circulars became "area character". Contributing to this could be 'pleasant groups of (unlisted) buildings, open spaces, trees, a historic street pattern, a village green, or features of archaeological interest' (139). It was admitted that there could be no standard specification for the 'character' that represented special architectural or historic interest in an area and this inevitably resulted in a whole range of general 'amenity' factors to be applied under the guise of special character.

Appearance, as a qualification to the idea of character, has inevitably formed the main argument for designating Conservation Areas. There has consequently been an emphasis on the aesthetic and visual considerations at the expense of archaeological, historical, sociological and psychological considerations. While the way buildings appear, and project themselves, both singularly and collectively, into visual space is obviously an essential parameter of area character, it can only be regarded as a necessary, rather than a sufficient condition for area designation. The extent to which conservation area legislation and guidance has shifted to address these broader concerns is analysed in Chapter Four.

The contrasting approaches to conservation areas in France and Italy illustrate the dangers in ignoring the social impacts of conservation activity which resulted in the pressure for what is termed integrated conservation after the European Architectural Heritage Year in 1975.

In France the Malraux Law of 1962 tended to favour the monumental restoration of historic areas. Conservation control evolved from the protection of historic monuments. Thus protection was possible in a zone 500m around a monument. Expensive reconstruction programmes tended to change the social profile of older areas as only the wealthy could afford them.

In Italy a greater concern for the conservation of the social fabric is evident. The State provided a recycling fund to be used by municipalities to buy historic properties, to repair and restore them and to remarket them to the private sector. In Bologna, urban conservation was conceived as a means of social development whereby rehabilitated

housing was provided as a service to the community. In stressing the social context of conservation the approach was fundamentally different to the predominantly physical intervention in France. Whereas previously historic areas were analysed primarily in terms of their architectural and picturesque values, the approach was broadened to include people and activities. The concept of historic was enlarged and in a sense eroded. Rather than the declaration of a conservation area in the centre of a historic town, there developed the need to analyse the whole of the municipal area in order to read the history of the town in its fabric. Value thus was not only in picturesque quality but in the understanding that the town was formed by the fabric which was the consistent material, not just the facades. Patterns of development, how they evolved and formed groups, and the morphology of urban fabric became important considerations. Similarly typological analyses of buildings, streets and open spaces were used to guide the integration of new development into the urban fabric.

The whole issue of visual appearance and its dominance in conservation area theory and practice is directly related to the role of the Townscape tradition. It will thus be more fully analysed in the chapters which follow. The purpose of identifying it here is to place it in the evolution of conservation theory and practice and to indicate the parallels in the shifting debate between aesthetics and history at the level of both the individual building or work of art and areas of historical or architectural interest.

The Civic Amenities Act and the provision made for conservation areas also marks the transition from the interest in areas in terms of their physical, predominantly visual attributes, to an increasing concern for the social and economic impacts of conservation activity. These considerations were debated during the European Architectural Heritage Year which culminated in the Amsterdam Charter. The official term applied to this broadening concern for the interrelationship between conservation and human activity was 'integrated conservation'. It is discussed in the following Chapter.

CHAPTER THREE :

INTERNATIONAL DEVELOPMENTS ON THE COMMON HERITAGE

3.1 INTRODUCTION

The concept of a 'universal heritage' which had gradually evolved during the eighteenth and nineteenth centuries came to be formalised in a series of international agreements and conventions. The notion of a common heritage had already been identified in the eighteenth century by E. de Vattel (1714-67), a Swiss jurist, in 'The Law of Nations' 1758, when he touched on the question of works of art being the common heritage of mankind, and the consequences of this concept in warfare. He thus urged that "for whatever cause a country is ravaged, we ought to spare those edifices, which do honour to human society, and do not contribute to increase the enemy's strength, - such as temples, tombs, public buildings, and all works of remarkable beauty" (1).

The principles expressed by de Vattel were followed in the United States of America where Dr Francis Lieber (1800-72) drafted A Code for the Government of Armies, issued in 1863, for the codification of protection in the case of warfare. Eleven years later, following the Franco-Prussian war (1870-71) Emperor Alexander II of Russia called the first international conference in Brussels to discuss the question. In the document which evolved, 'Project of an International Declaration Concerning the Laws and Customs of War' culture was declared to belong to the common heritage of mankind. Artistic treasures once destroyed were considered irreplaceable, and their cultural work was declared to be of value to all men, not just to the nation in whose country they were situated. It was also proposed to design a visible sign to identify the buildings under protection (2).

The effect of the First World War had a significant effect on international conservation agreements. Previous agreements proved totally incapable of preventing the destruction of such international assets as the University Library of Louvain in Belgium and the bombardment of Rheims Cathedral in France.

Belgium in particular had become a theatre of warfare and many historic towns were seriously damaged or even, such as Ypres, completely destroyed. The various arguments regarding the appropriate treatment of these damaged or destroyed towns provide interesting insights into the emotional impulse behind much conservation

activity. For instance, the debate about the reconstruction of Ypres moved in three directions (3). One argument was for the retention of the ruins as a memorial to the destruction. Another related to the need to profit from recent developments in town planning to create a new garden city layout, and a third expressed concern for the symbolic value of the medieval city and recommended its rebuilding in its original form. This third proposal was the one finally accepted. It is interesting to note that pressures on an urban scale resulted in a proposal that was the antithesis of current architectural conservation practice. In Louvain, the bombed library was also rebuilt exactly as it had been, and destroyed town-houses were rebuilt, mostly as replicas, but in some cases as the recomposition of surviving elements (4).

In the whole process of post war restoration, it was difficult to restrict activity to conservation alone. The reconstruction of the destroyed parts of damaged buildings and towns was a necessity. This thus led a reconsideration of both the principles and practice of conservation.

3.2 THE ATHENS CHARTER 1931

A number of international meetings relating to the history of architecture and conservation had been held during the latter half of the nineteenth century. As a result of The General Assembly of the German Societies of History and Antiquities at Strasbourg in 1899 it was decided to arrange regular annual meetings to discuss matters related to the restoration and conservation of historic monuments and these were initiated at Dresden the following year (5). The International Congress of Architects was also concerned with the problems of restoration and this was discussed in Brussels in 1897 and Madrid in 1904. The latter conference drafted a recommendation concerning 'The Preservation and Restoration of Architectural Monuments' which still strongly reflected the principles of stylistic restoration. Following the trend of the nineteenth century it was decided to divide monuments into two classes, "dead monuments, i.e. those belonging to a past civilization or serving obsolete purposes, and living monuments i.e. those which continue to serve the purpose for which they were originally intended" (6). The former should be consolidated and preserved, while the latter ought "to be restored so that they may continue to be of use, for in architecture

1.3 International developments on the common heritage

utility is one of the bases of beauty" (7). It was further recommended that such restoration should respect the stylistic unity, and that the works should be entrusted only to qualified architects.

As indicated before, the effects of the World War had a profound effect on many of the values and principles pertaining to conservation. Within the League of Nations an International Committee on Intellectual Co-operation was set up in 1922. Concern for conservation was one of the activities of the Institute and for this purpose an International Museums Office was created in 1926, becoming the predecessor of the International Council of Museums (ICOM) which was founded after the Second World War in 1946 (8). At a meeting held in Rome in 1930 to discuss the preservation of works of art it was decided to organize another meeting specifically to discuss architectural monuments. This was held in Athens in October 1931.

The meeting was chaired by a number of international experts including Gustavo Giovannoni from Italy. More than twenty countries were represented. A copy of the main findings and recommendations is included in the Appendix. In terms of the thesis of this chapter the orientation towards monuments as opposed to areas or activities is clear. Seven major topics formed the basis for the recommendations:

- Doctrines and general principles
- Administrative and legislative measures regarding historical monuments
- Aesthetic enhancement of ancient monuments
- Restoration materials
- The deterioration of ancient monuments
- The techniques of conservation
- The conservation of monuments and international collaboration

As opposed to the Madrid Conference in 1904 referred to earlier, there was a general tendency to recommend the avoidance of restoration in favour of the conservation of the authenticity of historic monument:

Although, as indicated, the main thrust of the debate and the recommendations related to monuments as single structures some attention was also given to the conservation of the picturesque character of historic areas.

The Charter recommended that the work of consolidation should be concealed to preserve the appearance and character of the monument. For this the "judicious use of all the resources at the disposal of modern techniques and more especially of reinforced concrete" was approved (9). The Conference expressed the opinion that "the removal of works of art from the surroundings for which they were designed is, in principle, to be discouraged" (10). In the case of ruined structures, steps could be taken to "reinststate any original fragments that may be recovered (anastylosis), whenever this is possible; the new materials used for this purpose should in all cases be recognizable" (11). When the conservation of excavated architectural remains was not considered feasible, it was recommended that they should be buried after accurate records had been prepared.

The resolution became known as the 'Athens Charter' and was later adopted by the International Committee of Intellectual Cooperation, which recommended a closer cooperation between Member States to ensure the conservation of monuments and works of art.

The charter marked the end of a phase in the development of the concepts of conservation, abandoning stylistic restoration and emphasizing the conservation of authentic historic monuments and works of art, and providing guidelines for their respectful restoration (12). It was the first policy document accepted at an international level and thus marked the beginning of the formulation of international guidelines and recommendations aimed at the preservation of cultural heritage.

In 1933, in the same year that the Charter was published, the Congres Internationaux d'Architecture Moderne (C.I.A.M) held a meeting at Athens to discuss the principles of modern town-planning and the conclusions were later edited and published anonymously by Le Corbusier in Paris as La Charte d'Athenes (1941) (13). A section

of this charter dealt with historic towns, emphasizing the preservation of their historic values, refusing any modern constructions in style, and taking into consideration social and hygienic problems, as well as traffic (14).

Articles 65 to 70 thus drew specific reference to the historic heritage of cities, stating that architectural assets must be protected, "whether found in isolated buildings or in urban aggregations" (15). There is also an early indication of the broader issues which were to come into prominence in the 1970's and 1980's. For instance articles 66 and 67 suggest that buildings should only be protected if their preservation does not entail the sacrifice of keeping people in unhealthy conditions. It further specifies that by no means should a narrow-minded cult of the past bring about a disregard for the rules of social justice.

The attitudes and notions expressed in this later Charter which were to be later developed and formulated into further international recommendations forms the basis of the next section of this chapter.

The Athens Charter and the Proceedings of the Athens Conference are included in the Appendix.

3.3 THE DEVELOPMENT OF INTERNATIONAL ORGANIZATIONS

The destruction caused by the second World War indicated the need for international organizations to mediate in conflict situations. Thus in 1945 the old League of Nations gave way to the United Nations Organization, and the International Committee of Intellectual Cooperation was succeeded by the United Nations Educational, Scientific and Cultural Organization (UNESCO). In 1946 the International Museums Office was formed into the International Council of Museums (ICOM).

In the first years Unesco's activities were confined to museums, but in October 1949 it called a meeting of experts on Historical Sites and Ancient Monuments in Paris where it was recommended that UNESCO should establish an International Committee of Monuments. In 1950 it was proposed that a foundation be formed for an

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International Centre for The Preservation and Restoration of Cultural Property (ICCROM) and this was officially approved at the Assembly in New Delhi in 1959 (16).

At a meeting in the Hague in 1954 a 'Convention on the Protection of Cultural Property in the Event of Armed Conflict' was ratified. An important item in the Convention was the definition of cultural heritage covering "movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history, whether religious or secular; archaeological sites; groups of buildings which, as a whole, are of historical or artistic interest" (17). This definition, which covered not only single monuments but also groups of buildings, pointing out their universal value, showed the way to later UNESCO conventions and recommendations.

At a later meeting in Paris in 1957, the International Meeting of Architects and Technicians of Historic Monuments, organized under the auspices of UNESCO, several papers dealt with the question of modern design in an historic context, both in the repair of a building as well as in historic areas. Criticism was raised against modern elements of too simple geometric forms which were considered to differ too drastically from traditional more ornate patterns, and which thus spoiled the concept of the historic whole of a historic building or group of buildings. Whereas previously there had been a certain continuity in building materials and crafts, the development of the Modern movement had a dramatic impact on intervention in historic areas. Concern was thus also expressed at the interrupted tradition of the building crafts and the difficulty, or unwillingness, of modern artists and architects to adapt themselves to the spirit of an environment of a different age. While positive results did, through the use of dramatic contrast, sometimes result, they were the exception, rather than the overwhelming norm.

3.4 THE VENICE CHARTER

The 1957 meeting in Paris recommended a further international meeting on architectural restoration to be held in Venice in May 1964. The resolutions of the

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meeting included an International Charter for the Conservation and Restoration of Monuments and Sites, the Venice Charter, which has had a much wider influence than the previous Athens Charter of 1931, and which has become a fundamental international document in conservation theory, since reflected in much national legislation and translated into 'regional charters' in different parts of the world (18). Part of this diffusion was due to the International Councils of Monuments and Sites (ICOMOS) which was founded at the same meeting, and which took the Venice Charter as its ethical guideline (19).

The Italian Charter of 1932 which had been drafted by Giovannoni was used as the basis for the new recommendations (20). Contrary to the aesthetic emphasis expressed by Bonelli and others, the Charter emphasized the need to conserve all periods and expressly refuted any form of stylistic restoration (Article 11). The role of the Society for the Protection of Ancient Buildings had an important influence in this maturing consciousness towards all historic periods and all types of historic buildings.

The Charter thus contributed to the resolution of the continually shifting emphasis between historic and artistic values which had developed since the end of the nineteenth century. Whereas the earlier emphasis had been mostly on historic and documentary values, this had changed after the second World War, partly as a response to the expressly anti-aesthetic orientation of the archival conservation school, and partly due to the rapidity and scale of the destruction of the war: Brandi had provided a basis for a balanced critical judgment regarding the resolution of these two tendencies, and this was reflected in the Charter.

The Charter also softened the earlier emphasis on drawing a distinct difference between old and new. While remaining firm on the principle of distinction and refuting any form of falsification, the Charter attempted a more general form of this principle stating that "replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence." (Article 12).

Here the influence of Brandi's consideration of Gestalt psychology is evident, according to which there is no 'neutral' element and a plain simple geometrical form in a richly decorated context could detract from the object itself. The solution for the best policy thus remained to be decided in each case and should be "preceded and followed by an archaeological and historical study of the monument" (Article 9). The concept of 'dead' and 'living' monuments was not considered appropriate because all monuments, even those in ruins, were considered 'living' and capable of transmitting their message (21).

The Charter was concentrated almost exclusively on guidelines for architectural restoration, although in the definition the concept of an historic monument was enlarged to embrace "not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or an historic event" (Article 1). Articles 7 and 14 also refer to a monument as being "inseparable from the history to which it bears witness and from the setting in which it occurs," and specifically calls for the protection of this setting. The extent and degree of destruction caused by the war created the understanding that more than maintenance and repair was required. Whole areas had been destroyed and could not be left as ruins. The Charter thus stressed authenticity in historical settings and the importance of retaining original materials. The Charter does not mention historic towns, although the issue was addressed by a number of speakers who complained of the threats caused by development and the lack of sensitivity by planning authorities to the conservation of 'historic centres'. To meet this problem, a separate document was drafted at the meeting concerning the 'Protection and Rehabilitation of Historic Centres; which urged national and international bodies to take appropriate steps to provide legislation and means for their conservation and integration into contemporary life. The role of the English Civic Trust, founded in 1957, was influential in the framing of this document (22) which, in turn, contributed to the Amsterdam Charter which concluded European Architectural Heritage Year in 1975 and which defined the term 'integrated conservation', thus giving a firm basis for conservation planning in historic towns (23).

The Venice Charter has thus been criticized for not addressing issues of urban conservation and for being too Eurocentric in its outlook. However it did crystallize issues which had been dominating the conservation debate for the last one hundred years. Thus the emphasis was laid on the necessity to respect and maintain the authenticity of historic monuments as well as to safeguard them in appropriate use "no less as works of art than as historical evidence" (Article 3).

3.5 EUROPEAN ARCHITECTURAL HERITAGE YEAR 1975

The broadening concern of conservation theory to include areas inevitably had a consequence on the non-physical performance of these areas. The emphasis on appearance to the detriment of social and economic welfare rapidly resulted in the need to address these issues. As a consequence conservation theory became more closely integrated with general planning theory. Conservation thus came to include social function, economic reality, law and property rights, the changing functions of buildings and of parts of the city and even the development of the idea of the city itself. Community involvement, planning, negotiation, coercion and control became part of the conservation process.

The Council of Europe, primarily through its Committee on Monuments and Sites, actively encouraged policies aimed at broadening the scope of environmental action to include entire towns and their inhabitants during the late 1960's and 1970's.

In 1969 the Conference of European Ministers responsible for town and country planning adopted a resolution in which conservation measures were recognized as an integral part of planning. In terms of the General Resolution of the 1973 Zurich Conference, the year 1975 was designated as "European Architectural Heritage Year" and the objects of the Year were to be as follows:

- "To awaken the interest and pride of the European peoples in their common architectural heritage;
- To draw attention to the grave dangers which threaten it;
- To secure the action required for its conservation, not merely for the sake of

its historical significance, but also for its contribution to the enrichment of the quality of life." (24).

The last point is seen as representing a clear statement of the aim of integrated conservation which may be broadly defined as the management of scarce environmental resources to achieve maximum environmental value.

As its main contribution to European Architectural Heritage Year (EAHY) the Council arranged a programme of pilot projects with the purpose of illustrating through practical example the concept of integrated conservation. The programme covered a comparative analysis of 50 projects in 17 countries and was intended to promote increased knowledge of technical, administrative, legal and financial aspects and a wider diffusion of information which had previously been strictly localised. The Council also organised a study of the "social re-animation of towns" in which 14 towns participated. This involved surveys of leisure time and cultural activities in relation to the age of the town, its history, its economic base and its financial policy with regard to cultural activities; of the nature of the cultural organizations and events available (especially of new approaches to community development) and of the administration of cultural affairs, amenities and finance.

EAHY culminated in the Congress in the European Architectural Heritage held in Amsterdam from 21 to 25 October 1975; attended by about a thousand delegates of various, predominantly European, public and private organizations.

The proceedings of the Congress terminated with the adoption of the "Declaration of Amsterdam" which outlined proposals made during the Congress for the implementation of the policy of integrated conservation.

3.6 THE AMSTERDAM DECLARATION, 1975

The preface states that the Declaration is regarded as an important landmark in the evolution of European thinking about the conservation of the architectural heritage in that it represents a broadening of the concept.

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Formerly limited to the most famous monuments, sites or complexes, the concept of the architectural heritage in the Declaration includes all groups of buildings which constitute an entity not only by virtue of the coherence of their architectural style but also because of the imprint of the communities which have been settled there for generations.

The preface also states that preserving the character of groups of historic buildings should be an integral part of a social housing policy i.e. a policy which recognises the rights of poorer residents of long standing to enjoy familiar surroundings in healthier and improved conditions.

The declaration is thus regarded as marking the fourth broad phase in the general shift of conservation consciousness described in the previous chapter, i.e. from the concern for functional and memorial value, to concern with the individual artifact or monument, to the settings of such monuments and to areas as a source of interest in themselves. The Amsterdam Charter identified a significant shift towards the interaction between urban form and social and economic issues and the need for an integrated approach to conservation.

In emphasizing the broader concept of conservation, the Congress identified the following considerations (inter alia);

- The architectural heritage includes not only individual buildings of exceptional quality and their surroundings, but also all areas of towns or villages of historic or cultural interest.
- Architectural conservation must be considered, not as a marginal issue, but as a major objective of town and country planning.
- The rehabilitation of old areas should be conceived and carried out in such a way as to ensure that, where possible, this does not necessitate a major change in the social composition of the residents. All sections of society should share in the benefits of restoration financed by public funds.
- The architectural heritage will survive only if it is appreciated by the public

and in particular by the younger generation. Educational programmes should, at all levels, give increased attention to this subject.

- Since the new buildings of today will be the heritage of tomorrow, every effort must be made to ensure that contemporary architecture is of the highest quality. (25)

In emphasizing the importance of historical continuity, the Declaration stated: "The significance of the architectural heritage and the arguments for conserving it are now more clearly recognized. It is accepted that historical continuity must be preserved in the environment if we are to maintain or create surroundings which enable individuals to find their identity and feel secure despite abrupt social changes. In modern town planning, an attempt is being made to bring back the human dimension, the enclosed spaces, the interactions of functions and the social and cultural diversity that characterized the urban fabric of old towns. But it is also being realised that the conservation of ancient buildings helps to economize on resources and combat waste. It has been shown that historic buildings can be given new functions related to the needs of contemporary life. Furthermore, conservation calls for artists and highly qualified craftsmen whose talents and skills have to be kept alive and passed on. The rehabilitation of existing housing helps also to reduce encroachments on agricultural land to obviate, or appreciably diminish, movements of population." (26)

The relevance of the townscape tradition in responding to these issues is discussed in the concluding chapter of this thesis.

Integrated conservation places conservation activity firmly in the ambit of urban and regional planning. As a planning activity it is thus susceptible to the dangers of being manipulated by the politically powerful forces within society. There is the consequent danger of the recreational/tourist values of conservation overriding historical values, and, in a free market economy, of history being treated as a commodity.

In terms of the shifts between aesthetic and historical values discussed in previous sections, integrated conservation can be said to emphasize social values at the expense

of aesthetic considerations. Although the multi-dimensional nature of conservation is stressed there are no criteria for making aesthetic or historical judgements. Rather social factors which emerge as part of the planning process are considered to outweigh aesthetic or historical considerations when these are seen to be in conflict.

3.7 RECOMMENDATIONS CONCERNING THE SAFEGUARDING AND CONTEMPORARY ROLE OF HISTORIC AREAS, 1976

The above recommendation, adopted on the 26 November 1976, by the General Conference of UNESCO in Nairobi, addressed some of these issues as well as what was perceived to be the overtly Eurocentric orientation of the Amsterdam Charter.

Particular attention was paid to safeguarding. In the Introduction it states: "In view of the real dangers of uniformity and depersonalization of housing that modern town planning entails throughout the world, the survival of historic areas is of capital importance to every people seeking to preserve their true cultural dimension and their individuality. Because of the constant aggravation of damage to old centres and districts of towns, and to traditional villages and because the preservation and the effective presentation of such areas raise complex problems, a recommendation dealing specifically with this matter was deemed necessary."

In the general principles, attention is drawn to the need to safeguard the heritage and integrate it into the social life of the town. It is also stated that every historic area and its surroundings should be considered in their totality as a coherent whole whose balance and specific nature depend on the fusion of the parts of which it is composed and which include human activities as much as the buildings, the spatial organization and the surroundings. All valid elements, including human activities, however modest, thus have a significance in relation to the whole which must not be disregarded. (27)

Specific attention is paid to the aesthetic character of plans. Thus "Historic areas and their surroundings should be actively protected against damage of all kinds, particularly that resulting from unsuitable use, unnecessary additions and misguided or insensitive changes such as will impair their authenticity, and from damage due to any form of

pollution. Any restoration work undertaken should be based on scientific principles. Similarly great attention should be paid to the harmony and aesthetic feeling produced by the linking or the contrasting of the various parts which make up the groups of buildings and which give to each group its particular character." (28)

Similarly "in the conditions of modern urbanization, which leads to a considerable increase in the scale and density of buildings, apart from the danger of direct destruction of historic areas, there is a real danger that new developed areas can ruin the environment and character of adjoining historic areas. Architects and town-planners should be careful to ensure that views from and to monuments and historic areas are not spoilt and that historic areas are integrated harmoniously into contemporary life." (29)

The recommendation also makes specific proposals on the process necessary to ensure appropriate conservation. It suggests that a list of historic areas and their surroundings to be protected should be drawn up at national regional or local levels and that this should indicate priorities so that the limited resources available for protection could be allocated judiciously. It also recommends a survey of the area as a whole, which should include an analysis of its spatial evolution, and which should cover archaeological, historical, architectural, technical and economic data. On the basis of this, an analytical document could be drawn up to determine which buildings or groups of buildings should be protected with great care, conserved under certain conditions, or in exceptional and thoroughly documented circumstances, destroyed.

In emphasizing the integrated nature of conservation with planning, the recommendation states that in addition to the architectural survey, additional surveys of social, economic, cultural and technical data of the wider urban or regional context are necessary. The studies should include demographic data and an analysis of economic, social and cultural activities, ways of life, and social relationships, land-tenure problems, the urban infrastructure, communication networks and the reciprocal links between protected areas and the surrounding zones.

After the survey has been completed and before the safeguarding plans are drawn up, there should in principle be a programming operation in which due account is taken both of town-planning, architectural, economic and social considerations as well as the ability of the urban and rural fabric to assimilate functions that are compatible with its specific character.

Specific attention is paid to the need for regulations for and control over new buildings so as to ensure that their architecture adapts harmoniously to the spatial organization and setting of the groups of historic buildings. To this end, an analysis of the urban context should precede any new construction not only to define the general character of the group of buildings but also to analyze its dominant features e.g. the harmony of heights, colours, materials and forms, constants in the way the facades and roofs are built, the relationship between the volume of buildings and spatial volume, as well as their average proportions and their position. Particular attention should be given to the size of lots since there is a danger in that any reorganization of the lots may cause a change of mass which could be deleterious to the harmony of the whole. (30)

Thus the recommendation draws specific attention to the aesthetic attributes which contribute to the character of places, as well as stressing the need for revitalizing activities as part of the overall process of safeguarding. The Recommendations at Nairobi were formally incorporated into a Charter for the Conservation of Historic Towns and Urban Areas which was regarded as the urban equivalent of the Venice Charter. (31)

In the principles and objectives, it is stated that, in order to be most effective, the conservation of historic towns must be part of the process of urban and regional planning at every level. Qualities to be preserved include the historic character of the town or urban area and all those material and spiritual elements that express this character, especially

- urban patterns as defined by lots and streets;
- relationships between buildings and green and open spaces;

- the formal appearance, interior and exterior, of buildings as defined by scale, size, style, construction, materials, colour and decoration;
- the relationship between the town or urban area and its surrounding setting, both natural and man-made;
- the various functions that the town or urban area have acquired over time;

Any threat to these qualities would compromise the authenticity of the historic town or urban area. The Charter also specifies that the participation and the involvement of the residents are essential for the success of the conservation programme and should be encouraged. Rigidity should also be avoided since individual cases may present specific problems.

The Charter is of relevance to this thesis in terms of the identification of the elements which contribute to the character of historic towns. The extent to which the townscape discipline incorporates these elements is addressed in a following chapter.

A copy of both the Recommendations and the Charter is included in the Appendix.

3.8 THE AUSTRALIA ICOMOS CHARTER FOR THE CONSERVATION OF PLACES OF CULTURAL SIGNIFICANCE. (THE BURRA CHARTER), 1981.

The Burra Charter is significant in the evolution of conservation theory and practice in that it provides specific definitions for what is meant by cultural significance and specifies a methodology for assessing this.

Cultural significance thus means aesthetic, historic, scientific or social value for past, present or future generations. The concept is seen as helping in the estimation of the value of places. The places that are likely to be of significance are those which contribute to an understanding of the past or enrich the present or which could be of value to future generations. In the Guidelines which accompany the Charter, the different values are described in detail. Thus aesthetic value includes aspects of sensory perception for which criteria can and should be stated. Such criteria may

include consideration of the form, scale, colour, texture and material of the fabric, the smells and sounds associated with the place and its use, and also the aesthetic values commonly assessed in the analysis of landscape and townscape. Historic, scientific and social values are similarly described.

The various categories of conservation are clearly defined. Thus conservation means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may according to circumstance include preservation, restoration, reconstruction and adaptation. These are in turn defined in more detail and the circumstances appropriate to each are defined. Thus article 13 states that restoration is appropriate only if there is sufficient evidence of an earlier state of the fabric and only if retaining the fabric to that state recovers the cultural significance of the place. (32)

The Charter specifically states that the cultural significance of a place must be assessed and sets out the criteria for doing this. (The Charter, together with the Guidelines for cultural significance and conservation policy, is included in the Appendix).

On the basis of the assessment, a statement on conservation policy should be formulated, including

- fabric and setting
- use
- interpretation
- management
- control of investigation at the place
- control of physical intervention
- future activities; and
- review (33)

The consequences of the conservation policy should also be specified to the extent to which it

- changes the place including its setting

- affects its significance
- affects the locality and its amenity
- affects the client, owner and user; and
- affects others involved

The extent to which these Charter's provide conservation criteria with which to evaluate the Townscape tradition are identified in the Section Summary, Chapter Five.

CHAPTER FOUR :

**UK PLANNING CONTROLS FOR
CONSERVATION**

The central concern of this thesis is the assessment of the character of places and the formulation of means to control development to ensure the continuity of this character. This chapter deals with a brief history of aesthetic control as it has evolved in the UK. It contributes to the overall framework of the more detailed review and appraisal of the Townscape movement in following chapters.

An emphasis on spatial qualities tends to underpin most exercises in design control and this has tended to occur at the expense of place as a setting for social relations. This devaluation of place and the consequent need to fuse sociological and geographical conceptions of place has become a source of increasing concern for cultural geographers(1). In response to the cultural agnosticism preached by the pioneers of modern architecture these writers advocate the reconstitution of meaning, a respect for subjective needs and the rediscovery of cultural symbols in the built environment(2). Against the uniformity of the modern movement, there is thus a renewed interest in the specificity of regional and historical styles, and the diversity of urban sub-cultures. The role of urban conservation, and the language of Townscape within it, in contributing to the need for sensitive urban place-making and historically specific cultural style conventions is the main concern of this thesis and will be continuously returned to throughout the work. The purpose of this section is to identify and analyse the nature of design control as practised in the UK and to establish the extent to which it can be broadened to incorporate the place-making elements referred to above.

Aesthetic control is a term embracing the exercise of planning control over the external appearance and visual impact of development. It is a highly contentious issue. Most architects dislike the notion of any interference with the integrity of their designs. On the other hand, the general public feel they have little say over the suitability and quality of projects they feel are imposed upon them. This tension is reflected in central government's preference for design freedom for developers and their architects and local initiatives for greater control.

This section seeks to trace the argument for and against aesthetic control. Its central concern is that the perception of architectural quality is not entirely subjective and that assessments can be made regarding the extent to which new developments are context specific and the extent to which they either enhance or negate the character of places. Such judgements do not relate to questions of style or fashion but rather to the appropriateness of a project to its context and function. Good design responds to local and historic character, as well as people's needs and behaviour patterns. Design briefs and checklists can thus function as safety nets to eliminate the second rate. At the same time all rules have their exceptions and local authorities should recognize and encourage imaginative and experimental responses. Although aesthetic control is a central concern of planning practice, there had been no coherent account of how aesthetic control has evolved, nor any evaluation of its impact upon the built environment until the Town Planning Review published a history of aesthetic control by John Punter of Reading University in October 1986 and January 1987 (1). The following is a summary of the main threads of development identified in these articles.

4.2 LEGISLATIVE PROVISION FOR DESIGN CONTROL

Early precedents were established in the 1909 Housing and Town Planning Act which reflected the desire to improve upon the drab monotony of by-law housing development which followed in the wake of the Public Health Acts. However, most of the development control which occurred in the wake of this Act was rather patchy and idiosyncratic.

Most of the movement towards greater control over the external appearance of buildings took place outside the town planning schemes. In 1921 the City of Liverpool Corporation Act gave the Corporation powers to control the height, line and elevations of buildings as well as advertisements, trees and street furniture. Newcastle-Upon-Tyne, Hastings, Portsmouth, Southampton and Romford gained similar powers shortly afterwards. The concern over the threat of redevelopment to the fabric of the historic towns of England and Wales was given legal expression in the 1923 Housing Act which allowed the Minister to authorize town planning schemes in "areas of special architectural or historical interest". In the same year the Ministry of Health issued the

first set of model clauses to guide local authorities in the drafting of town planning schemes. Included among them was a form of character zoning that restricted certain uses and forbade others in seven types of zone. No model clauses were provided until the 1930s on the control of design and character of buildings.

However, the Bath Corporation Act in 1925 went further than the schemes in the other historic towns to permit the approval of elevations and materials and it set up an Advisory Committee to deal with proposals. This approach received cautious Ministry of Health approval but it was stressed that a real improvement in design depended on the general growth of aesthetic taste and feeling and the spread of its influence by the force of education, example and persuasion.

The treatise by Trystan Edwards in 1924, *Good and Bad Manners in Architecture*, was an attempt to define the principle of manners and to incorporate it as an essential element of architectural theory (2), (Figure 4.1).



Fig. 4.1

Trystan Edwards' book on *Good Manners in Architecture* (1924) epitomised the widespread desire amongst many planners and traditional architects to return to neo-classical street architecture, civic design and the 'uniformity, restraint, conformity and propriety' of the Great Estates. Example (a) and (d) above were criticised for their 'assertion of individuality' and 'lack of sociability'.

Throughout the 1920's interest was shown in European and American models of design and the awareness of how far Britain lagged behind other western countries in terms of control led to the formation of the Royal Fine Arts Commission (RFAC). It was established in 1924 as a purely advisory body from which the government might seek advice on aesthetic matters. Its mandate has increasingly been extended to give it greater interventionist powers but on the whole its approach has been generally unobtrusive and discreet. The publication of *Planning for Beauty* in 1990 arguing the case for design guidelines, has again put it at the forefront of the argument for greater aesthetic control (3).

The control of external appearance contained in the Bath Act was used in a number of similar schemes. However, they applied only to growth areas and to areas of special interest including nature, beauty, history and art. This approach predates the current two tier legislation where special legislation enables greater powers of control in areas such as conservation areas but allows no control over undesignated areas.

According to Circular 1305 "taste was not a matter for dogmatism and powers should be used for preventing what might reasonably be regarded as outrages, buildings out of keeping with their surroundings and an offence to the neighbourhood." However it did support the production of design guidance and the wider use of Architectural Advisory Panels. Design guidance had first appeared in 1927 and proliferated after 1933. It often adapted elements of the public housing oriented 1919 Housing Manual, drew on Raymond Unwin's site planning ideas and promoted the values of domestic neo-Georgian, as well as emphasizing the value of studying the local vernacular (Figure 4.2).

While a number of attempts were made in the 1930s to improve and rationalise the work of the advisory panels, many tensions were revealed. Mostly these related to the levels of discretion the local authority had in either accepting or rejecting the panel's advice. Similarly most of the elements preferred by the speculative builders were stripped off in favour of simpler wide-fronted symmetrical houses with hipped roofs. In the few appeal cases which are recorded, "harmonious development" was regarded as the major criteria with great attention paid to the qualities of the immediate locality.

This system operated only over a limited part of the country. In 1937 a report by the Royal Institute of British Architects (RIBA) recommended the more widespread use of qualified architects and architectural qualifications for the town planning officer controlling design (or alternatively the obligatory use of panels). It also recommended the mandatory imposition of design control throughout the country. Then, as now, standard developer house types were often automatically approved while public attention focused on more original architecture. The argument against design guidelines as encouraging architecture of the lowest common denominator has its antecedents in this period.

In the post-war years, health and social issues continued to play a dominant role and underpinned the controls contained in the 1947 Town and Country Planning Act. In the place of a civic design tradition of controlled elevations it relied on floorspace indices, daylight regulations and an emphasis upon ventilation, open space and private car parking. The importance of amenity, ingenious location and the design of open spaces were underlined, but in the illustrations, maps and block models were used and a conscious effort was made to avoid illustrating elevations (a traditional ministerial aversion). Advice on external appearance introduced vague notions of balance, continuity and cohesion to accompany the traditional value of harmony, and mentioned the importance of deferring to context in historical areas but the rest was essentially familiar. It emphasized freedom for the developer and the inadvisability of devising detailed schemes to control architectural design, and it recommended that both planning authority and developer should be advised by a competent architect. It saw the latter's skills as more important than any controls (4). In 1951 the Department of Town and Country Planning applied this design approach to the country as a whole.

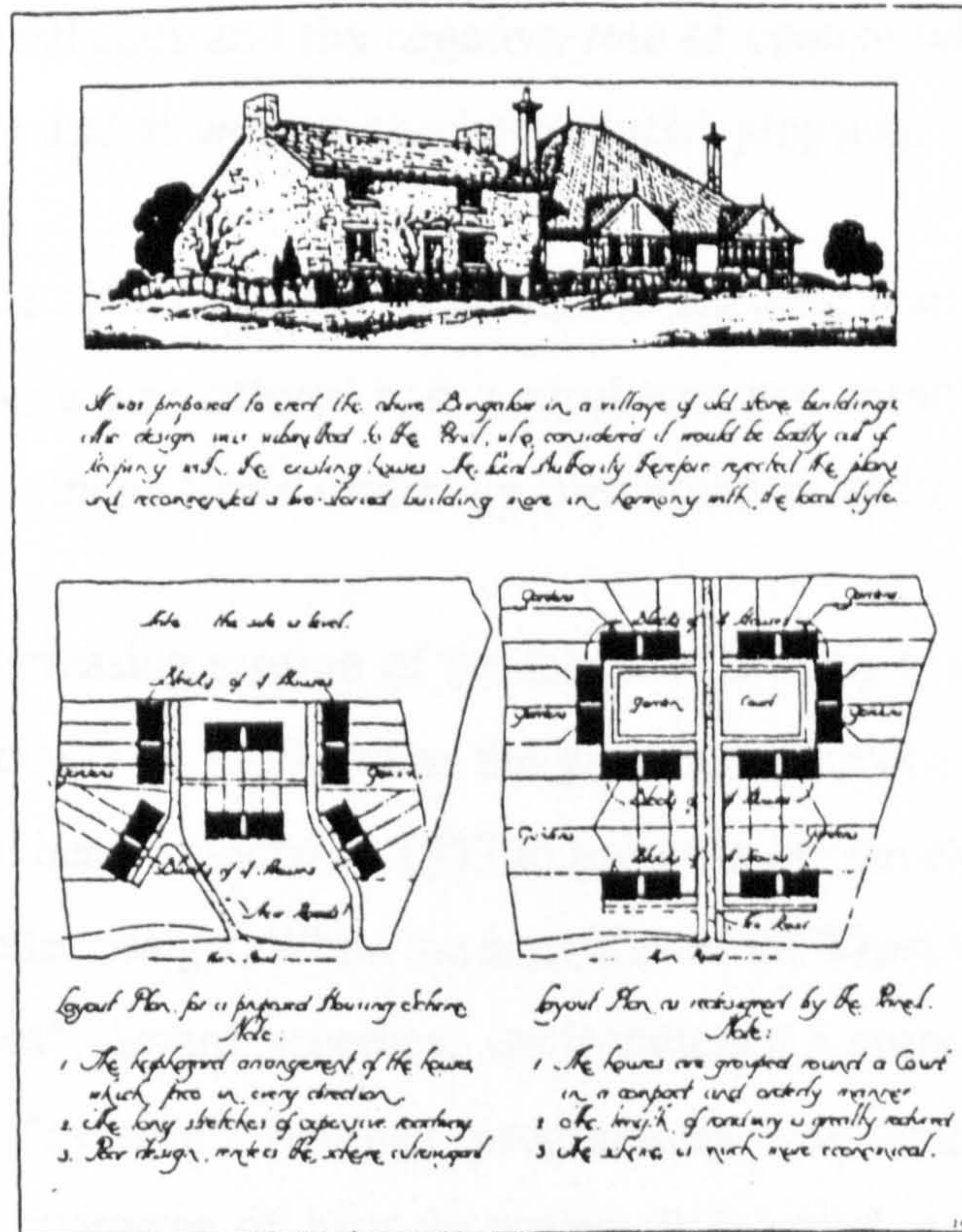
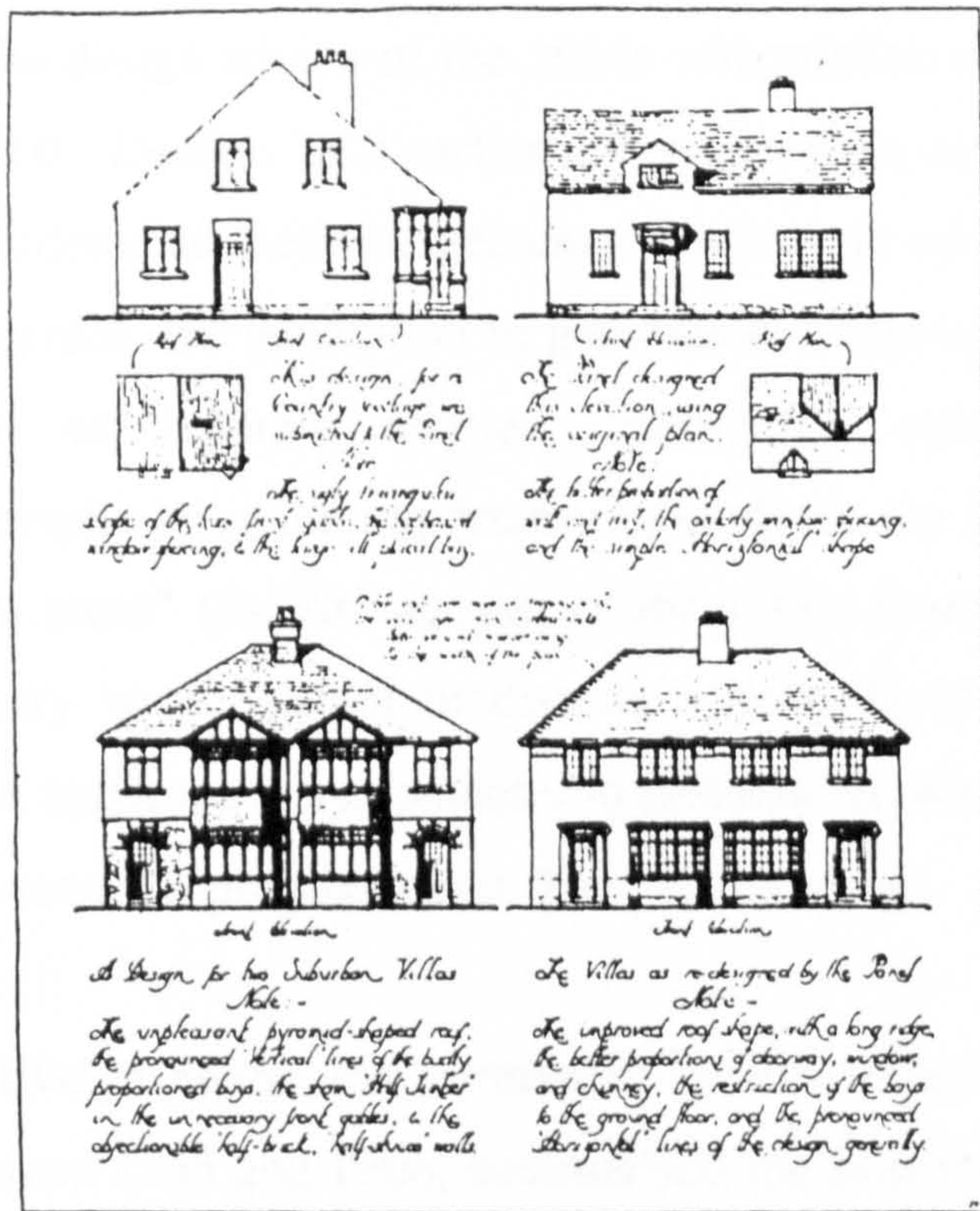


Fig. 4.2

Early design guidance and the work of advisory panels concentrated on the problem of the design and siting of new housing in rural areas. The drawings above from the 1934 *Peak District Design Guide* emphasized these elements especially the attempt to ensure 'better proportions' and more appropriate materials.

A summary of the design advice of the 1960s was published in Development Control Policy Note No 10: Design. In it earlier arguments were elaborated emphasising that the Ministry considered aesthetic judgements to be largely subjective, with taste varying from person to person and generation to generation. It agreed that too many buildings were "designed as separate entities, apparently without reference to their surroundings", emphasizing the importance of studying the setting "especially in rural and conservation areas" (5). An analysis of the 1960s appeal decisions indicated that while the Ministry was reluctant to dismiss appeals fought on elevational grounds alone, they were much more sympathetic to aesthetic control where the issue was the relationship between the proposals and their surroundings.

In 1969 Dame Evelyn Sharp, the Permanent Parliamentary Secretary to the Ministry of Housing between 1955 and 1966, summarised the Ministerial attitudes as "allowing new and different ... on the basis that new techniques of building however hideous they seem, must be accepted and perhaps one day will be admired" (6). She reasserted the subjectivity of aesthetics and the negative role of control which at best was regarded as an irrelevance and at worst a barrier to social progress.

By the end of the '60s a two tier approach to aesthetic control had thus emerged. No construction advice was offered and control was not permitted to extend beyond the "prevention of outrages" role originally prescribed in 1919.

However, the increasing erosion of the fabric of historic towns led to the formation of the Victorian Society in 1959 and to the growing influence and authority of the Civic Trust which had been founded in 1957 to promote the development of public taste and awareness of better design. While the activities of the Trust were numerous, embracing "facelift schemes", award schemes, environmental improvements, "Pride of Place" initiatives and "eyesore" removal programmes, the main thrust was directed at conserving the character of historic towns. It initiated its own survey of European legislation, which showed that the Dutch and French had already moved beyond listing individual structures towards the protection of coherent areas of townscape, and this survey helped to establish ideas about the desirability of areas of special control in the centre of old towns where aesthetic control would be tightened.

The political impetus for new legislation came from Duncan Sandys' MP's Private Members Bill which advocated the idea of conservation areas rather than the mere reform of listed building controls. The Civic Amenities Act 1967 thus marked a profound shift in emphasis away from the preservation of individual buildings to the conservation of coherent areas of townscape; from "negative control to creative planning for preservation" (7). From the perspective of aesthetic control the most significant provision of the Act provided for "special attention to be paid to preserving or enhancing the character or appearance" of conservation areas. This gave planning authorities the authority to pay "special regard ... to such matters as bulk, height, materials, colour, vertical or horizontal emphasis, and grain of design" and to relax standards in the interests of harmonizing new development with its context. The two tier system was thus made explicit.

In design quality or aesthetic terms the value of conservation areas has been substantial in preventing premature demolition, in ensuring more detailed control and in generally encouraging a higher standard of planning application. However, a drawback has been the ultra safe and rather banal nature of much of the new infill which, as Punter quotes, has tended towards the "contrived neo-vernacular or banal neo-Georgian" (8). While this has generally satisfied the conservation lobby it has resulted in criticism from the development lobbyists and the professional advocates of modern architecture. This is well illustrated in an article by Edmund Soane in the Independent newspaper entitled "Help! We are prisoners in a rustic theme park" (9) The power of aesthetic control to tyrannise and disrupt the lives of an individual couple living in the Cotswolds is described. In this instance the local authority insisted that the proposed transformation of a greenhouse behind the house into a studio should conform to the "Cotswold style". What was being requested was to conform to a "tourist board caricature, a sentimental suburban dream". Although the application was eventually granted the couple were subjected to the full wrath of suburbanized rural England and suffered extreme levels of public tyranny and personal abuse. The inclination towards pastiche and "playing safe" is a theme that will be returned to continuously during the course of this thesis.

Subsequent to the formulation of the Act the lack of sufficient funds for active preservation and enhancement schemes has resulted in greater emphasis being placed

on the aesthetic control aspects. Similarly a shortage of skills for conservation work, and the delegation of development control functions from county to district level in 1974, has led to the devolution and erosion of available resources. Similarly the formation of conservation area advisory committees (a mix of local residents, traders, amenity and historical society members, as well as design professionals) never occurred on the scale envisaged.

The return of the Conservative Government in 1970 and the "dash for growth" policy tended to push conservation issues to the periphery and retarded the progress towards more refined mechanisms of design control. The property boom which resulted had profound social, economic and aesthetic effects. Questions relating to the quality of environmental decision making and the built products that were emerging became subsumed under a drive for speed and efficiency in plan approval and development. Because of the concern regarding design control as one element contributing to the delay, a review to be conducted by Sir George Dobry was commissioned. His proposals were a strong endorsement of aesthetic control at a time when the issue was under great pressure. The Labour Government response in 1976 was disappointing, largely because it was involved in the formulation of the Community Land Act as a positive implementation device and thus regarded design control as irrelevant.

In 1977 the Expenditure Committee looked into planning delays and accepted that planning authorities should be able to exercise a degree of aesthetic control. Responding to pressures from both developers and the RIBA for total design freedom it concluded: "we have some sympathy with the RIBA view but consider that the complete removal of aesthetic control would be quite unacceptable to public opinion. We accept that planning authorities should be able to exercise a degree of aesthetic control. However, we think they must exercise restraint in this regard, since it would be most undesirable to stifle creativity and innovation. They should therefore reject applications solely on the grounds of aesthetic detail only when they affect national parks, areas of outstanding natural beauty, conservation areas, listed buildings, or other particularly sensitive cases. We think that recommendations relating to aesthetic aspects of development control should be handled only by appropriately qualified officers." (10)

The return of the Conservative Government in 1979 committed to unfettered private enterprise and the creation of wealth, was bound to produce revisions to the control systems. The message contained in Circular 22/80 was that aesthetics were subjective, that taste or fashions should not be imposed on developers, and that there had to be fully justified reasons for the control of external appearance. Design guidance was regarded as useful but only if it was to be used as guidance and not as detailed rules.

While the architectural campaign against design control continued a more moderate opinion emerged in the form of the RIBA/Royal Town Planning Institute (RTPI) Working Party on development control. Their 1980 report reached an accommodation between the two professions "allowing local planning authorities to consider the appearance of a proposed development ... and the character of the area" but urging "planning officers to act cautiously when the point at issue is one of aesthetic judgements and if the design has been submitted by an architect." Other recommendations included better presentation of applications showing the context of the site, better consultation during the design process and better use of briefs. (11)

In 1983 another draft circular on aesthetic control was issued. It provided a checklist of factors relevant to design and control where broad agreement would be sought, thus allowing the designer the freedom to develop his design in detail. The checklist of considerations included scale, density, height, access, layout, landscaping, materials and other functional or environmental factors. It adhered to a widely held belief that if these elements are well handled then the architecture can take care of itself (12). Other issues related to the promotion of public interest in design and greater use of architectural competitions. However, the circular remained a draft and the design advice in Circular 22/80 was reissued on its own (Circular 31/85) to emphasize its currency, (Appendix).

With respect to historic buildings and conservation areas, policy and procedures were updated in DoE Circular 8/87, which amended the Town and Country Planning Act (1971) (Listed Buildings and Buildings in Conservation Areas). The Circular dealt with general policy advice and information, conservation aspects of planning control, listing procedures, and the designation procedure and general advice on conservation areas.

Thus while control was capable of being enforced with respect to listed buildings and conservation areas, there was a corresponding lack of control in areas which fell outside conservation areas.

In January 1988 a new system of planning policy guidelines was introduced summarizing policy from existing Circulars. PPG1 on general policy and principles reflected an increasing dislike of aesthetic control. It concluded: "where there are no reasonable objections to the external appearance proposed by the applicant and a refusal of permission is based simply on a preference for a different external appearance, there may be grounds for an award of costs in an inquiry appeal." Elsewhere the guidelines state: "there is always a presumption in favour of allowing applications for development, having regard to all material considerations, unless that development would cause demonstrable harm to interests of acknowledged importance."

In the White paper on the future of development plans, published in January 1989, little mention is made of design. It states: "Supplementary planning guidance, for instance, in the form of planning briefs, will continue to be useful in explaining and applying the development plan's provisions to particular areas, and in encouraging applicants for planning permission to adopt good standards of design and layout. But such advisory material should not be treated as though it were of a statutory or regulatory character with which planning applications must comply."

In PPG12 on local plans, published in 1988, it is stated that policies may be included to protect the character of established residential areas. "The scale and character of new development in relation to existing development are material considerations, which should be taken into account in deciding planning applications." Decisions of local planning authorities will, it adds, be more secure when adopted local plans include policies designed to protect the environmental character of particular localities. (13)

In 1991 the RIBA and RTPI published a joint submission to the Department of the Environment on the role of design in the planning process. It opened with the declaration that the appearance of a proposed development and its relationship to its surroundings were accepted as material considerations in determining planning

applications and recommended the production of design guidance concentrating on broad matters of "scale, density, height, massing, layout, landscape and access." (14). It specifically stated that guidance should avoid excessive prescription and detail and that it should focus on encouraging good design rather than stifling experiment, originality, or initiative.

The full text and the subsequent response by Government in the form of annexure to PPG Notice 1 issued on October 1 1991 is included in the Appendix.

However, in emphasizing the role of professionals in adjudicating on design issues, the submission has been criticized for ignoring the role of the public, in particular the local community (15). Architecture is a public art and the design quality of the urban scene is obviously a matter of concern for all. Also matters of specifically conservation significance were not addressed. There was no mention of the retention of existing buildings, energy conservation, adaptability, provision for local needs, public use of external spaces or visual components (skyline, surfaces, vistas, focal points etc). Also no reference was made to exceptional cases (outside conservation areas) where detailed control might be needed.

PPG15 of September 1994(16) provides a full statement of Government policies for the identification and protection of historic buildings, conservation areas and other elements of the historic environment. It updates the advice in the DOE Circular 8/87. In general terms it stresses the need for the planning system to provide a framework for reconciling sustainable economic growth with conservation of the heritage. In identifying the role played by the physical survivals of the past, the guidance draws attention to the broader context in stating that their presence "adds to the quality of our lives, by enhancing the familiar and cherished local scene and sustaining the sense of local distinctiveness which is so important an aspect of the character and appearance of our towns, villages and countryside".(17). The economic importance is also stressed in terms of the role of the historic environment in leisure and recreation activities.

It calls for the need to develop the means to identify what is special in the historic environment and to define through the developmental plan system its capacity for

change, and thus the ability to assess the impact of new developments on the historic environment, alongside other considerations.

The role of conservation in promoting economic prosperity is stressed. "Though choices sometimes have to be made, conservation and industrial economic growth are complementary objectives and should not generally be seen as being in opposition to one another. Historic buildings are a valuable material resource and can contribute to the prosperity of the economy provided that they are properly maintained; the avoidable loss of fabric through neglect is a waste of economic as well as environmental resources. In return economic prosperity can secure the continued vitality of conservation areas and the continued use and maintenance of historic buildings, provided that here is a sufficiently realistic and imaginative approach to their alteration and change of use, to reflect the needs of a rapidly changing world."(18)

Similarly it is stressed that conservation can itself play a key part in promoting economic prosperity by ensuring that an area offers attractive living and working conditions which will encourage inward investment. Environmental quality is thus increasingly regarded as a key factor in many commercial decisions. The historic environment is also of particular importance for tourism and leisure.

With regard to development control it is stated that the design of new buildings intended to stand alongside historic buildings needs very careful consideration. "In general it is better that old buildings are not set apart but are woven into the fabric of the living and working community. This can be done, provided that the new buildings are carefully designed to respect their setting, follow fundamental architectural principles of scale, height, massing and alignment, and use appropriate materials"(19). It is stressed that this does not mean that new buildings have to copy their older neighbours in detail; " some of the most interesting streets in our towns and villages include a variety of building styles, materials and forms of construction, of many different periods, but together forming a harmonious group" (20).

Similarly the setting of individual buildings is stressed as being an essential part of a building's character. Character as well as economic viability may thus suffer if historic

buildings become isolated from their surroundings, e.g. by new traffic routes, car parks or other development.

In assessing development applications which impact on the setting of historic buildings it is stressed that this should not be interpreted too narrowly; the setting of a building may be limited to obviously ancillary land, but may often include land some distance from it. Even where a building has no ancillary land - for example a crowded urban street, - the setting may encompass a number of other properties. "The setting of individual listed buildings very often owes its character to the harmony produced by a particular grouping of buildings (not necessarily all of great individual merit) and the quality of the spaces created between them. Such areas require careful appraisal when proposals for development are under consideration, even if the redevelopment would only replace a building which is neither itself listed nor immediately adjacent to a listed building. Where a listed building forms an important visual element in a street, it would probably be right to regard any development in the street as being within the setting of the building. A proposed high or bulky building may also affect the setting of a listed building some distance away, or alter views of a historic skyline. In some cases, setting can only be defined by a historical assessment of a buildings surroundings.(21).

With regard to the assessment and designation of conservation areas, the guidance states that it is the quality and interest of areas, rather than that of individual buildings, which should be the prime consideration in designation. It states that there has been increasing recognition in recent years that the experience of a historic area depends on much more than the quality of individual buildings - on the historic layout of property boundaries and thoroughfares, on a particular 'mix' of uses; on characteristic materials; on appropriate scaling and detailing of contemporary buildings, on the quality of advertisements, shop fronts, street furniture and hard and soft surfaces; on vistas along streets and between buildings; and on the extent to which traffic intrudes and limits pedestrian use of spaces between buildings. "Conservation area designation should be seen as the means of recognising the importance of all these factors and of ensuring that conservation policy addresses the quality of townscape in its broadest sense as well as the protection of individual buildings"(22).

The more clearly the special architectural or historic interest that justifies designation is defined and recorded, the sounder will be the basis for local plan policies and development control decisions, as well as the formulation of proposals for the preservation and enhancement of the character or appearance of an area. The definition of an area's special interest should thus derive from an assessment of the elements that contribute to (and detract from) it. Conservation areas vary greatly, but certain aspects will almost always form the basis for a coherent assessment; the topography - for example thoroughfares and property boundaries, - and its historical development; the archaeological significance and potential; the prevalent building materials; the character and hierarchy of spaces; the quality and relationship of buildings in the area and also of trees and other green features.

The principal concern of a local planning authority in considering the designation of a conservation area should be to form a judgement on whether the area is of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance. It is also stated that designation should not be seen as an end in itself: policies will almost always need to be developed which clearly identify what it is about the character or appearance of the area which should be preserved or enhanced, and set out the means by which that objective is to be pursued. Clear assessment and definition of an area's special interest and the action needed to protect it will also help to generate awareness and encourage local property owners to take the right kind of action themselves.

In concluding this section on the broad evolution of aesthetic control a number of broad themes can be discerned. For the sake of convenience these are divided into the following characteristics:

1. Substantive Issues relating to the nature and degree of control
 - 1.1 Intrinsic architectural considerations
 - 1.2 The development and its context
 - 1.3 The two tier system of control
 - 1.4 The subjectivity of aesthetics

- 2. Procedural Issues
 - 2.1 Central versus local initiatives
 - 2.2 Design initiatives
 - 2.3 Professional advice
 - 2.4 Public participation
- 1. Substantive Issues relating to the nature and degree of control
 - 1.1 Intrinsic architectural considerations

Central government has consistently been reluctant to uphold refusals based on the intrinsic architectural merit of schemes at appeal. The consistent view has been that while height and bulk, mass or size are valid considerations, matters of detail are not. The indication appears that if one defines the building envelope this is enough to ensure an acceptable aesthetic impact. The RFAC has consistently criticized this approach as an extraordinary limited perspective. (23) It ignores the importance to aesthetic impact of solid to void relationships, fenestration, silhouette and shape, vertical or horizontal emphasis, colour and texture, modelling or decoration. The later advice contained in PPG15 of 1994 considerably broadens the range of factors considered as contributing to the character or appearance of buildings or areas.

1.2 The development and its context

While central government has continuously felt reluctant to consider issues of intrinsic architectural merit, it has always been more confident in dismissing appeals fought on grounds of the proposed building's relationship to its surroundings. In 1933 the role of aesthetic control was defined as preventing "out of keeping" buildings or those which were "an offence to the neighbourhood" while the catch-all phrase "injurious to amenity" has always been the most common reason for refusal of planning permission. Preserving character and its synonyms have all become key phrases in written advice and policy statements. The most recent circulars have emphasized that control should be limited to those elements that concern the setting of the building and its relationship with neighbouring development. Here again design detail is not usually considered to be a relevant consideration.

1.3 The two tier system of control

Although the existence of two levels of control has been implicit in government approaches in the 1920s and 1930s it was only in 1967 that conservation area legislation established a clear dichotomy between sites in conservation areas and adjacent to listed buildings and those in the remainder of the built-up area, in terms of the "detail" of control which could be adopted. While there is some measure of aesthetic control outside environmentally sensitive areas these controls are vulnerable especially at appeal. As Punter indicates, the equity implications of providing a higher level of aesthetic control in designation areas are obvious. Essentially such controls would protect and enhance property values for the generally wealthier residents of these areas. Meanwhile in the remainder of the country, where the majority of the people spend the majority of their time, a lower quality of design would be condoned and environmental disadvantage potentially intensified. (24)

1.4 The subjectivity of aesthetics

A major and continuous theme of central government is that aesthetics is an extremely subjective matter. This was first mentioned in 1933 and later given substantial emphasis in the 1980 Circular. It is this argument that is used against the notion of an objectively established consensus relating to good design and to argue that individual design initiatives are to be preferred to democratically established taste, if such a thing can be determined. However, the guidance contained in PPG15 of 1994 does contain a wide range of factors that are objectively regarded as influencing the character and appearance of buildings and areas.

2. Procedural Issues

2.1 Central versus local initiatives

The legislation of 1909, 1932, 1947 and 1971 gave local planning authorities the power to control development, including its appearance and its relation to its context, but it did not indicate how this was to be achieved. Through its Circulars it has emphasised the limited values of controls and suggested

restraint in their application. The progressive history of aesthetic control has been one of local initiative; from the Bath Corporation Act in 1925 to the practices of Essex, Hampshire, Cheshire and Camden in the 1970s.

2.2 Design Initiatives

The arguments for restraint in the exercising of control have often been explicitly linked to the encouragement of the architectural or developer initiative. Since the early 1980s the RIBA has been vociferous in its condemnation of any form of design control which it accuses of compelling conformity and restricting architectural initiative. Ministerial policy has always been reluctant to use aesthetic control to encourage developers to improve their standard product. Whereas in the 1960s this may have been viewed as support for technological initiatives, it is now more likely to be viewed as political support for the development industry which is perceived to be a generator of economic activity and creator of wealth. Later guidance has stressed the role of conservation in leisure and recreation activities and the need to regard economic regeneration and conservation as complementary pursuits.

2.3 Professional Advice

In government circulars the aesthetic judgements of architects are given emphasis on the control side, particularly when architects' schemes are being considered. The importance of early consultation and clear advice has increasingly been given greater weight but the potential utility of architectural advisory panels and the Royal Fine Arts Commission have been played down, except as a means of obtaining a second opinion where there are disagreements. Central government advice on the need to improve professional skills in planning departments are contradicted by cuts in staffing levels and local government expenditure.

2.4 Public Participation

Public participation, possibly by its very nature, remains a confused area in aesthetic control. Central government advice has essentially accepted in

principle that the public's comments should be taken into account, but it only specifically encourages such comment from amenity groups in conservation areas, or in cases where developments produce wide concern or substantial impact, or are likely to have an adverse effect on the character of an area. It was only in 1973 that central government recommended publicity for planning applications, but many local authorities have subsequently developed their own often wide ranging procedures for consultation. The extensive public participation exercise conducted for the design competition for the upgrading of Parliament Street in York is an example. There has, however, been a reluctance to establish a public consensus on what constitutes good design or what the main attributes of a sense of place are. There has been little conception of education as a two-way process in which the public can contribute meaningfully to the design process, possibly by identifying the critical elements that make up the character of the place.

4.3 DESIGN GUIDES

Design guides have most frequently been used to maintain the quality of the environment, to enhance community character and to contribute to a heightened image and sense of community. They thus set out to achieve what zoning provisions have manifestly failed to do.

They can function in a number of ways: (25)

- They can be used directly as an instrument of development control, available to prospective developers before the initiation of the design process.
- They can be directed at the development control section itself providing guidelines for public officials who have no urban design training.
- They can contribute to the definition of the visual policies for the area, assimilating the many ad hoc principles which have been formulated over a period of years into a comprehensive, rational and easily understood package.
- Similarly they can also be used to highlight visual concerns to elected local area representatives.

Lack of clarity relating to planning parameters often results in developers attempting to maximise bulk and the tendency to urge their architects to reflect corporate image in their design solutions. Publicly accepted and agreed upon design guides can thus provide leverage for architects to help persuade their clients to erect more appropriate buildings.

They thus provide information which can be applied in a number of arenas, both public and private. Depending on the particular agency, and the purpose of the guide, design guidance can be in the form of analysis, objectives or controls. Analysis would deal with the reasons for preparing the guide or brief and would define the quality of the existing area and the pressures for change. In some instances the analysis of the area may lead to the abandonment of the idea of writing a brief where there is no common quality or where the pressures for change are insoluble within the present physical framework. The analysis thus establishes the need to define "the rules of the game" and can also be used to demonstrate the visual qualities of an area to a planning committee.

The objectives of a design guide or brief would be to establish the long-term visual policies for an area and the opportunities for achieving a contextually appropriate design solution. The purpose is to communicate ideas and concepts and the way in which new development can contribute to the character of the area.

Controls establish the conditions which the authority would apply to ensure the conservation of area character. Typically controls vary widely and range from dimensional restrictions to the specification of materials.

The following figure illustrates the different agencies that would utilise design guides and give an indication of the type of information usually required.(26) It indicates the possible role of the Townscape discipline in fulfilling the requirements of the different agencies involved in the development process.

AGENCY	INFORMATION REQUIRED	ANALYSIS	OBJECTIVES	CONTROLS
Private				
Individual Owner	examples, dimensions, controls		•	•
Private Architect	urban design criteria, envelope		•	•
Developer	requirements for planning permission			•
Public				
Developer	urban design criteria, controls		•	•
Dev. Control	design criteria	•	•	•
Planners/tpt. engineers	movement, use, sight lines, dimensions			•
Estates	available envelope, dimensions		•	•
Elected Representatives	design education, design criteria	•	•	•

The notion of protecting, enhancing or even creating desirable community character by means of public design control has gained widespread interest and support.

In the United Kingdom it received extensive coverage and public debate with Prince Charles's utterances on architectural quality and the screening and subsequent publication of his Vision of Britain (27). In his Vision a series of ten ground rules or basic principles were identified that should be used to govern built development. Most of them were regarded as simple common sense, to be used like the laws of grammar that create a language.

1. The Place	The need for the scale and nature of new buildings to respond to the natural context. The need to preserve the natural landscape.
2. Hierarchy	Two kinds of hierarchy are identified: the size of buildings in relation to their public importance and the relative significance of the different elements which make up a building. Buildings should reflect these hierarchies.
3. Scale	Man is the measure of all things. Buildings should relate first of all to human proportions and then respect the scale of the buildings around them.
4. Harmony	Harmony refers to the playing together of the parts.
5. Enclosure	A feeling of well-designed enclosures is regarded as one of the great pleasures of architecture. The scale can be large or small, the materials ancient or modern, but cohesion, continuity and closure produce a kind of magic. The application of these ideas make a place unique.
6. Materials	The geological complexity of Britain has given rise to a rich architectural diversity. This should be respected in new building materials. Each district should have a detailed inventory of its local building materials and the way in which they should be used.
7. Decoration	Modern functional buildings with no hint of decoration give neither pleasure nor delight. There is no longer a universal language of symbolism. Architecture needs to be reinstated as the mistress of the arts and crafts.
8. Art	Architects and artists should work closely together at an early stage on any major public project. Art should be an organic and integral part of all large new buildings.
9. Signs & Lights	Corporate images are usually crude and damaging, particularly in older towns and in the landscape. Traffic signs and street lighting are also aspects of the visual world that need to be kept under control.
10. Community	People should be involved willingly from the beginning in the improvement of their own surroundings. Pride in community can only be generated if people have some say in how it works or how it is managed. There must be one golden rule - we all need to be involved together - planning and architecture are much too important to be left to the professionals.

Francis Tibbalds, Past President of the RTPI, was one of the few professionals who agreed with this call to increase the rules shaping the urban scene. He thought it was possible to draw up a series of guidelines which would be different in different places but which would reflect common themes. As with Sitte and Unwin before he thought it possible to learn the lessons of how towns and buildings were put together in the past and to apply them to the contemporary world.

He developed nine points which he thought could be built into an urban design creed (28):

1. Places not buildings matter.	It is the density, size and external appearance of buildings and the spaces surrounding them that most need control.
2. Contextualism	Architects should respond to the context rather than their own need for self-expression.
3. Mixed Use	Large amounts of a single type development should be discouraged. Living, working, trading and shopping areas should be mixed.
4. Human Scale	Buildings should not overpower pedestrians. Skyscrapers should respond to the human scale where they meet the ground.
5. Pedestrian Comfort	People need to be able to wander around and into and through big developments.
6. Access	Urban areas should be open to all regardless of age, ability, background or income.
7. Legibility	People need to know where they are; they need to be able to orientate themselves in an urban setting.
8. Robustness and adaptability	Buildings should be able to accommodate a multiplicity of uses and activities.
9. Incremental growth & change	Slow organic replacement of buildings is preferable to wholesale change.

A later RTPI president, Robin Thompson, then also submitted a planning guidance checklist for the ideal built environment (29). He suggested that local planning authorities should consider the design aspect of development proposals principally in relationship to their intrinsic qualities and to their setting:

Local planning authorities are encouraged to avoid insistence on minor or trivial alterations to elevational design and detail, on the basis that if the overall design concept is well conceived, this will be unnecessary, and if the overall concept is poor, it is unlikely to be materially improved by such detailed changes.

Applicants should thus be able to demonstrate that they have understood and properly addressed the five sets of design criteria, in the context of any additional specific design guidance issued by the planning authority. Providing this has been done, and there are no other planning objections, permission should be forthcoming.

1.	Uses at ground level should be appropriate to a pedestrian environment and mixed uses should be encouraged in urban areas where appropriate.
2.	The scale, height, bulk and density of the proposed development should be appropriate to the specific context. Since buildings are perceived at different distances - on the skyline, down a street, across a square or close to eye level and to people walking about - their visual impact needs to be considered at each of these scales.
3.	Left-over tracts of land should be avoided and generally layouts should aim to produce attractive, intricate places related to the scale of people walking. It will be important to exploit the individuality, uniqueness and differences between places and to encourage freedom of access and movement, particularly for pedestrians.
4.	Access arrangements need to be clear, safe and efficient and designed to minimise harmful impacts by motor vehicles.
5.	New development should relate to its physical context in appropriate ways. For example, in scale, use, colour, materials and so on. This does not imply copying of existing style or "pastiche". New buildings should be able to have the same richness, individuality, intricacy and "user friendly" qualities as traditional existing development. Planning control should not be used to stifle experiment or originality of initiative.

As Punter (30) suggests, the Prince's list is characterised by an emphasis on space, which is elaborated with the concepts of harmony, local materials, enclosure and human scale. These are the traditional elements of the Townscape tradition with its characteristic English emphasis upon the picturesque and the visual experience and the exclusion of other elements of urban experience. Added to these are the concepts of hierarchy which relate to Trystan Edwards' 1924 treatise on Good Manners in Architecture and community participation in the management of the built environment. Compared to the Prince's predominantly visual emphasis, Tibbalds introduces the principles of mixed use, permeability and small scale change which are rooted in a more social conception of design. Wates, by contrast, supplants the all embracing concept of place with a more ecological view of the urban environment and stresses design as a process by focusing on the issue of who controls design. In most of the lists a synthesis is apparent between the traditional English emphasis on visible form and the need to emphasize public use and experience of urban environments, more commonly associated with American notions of urban design.

The accompanying figure lists the various principles put forward by the Prince of Wales, Tibbalds and others (Figure 4.3).

Kevin Lynch 1982	Jane Jacobs 1961	Bentley Alcock McGlynn 1964 Murrain Smith	Tibbalds 1988	HRH The Prince of Wales 1989	Holyoak 1985	Urban Design Group 1987	Wates 1988	Buchanan 1988
1. vitality (include biological and ecological)	appropriate activity before visual order	"responsive" environments	places before buildings	the place		responsive forms	urban environment in broadest sense	place making public realm outdoor rooms
2. (see sense)		visual appropriateness	respect history	harmony and context	(i) retain the best (ii) respect street line			dialogue with context and history: re-contain street
3. (see fit)	mixed use mixed age mixed rent concentration	variety	encourage mixed uses		more than one use	mixed uses		
4. (see vitality)	the street	human scale	scale enclosure	in scale with context				
5. access	permeability (short blocks)	permeability	encourage pedestrian permeability			public access		public space and movement systems
6. control	social mix and consultation	personalisation	social mix and consultation	community	"acceptable" personalisation	consultation	individ responsibility professional enablers local action and control integrating experience optimising resources envt., education	
7. sense (clarity with which it can be perceived)		legibility	legibility	hierarchy	visual accessibility reflect uses			(i) respect conventions (ii) articulate meanings (iii) connect inside and out
8. Fit (adaptability)	robust spaces	robustness and adaptability						
9. (see efficiency)	gradual not cataclysmic money		small scale change					
10.	activity richness	richness	visual delight	materials and decoration	"visible" construction integral ornament	stimulating		natural, rich materials good weathering decoration
Two meta criteria efficiency (relative cost) justice (social equity)	automobile attrition surveillance (safety)			signs and lights		protection security comfort shelter		

Fig. 4.3 Checklists for Urban Design

In terms of the critical appraisal of the Townscape tradition to follow, it is thus informative to identify the criteria which have not been emphasized by the British school. Punter's analysis (31) identifies Jane Jacobs' emphasis on surveillance and safety and upon attrition of the auto mobile, and Kevin Lynch's meta-criteria which he identifies as efficiency (relative cost) and justice (social equity). These principles relate directly to the enhancement of the public realm, and embrace issues like the control of anti-social behaviour, traffic calming and pedestrianization, the provision of access to urban space for all, and the responsibility for bearing the social and environmental costs of development.

Similarly a group of designers from the Oxford Polytechnic produced a manual in 1985, Responsive Environments,(32) which developed a number of criteria which reflected the degree to which physical environments were responsive to human needs. The criteria reveal the interrelatedness of visual qualities with other urban performance criteria.

They thus pointed to the way in which the physical design of a place affects people's choice at a number of levels. Criteria identified were:

- permeability, where people can go and where they cannot
- variety, the range of uses available
- legibility, the ability of people to easily understand urban opportunities
- robustness, the degree to which people can use a place for different purposes
- visual appropriateness, the ability of the appearance of a place to make people aware of the different choices available
- richness, the choice of sensory experiences
- personalization, the extent to which people can put their individual stamp on a place.

The above are regarded as being the key issues in making places responsive. They thus provide a useful checklist of the elements of positive urban performance which need to be conserved in an integrated conservation approach to urban regeneration. The manual provides practical measures to illustrate how the criteria can be used. The accompanying illustrations on legibility indicate how new and existing elements can be combined to enhance the existing visual character of a place. (Figure 4.4). The criteria of visual appropriateness include the need to identify both contextual clues and the way in which places are used, use clues, to ensure a responsive design. (Figure 4.5).

As Punter argues, design principles will have to be elaborated through the existing system of local plans and supplementary guidance, both in area form through design guidance and in site specific form through development briefs. To withstand the plan approval and appeal process they will have to demonstrate their relevance to environmental quality, their response to local circumstances (functional, morphological,

architectural and ecological), and their support from a wide cross section of public opinion.

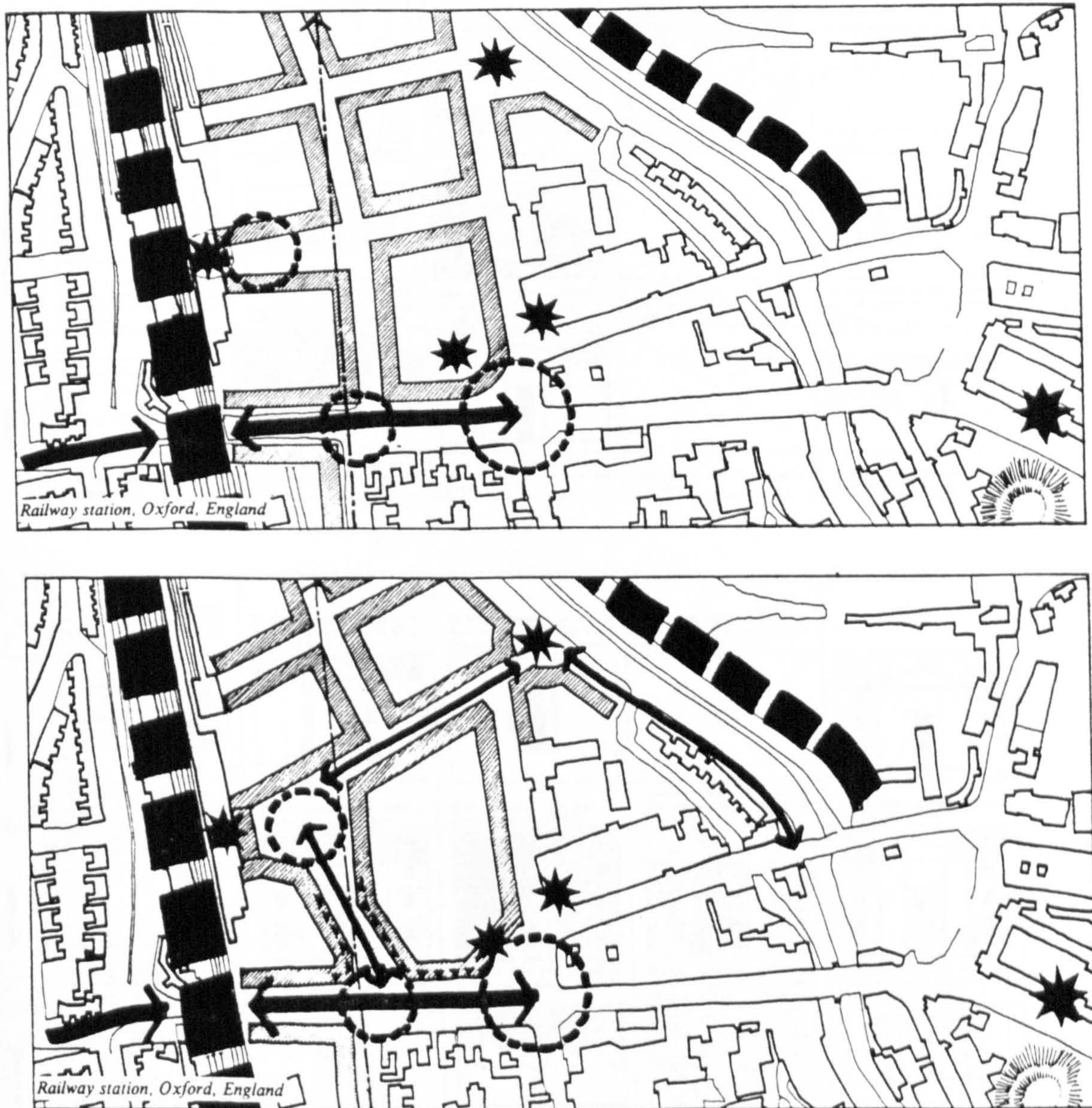


Fig. 4.4 - New and existing elements combined to enhance the existing and visual character of space; (Responsive Environments)

What is essential to avoid is the kind of unquestioning adoption of existing guides as occurred after the publication of the Essex Design Guide. This inevitably undermined the contribution of the Guide and limited the development of a wider range of design advice for different development contexts. Thus neo-vernacular styling and enclosed townscapes proliferated across the country without any proper understanding of regional context or the need to address principal issues.

Objectives	To seem an appropriate continuation of the quayside edge character formed by the exhibition centre, to as many groups as possible.	To seem appropriate as housing to the widest possible range of single people and young couples.	To seem appropriate as part of Newcastle city centre from across river, to as many groups as possible.	To seem appropriate as an outdoor leisure setting, to as many groups as possible.	Conclusion
Vertical rhythm	 Exhibition centre verticals at 7m centres (top). As yet, only verticals in flats are staircases, too widely spaced (bottom).	 Make intermediate verticals: domestic bays, one per flat.	 Procession of vertical bays could develop a classical character. No problem.	 Bays and stairs imply places for lingering, not just a linear movement space. No problem.	 Project stairs, with vertical bays for each flat.
Horizontal rhythm	 Exhibition centre has each floor horizontally expressed. Use this as starting point.	 Horizontal divisions will help express individual flats, reducing institutional image. No problem.	 Bring out ground floor particularly strongly, as in local classical precedent above.	 Domestic/classical cues quite appropriate as leisure setting: no problem.	 Express the different floors, bringing out the ground floor particularly strongly.
Skylines	 Skyline only seen across river at long range. Make mostly flat, as in exhibition centre.	 Flat skyline potentially institutional. Encourage domestic associations close to, with gables over bays.	 Bring out classical potential through grouping of bays and gables.	 Quayside too close to see skyline: no problem.	 Make flat long-range skyline, with gables over pairs of bays.

Objectives	To seem an appropriate continuation of the quayside edge character formed by the exhibition centre, to as many groups as possible.	To seem appropriate as housing to the widest possible range of single people and young couples.	To seem appropriate as part of Newcastle city centre from across river, to as many groups as possible.	To seem appropriate as an outdoor leisure setting, to as many groups as possible.	Conclusion
Windows	 Make windows reflect form of exhibition centre advertising display units.	 Use sliding sashes, proportioned as in local classical precedents.	 Many dwellings of all types use sliding sashes: no problems.	 Domestic classical associations quite appropriate for leisure setting: no problems.	 Make windows sliding sashes, with classical proportions.
Wall details	 Make infill to bays, and under ground floor windows, coloured as exhibition centre stripes.	 Make rustications at ground floor, as in local classical precedent.	 Brick widely used for all housing types, but avoid dark colours associated with nearby run-down buildings.	 Classical associations may be too 'serious'. Emphasise lightness and colour in bays and staircases.	 Make walls of light-coloured brick, with rusticated ground floor. Infill panels coloured to reflect exhibition centre cladding.
Ground level details	 Continue brick/block patterned paving along quay, as for exhibition centre.	 Ground level details cannot be seen across river: no problem.	 Imply private space for housing by changing paving to smaller scale, plus some planting, near building edge.	 Use paving patterns and trees to define static spaces for lingering.	 Make brick/block patterned paving, with approx 4m bays, smaller scale near building edge, with trees at approx 8m centres.

Fig. 4.5 - Contextual and use clues combined (Responsive Environments)

It is obvious that local authorities have a requirement for positive, proactive models of design control. While any set of principles should be appropriate to a particular landscape or townscape context, it should be possible to distil and disseminate a wide range of good practice to encourage positive thinking about design principles. In this respect, the Royal Fine Art Commissions report Planning for Beauty (33) has been criticized because of the very general analysis of what design principles are necessary.

Planning and context, community impact and visual effect are the only categories advocated. As Punter (34) emphasizes, if urban design or aesthetic control are to develop and make a meaningful contribution they will have to become more overtly analytical, more positive, more prescriptive, more based on user experience, more defensible against developers and funding institutions, and less reactive to individual development proposals.

Design control must thus specifically address the issue of what exactly one is trying to conserve in terms of responding to the physical context. As suggested before, it is regarded as critical to establish at a very preliminary phase of a project what the elements are that make up the quality of place and to which new development should respond.

In a study of design control methodology in the USA Habe (35) found that 98% of public planners rated the notion of community character compatibility as either "very important" or "important" in their jurisdiction. When asked in the survey to rationalise public design control for community character compatibility, public planners identified aesthetic reasons in only 35% of cases. Non-aesthetic objectives included economic and public welfare concerns, protection against urban problems (e.g. crime, slums, traffic congestion), psychological well-being, ecological concern, historic/cultural concern and facilitating the functional aspects of community life. Aesthetic concerns, while unquestionably of major importance, were obviously not the only reason for public design control. However, most of the criteria included in the design guidelines limited control to the visual and physical design aspects of community environment. Architectural design was the main element of control in the vast majority of communities surveyed. Of the responding communities which regulated architectural design, materials (67%), colours (57%), street furniture (55%), height (48%) and projections/fixtures (40%) were the five most frequently controlled elements of design. Only a small percentage attempted to control non-aesthetic or non-physical aspects such as sound, smell and psychological-behavioural factors such as privacy, security and convenience. This, therefore, indicated a considerable gap between the stated objectives, which included a considerable proportion of non-aesthetic concerns, and the actual elements identified for control in the form of design criteria and standards.

The survey demonstrated that many communities had not determined what new development should be compatible with or what constituted the community character worth protecting. Very few of the communities had conducted an urban design survey prior to developing guidelines. Few of the guidelines identified unique characteristics in the process of guiding development. Most did not identify and spell out explicitly what constituted the character that they were trying to protect. Rather they tended to provide a general characterisation of a community such as suburban, rural, small-town, closely-knit, ethnically-diverse (or homogeneous), low density and so on. For example small rural towns placed strong emphasis on architectural design details similar to urban situations, rather than on the key design concept of maintaining harmonious or compatible relationships between the natural landscape and man-made structures. Typically the guidelines of these small towns also missed opportunities to emphasise environmental elements which were unique or which carried more meaning or impact for small communities such as the preservation of natural landscape elements, seasonal variations and broadening the boundary of the sphere of influence to areas beyond property lines.

Although the concept of character compatibility or harmony with the surrounding environment is one of the most important principles of urban design control it is clearly not an easy concept to translate into criteria and too frequently ends up being couched in highly specific architectural terms. As Habe (36) suggests, broadening the scope of design criteria to include more user-oriented behavioral and functional criteria should, if properly done, shift attention away from aesthetic details to less aesthetically deterministic criteria. In other words, emphasis on broader behavioral criteria, which inevitably imply visual attributes, but do not dictate any specific design details or aesthetic tastes, should help control the level of specificity in criteria standards. Moreover, such emphasis tends to encourage the exploration of alternative relationships between new and old development including harmony through contrast.

More recently in a study commissioned to analyse the role of design in development control in the U.K. (37), an attempt was made to identify what elements contributed most to improved design. The report stated that awards, design and photographic competitions have the direct effect of involving a range of people through professional

institutes, amenity groups, the press and the public in organization, nomination and judging procedures.

Design guidance was the most successful type of initiative in achieving the aims of the experiment, and the guides were of greatest use for small scale developments such as house extensions and shop fronts and for setting down the principles to be followed in the design of residential roads and layouts. The value of pre-application discussions was stressed by all participating authorities as a means of giving design guidance.

It is suggested that the term design control should replace aesthetic control to indicate the broader scope of analysis. Within this broad ambit two distinct trends can be identified: design briefs and design guides. Design guides are generally documents which specify the range of architectural forms and treatments which will be acceptable to a planning or any other control authority. The emphasis is on the control of the architectural character of development. The Design Guide for Residential Areas produced by the Essex County Council (38) is an example of this approach (Figure 40). Design briefs on the other hand refer to the urban design potential of a site or area and exercise minimum control on the architecture. Guides are thus more prescriptive. Briefs are descriptive. They describe the particular qualities of an area and in general tend to allow the designer to respond to the qualities described in an individual way. The scope for an innovative design response to a particular situation is thus much greater.

4.4 A MANDATE FOR DESIGN CONTROL

In his analysis of design control in the USA (39), John Delafons concludes that the best design policy is based on a very careful and detailed analysis of the existing scene, the distinctive qualities of each district, its local characteristics, architectural features, incidental landmarks, mix of uses, and the types of business that generate character in downtown areas. It is this kind of study which provides the basis for the development of a design policy and its incorporation into design briefs. This obviously has nothing to do with replication or pastiche. Whatever degree of control that is exercised is based on an assessment of a building's context and does not focus narrowly on individual design or subject it to particular personal preferences.

The point of departure for design control is the belief that the design process cannot begin without a full brief, indicating all the constraints and opportunities that might apply to a given context. The elements of such a brief should include the following features:

4.4.1 Planning Framework

As design does not occur in a policy vacuum the first stage should be the assembly and analysis of all the existing information that could inform design objectives. This should include the identification of different areas with similar characteristics, evident issues and opportunities for intervention. The analyses should include the views and attitudes of residents, users and politicians and should involve Townscape and landscape characteristics, urban morphology, actual and proposed land uses and any relevant policies pertaining to the area. This analysis would contribute to the formulation of design goals which would establish the overall politically approved design framework. Goals could include, inter alia, overall urban design principles, particular periods or styles to be conserved, the retention of major landmarks and the visual impressions to be enhanced on passing through the town. While these goals would cover the whole of the study area, different design objectives would most likely be formulated for different identity areas within the overall area.

In terms of the table on page 128, the planning framework informs the design criteria which the development control section would utilize in assessing applications and it would also provide design education for the elected representatives in identifying the kind and range of issues that should be considered in a development proposal.

4.4.2 Design Objectives

One of the principal limitations of the development control system, as it relates to design, is the necessity to proceed on a case by case basis as applications for planning permission are received. In effect this means a building by building basis. The only way to avoid the problems of a piecemeal approach is thus to have explicit design policies against which individual proposals can be judged. The specification of design objectives should thus be the first priority.

As Tony Hall (40) specifies, the solution of objectives must reflect the political choices to be made in interpreting the public interest and this should necessarily involve a clear statement about values in the environment. That is, the objectives should embody a strategic view of the qualities to be achieved. They should also be broad enough to avoid a 'building by building' approach and at the same time should reflect the requirements of the different parts of towns in a way that design guides tend not to do. One of the very real difficulties in compiling design guides is the poverty of language in which they can be expressed. Guides usually use photographs or illustrations or by showing good examples (often from different contexts). An appropriate approach should define key objectives at various levels of detail and set out the issues that the design will need to address in achieving them.

4.4.3 Urban Design Considerations

As indicated above, the important issues are more often those of urban design and relate to the proper inter-relationship in design control between buildings, the spaces that they create and the uses to which these spaces are put. It is the total townscape created by assemblies of buildings, and their aesthetic and functional attributes, that is of concern to the public passing through. Design intervention should thus focus on the relationship between buildings, space and people. It should be used to co-ordinate and enhance the diversity of activities in an area. Many ways of meeting a particular design objective exist. It should not be the intention to prescribe a particular solution but rather to encourage a diversity of imaginative solutions to the issues raised.

Typically such urban design considerations operate at different levels, from the relation between the town and the landscape, to the relation between the town and the street, the relationship between buildings and the street and between the individual buildings, and the relationship between the individual building and the detail which adorns it.

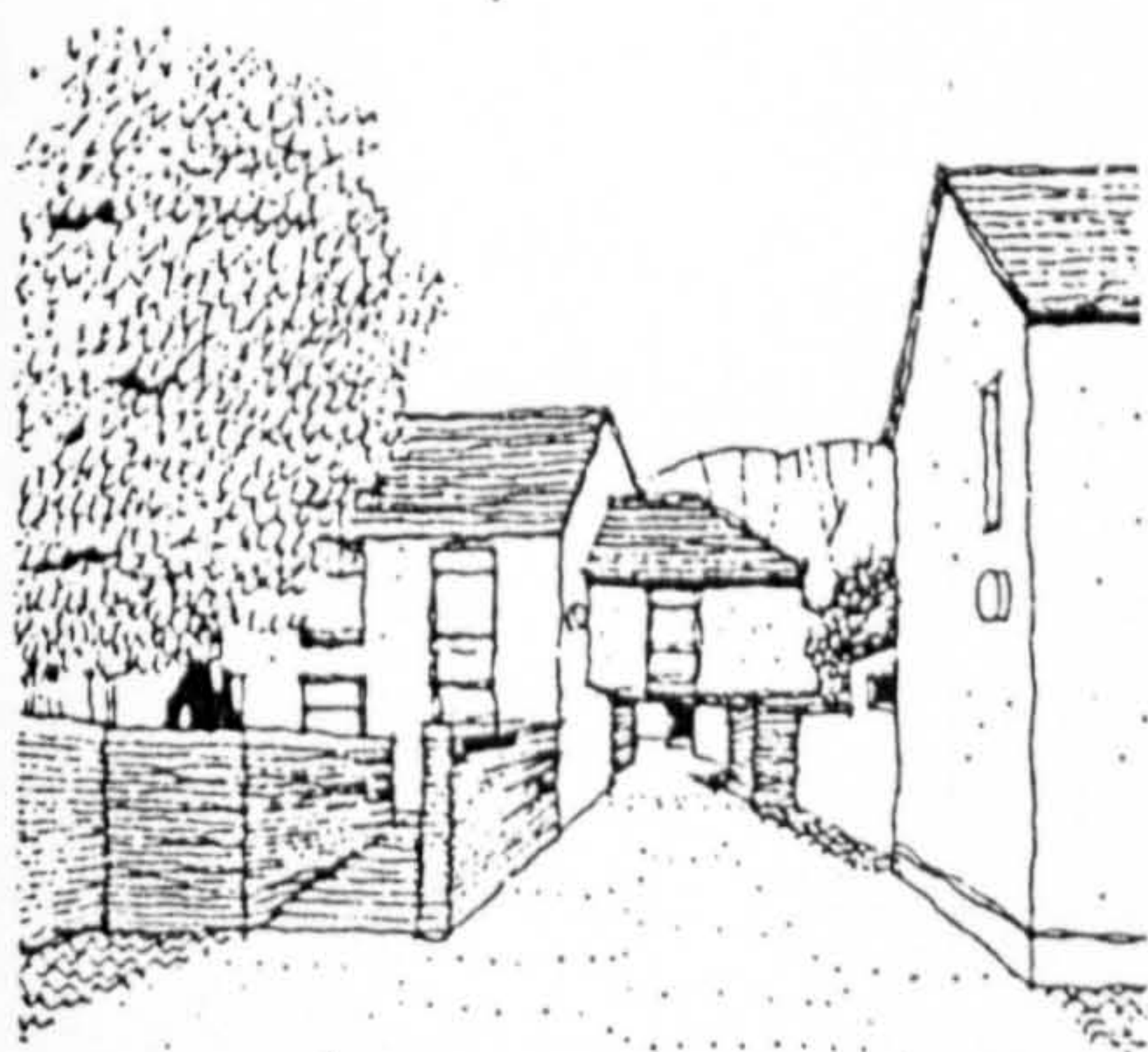
4.4.4 Range of intervention

A range of options, relating to different levels of intensity of control, should be applied to each design area. Typically those areas with a strong identity should be the recipients of a high degree of design intervention to enhance existing character, whereas other, less identifiable areas, could be subject to a more laissez-faire approach.

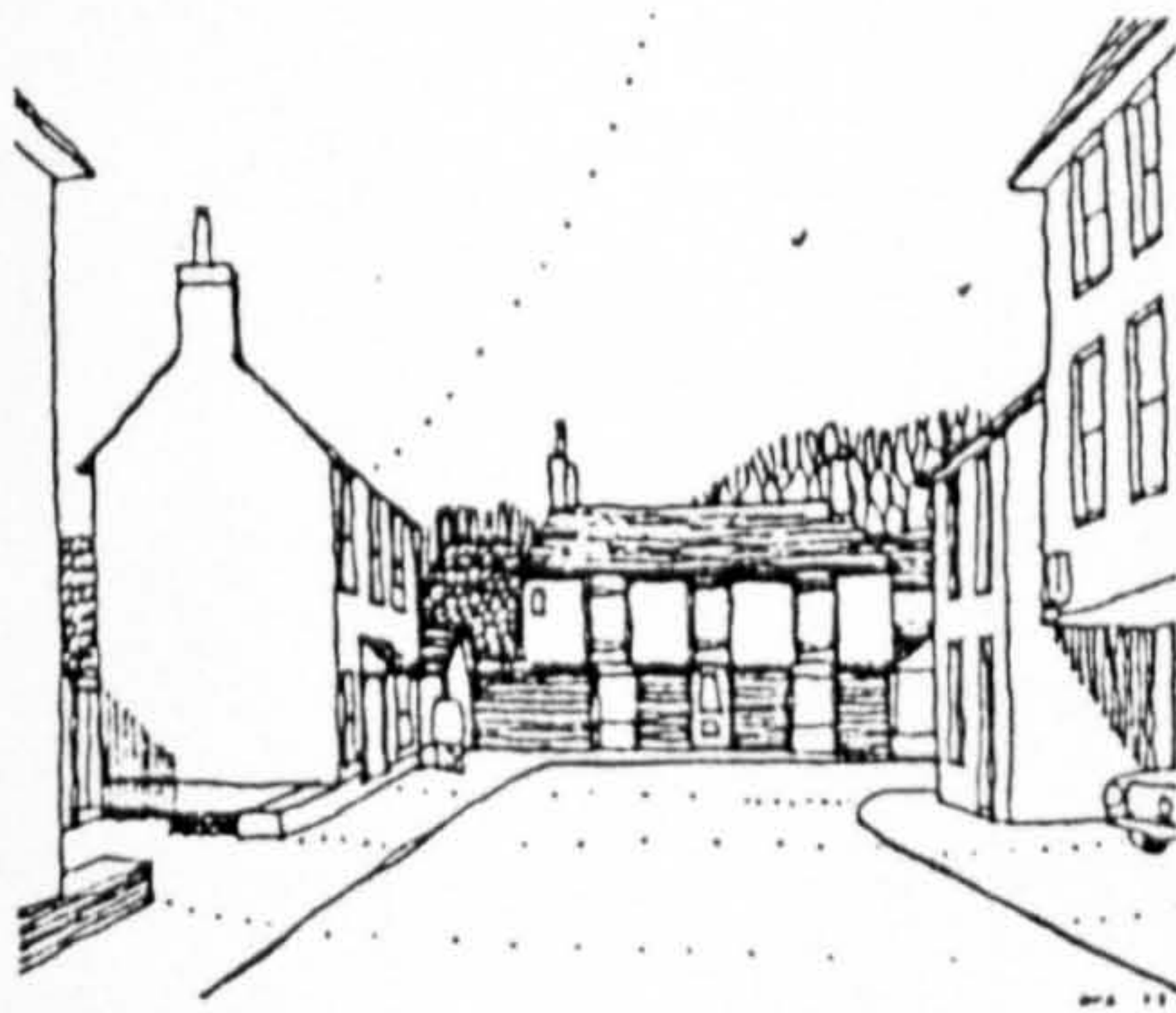
Tony Hall (41) has identified a range of such alternatives.

- Minimum intervention, involving a minimum of design control within the land use allocations made by a local plan. The decisions of individual owners within these areas, responding most likely to market forces, will be the major generator of future urban form. The only design constraints will be those to protect other parts of the towns, such as height restrictions on very tall buildings.
- Height and bulk limitations. Design control would be limited to the provision of an overall envelope on the height and bulk of structures which could not be exceeded. Plot consolidation and redevelopment would thus not be discouraged. The philosophy implicit in the DoE Circular 31/85, previously discussed is implicit in this approach.
- Height and bulk limitation within a design guide. The same conditions as the above apply, with the proviso that all development must accord with the objectives of a general design guide.
- Personalization within a plot. This term covers all extensions, garages, and other alterations made by occupants without change of use and within the existing curtilage and height and bulk limitations. The positive intention would be to conserve the existing morphology but encourage individual initiatives by owners.
- Personalization within a design guide. As with the above, but the objectives of a general design guide would apply.
- Specific forms or style. A particular design form with attendant architectural and/or landscape style, together with its particular requirements for public space and circulation, would be specified for new construction. The Essex Design Manual is an example of this approach.
- Conservation of existing character. The existing physical form and architectural and landscape style would be retained and all infill required to blend with it. Strict control would be implied.

Elements of character that should be analysed would typically include the setting, important views and vistas, topography, landscape features including open spaces and vegetation, historical evolution and urban morphology, physical building patterns, densities, building typologies and styles, building materials and techniques, patterns of movement and disfiguring features.



4.52 a



4.52 b



4.52 c

The Visual Criteria in practice

This study area uses the urban system of spatial organisation, consisting of a series of satisfactory enclosed contrasting spaces. For example:

- (1) Assertive tight linear street (height width ratio 1.1).
 - (2) Static square (height width 1.4) with a passive character.
 - (3) Over long static space modified by trees to form a satisfactory static and circuit linear space.
 - (4) Long linear space visually divided into a series of sub spaces, to reduce the apparent length. Monotony further avoided by grouping buildings to form interesting architectural compositions with variety of roofline gained where possible by the use of 2 and 3 storey units of varying span and roof pitch.
- All houses and garages use visually articulated additive forms of the same family.

Integration of Physical and Visual Requirements

- (5) Start of adjacent landscape dominated area. Low density is easy to reconcile with highway requirement of access in forward gear only, onto type 2 road.
- (6) Care taken to ensure that *all* public zones are attractive spaces screened from the 'private zone' by buildings or above eye-level walls.
- (7) Pedestrian spine route runs along the 'watershed' between cul-de-sac networks to avoid crossing roads and is designed as an attractive series of contrasting public spaces enclosed by buildings and above eye-level walls.
- (8) Attractive communal private garden to flats.
- (9) Pedestrian only squares sited on 'watershed' between cul-de-sac, reduce road length per unit, thus saving money and freeing land for other uses.
- (10) Visitor parking separated from potentially unattractive large garage court.
- (11) Use of 'courtesy section' in footway enables visual gap in frontage to be kept to a minimum.
- (12) Terrace units organised around well proportioned contrasting spaces to avoid monotony inherent in this type of dwelling.
- (13) Single storey units which have inadequate height to enclose wide spaces, sited along narrow pedestrian route.
- (14) Pitched roofs to garages give extra enclosure and interest to this side of pedestrian way.
- (15) Visual dominance of parked cars reduced by siting under or between buildings.
- (16) House with public and private zones on the same side uses only 5m road frontage but this type of layout is only acceptable if opposing dwellings have high level windows at first floor and above eye level boundary walls to avoid overlooking and loss of privacy.
- (17) Care taken to ensure that an interesting and tidy public side is presented to the edge of the 'urban' area, where it adjoins open landscape, or a landscaped area or road.

Fig. 4.6 - Essex Design Guide

CHAPTER FIVE :

SUMMARY

SUMMARY

This section has attempted to analyse the social and psychological constructs of the past as they are expressed in the physical environment and the way in which these constructs have been interpreted over time. Chapters Two and Three have drawn attention to the increasingly inclusive nature of the conservation movement. Given the multi-faceted nature of society and complex nature of historical cultural references, and the rate of change in both socio-political structures and the physical environment, it is inevitable that rigid and inflexible approaches to conservation-related issues should be avoided. Conservation, as part of the planning process, cannot be regarded as value-free. Rather procedures for establishing cultural significance should be appropriate to the particular circumstances, the architectural and urban character and the particular planning and legal framework.

In terms of contributing to a framework for the evaluation of the townscape movement, it is suggested that it is not appropriate to establish which particular model might be most appropriate but rather which elements from each might hold potential for a given situation with its own particular context and resources. A mandate could thus be established, identifying the various procedures which should be followed for the assessment of cultural significance and consequent conservation activity.

The section attempted to identify the development of the complexity underlying the changing definitions of conservation over time. While early examples of conservation related injunctions, most notably Petrarch in the fourteenth century, have been noted, the contemporary phenomenon of conservation is regarded as a predominantly nineteenth century concept with its roots in the late eighteenth century. This is also the time frame associated with the development of the modern world view and the two are inextricably interlinked. With its overall theme of memory and the psychological and social importance of historical continuity, conservation can be regarded as a reaction to modernism, both in its philosophical intent and its action. In its early development in the nineteenth century which traced the spread of the Industrial Revolution throughout Europe, the primary concern was with monuments or individual buildings. As indicated in Chapter Two, two different views of history contributed to the complexity and contradiction of conservation goals, and both continue to have implications for a contemporary definition of conservation.

One view was of history as a series of distinct points in the past. Restorationists would thus associate a building with a specific point in time, and claim that it was significant to the extent that it represented that particular period. This would then justify maintaining, or even creating an image which was perceived as historically or archaeologically correct. An inevitable aspect of this framework was that it involved the prioritizing of various points in history according to various criteria.

Another view regarded history as a continuum where every period is integrally related to all others, and can never be effectively disassociated from them. This view implies that a building does not only represent the point in history at which it was erected, but also all the other periods since that time. Buildings are thus conceived as things which grow and change over time, and at any point in time they are regarded as the sum of these changes.

The main factor inherent in both viewpoints is the definition of architectural conservation as a concern for the monument or individual artifact or building, and of a movement primarily under the control of the art historian. Preservation and restoration were the most likely conservation actions.

The rise of the modern or international style architecture with its conscious severance of the past, together with the implications of the two world wars, resulted in a more embracing model of urban conservation, the conservation of historic areas. In reacting to the Modernists and Futurists, urbanists such as Camillo Sitte (1843-1903) argued for an appreciation of traditionally evolved urban forms and their incorporation into contemporary urban designs.

While there were efforts to preserve districts during the early part of the century, they mostly represented the historical viewpoint rather than a concern for age, or continuity value. The district was thus viewed primarily as a monument or a single artifact. In the early 1930's the Charter of Athens perpetuated this monument bias. Ironically at another meeting in Athens in 1933 under the auspices of the C.I.A.M, the modern theorists drew attention to the need to preserve the historic value of districts, stating that new construction in such areas should not demonstrate new styles and that traffic concerns in these areas should be given special considerations.

The various definitions relating to both age and historic value resulted in the Venice Charter of 1964. While the document did not specifically discuss historic towns or area conservation, reference was made to the urban settings of monuments. It was on the national level that the pressures for area conservation eventually resulted in political action. In the 1960's, both France (The Malraux Act) and England (The Civic Amenities Act) passed legislation enabling the designation of areas of special architectural or historic interest, the character and appearance of which it was desirable to preserve or enhance. The role of the town planner thus came to compete with the role of the art historian as area conservation became part of the town planning framework.

This second model thus expressed concern for areas, within which monuments might or might not exist. Rather the combination of a variety of elements resulted in a character which was regarded as worthy of conservation. While the relationship between elements was regarded as warranting conservation, an important aspect of this model was the recognition of growth as an aspect of conservation as new elements were introduced into an area.

However, partly because area conservation has been based on town planning models, there has been a tendency to rely on control mechanisms which react to development proposals rather than to initiate designs which are regarded as appropriate to the character or appearance of a historic area. This disparity is similar to that existing between traditional town planning and the current discussions towards more proactive forms of urban intervention.

The third approach to conservation identified in the chapter was codified in 1975 as the Amsterdam Charter and is generally referred to as integrated conservation. It moves away from the purely physical realm and incorporates human activity into conservation notions. Critically it also suggests that conservation can actually initiate growth and change. Conservation thus becomes part of the process of urban rehabilitation. A year after the Amsterdam Declaration, UNESCO adopted a similar stance at a conference in Nairobi, published as a "Recommendations concerning the safeguarding and contemporary role of historic areas". The document stated that conservation studies should include "an analysis of economic, social and cultural activities, ways of life and social relationships" (para 20). This approach can be summarized as the growing appreciation of the social and economic implications of conservation actions and the role which these actions could have on community development in both developed and developing countries.

Inner city revitalization programmes, and attempts to improve economic prosperity through tourism thus become legitimate conservation activities. Strictly architectural conservation plays a subordinate role to these macro considerations. Chapter Three dealt with the responses that have been made by international organizations through the various charters and an analysis of how planning legislation and practice have responded to the need to conserve the character of areas. While the later charters on conservation have drawn attention to the need to incorporate people into the process and the importance of integrating conservation into the overall planning framework, the design briefs and guides which have evolved have tended to concentrate on buildings and spaces, rather than places:

The purpose of this section has been to trace the debate regarding the definition and practice of conservation in order to establish a mandate to which any contemporary approach to conservation should respond. This in turn allows an evaluation of the potential contribution of the Townscape movement to urban conservation theory and practice.

In concluding this section, the main elements of a conservation mandate are identified:

1. Conservation Values

- Use value. The extent to which a particular environment can accommodate a community's psycho-social requirements.
- Emotional and Symbolic value. The importance of continuity of place.
- Academic value. The value of a place in historic, scientific or technical terms.
- Aesthetic value. Intrinsic qualities which relate to the aesthetic and artistic value of the building itself and contextual qualities which refer to the relationship between buildings and spaces and the extent to which the place has a relationship between its parts and the setting which reinforces the quality of both.
- Ecological value. The understanding of places as wholes and the need for conservation to create a state of harmonious equilibrium in the constituent parts which can constantly react to the pressures of development and change.

2. Conservation Principles

- Authenticity. The need to correspond to facts and to respect the history of the place.
- Renovative Contribution. The need to acknowledge that harmony between the past

1.5 Summary

and present is an essential part of city planning and that change is inevitable.

- **Area Character.** The need to understand all the elements that contribute to urban character, including, inter alia, buildings, sites and natural and cultural landscape elements.
- **Research and Documentation.** The need to base any conservation activity on thorough research and documentation to enable the critical evaluation of its cultural significance.
- **Contribution of all phases.** The need to conserve the contributions of all periods to a building or place.
- **Vernacular Issues.** The need to respect the traditional, everyday buildings which make up the aggregation of the built environment in addition to the conservation of monuments.
- **Harmonious Integration.** The need for the harmonious integration of new buildings into older areas.
- **Socio-economic Issues.** The need to address social and economic issues, in addition to purely aesthetic factors, in any conservation planning.
- **Integration with planning.** The need to integrate conservation activity within the overall framework of urban and regional planning.
- **Public participation.** The need to involve individual and communities in the identification and assessment of conservation value.

3. Conservation Policies

- **Maintenance.** The continuous protective care of the fabric and the setting of a place, usually without any physical intervention.
- **Preservation.** Maintaining the fabric of a place in its existing state and retarding deterioration.
- **Restoration.** Returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material
- **Reconstruction.** Returning a place as nearly as possible to a know earlier state, often with the introduction of new materials.
- **Adaptation.** Modifying a place to suit proposed compatible uses.
- **Contextual Integration.** Utilising the existing fabric as the discipline for change.

The above elements are used to form a critical framework for the evaluation of the Townscape movement (Chapter 9), to establish whether it can meet the demand for language of place that could become part of urban conservation theory and practice.

**SECTION TWO:
THE LANGUAGE OF PLACE**

**CHAPTER SIX:
INTRODUCTION TO TOWNSCAPE**

6.1 INTRODUCTION

The previous section dealt with the social and psychological constructs of the past as expressed in the physical environment over time. It also examined the responses that have been made by world wide organizations through the various conservation charters and the extent to which planning legislation and practice have responded to contemporary attitudes to the past.

The planning guides that have evolved tend to reflect a concern for space rather than place. If people are considered to be central to conservation issues, place and culture must form the basis of conservation policy. The Townscape discipline has claimed to operate in this field and the extent to which it can address the social demands for conservation and the required sense of place is thus analysed.

As Agnew and Duncan stress(1), there has been a recent revival of interest in a social theory that fuses the concepts of place and space. Foucault identifies the issue when he writes: "Space was treated as the dead, the fixed, the undialectical, the immobile. Time, on the other hand, was richness, fecundity, life, dialectic The use of spatial terms seems to have the air of anti-history. If one started to talk in terms of space that meant that one was hostile to time. It meant that one "denied history"....(2)

To analyse the ability of Townscape discipline to address the sense of place it is necessary to define what is meant by the term. Place is a difficult word. *The Oxford English Dictionary* gives over three and a half pages to it. It can mean "a portion of space in which people dwell together", but it can also mean "rank" in a list, ("in the first place"), temporary ordering ("took place") or "position" in a social order ("knowing your place")(3).

In modern social science it is apparent that the geographical meaning has been largely eclipsed by others and that classes and status groups have displaced places as geographical settings.

As Agnew and Duncan indicate (4), the last few years have seen a surge of interest in the possibility and importance of bringing together what can be called the geographical and sociological "imaginings". The geographical imagination is a concrete and descriptive one, concerned with determining the nature of and classifying places and the links between them. The sociological imagination aspires to the explanation of human behaviour and activities in terms of social processes abstractly construed. Since the early part of this century these imaginings have been separated by institutionalised methodological and conceptual differences and competing objectives.

Approaches to defining a geographical concept of place have tended to stress one or another of three elements rather than their complementarity (5). Economists and economic geographers have emphasized location, the spatial distribution of social and economic activities. Microsociologists and humanistic geographers have been concerned with locale, or the settings for everyday routine social interaction provided in a place. Anthropologists and cultural geographers have expressed an interest in the sense of place or identification with a place engendered by living in it. Rarely have the three aspects been seen as complementary dimensions of place. Rather they have been reviewed as mutually incompatible or competing definitions of place. But they are inevitably related. If locale is the most central element of place sociologically, it must be grounded geographically. Local social worlds (locale) cannot be completely understood apart from the macro-order of location and the territorial identity of sense of place (6).

In a broader context, David Ley (7) has traced the relations of place and space to the discourse of modernity over the past 100 years. He points to the struggle for the definition and making of the built environment, the struggle to empty out and purify space in the early campaigns of the modernists, and the consequent post-modern struggle to once again fill space with meaningful references. "The spirit of the modern movement, in the pursuit of a serious utilitarian rationalism, substantially removed the intangible, the metaphysical, even (or so it seemed) culture itself in favour of an objective and functional logic, the spirit of progress, a spirit of "sincerity and purity" in its relations to the modern era" (8). That logic, he argues, created spaces, not

places, masses not meanings, and posed in a new way the problem of conceptualising, designing and building meaningful places.

The modern movement's rejection of history, meaning and the transcendent, its reduction of culture to the language of production, thus provoked an important counter-movement in the past twenty years. As Ley argues, a philosophical reorientation has emerged in the arts and literature, in architecture and planning, and also in the social sciences and has been expressed politically in the city by neighbourhood activism and social movements engaged in a struggle to preserve and enhance places that mattered. The proponents advocate the reconstitution of meaning, a new respect for subjective needs and the rediscovery of cultural symbols in the built environment. Against the uniformity of the modern movement, there thus arose a renewed interest in the specificity of regional and historical styles, and the diversity of urban subcultures.

In urban design terms the transition from the orthogonal grid to what geographers and anthropologists refer to as a sense of place reflects a concern for theories of space in the plurality of styles characteristic of post-modern design. As Ley states, for some architectural theorists, the philosophical inspiration is phenomenology, for others it may be semiotics, but in each instance the objective is the construction of forms which suggest and evoke symbolic associations, or "sensitive urban place-making" (9). "In contrast to the isotropic space of modernism, post-modern space aims to be historically specific, rooted in cultural, often vernacular, style conventions, and often unpredictable in the relation of the parts to the whole. In reaction to the large scale of the modern movement, it attempts to create smaller units, seeks to break down a corporate society to urban villages, and maintain historical associations through renovation and recycling. Jencks sees in post-modern design "the return of the missing body", an attempt to restore meaning, rootedness and human proportions to place in an era dominated by depersonalising bulk and standardization (10). In Ley's terms "the post modern project is the re-enchantment of the built environment (11).

Key words in the critique of modernity inevitably include the post-modern lexicon of contextuality, diversity, meaning, experience, the everyday, culture, human agency and

of course, place. The Townscape discipline has always claimed to operate in this field. The following chapters trace the evolution of the movement and analyse the inherent opportunities and constraints. No attempt is made to analyse Townscape as an urban design discipline. Rather the purpose of the study is to examine the extent of which the urban conservation movement can utilise the tools of Townscape to provide an easily understood and communicable language of place. In order to do so the antecedents of the movement over time are briefly analysed. The following section establishes the potential impact and role that the theory and tools of Townscape can have on the practice of conservation. The ability of the Townscape tradition to provide a language that can be clearly articulated and operational for urban conservation purposes is established through a case study of the conservation and adaptation of a Victorian harbour area in Cape Town.

6.2 TOWNSCAPE DEFINITIONS.

Aesthetics is a human construct with attributes that engage both the intellect and the emotions. The word aesthetics is linked to the concept of aesthesia, of feeling. Urban aesthetics thus involve feelings, and deal with abstractions as well as tangibles. In terms of their three dimensional quality, the buildings and objects that make up urban space have volume and scale. The dimensions of scale can be established, as can texture and colour and other elements that contribute to character, However, other factors are less easy to specify and deal with how people relate to their environment. This interaction between city and people contributes to a sense of place and is a key ingredient in the culture of a city. Culture in this sense extends beyond the accumulation of cultural artifacts and relates more to people's response to the physical and psychological web of the city.

Cities are complex multi-dimensional organisms. These dimensions extend beyond a specific space into a sense of place. The purpose of this and the following section is to explore the extent to which Townscape can provide a language of place and thus contribute to urban conservation and practice.

The Townscape approach is regarded as providing one way of understanding the character to place and using this as a basis for design. The term is somewhat elusive and has been defined in a number of ways. The Oxford English Dictionary cites 1880 for the first use of the word 'townscape', and 1889 for its specific use in the current sense; "... Some of the quaint townscapes (to invent another word) of our romantic, unspoilt English towns" (12). The notion of quaintness and romanticism often associated with the Townscape movement was thus established from the outset. Later meanings of the term can be found in the use of the word by Thomas Sharp in 1948 where he attempts to give a name to the act of improving cities "... by an analogy with an equivalent art practised by the eighteenth century improver of land, it might be christened Townscape ..." (13).

This civic design orientation was reinforced by Ivor de Wolfe in 1948 who labelled Townscape as a visual art of town planning that was a contemporary extension of the English picturesque school of design (14). The development of this focus in the *Architectural Review* in the 1950's is discussed in further sections of this chapter. De Wolfe saw the emergence of Townscape as a new radical tradition in architecture in that it broke with the modern movement by emphasising "character" and significant differentiation. In his book on the Italian Townscape (15) he defined the term as follows: "The greatest of all human activities, the building of a private, specifically humane environment ("a town") is against all the preconceptions of Nature. If a town is that environment, Townscape is the art of realerting the eye to its possibilities".

Later, in what may be regarded as the seminal work on Townscape, Gordon Cullen (16) defined it thus: "one building is architecture, two are Townscape." More specifically: "There is an art of relationship just as there is an art of architecture. Its purpose is to take all the elements that go to create the environment: buildings, trees, nature, water, traffic, advertisements and so on, and to weave them together in such a way that drama is released" (17). This assumption regarding the ability of the juxtaposition of physical elements of the environment to evoke certain emotional effects is analysed in the next chapter. Of interest is the distinction drawn between the discipline of Townscape and that of architecture and planning. The ingredients of good

Townscape do not necessarily include good architecture, nor does good architecture always lead to good Townscape. Similarly town planning can be regarded as a manifestation of the need to produce order and conformity; Townscape on the other hand measures the success of a town or city by its excitement and drama and the cultivation of differences. In equating Townscape with character, Pamela Ward (18) defines the term as the total landscape of the town: "it's natural and man-made ingredients, and those which are a combination of both. As a science, Townscape consists in the studying and recording of all the elements (from buildings, groups, spaces and variations in level, down to details like street furniture and lettering) which give a town it's *individual character*." For the purposes of this study, this is adopted as the operational definition of Townscape. In terms of practical application Townscape provides a specific means by which this character can be safeguarded and enhanced.

Townscape, in this sense, is not just the meaningless "tarting up of old towns with cobbles and flowerbeds in any space which happens to be available, but is one of the primary factors in the making of planning decisions" (19). Ward further specifies the standards of Townscape as being first the *sense of place* ("I know where I am") the second the *sense of unity* - the town experienced not as a lot of disconnected pieces but as a whole, with one recognizable area leading into another. These themes are returned to later in this and following chapters. With regard to conservation, historic buildings, their relationships and the spaces which they form are regarded as the foundations upon which the character or personality of a good Townscape is built. In order to review the evolution of this approach and critically appraise its contribution to the issue of designing in context the philosophical basis needs to be understood.

6.3 THE EMPIRICAL BASIS OF TOWNSCAPE

The Empiricist approach is one way of thinking about the city and is based on the premise that what is known and understood about the outside world is a function of the senses. An alternative approach proceeds in logical steps from first principles and may be termed Rationalism. These two approaches and their implications for design are compared in later sections.

The evolution of the Empiricist approach can be traced back to Sir Francis Bacon who, in the early seventeenth century, argued that everything that is known about the world is acquired by experience received through the senses. Ideas and knowledge are built up through a process of induction; new inputs of knowledge function either to confirm or to refine existing knowledge.

Later in the seventeenth century John Locke published his Essay Concerning Human Understanding. Developing from Bacon he proposed that all ideas are based on sensation, receiving information by means of the senses and on reflection. Knowledge is acquired by experience over the years. An immediate issue, and one that has frequently been used to criticize the Townscape tradition, is that the qualities perceived by means of the senses are all qualities pertaining to the surface of things, to their appearance. These and other approaches have in common the direct acceptance of the evidence of the senses and the accumulation of this evidence as the basis of knowledge. To deny the existence of induction would be to suggest that every action would have to be worked out on the basis of first principles. The notion of design based on precedent would have to be ignored. The awareness of past experience thus becomes the key to future action in the Empiricist approach.

6.4 THE EMPIRICIST AND RATIONALIST APPROACHES COMPARED

Rene Descartes (1597-1650) was one of the main critics of the Empiricist approach (20). He argued that, since the senses could easily be confused by optical and other illusions, one could not trust the evidence of the senses alone and should search instead for universal truths which, like Plato, he believed could be reached by logical thinking.

Some of his earliest meditations related to architecture and revealed a distinct reaction against the irregular and what is generally referred to as the picturesque:

"... there is often less perfection in what has been put together bit by bit, and by different masters, than in the work of a single hand. Thus we see how a building, the construction of which has been undertaken and completed by a single architect, is usually superior to those that have tried to restore by making use of old walls which have been built for other purposes ..." (21)

As opposed to the emphasis on perception in the Empiricist approach the essence of Rationalism is that things can exist without the benefit of one's experience of them. These include such concepts from arithmetic and geometry as number, shape, three-dimensional form and so on. They tend to deal with relations between objects, rather than with the objects themselves, and are held to possess certain manifest truths. Thus forms can be understood without having any sensory experience of them. As a result the Rationalist approach tends to be more concerned with the purity of form than with the way in which particular forms might affect the senses of those experiencing them.

6.5 IMPLICATIONS FOR AESTHETIC THEORY AND DESIGN

The first translation from empiricist philosophy into aesthetic theory was effected by a series of writers starting with Joseph Addison (1672-1719) who wrote a series of essays called On the Pleasures of the Imagination published in 1713 (22).

Sight was regarded as the most perfect of the senses. Drawing on Locke two kinds of pleasures were distinguished: those provided directly by objects as perceived called primary pleasures and those gained by thinking about them, the pleasure of contemplation, called secondary pleasures.

Later in the eighteenth century William Gilpin travelled extensively to study the landscape and the ways in which it could be represented in drawings and paintings. Those subjects which lent themselves particularly well to representation in different media were called Picturesque. This became a key term in a new aesthetic attitude. It referred to a roughness or ruggedness in texture, quite different from what might be termed beautiful. Thus the painter was regarded as being more easily drawn to ruins rather than perfect architecture, or any overgrown path to a formal finished garden, (Figure 6.1).

Sir Uvedale Price took an opposite view to Gilpin's in his Essay on the Picturesque (1794). He extolled the values of studying pictures for the purpose of improving the real landscape. Thus it was suggested that landscape architects should study painting

to derive from them principles of composition, grouping, harmony, effects of light and shade etc. Distinctions between the beautiful and the picturesque were believed to be based on the associations with human feelings that they evoked. Thus beauty depended on: "those which are in a high degree expressive of youth, health and vigour; the chief of which qualities are smoothness and softness in the surface; fullness and undulation in the outline; symmetry in the parts, and clearness and freshness in the colour." Conversely: "the picturesque is associated with old age and decay, it is a matter of roughness and sudden variation, of irregularity and, decidedly asymmetry" (23). In terms of a design approach, one would make a building picturesque by turning the windows to face the best views which would be framed, where possible, by trees. By doing so the building would tend to be irregular on plan, the windows would be irregular and so would the roofs and chimneys. Such thinking formed the essence of picturesque design.

In Richard Payne Knight's Analytical Enquiry into the Principles of Taste (1806) one general rule was identified of particular relevance to conservation theory and practice: congruity with the situation and purpose of the building. Thus while a Greek temple may be supremely beautiful, a stereotype copy in an English park would be quite unsatisfactory in so far as "the extent of its exactitude (as a copy) will become that of incongruity". The error of imitation is that they

"... servilely copy the defects, which they see produced, instead of studying and adopting the principles, which guided the original artists in producing them; therefore they disregard all those local, temporary or accidental circumstances, upon which their propriety or impropriety - their congruity or incongruity - wholly depend: for principles in art are no other than the traces of ideas which arise in the mind of the artist out of a just and adequate consideration of all such circumstances ..." (24).

For him there was no test for aesthetic excellence but feeling, and although it was possible to discriminate between the different types and causes of feeling, they could not be regarded as universal as they depend on individual states of mind, states of culture and variations induced by custom. Any attempt at formalization would result in sterility.

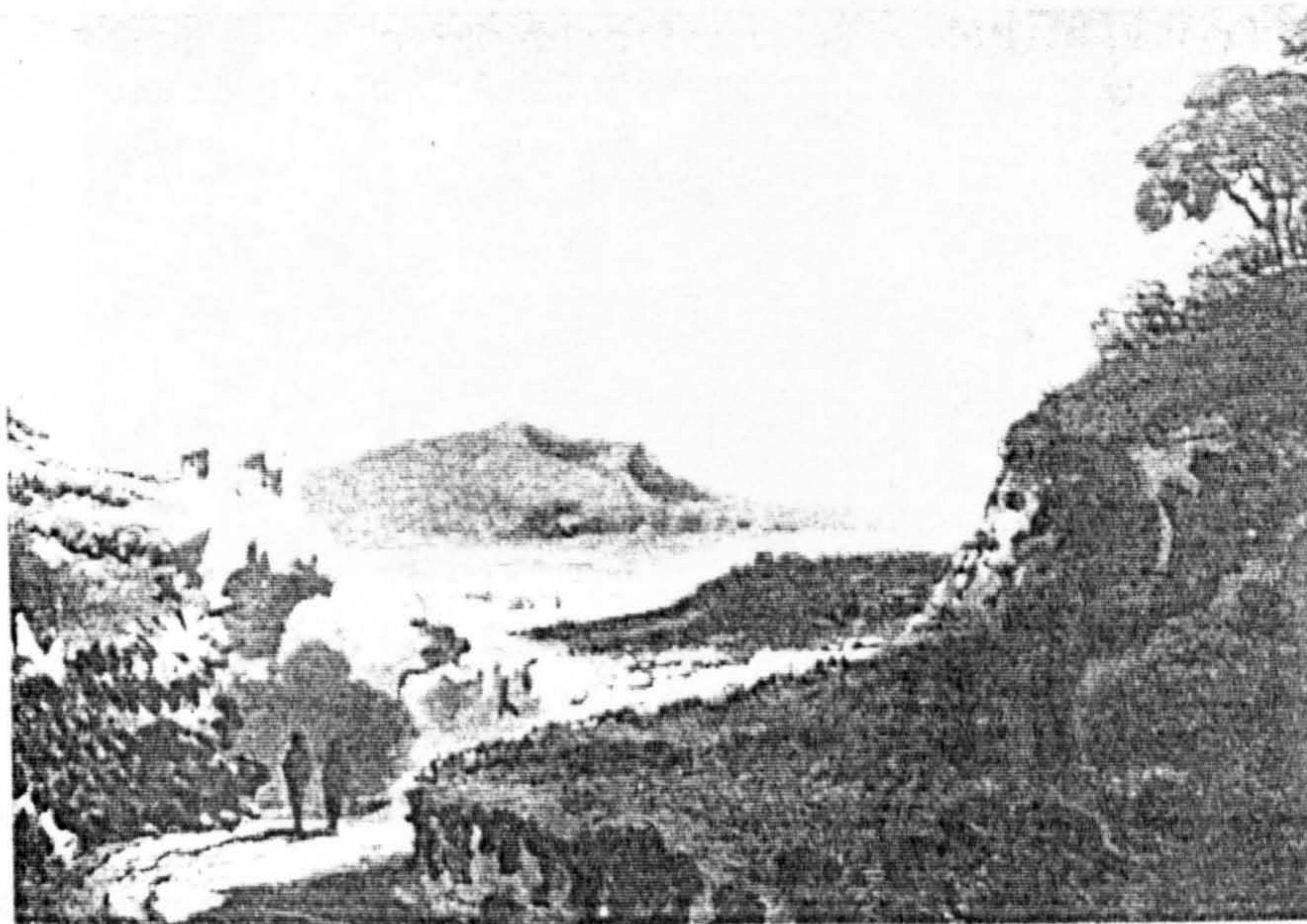
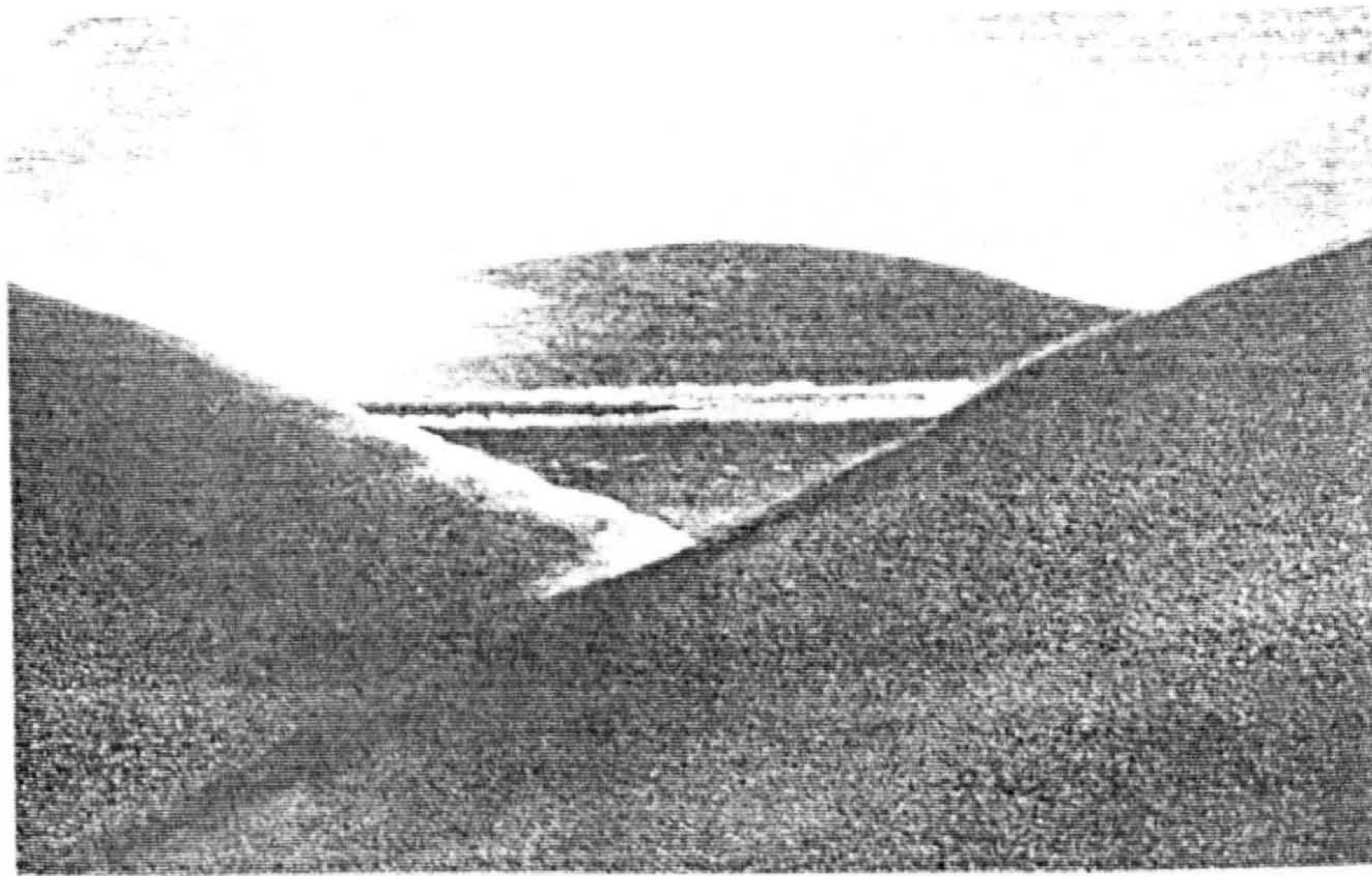


Fig. 6.1

- a. 'Beautiful' but dull landscape of soft curves
- b. 'Picturesque' landscape of rugged outlines (William Gilpin 1762)

While there was much theorizing on aesthetic theory based on Empiricist philosophy in the eighteenth century, there were also attempts to translate theory into practical design. The great gardens of Stowe (1734), Rousham (c 1739) and Stourhead (c 1741) are all examples of the conversion of Empiricist philosophy into a theory of landscape, (Figure 6.2). One of the foremost proponents of the practical prescriptions was Humphrey Repton who published his Sketches and Hints for Landscape Gardening in 1794 (25). Unlike many of his contemporaries he avoided profound excursions into metaphysics and theory. He was more concerned with practical applications and his writings include a number of checklists as rules for achieving the Picturesque both in landscape design and architecture.

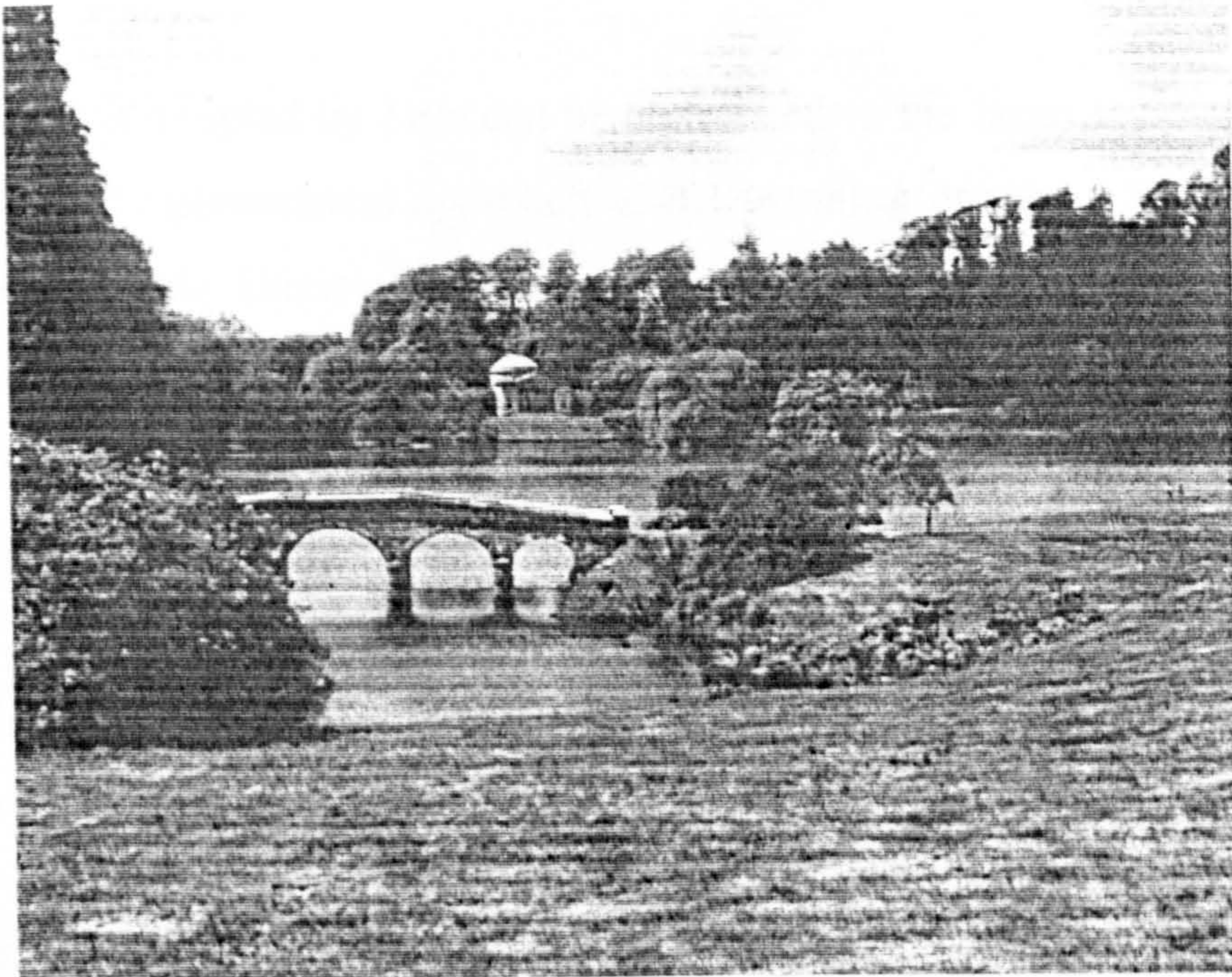


Fig. 6.2 - Garden at Stourhead, Wiltshire, c1741

Most of the Picturesque theory and its applications which developed in the eighteenth and early nineteenth centuries were concerned with the landscape in both its natural and adapted forms. Where architecture was discussed it was usually in terms of buildings as objects within a landscape setting. However, most of the principles implicit in the theory were translatable into an urban context. The early articulation and evolution of the Townscape approach in the *Architectural Review* in the late 1940s and 1950s are directly based on these eighteenth century landscape theorists and this is discussed in greater detail in following sections.

6.6 EARLY PRACTICAL APPLICATIONS

6.6.1 CAMILLO SITTE

The French and German editions of Camillo Sitte's City Planning according to Artistic Principles flourished during the years 1889-1921 when the profession of town planning was being established. The book, together with his essays and his posthumous periodical Der Stadtebau had a profound influence on the emergence and development

of key concepts and principles of town planning. They are also regarded as an early precursor to the Townscape movement.

The approach adopted by Sitte can be contrasted to the large scale abstract, schematic and frequently geometrical approach to the planning process. Examples of this latter approach include Daniel Burnham's Chicago Plan of 1909, Frank Lloyd Wright's Broadacre City of 1932, Le Corbusier's Cite Industrielle Lineaire of the late 1930s, and the Archigram's Plug-In City of the 1960s, (Figure 6.3). All these approaches can be said to be based on the Rationalist school discussed in the previous section. They are all on a relatively grand scale where the impact of the built environment on the human senses and the influence of context is ignored.

In the late nineteenth century Vienna was regarded as a significant centre in the struggle for modern ideals and practices against an entrenched bourgeois culture. In his interpretation of the grand ceremonial buildings and public spaces of the Ringstrasse constructed in the generation following 1860, Carl Schorske read the landscape as a "cultural self-projection..... an iconographic index to the mind of ascendant Austrian liberalism" (26). For all its successes, the Ringstrasse in Vienna was not without its critics, including Otto Wagner, a "rational functionalist" and pioneer in modern architecture, and Camillo Sitte, a "romantic archaist" and advocate of the picturesque, of historic not modern styles and of human scale spaces recreating the experience of *gemeinschaft* folk community (27).

In confronting the nascent modernism of nineteenth century Vienna and the fragmentation of modern life Sitte sought what Ley (28) refers to as an "integrating myth" and found it in a romantic and nostalgic nationalism which sustained the myth of a medieval communitarian society (29).

He was concerned with designing buildings and spaces to fit in with their immediate contexts, with the appearance of the built environment and with the need for it to accommodate the requirements of its users. The emphasis on design according to artistic principles is directly based on the Empiricist school discussed in the previous

section. It is more adaptive, more ad hoc in nature than the abstract rational approach which is based on the analysis of first principles.

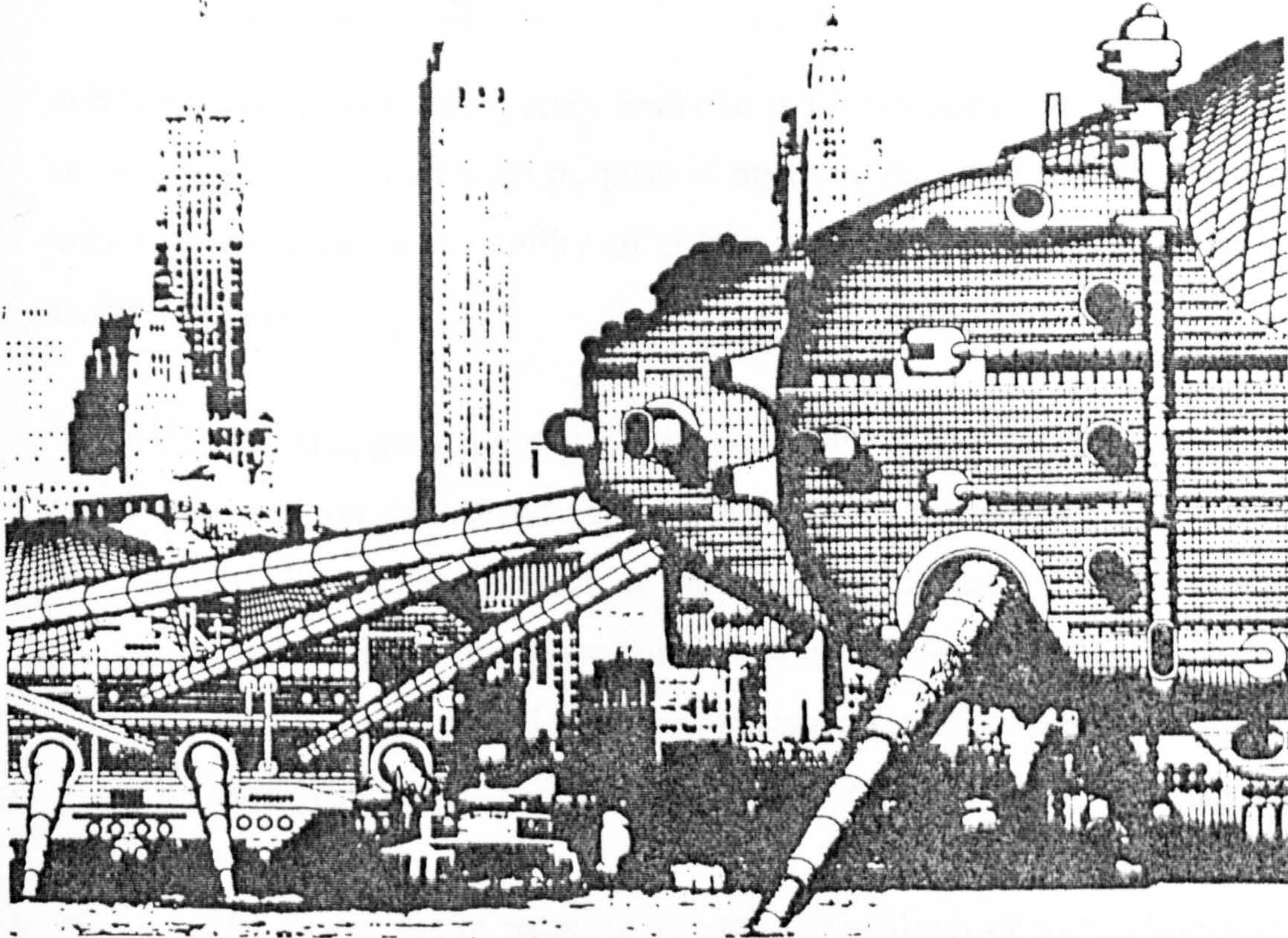


Fig. 6.3 - Walking City, Archigram, 1964

Sitte's critique was aimed against what he saw as the sterile results of planning based on engineering considerations alone, and the isolation of that from other factors involved in town design. He proposed the investigation of the plans of old towns to seek out the elements of composition and the organizational principles which produced the perceived harmonious effects. While he encouraged study of the past forms he warned against slavish replication:

"modern living as well as modern building techniques no longer permit the faithful imitation of old Townscapes, a fact which we cannot overlook without falling prey to barren fantasies. The exemplary creations of the old masters must remain alive with us in some other way than through slavish copying; only if we can determine in what the essentials of these creations consist, and if we can apply these meaningfully to modern conditions, will it be possible to harvest a new and flourishing crop from the apparently sterile soil" (30).

He was ultimately concerned with the crisis that the resident in an urban setting was experiencing with regard to his immediate surroundings:

"what counts in this is the position of the spectator and the direction in which he is looking" (31)

"only that which a spectator can hold in view, what can be seen, is of artistic appearance" (32).

While his emphasis on the purely aesthetic is pronounced, and the empiricist thinking is very apparent, his ultimate purpose is regarded as being more social in nature: he was concerned about the ability of public spaces to accommodate the needs of the common people.

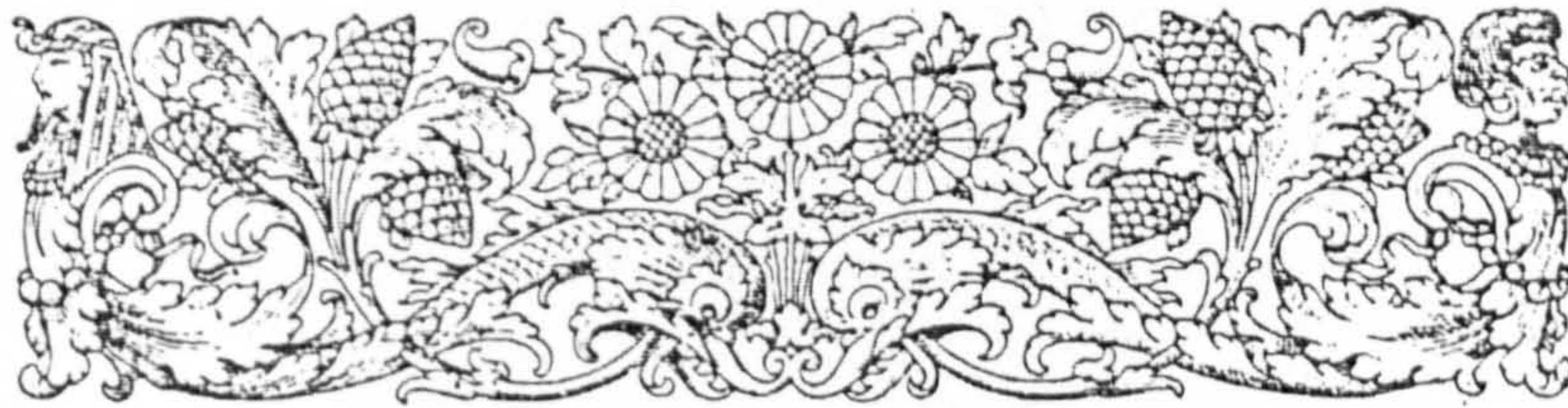
The value of his approach today and its relevance to the contribution of Townscape to urban conservation theory and practice is regarded as twofold:

- His upholding the ideal of vernacular architecture and planning, stemming from the attraction of the innate sense of place and scale in plazas and streets that had been created by those who were actually using these spaces and which were adapted by them over periods of time to fit the changing needs.
- The awareness of patterns through the analysis of town plans and the attempt to discover universal principles in planning which could be applied to contemporary and future situations, (Figure 6.4).

Although his writing stressed the sensual and particularly visual impressions, it would be wrong to suggest that he was unaware of the social and technological changes that were taking place. The intention of *Der Stadtebau* was to address the problems of making urban design relevant to everyday life.

The Sittesque tradition can be regarded as part of a range of disparate yet related movements which sought to redefine culture and which peaked in the 1890's. The arts and crafts movement, symbolism, the aesthetic movement, art nouveau, the Vienna succession all sought to establish a new integrity in high culture in which, as Ley stresses, there was still room for history and regional tradition, for spiritual and

emotional expression, for recognizable representations of beauty, for decoration to take an authentic form. However, these movements were not sustainable and could rather be regarded as a transition to the modern movement characterised by utilitarian rationalism and the negation of the intangible, the metaphysical, and the cultural component or urban life.



CHAPTER V

THE IRREGULARITIES OF OLD PLAZAS

A VERY special emphasis is placed nowadays on straight thoroughfares of interminable length and particularly on the hairbreadth regularity of public squares. This is, however, quite unimportant, and the whole effort is expended uselessly—at least as far as artistic aims are concerned.

Let us look at the Piazza Eremitani at Padua (Fig. 30), the

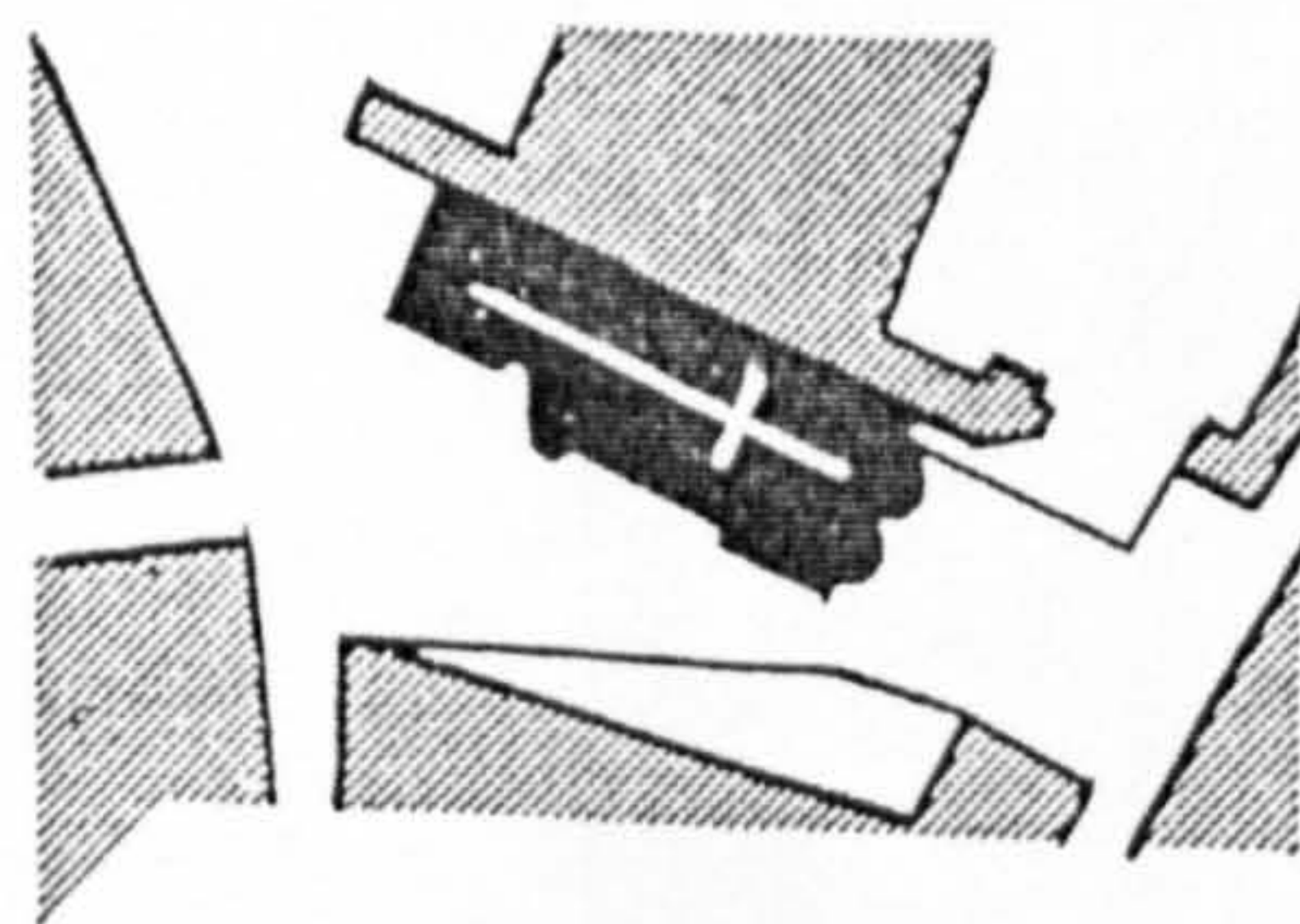


Fig. 30. Padua: Piazza degli Eremitani

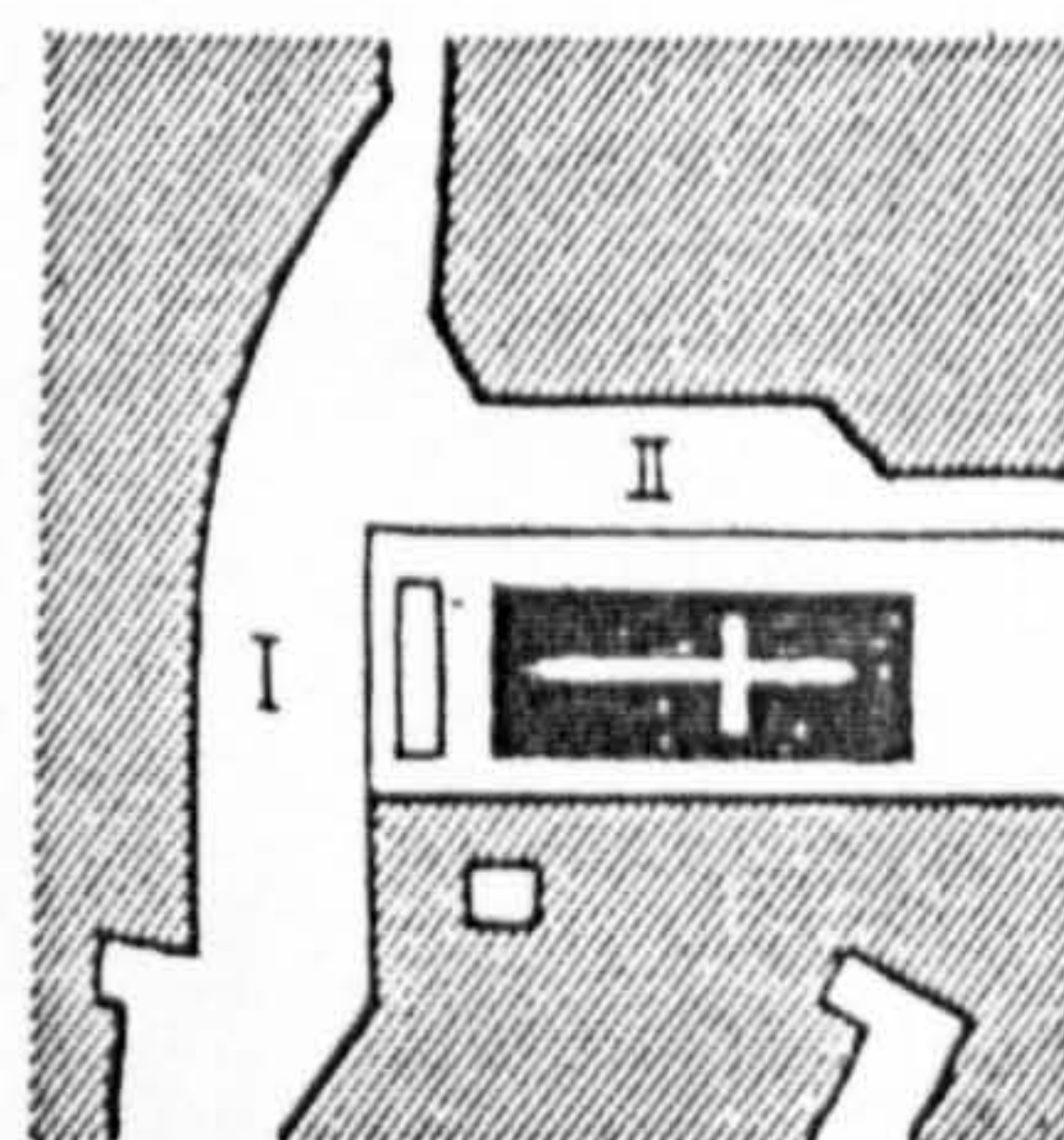


Fig. 31. Syracuse.
I. Piazza del Duomo.—
II. Piazza Minerva

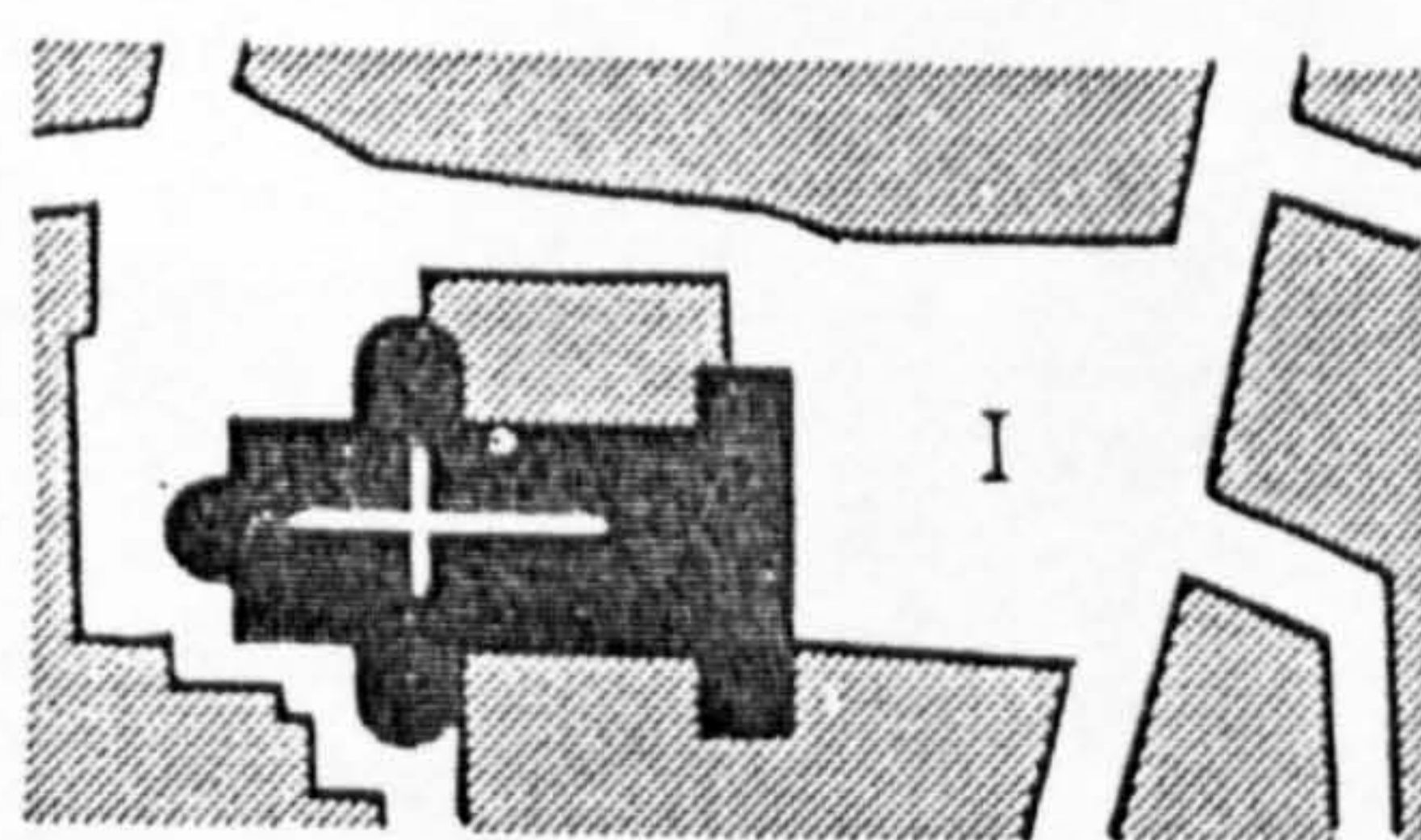


Fig. 32. Padua: Piazza del Duomo (I)



Fig. 33. Palermo:
Piazza S. Francesco

Fig. 6.4 - City Planning According to Artistic Principles, Camillo Sitte, 1889

During the 1920s and 1930s there was thus a period of relative decline and suppression of the Sittesque tradition, primarily due to his negative treatment by Le Corbusier.

6.6.2 RAYMOND UNWIN

Whereas Sitte's analysis was based mostly on German and Italian towns, Unwin applied a similar approach to English towns. In his Town Planning in Practice published in 1909 he identified two schools of town designers; the work of one being based on the conviction that the treatment should be formal and regular in character, while that of the other springs from an equally strong belief that informality was desirable (33). His book follows Sitte's in organization, proceeding from an analysis of historical example, through the distillation of principles to their application in the design of towns.

His use of drawings which made proposals for the future indistinguishable from examples from the past was effective in communicating an atmosphere of timeless consistency. Similarly his use of a sequence of "frames" in his analysis of town centres anticipated the later analysis of serial vision popularized by Gordon Cullen, (Figure 6.5).

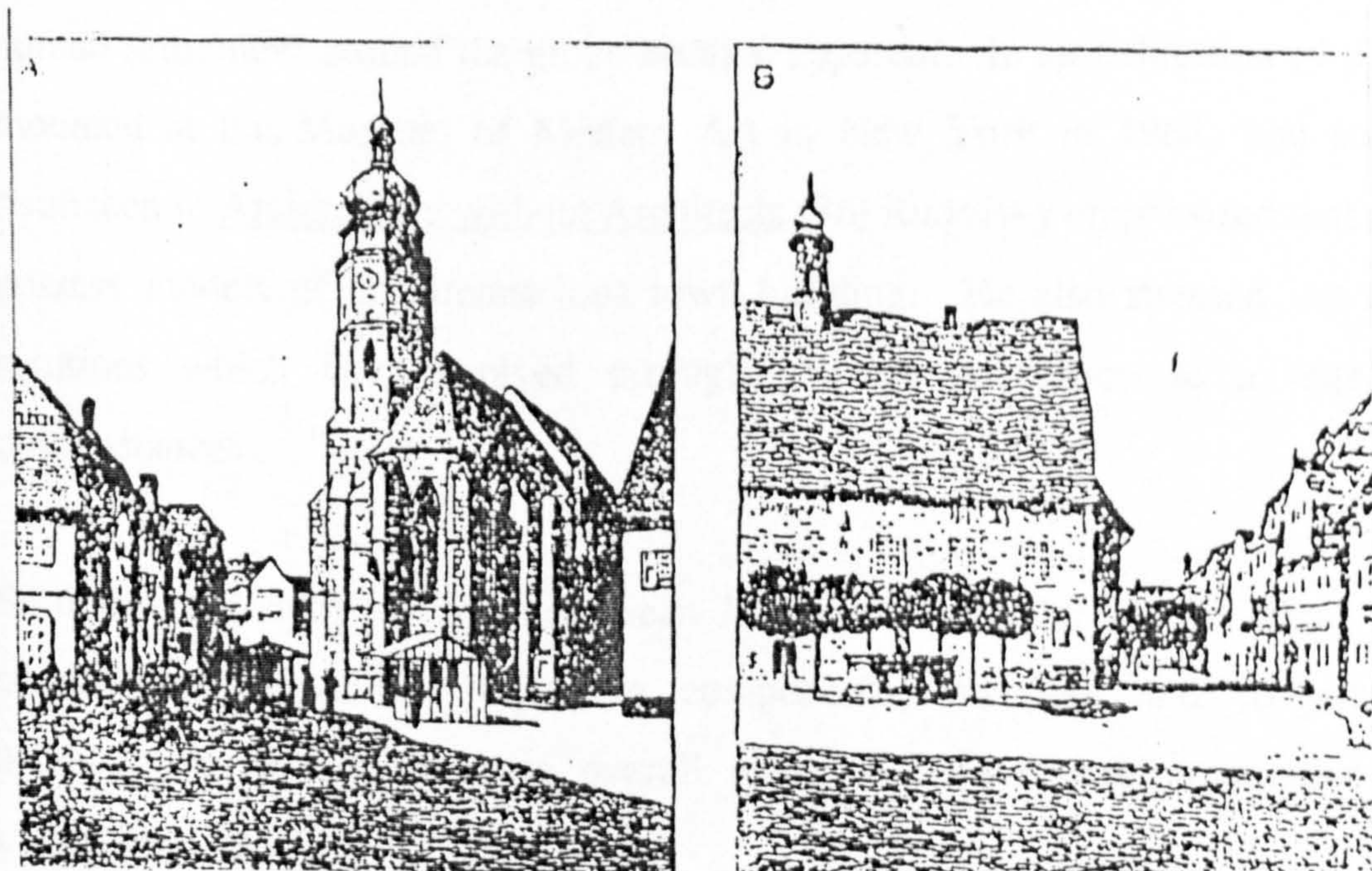


Fig. 6.5 - Use of frames in Town Analysis, Raymond Unwin, 1909

6.6.3 DESIGN IN TOWN AND VILLAGE

The emphasis on visual criteria, initiated by Camillo Sitte, was continued by the contributors to Design in Town and Village, the first official advice on design published in 1953 (34). Layout and appearance were emphasized and little consideration was given to user needs. The visually enclosed shapes of village streets and greens were discussed and suggestions were made for their extension and development with only the briefest and most general reference to social structure. The emphasis was on the "street picture" with descriptions of the various compositional devices through which it might be built up: "the relationship of house to paving, of form or character, of facade patterns and building lines; the organization of spaces at corners, along roads or at right angles to them, and against more open landscapes" (35). There was no explicit reference to the analysis of peoples activities at all.

6.6.4 OTHER

Before analyzing the evolution of the Townscape approach in detail a number of other early applications of the empiricist approach should be identified.

During the early decades of the twentieth century the development of photography, in particular aerial photography, enabled a considerable extension of natural town forms available to the practitioners of town design. The enormous diversity of patterns of human settlement around the globe became apparent. In an exhibition of photographs mounted at the Museum of Modern Art in New York in 1964, and subsequently published in Architecture without Architects (36) Rudofsky emphasized that all cultures possess models of unselfconscious town building. He also stressed the richness of solutions which have evolved through a close adaptation to a narrow set of circumstances.

Similarly the study of Mediterranean hill forms, popular at this time, revealed a combination of simple repetitive components, complex and irregular internal arrangements and a dramatic overall effect. They contain a number of shared characteristics (37):

- the towers which rise up from the natural mound of the hill itself
- a hard edge, either a cliff or a wall
- a perimeter breached at specific points of entry where arched gateways are built
- within the walls, the irregular pattern of building is penetrated by main routes which lead inward from the gates.
- the focus of the form typically is a square with accompanying church and fountains.

It was evident that from these five elements a whole range of hill forms was built up, each with a typical geometry suited to the topography. The study of old towns is thus regarded as valuable because whereas new towns may be regarded as designers propositions about what might make a successful solution to a need, the evolved settlements were representations of the need itself, expressing itself through thousands of small decisions taken over a long period of time.

6.7 THE INITIATION OF THE TOWNSCAPE MOVEMENT

The development of Townscape ideas in the twentieth century, and particularly during the 1950s and 1960s has been traced back to Camillo Sitte, but as Collins and Collins (38) suggest, Townscape ideas have earlier sources. Townscapes are evident in the oldest pictorial paintings, mosaics, and reliefs; over the heads and shoulders of figures in the Middle Ages and in the Renaissance and Baroque as full paintings. Ambrogio Lorenzetti's "City by the Sea" painted in the early sixteenth century is regarded as one of the first pure landscapes, (Figure 6.2). Pugin's *Contrasts* and Ruskin's diatribes against the new metropolises were ancestors of the movement as were the popular nineteenth century travel books with their elaborately detailed illustrations from which Sitte himself borrowed.

2.6 Introduction of Townscape

But the twentieth century movement that bears the name Townscape originated in the January 1944 issue of the *Architectural Review* with an article on "Exterior furnishing or Sharawaggi : the art of making urban landscape" (39). H. de Cronin Hastings writing under the pseudonym Ivor de Wolfe used the term "sharawaggi" (a translation of the Chinese term for irregular gardening) to describe the new approach to the "art of making urban landscape". It was an unequivocal revival of the eighteenth century theory of the Picturesque, but applied to existing towns and cities. The article criticised the garden city ideal as being too elementary and called for a greater choice in vision regarding a new urbanism. It urged the application of the theory of the Picturesque to the city; and in doing so emphasized the importance of context. Thus Hastings suggests that Uvedale Price was perhaps among the first to reveal that an object may be "ugly" in itself and yet in a suitable context may have aesthetic possibilities. The aesthetic qualities of individual items were thus regarded as quite irrelevant. "Let them be ugly, let them be incongruous. What matters alone is the unity and congruity of the pattern the value (of an object) is regarded as an accent in a picturesque whole or because of some equally legitimate sentimental value" (40). Hastings also drew attention to the particular "hotch-potch" nature of English cities and suggested that the visual problem was to coax the competing elements into a "larger harmony" (41). The real city, as opposed to the ideal, was thus regarded as an entity of infinite variety.

The art of sharawaggi or external furnishing was also regarded as particularly democratic in that it gave expression to every shade of opinion. Of particular relevance to conservation is the attitude expressed of the need to improve a scene "according to the manner suggested by itself and without regard to systematical arrangement" (42). The approach thus emphasized irregularity, disdained formality and sought to improve the visual environment by analyzing the existing character of the place and exploiting it. The term "Townscape" itself was not coined until five years later in which time it became an explicit profession of aesthetic faith on the part of the Architectural Review (AR). The section below discusses this article in greater detail.

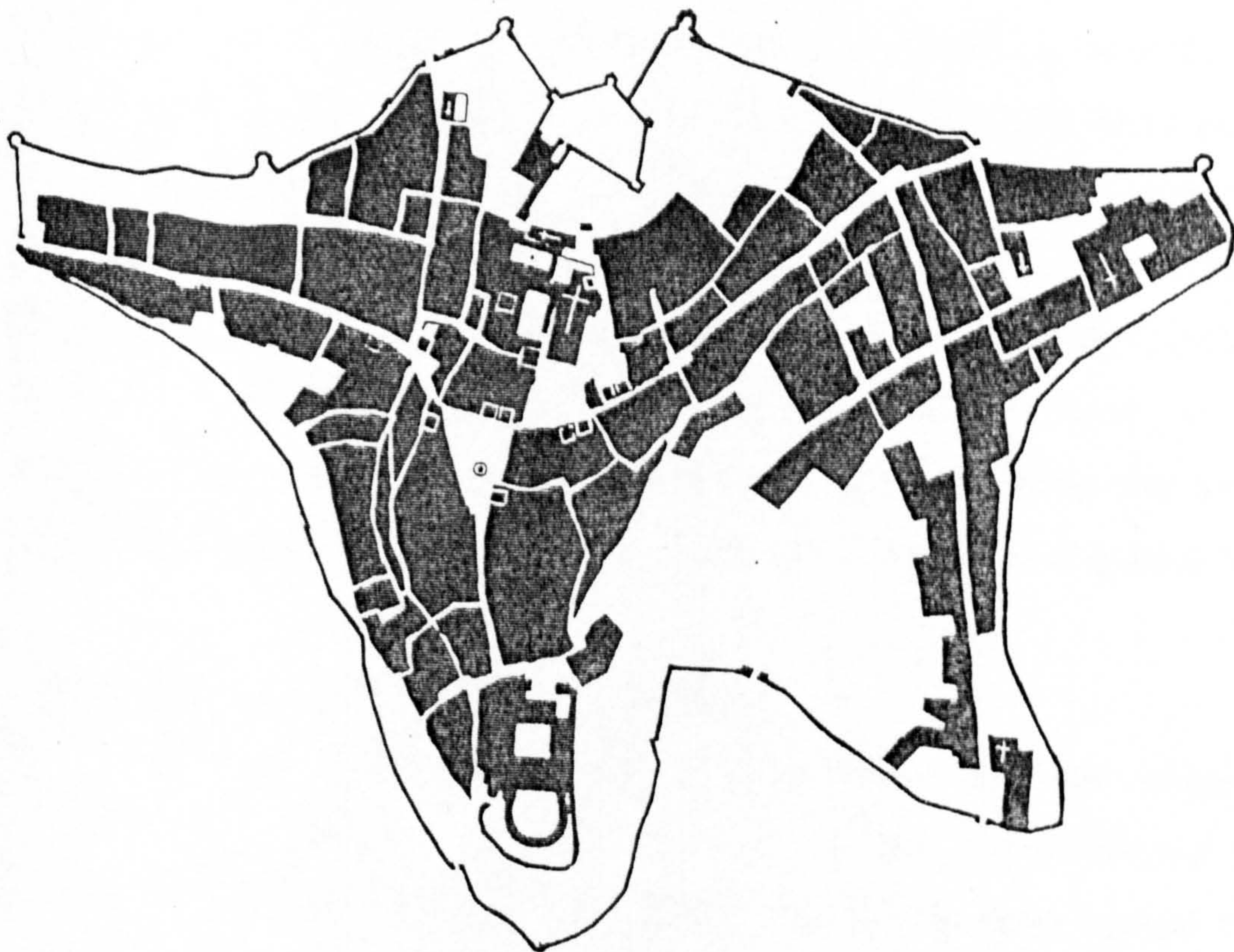
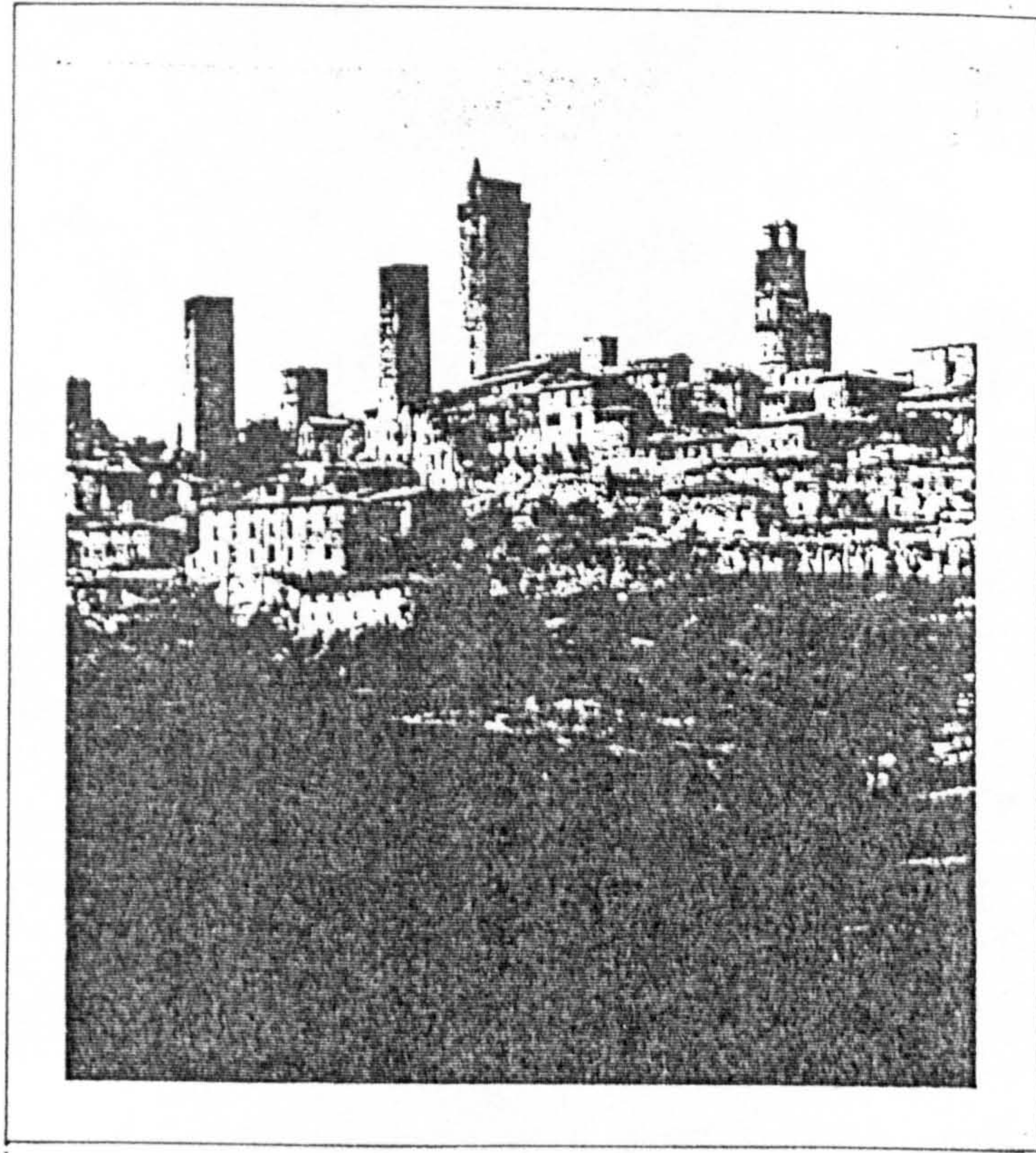


Fig. 6.6 - San Gimignano: a combination of simple repetitive components and complex and irregular internal arrangements providing a dramatic overall effect

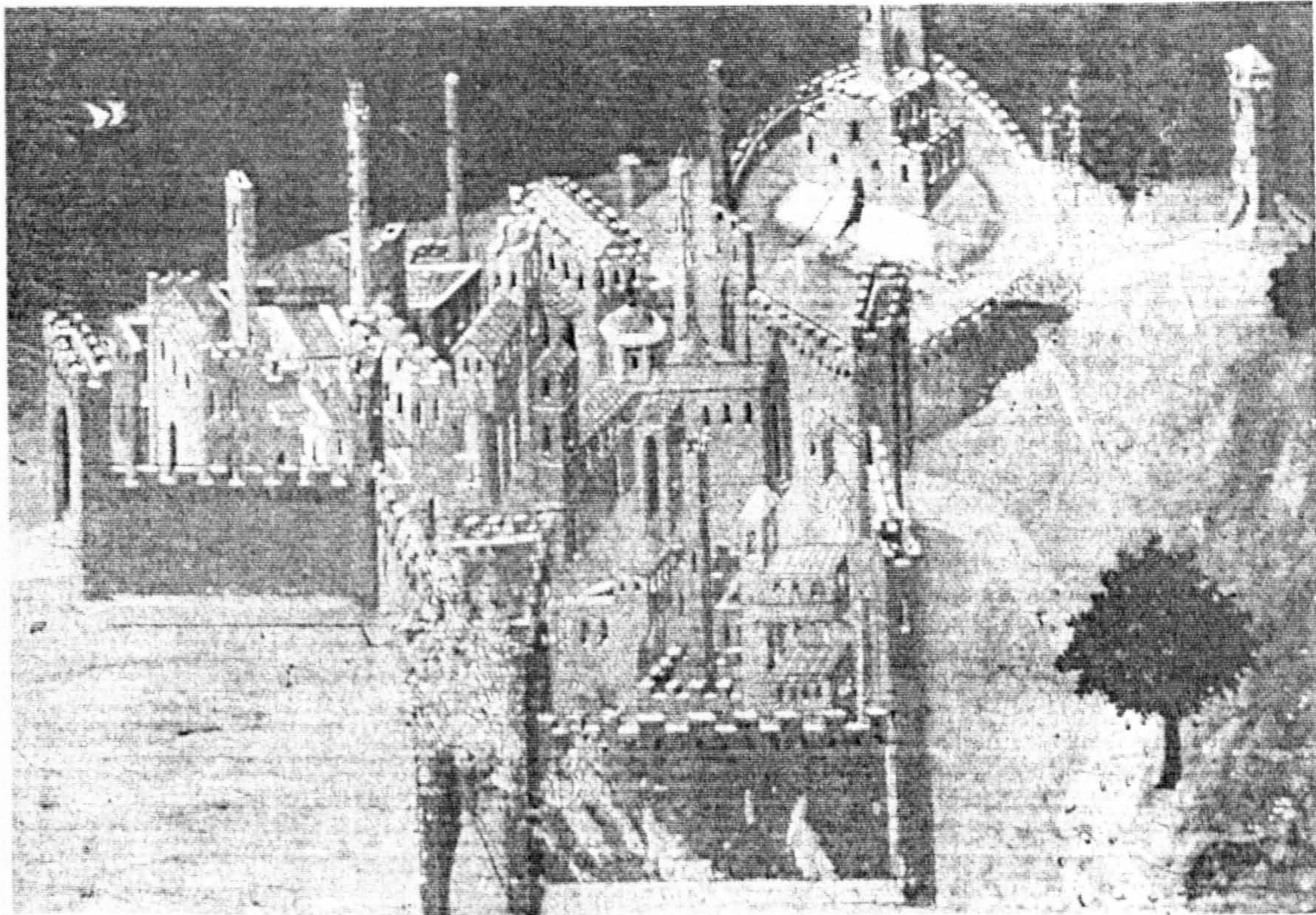


Fig 6.7 - City by the Sea. Ambrogio Lorenzetti, c.1340

6.7.1 ARCHITECTURAL REVIEW AND TOWNSCAPE : 1949

In the de Cronin Hastings article Townscape in the December issue of the Architectural Review (43), he made a plea for an English visual philosophy based on Sir Uvedale Price's Essay on the Picturesque, published in 1794, which was referred to in Chapter 6.3. He regarded the contemporary world as a kind of visual refuse heap and drew attention to the lack of a literature or a vocabulary to communicate distress. To facilitate this the article examined Picturesque Theory in terms of the political background and tried to establish a correspondence to allow the terminology of Picturesque Theory to be used for the theory of Townscape, (Figure 6.3).

Two attitudes to democracy were identified:

- The search for liberty because it will leave men and women free to be rational, that is, to come to common conclusions about life and society. This he termed the rational liberal and regarded as being typical of the French school.

- The search for liberty so that men and women can be free to differ, to be themselves, with the emphasis on independence rather than equality stressed as the quintessential of freedom. This he termed the radical liberal and regarded as being typical of the English approach to the democratic idea.

De Cronin Hastings then examined whether the differentiating forces, unanimity versus differentiation, could be traced in the landscape pattern. To do so he drew attention to Price's distinction between beauty and the picturesque (Chapter 5.3): beauty refers to those regular smooth qualities with which it is generally associated whereas the picturesque refers to those irregular "charms which are sometimes said to create character". Thus Price is saying that there is an accepted ideal of beauty represented by Greek art and there is another kind of beauty which can be distinguished by its departure from that perfection of beauty.

With Picturesque theory De Cronin Hastings developed the notion of the radical aesthetic, a movement not seen as romantic, but as an impulse to be more unique, an individualizing differentiating impulse rather than a universalizing tendency. He then addresses the question as to how this can be turned into a working principle for the practising planner, which he immediately translates as a decision regarding whether the various juxtapositions of elements make up a pleasant visual scene. Differentiating impulses are thus identified as purely visual ones; issues relating to cultural context and community needs which contribute to differentiations are not mentioned.

He thus concludes: "if it is good, it will have an overall character, conformity even, yet founded, not as with liberal theory on the effort to achieve congruity through harmony but on the effort to achieve a new kind or organization through the cultivation of significant differences" (44). In terms of how the visual planner operates, this is seen as being based on precedent, meaning on accumulating examples of individual experience whose function is to train first the creative faculty and then to provide examples from which to depart; in Townscape phraseology, a casebook of "out there".



TOWNSCAPE *The granite sets break in waves against the cliff of the curb, the bicyclist throws a cloak of shadow as of a cloud upon the sea, the drain-cover awaits the shower that will suck heedless match-ends through fifteen arid little mouths into the sinister underground organization that underlies the city. Of such elements does the field of human vision consist. To such is the conventional town-planner almost completely blind. Yet these are the elements—the trivia of the visual scene—which in fact determine the character or pattern of the urban landscape. A truth which, according to the article opposite, the Picturesque Movement of the eighteenth century has devised to bring home in its own field, the park, to landscape gardeners. In this sense the Picturesque philosophy has a contemporary message. It exhorts the visual planner—particularly the English visual planner—to preoccupy himself with the vast field of anonymous design and unacknowledged pattern which still lies entirely outside the terms of reference of official town-planning routine.*

Fig. 6.8 - The December 1949 article on Townscape in the AR

This necessarily involves the long business of establishing visual planning precedents, not principles, by the collection of individual examples of civic design. The analogy is with the creation of English common law, "a mass of precedents gone over creatively to make a living idiom" (45).

In the same article Gordon Cullen developed a series of specimen pages for the sort of casebook the visual planner might be supposed to compile for himself as an aid to this particular kind of visual sensibility. He grouped the different examples under headings designed to suggest the type of vision, the particular exercise of the eye, needed to apprehend them. They reflect a mixture of the architectural, painterly, poetic and practical and exemplify the personal, subjective and rather whimsical approach of Cullen to environmental perception.

In a subsequent edition (46) the Architectural Review editors decided to start the half-century with a special study of Townscape by which they meant the visual implications of contemporary town planning efforts. In response to the question: What will the next 50 years be remembered for in the architectural field they suggested the rediscovery of urbanism in which was implicit another discovery, the art of Townscape. The AR thus undertook fieldwork and sent writers, photographers and artists on a tour of some of the more visually pleasing English towns. An attempt was made to identify some of the contributing factors that resulted in urbanity:

"good Townscapes depended not only on the architect and his building, nor even on the planner and his plans, but also and perhaps even more fundamentally, on a number of imponderable relationships, of shape and siting certainly, but also of detail, of things like road surfaces, road signs, railings, awnings, lettering, symbols, colours, textures, upon the decisions made by officials who are as anonymous as the results their decisions bring about."

(47)

The AR thus put forward the plea for a classification of building formulae that would provide the basis for simple decisions on municipal detailing.

"From such a classification would be built up a casebook, constituting an authority which, without committing the absurdity of trying to substitute formulae for design, would nevertheless collect and exhibit good and bad formulae for use wherever they apply; remembering that they occupy about 90% of the space of the visible urban world." (48)

This argument for the notion of a casebook based on good precedents is a precursor of the contemporary concern at the extent of planning submissions and development made by people insufficiently qualified in the visual arts. Similar arguments used to promote the use of design briefs and guidelines are discussed elsewhere in this thesis.

In developing the casebook idea, Lyme Regis, where the nautical and very functional tradition was strong, was taken as an example to demonstrate the kind of improvements a local authority might wish to carry out. This was to be achieved by the employment of an anonymous vernacular vocabulary to intensify the existing character of the town instead of ruining it as generally happens, (Frontispiece). In particular, the breakwater known as the Cobb was analyzed because the stone wall revealed a wealth of detail so that almost every part of it could become an object lesson in surface treatment.

"In the Cobb, the functional tradition and the vernacular derived from it are revealed on a magnificent scale. This has not been achieved by one master hand, but by the successive and independent efforts of generations of masons, controlled nevertheless by the strict discipline of function. This can be compared with the deadly monotony and planned dreariness of any Marine Parade in an average seaside resort." (49)

6.7.2 TOWNSCAPE IN THE AR IN THE 1950S AND 1960S

A wide-ranging series of articles relating to the Townscape discipline was included in the AR in the 1950's and 1960's. The following does not attempt a comprehensive survey of the evolution of Townscape thought in the AR, a predominantly urban design issue, but rather attempts to indicate the scope of the discussion in order to identify its potential relevance to urban conservation practice. (50)

TOWNSCAPE CASEBOOK

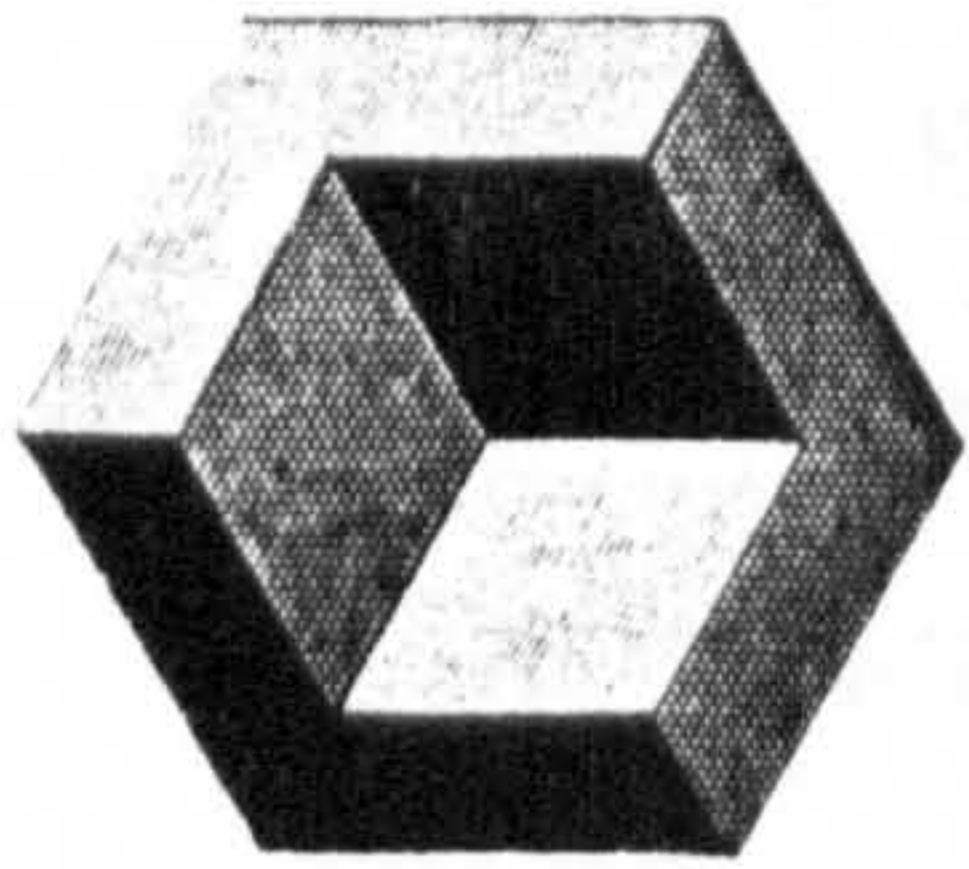
The crystalline object can be seen in two ways and the smaller drawings, a and b, provide the correct references for alternation.

In *a* there is a solid cube, standing on, and backed by, thin sheets. In *b* one is looking up into the corner of a room, which has been cut away to show the thickness of wall and ceiling.

In viewing the physical environment with its roads, bridges, buildings, vegetation, paving and so on, there are, similarly, two ways of looking... the associational and the objective. That is to say the front door can be 'home' or a rectangle of colour. As far as the urban scene goes it is nearly always the former, hardly ever the latter. There is no Art of the ensemble, and no terminology to isolate and communicate our feelings.

The previous article 'Townscape' has hinted at the kind of theory this missing art needs, and the section which follows suggests how the argument might work out in practice. It is to be treated as a series of specimen pages from a hypothetical casebook, the sort of casebook the visual planner might be supposed to compile for himself not as a crib, since in practice every problem differs, but as an aid to this particular kind of visual sensibility.

The examples are grouped under headings designed to suggest the type of vision—the particular exercise of the eye—needed to apprehend them.



eye as sundancer

(Here vistas are likened to the poses of the dancer.)
GRANDIOSE VISTA Of all the patterns of the Beauze Acts the vista, as might be expected, has travelled furthest. To many people it is synonymous with *Le Corbusier* designs. It looks its best from the air, its ground where it looks rather to be hidden entirely by traffic, or empty and unadorned.

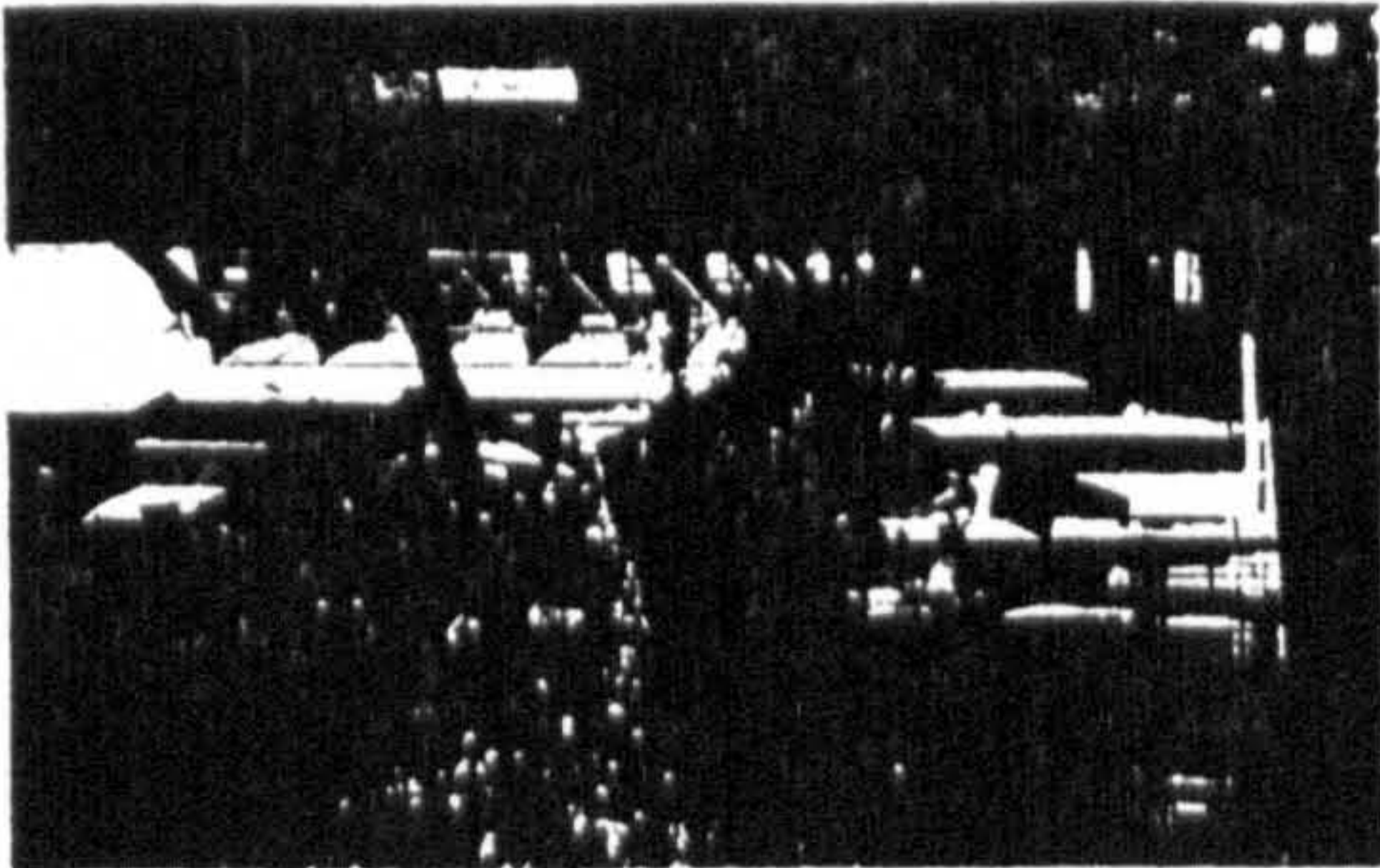


SURRENED VISTA But there are other kinds of vista which are not so desirable and which reveal a more intricate control with environmental *Le Corbusier* and *Le Corbusier* combine it, at least in a technique common to many of the *Le Corbusier* and *Le Corbusier*.

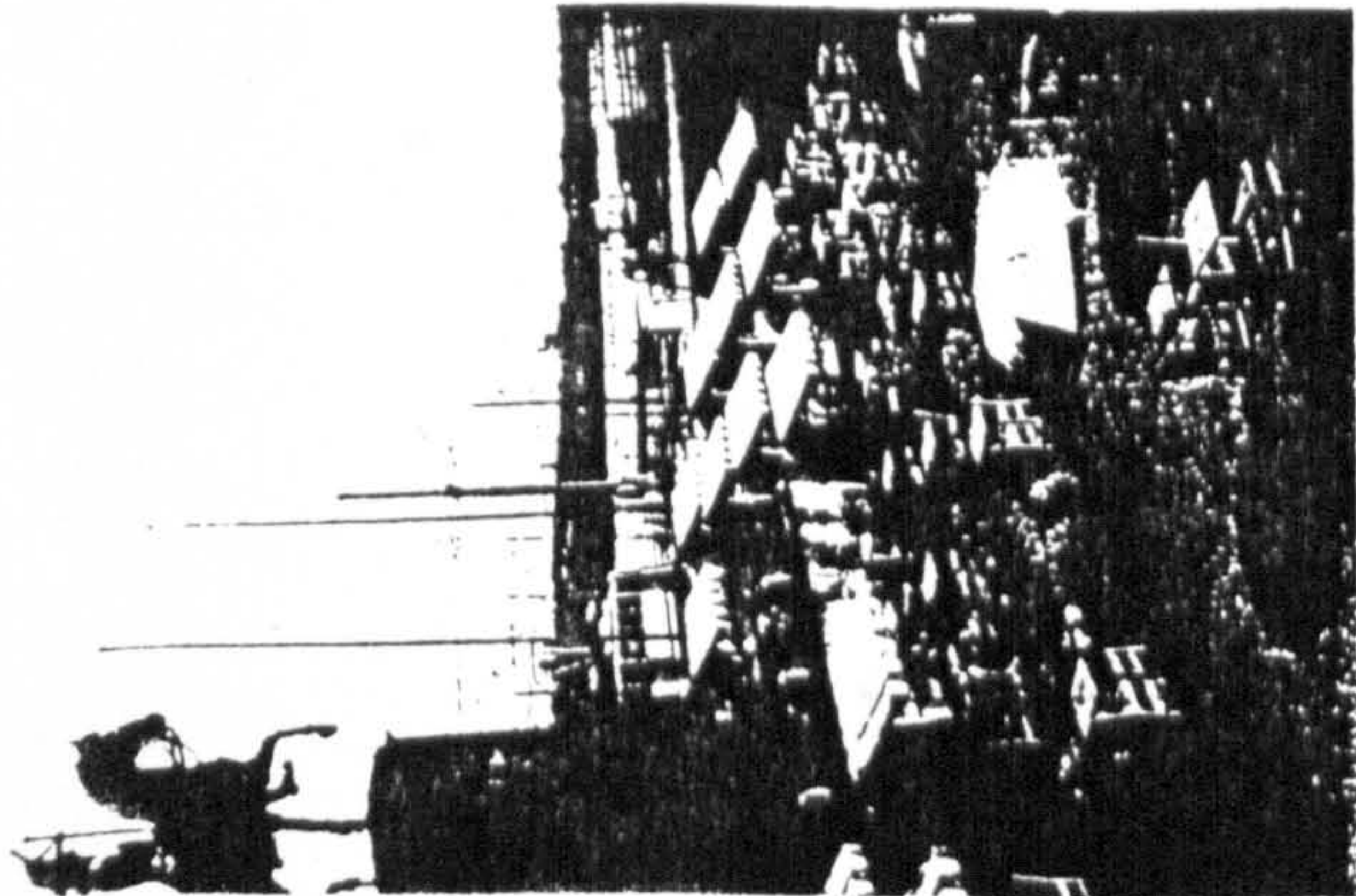
eye as exterior decorator



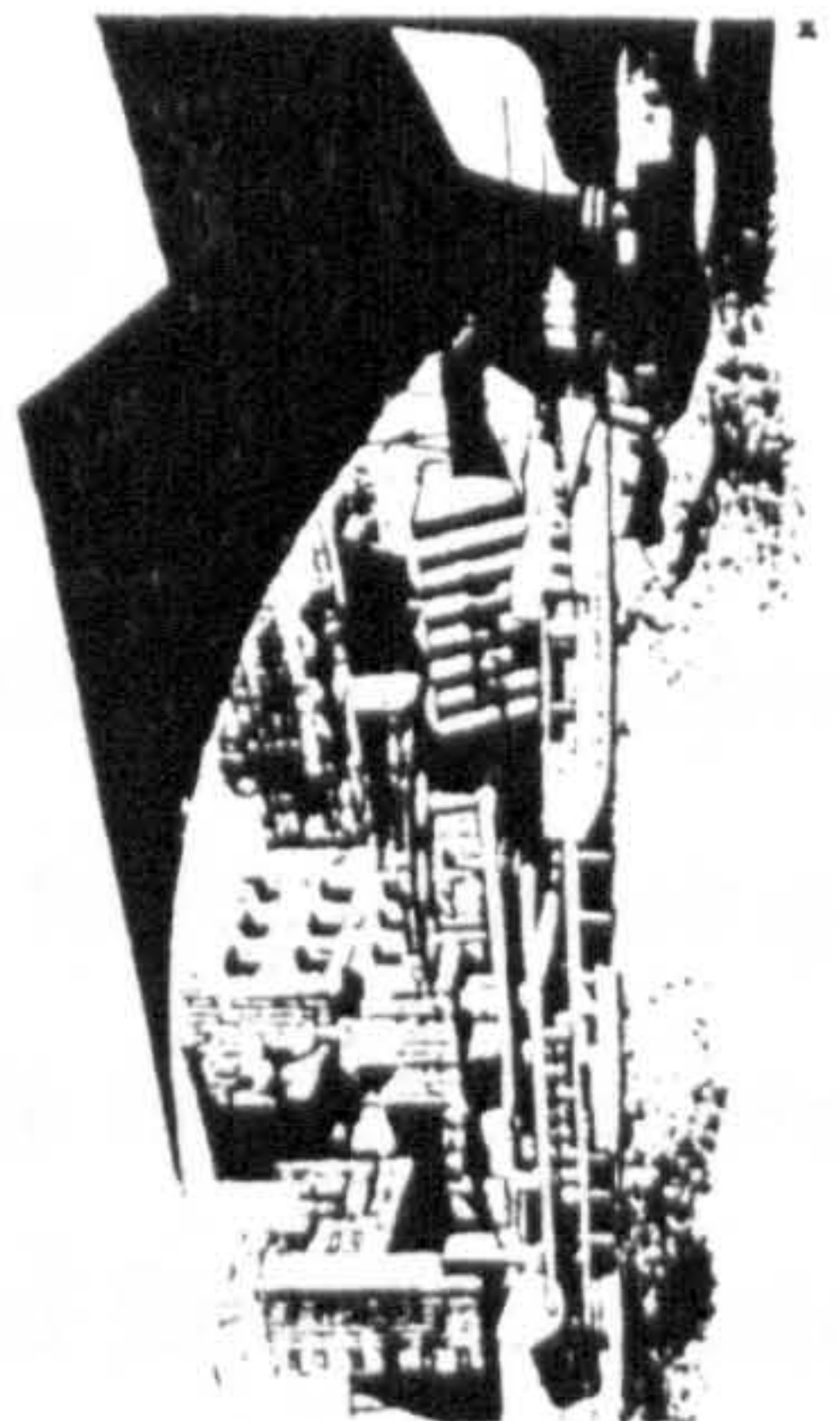
TREN In this quiet street the trees grow with great self-assurance. It is placed in its setting with much the same regard that one would employ in arranging a fern in one's living-room.



ARCHITECTURAL ELEMENTS The vision process is directed in this scene where certain objects are brought together to produce a unique ensemble: pediment, tree, staircase and wall.



PATTERN MAKER One could easily imagine the same scene as it might have been: a high level road above, a waste of concrete below, a public convenience and doorways. But here the floor is interesting, the change of level has been utilized, and the whole scene becomes colorful.



ORNAMENT OF FUNCTION The decoration of this scene is suggested by flags, columns and objects. Benches and trees for instance are not only seen as means of ornament but as moving columns and shapes. The benches which appear and disappear high over the scene are like a *Le Corbusier* piece.

Fig. 6.4 - Townscape Casebook. Gordon Cullen, 1949

There followed in the early 1950s studies of various themes to promote the Townscape approach:

- "The Line of Life" (51) suggested that the essential function of a town should be visible from a single glance at the plan as the arrangement of its parts should reflect certain lines of force which represent also the combination of circumstances that brought the town into being. Conversely, when a town lacks character and structure, the failure can nearly always be traced to some impediment in the relationship of form to function whereby the lines of force have become confused or have disappeared. Thus for the planner, the success with which he discovers and gives visual interpretation to the most significant lines of force, will largely determine whether the form achieves an intelligible and characteristic form.
- "Space Left Over" or "Making the best of the odd corner" (52) dealt with the problem of tidying up and enlivening the odd spots in towns, the community's back yards. It suggested that the clue to their designs must be suggested by the circumstances in which they were formed. That is, the first thing to discover is where the space belongs or has once belonged and to then reforge those links. The article concludes with a series of do's and don't's on the matter.
- Similarly "Common Ground" (53) dealt with the nature of outdoor city life and its architectural expression. The essence of the square, village green or market is that it is common ground and two cardinal conditions are identified to preserve it: freedom of use and enclosure. Various examples are used to illustrate these principles.
- "Buttoning Up" (54) refers to towns as symbols of general philosophy and the generally puritanical basis often expressed as the need for rigid control over all parts of the town. The article draws attention to the need for liberation from a too tidy restraint and the need for free assembly and for a sense of

spacious urbanity.

- "Pedestrian Network" (55) related to the need for a pedestrian network to counter the impacts of the motor car.
- "Change of Level" (56) dealt with the art of manipulating levels as an integral part of the art of Townscape. Functional, psychological and the purely visual aspects of change in level are discussed. The different sensations associated with being above or below the datum line inherent in each place implies a very direct relationship between the observer and his environment. Objects acquire significance also according to their relationship to levels. Strategies to enhance the functional, psychological and visual impacts associated with change of level are discussed.
- "Municipal Rustic" (57) drew attention to the threat to the character and genius loci of towns by the municipal fondness for rustic detail in public places. The resultant whimsicalities, usually based on the Cotswold idiom, are totally inappropriate to the urbanity required of true townscapes.
- Other themes dealt with specific elements of the Townscape: the scenic qualities of wallscape (58), making the best out of advertisements (59), trim or the treatment of junctions, verges and margins to achieve an integrated and vital urban landscape (60) and the use of street lighting to achieve unity of scale, kinetic unity (Figure 6.10) and propriety (61).

Apart from the general themes referred to above, in 1953 the AR collaborated with the University of Birmingham on the Midland Experiment. The purpose of the experiment was a public campaign to spread the Townscape discipline throughout the Midland towns falling under the influence of the University. The experiment stemmed from the concern over the creeping suburbanism which was eroding urbanity and obliterating the distinction between town and country. Four towns were chosen, Ludlow, Bewdley, Evesham and Shrewsbury, and the project aimed at showing the inhabitants of these

towns how to look at their environments, how to value what was good and how to remedy what was bad or lacking. Of particular interest in the context of this study is the use of Townscape as a language of place to enable residents to articulate their perception of character and the means of conserving and enhancing this. Visual amenity was however the major theme (62). Subsequent collaboration with the University of Bristol occurred with the towns Dursley, Shepton Mallet and Trowbridge (63), (Figure 6.11).

Another approach was the publication of prototypes or precedents for the town design case-book. Two precedents were illustrated: Well Hall Estate, Eltham, built in 1915, (Figure 6.12) and Redgrave Road, Basildon New Town, built in 1953 (64), (Figure 6.13). Although the analysis was overwhelmingly visual, there was some discussion on multiple use and "the need for some hint that people lead a social life".

Later issues of the AR attempted to develop general principles and practical applications of the Townscape approach. In *Tricks of the Trade* (65) the AR stated that after fifteen years at least lip service was being paid to Townscape by the professions. However, while architects and planners were evidently prepared to use words like enclosure, surprise and multiple use they remained just words; enclosures did not enclose and surprises did not astonish. While it is relatively straightforward to identify Townscape values in existing environments, such as the incredibly rich Townscape vocabulary identified in Italy, it is an altogether different task to apply these principles to a new development. This is partly the result of the visual emphasis of the Townscape approach and the problems involved in isolating the visual product from the forces that led to its being. These issues are returned to in the appraisal section below.

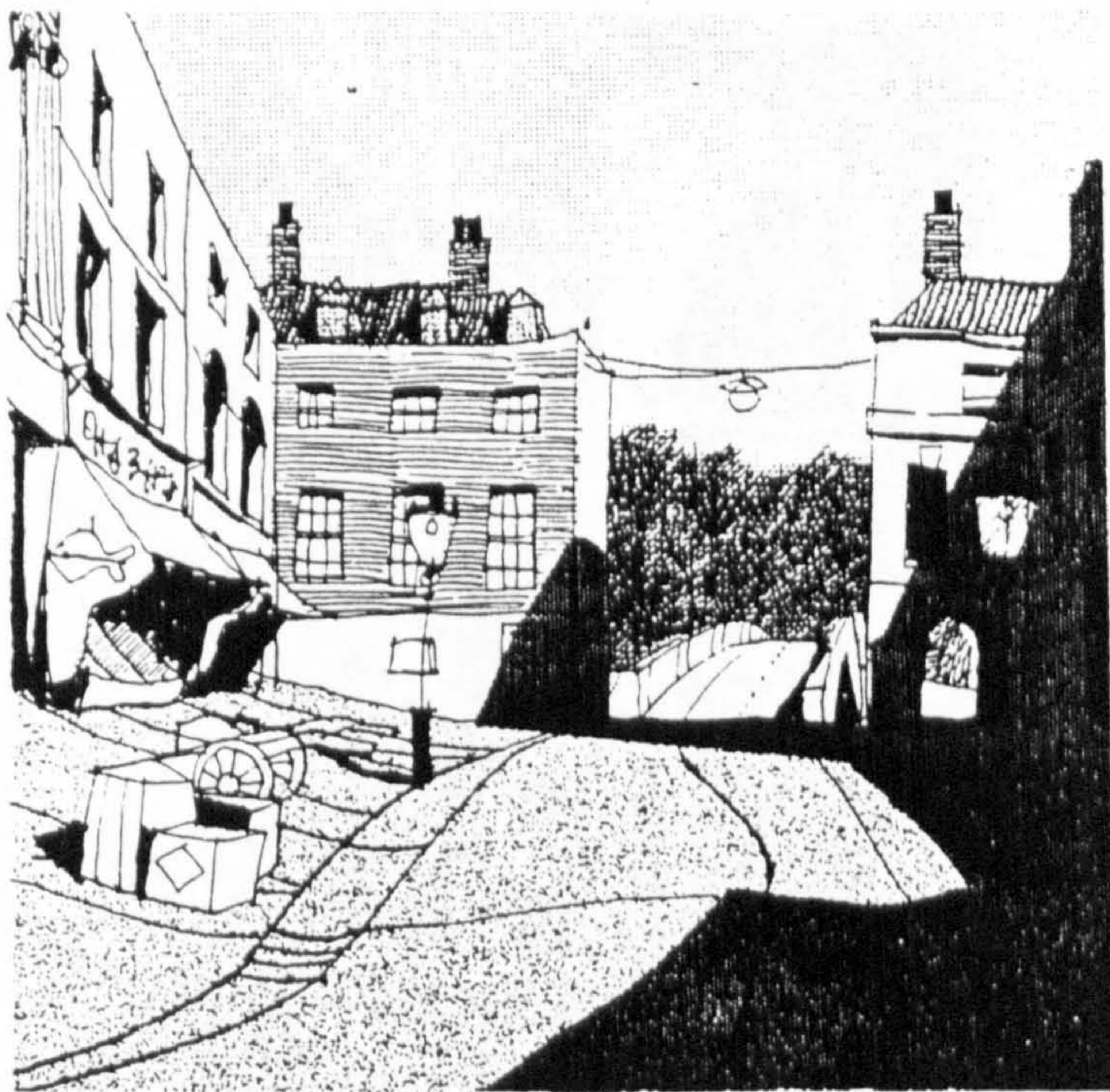
Another series in the late 1960s dealt specifically with aspects of conservation. The first article dealt with the definition of conservation areas (66), and drew attention to the need to analyze the landscape setting of a place and the important aspects. In the case study examined, the special qualities identified were: unspoilt foreground, special riverside view to the church and strongly defined town edge. In a second article on aspects of conservation, *Word and Deed* (67), the issue was the tendency for traffic

proposals to undermine the policy statements contained in conservation area plans. The instance dealt with, where an inner ring road would effectively destroy critical central area views, was a typical example of lack of communication and consultation between different tiers of local authority planning. Obviously conservation area plans are useless if they have not been debated and approved at all levels of local authority decision making. A third article on conservation, Zoning (68), dealt with the disastrous effects of ill-considered zoning on the conservation of historic places. As planners tend to work with two dimensional plans, frequently the things which they want to straighten out tend to be idiosyncrasies often valued as Townscape. In the last article in the series, Area Improvement (69), attention was drawn to the need for legislative changes to extend the obsolescence cycle to allow a slower, more long term period for redevelopment of older housing areas to improve their general environment. Figures 6.14 and 6.15 illustrate typical Townscape survey approaches to the analysis of a street and possible area improvement.

The above discussion has dealt with the evolution of the debate on Townscape as it occurred during the 1950s and 1960s. Attention has been drawn to range of topics considered and the potential role of Townscape analysis for the visual planner. Before proceeding to discuss the evolution of Townscape as it occurred outside the pages of the AR, primarily on the basis of the approach adopted by some of the leading practitioners, various critical stages in editorial policy in the AR need to be identified.

6.7.3 OUTRAGE AND COUNTER-ATTACK

Outrage was the title given to a special issue of the AR in June 1955. It referred to the death by slow decay of a whole visual environment which it termed Subtopia, a compound word formed from suburb and utopia, i.e. making an ideal of suburbia. Although the Review attacked the situation on visual grounds it also provided philosophical justification for its categorical condemnation of Subtopia.



kinetic unity

Kinetic unity is perhaps more complex to appreciate but of vital importance to the impact of the environment. Left, 10, we see a village scene, the shopping street is given enclosure (a sense of personality) by the re-entrant buildings and beyond the bridge the vista is closed by trees. The scene is static whereas the installation, 11, bores a hole right through it. The kinetic unity is broken.

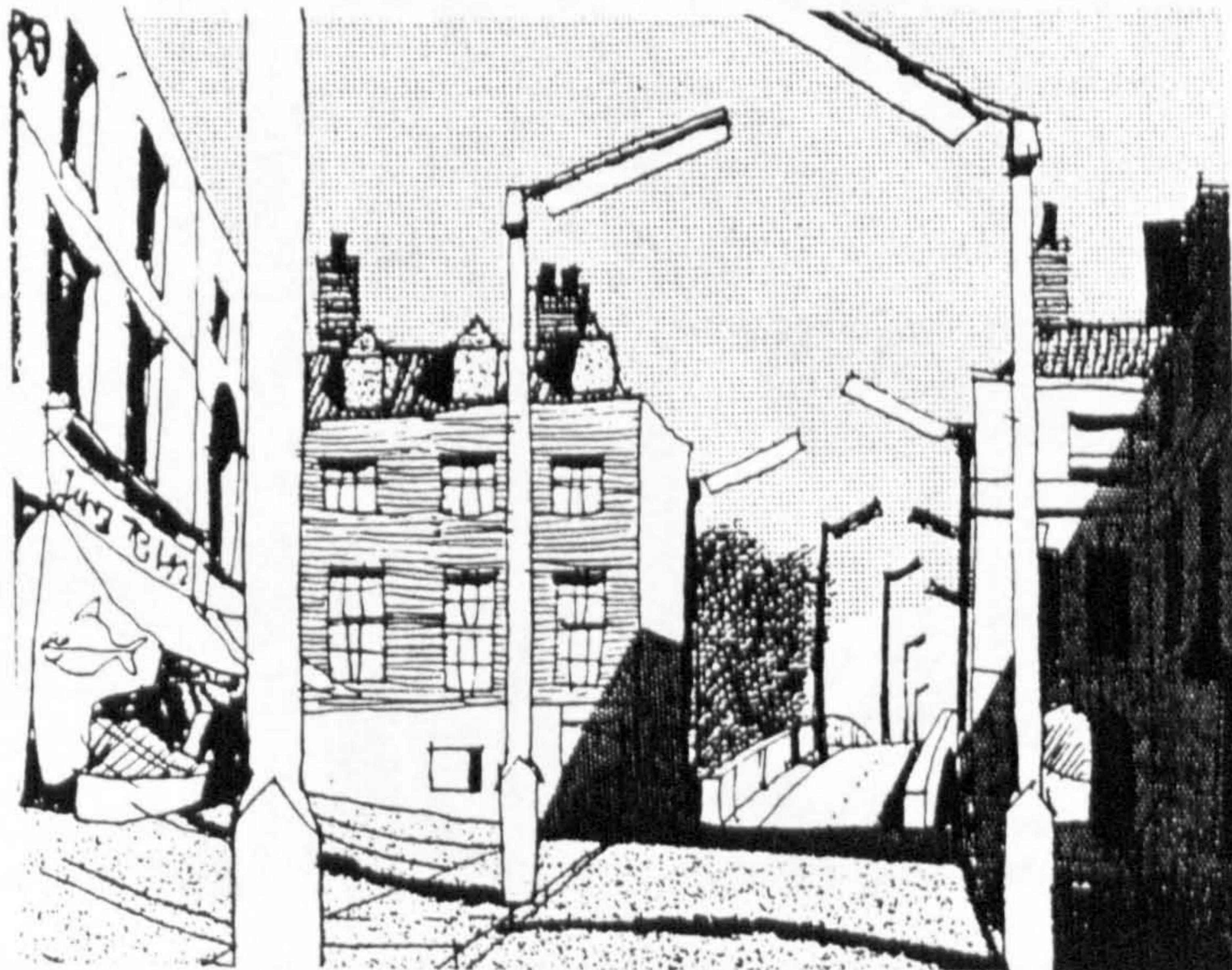
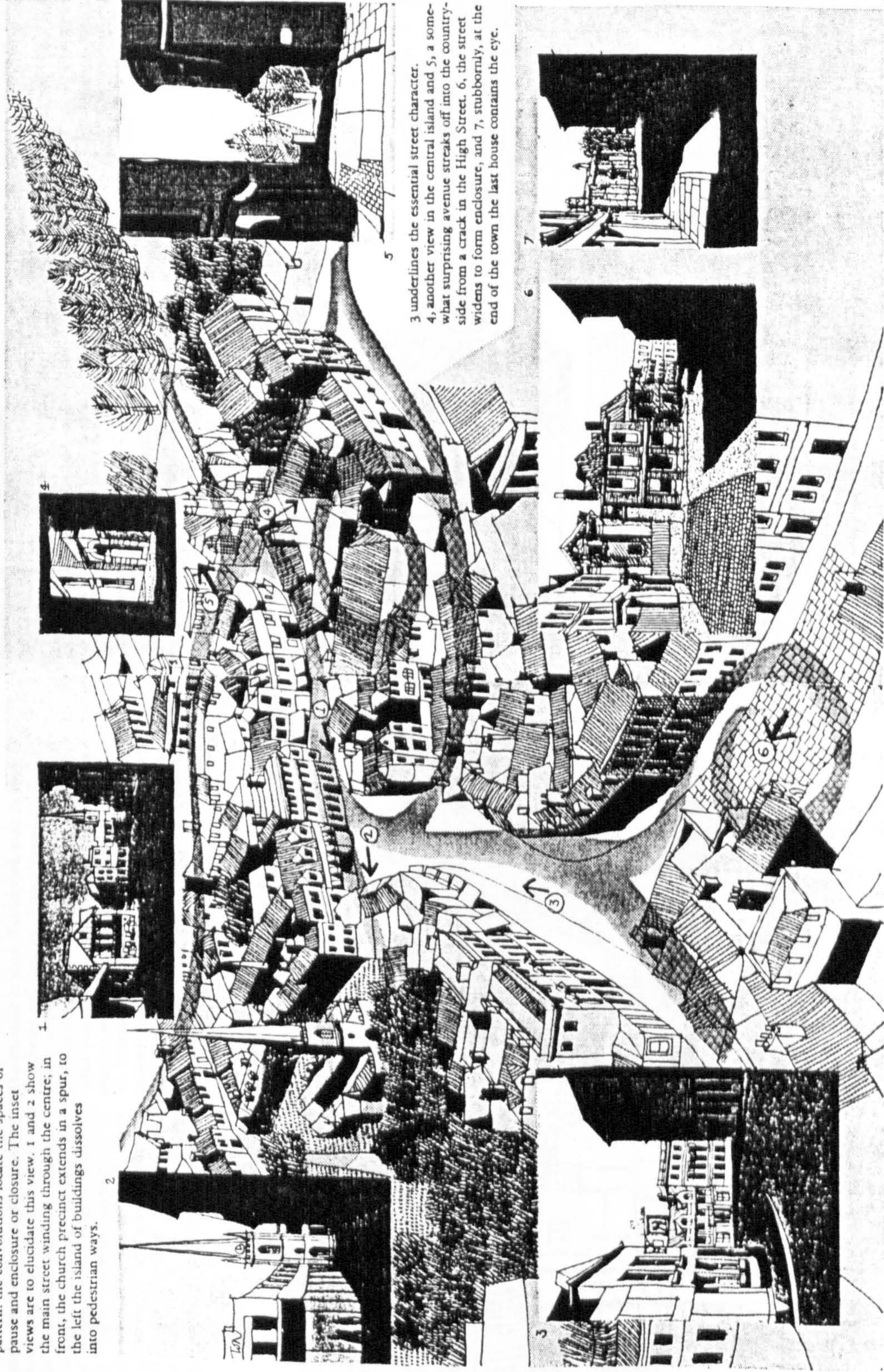


Fig. 6.10 - Kinetic Unity, Gordon Cullen

The sinuous ribbon imposed on the air view emphasizes Trowbridge's particular street pattern: the convolutions locate the spaces of pause and enclosure or closure. The inset views are to elucidate this view. 1 and 2 show the main street winding through the centre; in front, the church precinct extends in a spur, to the left the island of buildings dissolves into pedestrian ways.



3 underlines the essential street character. 4, another view in the central island and 5, a somewhat surprising avenue streaks off into the countryside from a crack in the High Street. 6, the street widens to form enclosure, and 7, stubbornly, at the end of the town the last house contains the eye.

Fig. 6.11 - Trowbridge Townscape. Gordon Cullen

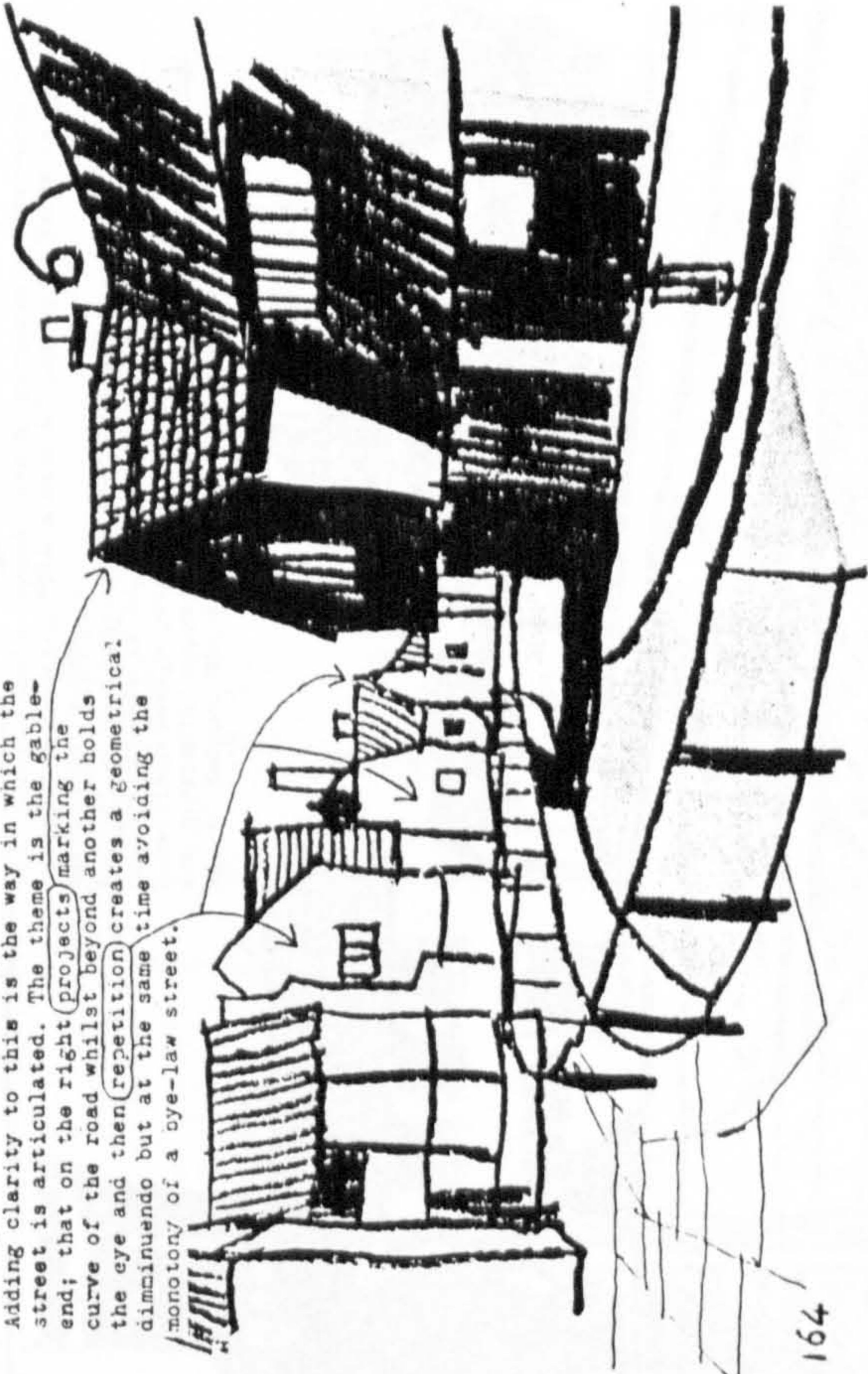
Casebook Precedents

If not yet a popular art, townscape could legitimately be called a new art in the sense that it has never been practised before on a nation-wide scale. That, however, isn't to say that its principles have never been applied in this century by individual architects of sensibility and insight. A careful combing out of housing schemes and garden suburbs would reveal the work of a number of otherwise little known planners. Here for the record are two. The first, already singled out by S. L. G. Beaufoy in the *Town Planning Review*, is the Well Hall Estate, design casebook.

1915 WELL HALL ESTATE, ELTHAM

Here the density fluctuates from the open village green to solidly built-up streets producing sudden contrast. This picture shows the unfolding of successive views...anticipation... arising out of the snaking, terraced road. Adding clarity to this is the way in which the street is articulated. The theme is the gable-end; that on the right (projects) marking the curve of the road whilst beyond another holds the eye and then (repetition) creates a geometrical diminuendo but at the same time avoiding the monotony of a bye-law street.

Architects.
Mr. (later SIR FRANK) BAINES,
A. J. PITCHER, G. Z. PHILLIPS
J. A. BOWDEN and G. PARKER.



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The stark use of (change of level) which accentuates the snaking line gives a welcome variety to the street (as opposed to the garden on a gradient). In certain parts the houses are built up to the street, a shocking help to the splendid isolation school, but one that pays big dividends in producing urban character.

The estate fails, however, on the score of Multiple Use. There is an overwhelming need for shops or a pub. Some hint that the people lead a social life. One keeps looking for the awning or the inn sign which never comes.



The pedestrian way is not only a slit left between two walls planned to let people through, it is a series of contrasts, the difference between outside and inside arousing curiosity and anticipation.



Not a tree was removed from the site and this sketch shows how a tree has been used to form enclosure to a section of the road which sweeps round it.

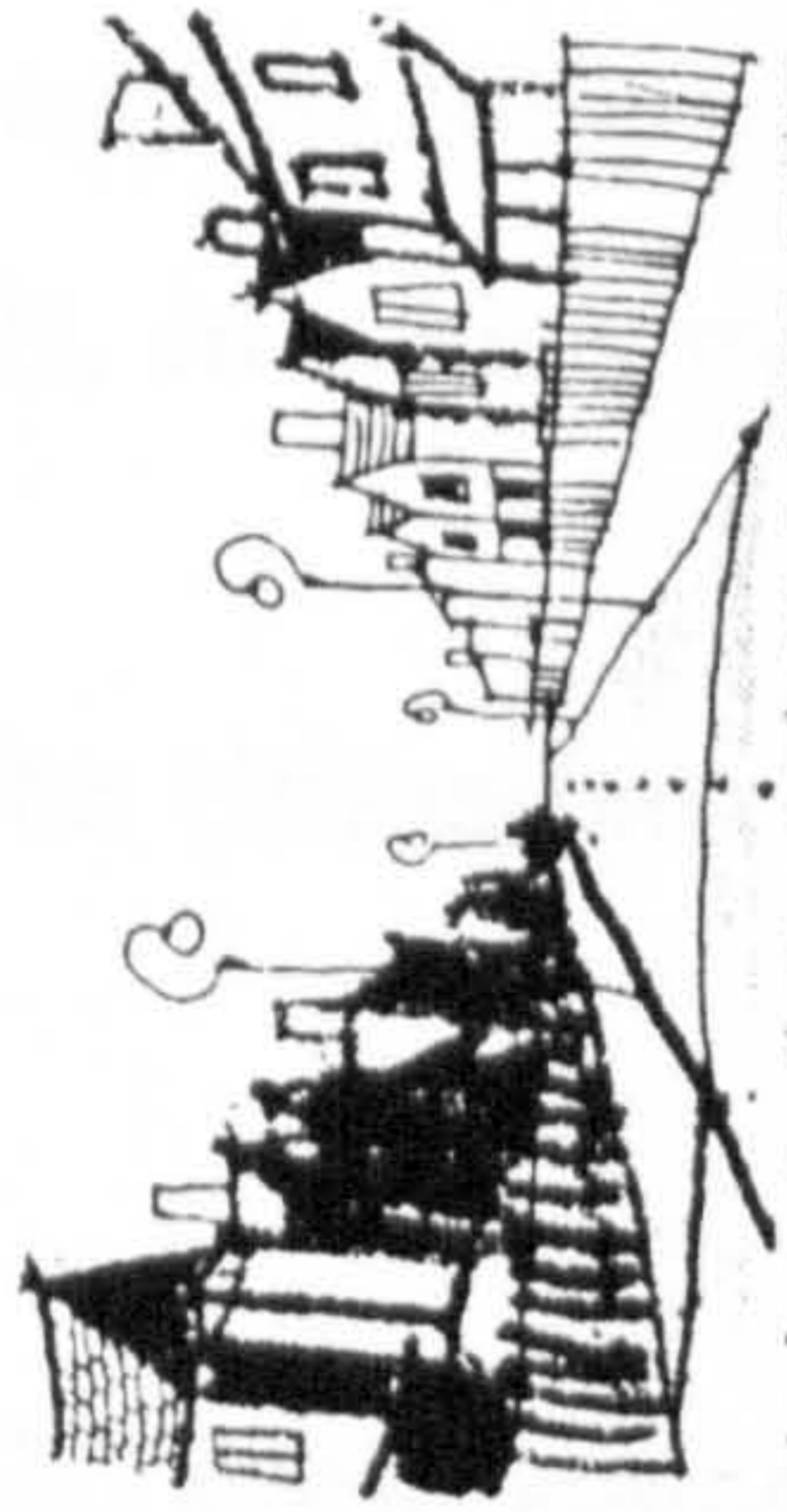
General Note
If bye-laws can be described as legal abstractions formed out of a variety of precedents then we may say that in both this layout and Redgrave Road the architects have put the variety back into the abstractions. For in both cases use was made of waivers on build-lines without which the schemes would not have succeeded.

Fig. 6.12 - Casebook Precedents: Well Hall Estate, 1915

1953, REDGRAVE RD. BASILDON NEW TOWN

Chief architect NOEL MEDDELL
 Assistant architects JOHN GRAHAM
 JOHN NEWTON
 Landscape consultant SYLVIA CROWE

The site, as found by the architects, was a typical spec-builder's (gridiron) of roads already laid except for the section illustrated here. The contrast between the spec-builder's layout and that designed by the architects is shown here. One can also see the layout of the houses... what do they look like to the user?



The spec-builder's layout, above, produces a never-ending prospect suggesting "I'm a bird of passage". Below is the architects' scheme...

Projecting buildings give enclosure and a sense of individuality; a sense of belonging. "I live here"
 Subsidiary design points are first, the treatment of road and pavements, second, the use of planting, and third, the use of colour. These are shown opposite.



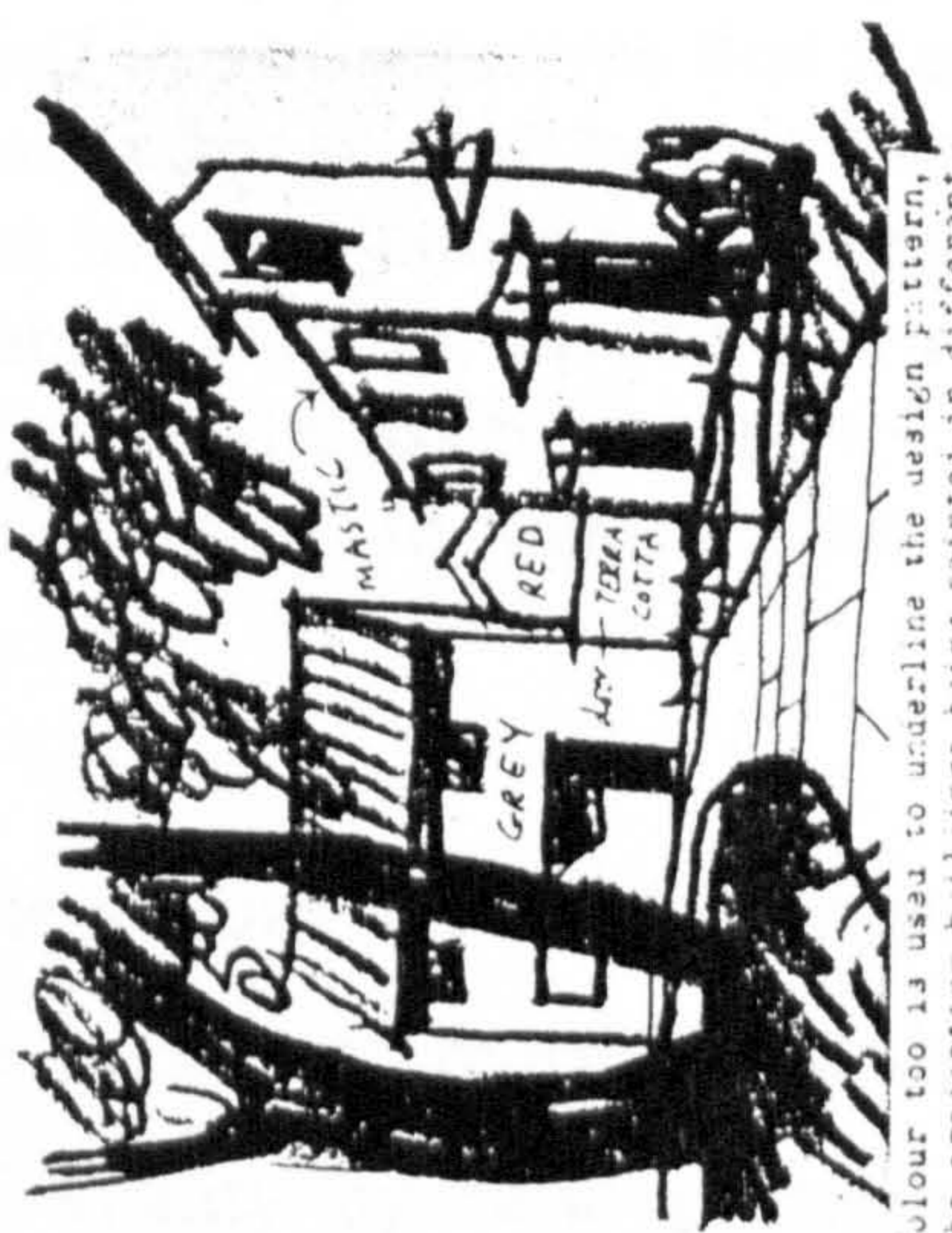
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MORAL

Although the whole road is read by the eye as a unit, i.e. it is easily comprehended and uncomplicated, yet it may perhaps be described as a chora composed of different notes. There is the differentiation between road and pavement, the latter choosing its own course and not irrevocably tied to traffic. In this sketch it is seen succinly leaving the road and leading to the houses.



To do this it passes through the second element... planting. The hedgerow was left and not uprooted with the result that it provides an extra design element for the architect to deploy. Notice how the footpath passes through the hedge forming a minor pleasure and how the footpath changes character when once behind the hedge. Small things which add up to a pleasurable intricacy.



Colour too is used to underline the design pattern, the projecting buildings being painted in different colours to the main terraces.

Townscape is seen here not as decoration, not as a style or a device for filling up empty spaces with cobbles: it is seen as the art of using raw materials—houses, trees and roads—to create a lively and human scene.

Fig. 6.13 - Casebook Precedents: Redgrave Road, Basildon New Town, 1953

2.6 Introduction of Townscape

"Man's triumphs of conscience and consciousness have been achieved at the cost of a specialization that has cut him off from the rest of nature. His mental and physical health require that he shall be able to recreate himself in environments that are conspicuously nature made, not man made, that he shall be able to distinguish wild from tame, country from town. Subtopia smudges over this vital difference, destroys country without making town ... patches of spreading Subtopian blight are already beginning to coalesce, minor thoughtlessnesses are beginning to agglomerate into a major disaster", (Figure 6.16).

The article goes on to identify the various agents of Subtopia such as demolition and decay, car parks and underscale structures, reduction of density where it should be increased and the reduction of vitality by false genteelism, inter alia, and then illustrates these agents in the form of a route book, or black guide to England along a line from Carlisle to Southampton. The article concludes with a manifesto and a call to action, a programme and a checklist of malpractices. The programme calls for the development and enhancement of the differences between places. It is oriented toward topographical responsibilities rather than administrative ones, and to what can be seen rather than what it says on a piece of paper.

The fight against Subtopia was confirmed in a later issue of the AR called Counter Attack (70), in which two perennial attitudes towards change in the landscape were identified:

- The Utilitarian: progress at any cost and often called by its practitioners "plain common sense".
- The Preservationist: "not a tile or timber to be touched".

These opposing positions often resulted in a deadlock situation. An alternative compromise position was also identified:

- The Tidy-Minded all that was going on before continues to go on but with rather better detailing and rather less mess.

As an alternative the Editors proposed the creative harmonization of old and new, the position of the Improver, which proposed the attitude that changes can be fitted into the existing pattern to enhance it, not explode it. The keynote was integration or togetherness. The AR provided a forum devoted to the promotion of the Improvement concept which it called the Counter Attack Bureau. The Bureau operated in association with the Observer newspaper which made a grant towards running costs and provided publicity. In the AR Counter Attack published details of cases under investigation in monthly bulletins, using the publicity to prod local and national authorities in the right direction.

In an article entitled Confessions of Faith, the Editors reflected on fifteen years of promoting Townscape. It made a renewed and vigorous appeal for the Townscape approach

"which is something far bigger than individual buildings, modern architecture or indeed the whole professional idea of architecture and planning. It is simply the visible expression of collective life, not collectivised life, man growing together to make a higher organism, enhancing rather than destroying the individual lives comprised within it. In a century which bandies the word around like a shuttlecock, it implies true freedom, i.e. freedom given back as a consequence of submission to the spirit of the place" (71).

To emphasize the appeal the Review tried to display the essence of all the best places in one county as a guide to the kind of survey that needed to be undertaken all over the country to ensure the conservation of the character of places. The choice of county was County Durham as it was compact and yet had a wide variety of character and problems. The notes made by Ian Nairn were suggestions, not solutions, and avoided statistics and aesthetic predilections in favour of impressions based upon the total feel and shape of the place. The major thrust of the article was the need for people, regardless of background or qualification, to think and feel about the places they lived and worked in. The only essential qualities specified were an open heart, open eyes and the ability to learn from experience.

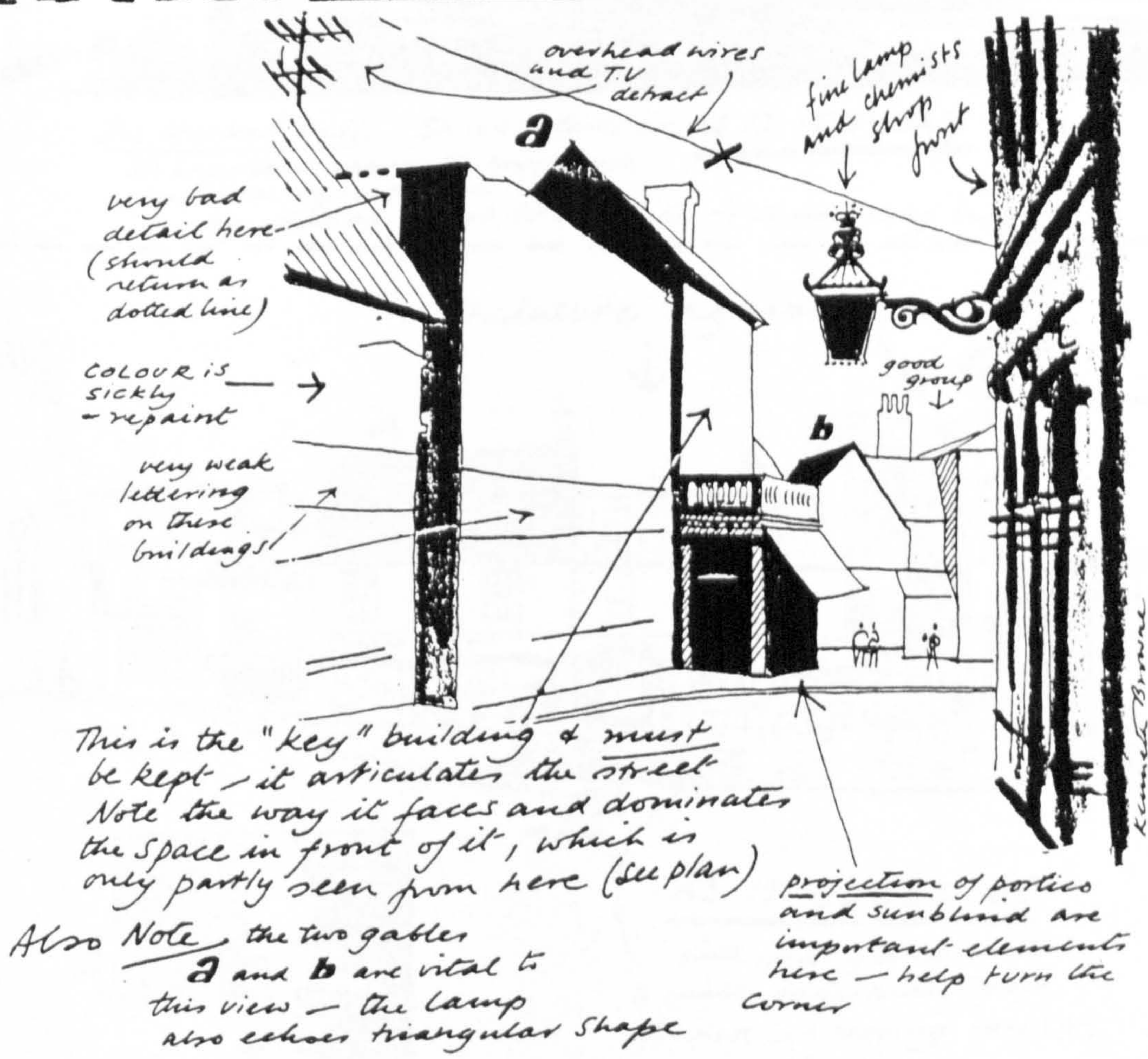
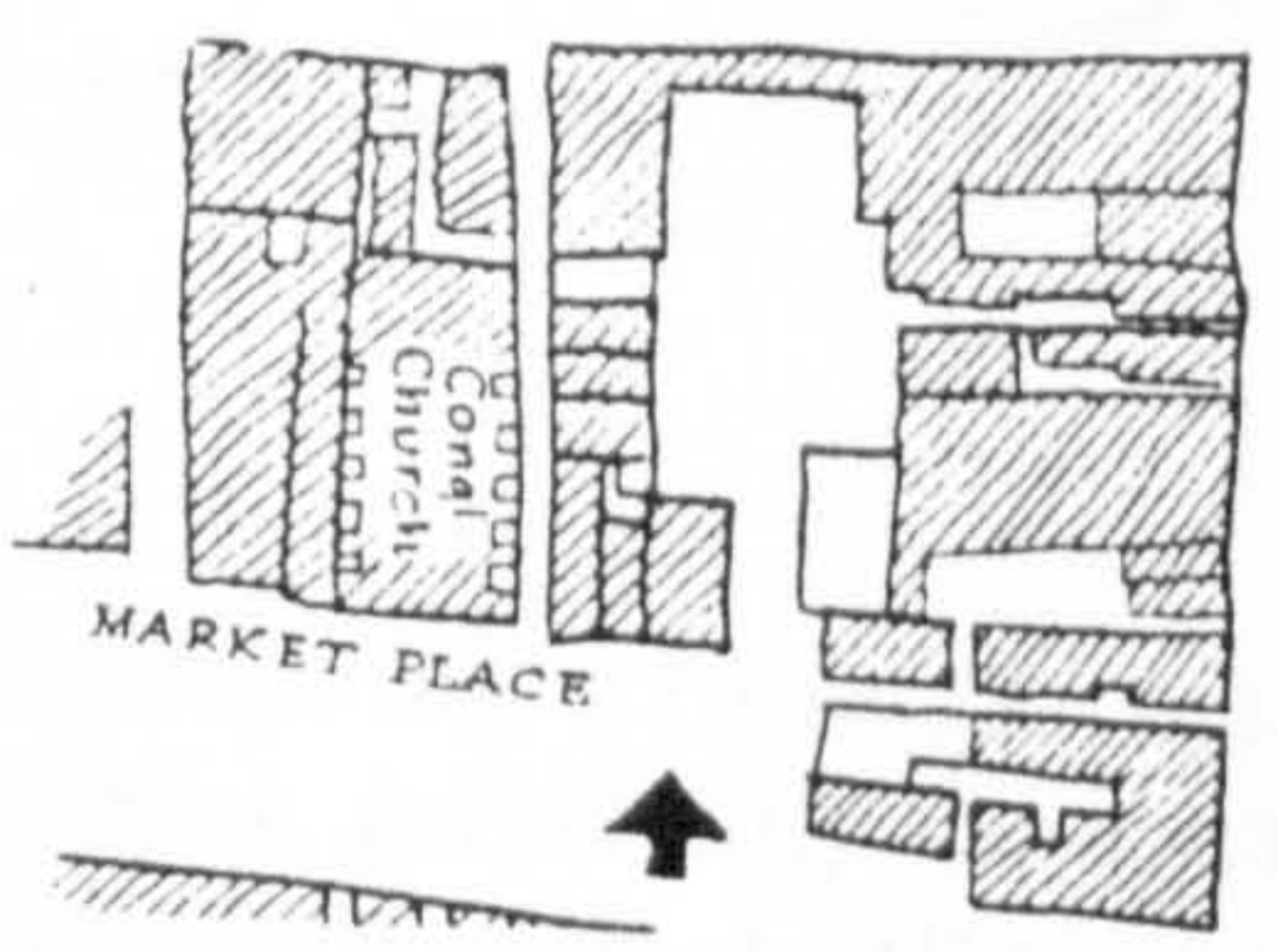


Fig. 6.14 - Townscape Survey, Analysis of Street



The Market Place - St. Ives, Hunts - AS IT IS TODAY

*the important sense of enclosure
has been squandered
by allowing gaps to be made in surrounding buildings?*



AS IT COULD BE

*with gaps filled and
a usable pedestrian space
formed - serving market,
pub, cafe etc.*

Fig. 6.15 - Townscape Survey, Rescue Situation

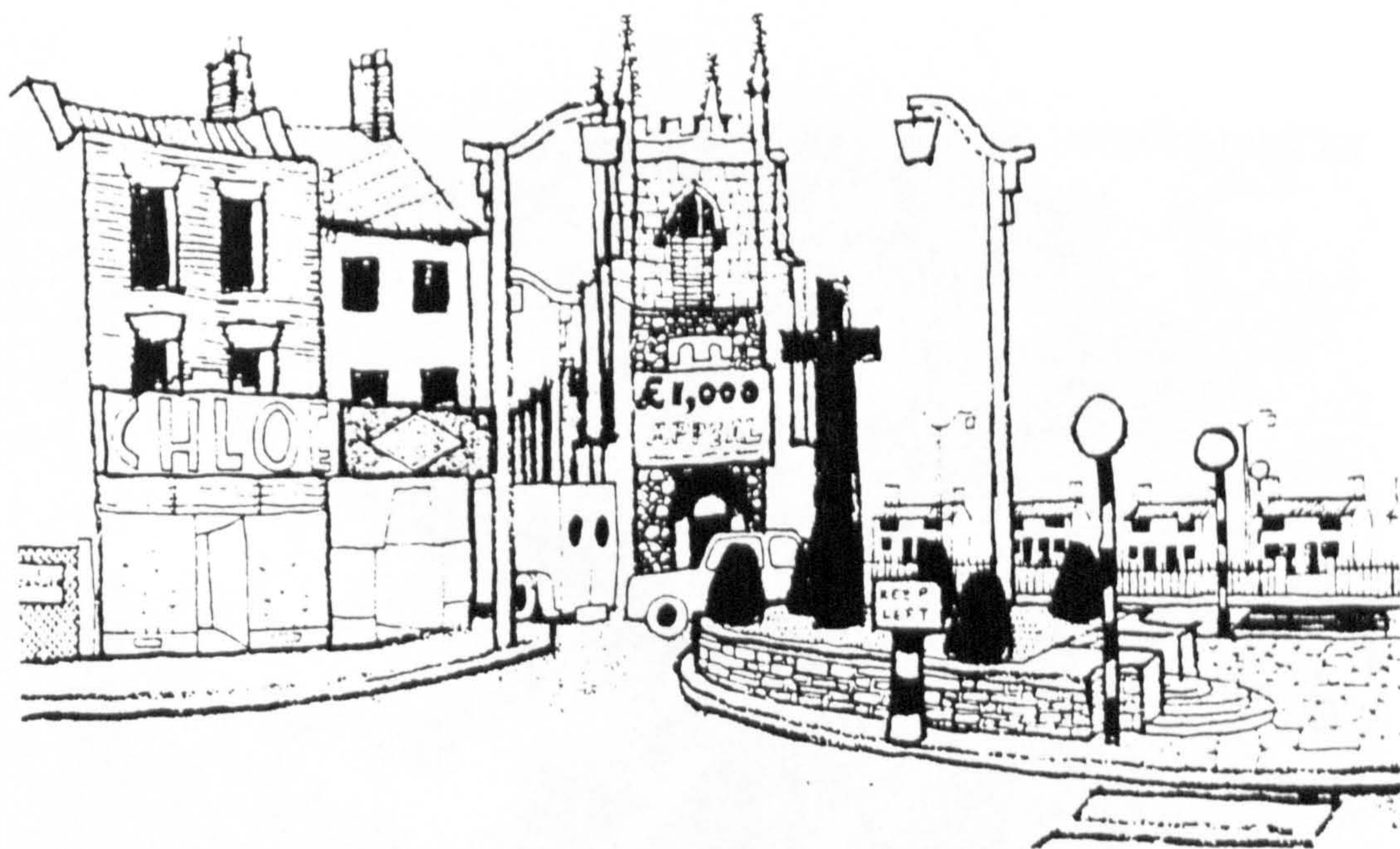


Fig. 6.16(a) - An illustration from *Outrage* that shows a village centre before and after being subjected to 'subtopian' techniques, principally the interventions of the statutory undertakers like electricity and telephone engineers. The treatment of the traffic island epitomises what the *Architectural Review* castigated as 'municipal rustic'.

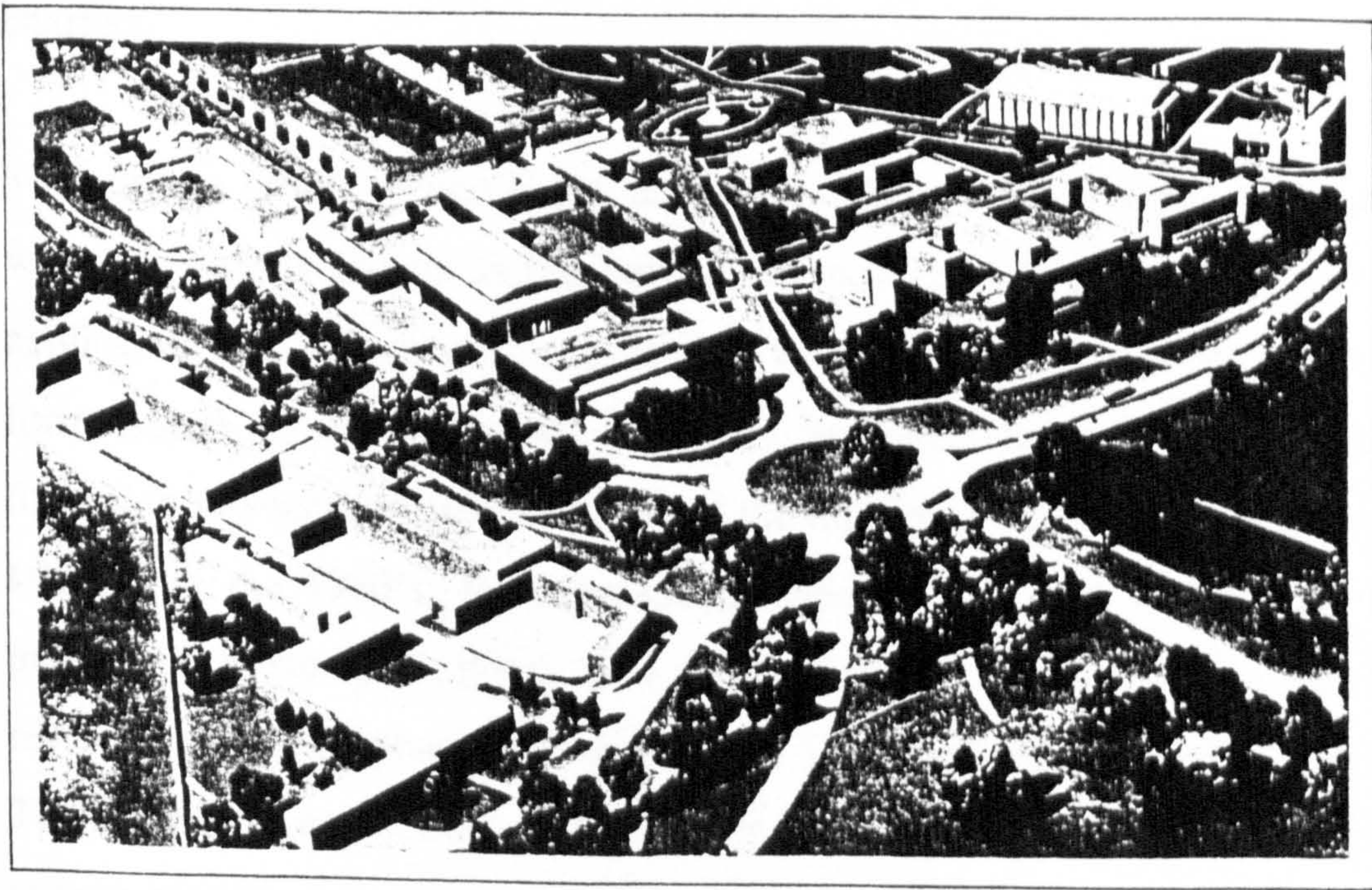
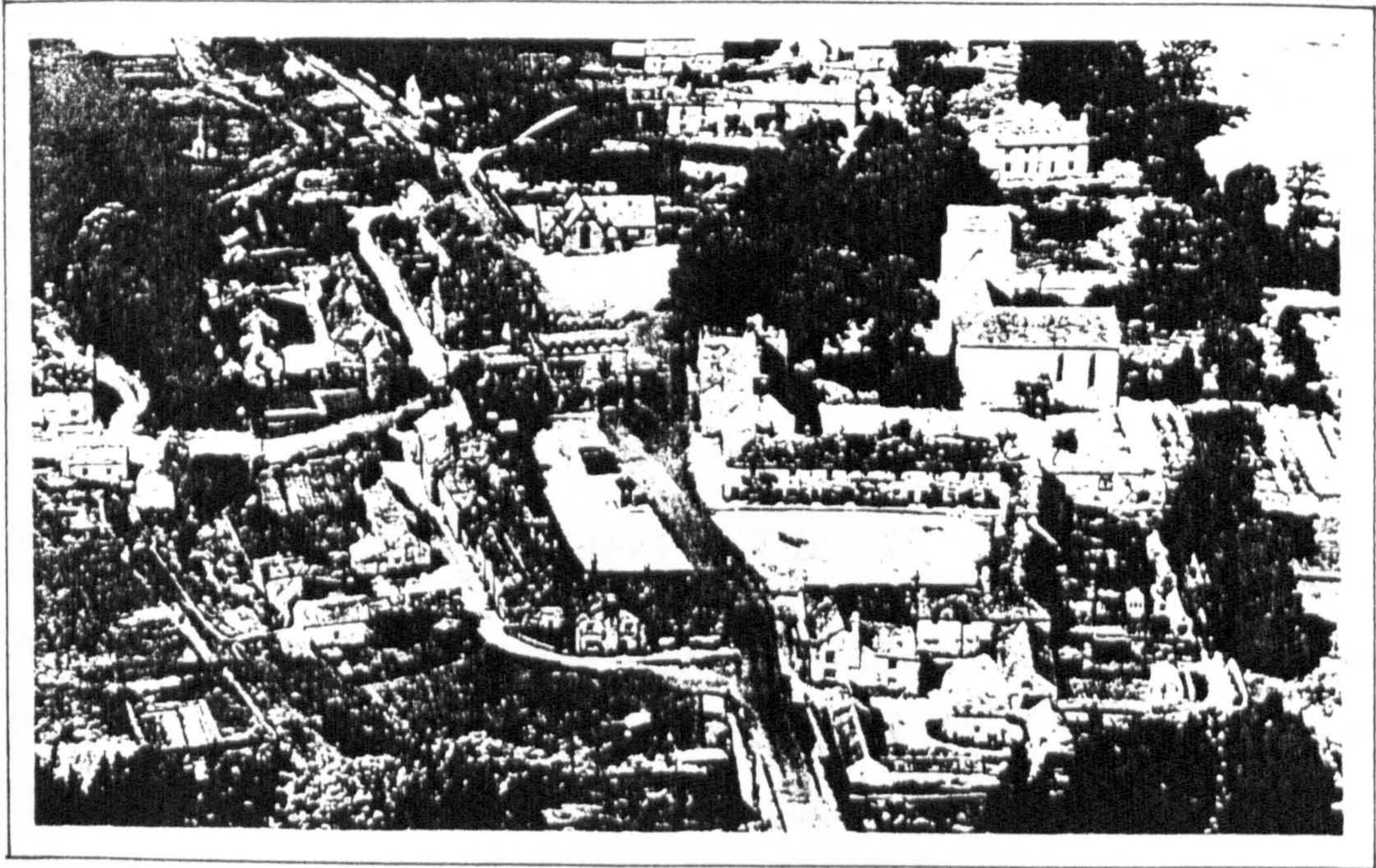


Fig. 6.16(b) - Contrasting attitudes to urbanity: Blanchland above and Crawley below

Despite the urgent moral tone adopted by the Review the emphasis on Townscape tended to decline in the early 1970s. This was partly due to the problems inherent in translating some of the frequently abstract visual notions promoted into a three dimensional reality. The visual qualities of places are a function of myriad intertwining forces and it is not always possible to separate the visual message from the forces that resulted in its being. However, the political changes brought about by the new Conservative government in 1970 had profound socio-economic as well as aesthetic implications. In the "dash for growth" policy adopted, conservation issues and the wider concerns for aesthetic quality in design were pushed to the periphery in favour of short term economic gain.

6.8 SUBSEQUENT DEVELOPMENTS IN THE UK

As indicated previously, the purpose of this thesis is to draw on the discipline of urban design to identify practical tools for conservationists in terms of character appraisal. By providing an easily understood and communicable language, the Townscape discipline can potentially contribute to people participating more meaningfully in their environments and translating their requirements to decision-makers. The following section establishes the extent to which this language is congruent with the values, principles and policies of the conservation movement as formulated in the various charters.

The purpose of this section is to clarify the various values and principles underpinning what is generally known as the Townscape movement to enable this evaluation of its applicability to conservation practice. Previous chapters have pointed to early formulations of the discipline, primarily as articulated in the pages of AR. The following sub-sections indicate some of the thrusts of the Townscape movement in the UK during the 1960's, the adaptations made to the initial conceptions through the process of urban applications, and some of the related thinking in the USA which reveals a greater emphasis on social usage. The purpose is to illustrate the scope of the Townscape movement in order to identify the potential constraints and opportunities for conservation.

6.8.1 GORDON CULLEN: TOWNSCAPE AND THE ALCAN STUDIES

Gordon Cullen was the person most closely associated with promoting the theme of Townscape as a means of providing excitement, drama and emotional response to the physical environment.

In his introduction to his seminal work Townscape, first published in 1961 (72), he stated that just as a city is more than the sum of its inhabitants, so too is the visual impact that cities have on those who live in them: "bring buildings together and collectively they can give visual pleasure which none of them can give separately ... bring half a dozen buildings together and an art other than architecture is made possible". (73)

He argued that excitement and drama would not be borne out of scientific research as scientific solutions were based on the best that could be made out of averages and would thus tend to blandness in the physical environment. He thus turned from the scientific attitude to other values and standards, predominantly those based on the faculty of sight for he argued that it was almost entirely through vision that the environment was apprehended. Three ways in which the environment produced an emotional response were identified: through motion, through position and through content.

In the carefully presented sketches in Townscape and the later Concise edition (1971) he illustrated numerous examples of serial vision, ways of defining places by means of enclaves, enclosures, possession, viscosity, focal points, precincts, indoor landscaping and outdoor rooms, multiple enclosures, hereness and thereeness, changes of level, netting, screened and closed vistas, deflections, projections and recessions, punctuation, fluctuation, undulation and so on. He also illustrated content or context at various levels: regional, metropolitan, urban, arcadian, rural and identified a whole range of details and devices by which the environment is actually read. These include juxtaposition, immediacy, intimacy, propriety, entanglement, nostalgia, intimacy, metaphor, illusion, foils, relationship, scale, distortion and calligraphy inter alia, (Figure 6.18).

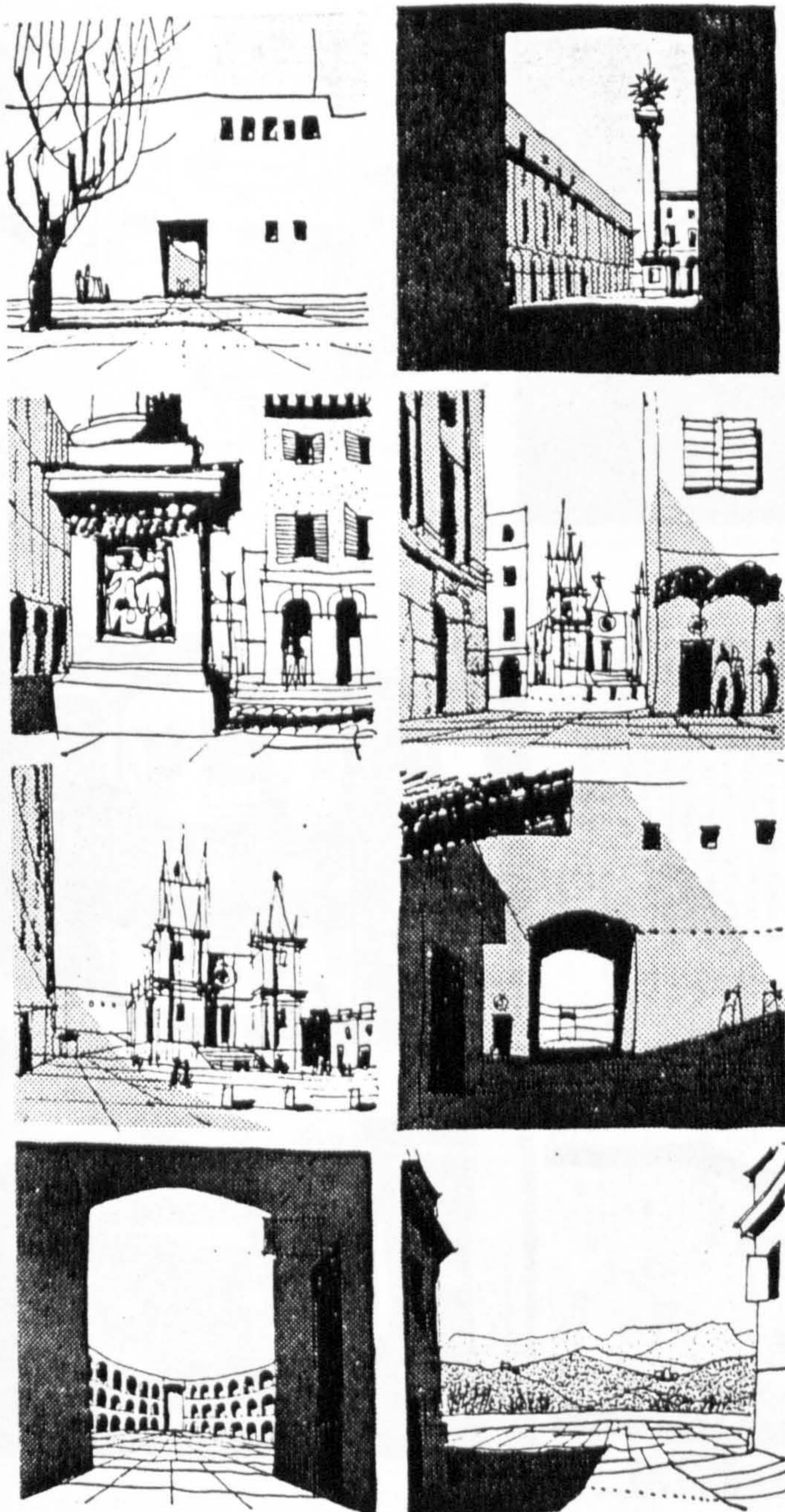
In a series of studies commissioned by Alcan Industries in 1966 Cullen indicated a shift away from the purely visual interaction with the environment and a greater concern for social factors (74), (Figure 6.19). In Notation he discussed the interrelationship between traffic, social situations and the landscape and suggested that the human reactions and desires commonly recognised in development were drawn from a too narrow and simplified range. He also dealt with the problem of establishing a common vocabulary and shorthand notation for urban designs which paralleled similar efforts by American researchers such as Appleyard and Lynch. Notation was developed for annotating plans so that the essential characteristics of place would be recorded in an accurate expressive and commonly understood way. In terms of this thesis it provides a language of Townscape terminology which can be compared to the tenets underpinning conservation theory and practice. In what was referred to as the HAMS Code, the planners' sphere of influence was divided into four parts: humanity, artifacts, mood and space. These in turn were divided vertically into the four functions of range, use, behaviour and relationship. The matrix of sixteen elements, each with its own scale or range of nine subdivisions is illustrated in Figure 6.15. The Scanner proposed a table of human and physical factors which the designer should satisfy. Human Factors involved the consideration of family, work and leisure. Physical Factors referred to the actual shape and arrangement of the urban environment: "the mould into which mankind is poured".

By breaking down these general conditions into particular qualities, and subsequently expanding these by the listing of inferences, a working checklist could be provided. In this way he hoped to create a sense of wholeness in design which was presently lacking.

Three principal kinds of experience or environments into which people could merge were identified:

- Social intercourse, or the communion with other people, singly or in groups. This would include consideration of the family, vocational groups and problems of loneliness, both of the individual and of families.

CASEBOOK: SERIAL VISION



To walk from one end of the plan to another, at a uniform pace, will provide a sequence of revelations which are suggested in the serial drawings opposite, reading from left to right. Each arrow on the plan represents a drawing. The even progress of travel is illuminated by a series of sudden contrasts and so an impact is made on the eye, bringing the plan to life (like nudging a man who is going to sleep in church). My drawings bear no relation to the place itself; I chose it because it seemed an evocative plan. Note that the slightest deviation in alignment and quite small variations in projections or setbacks on plan have a disproportionately powerful effect in the third dimension.

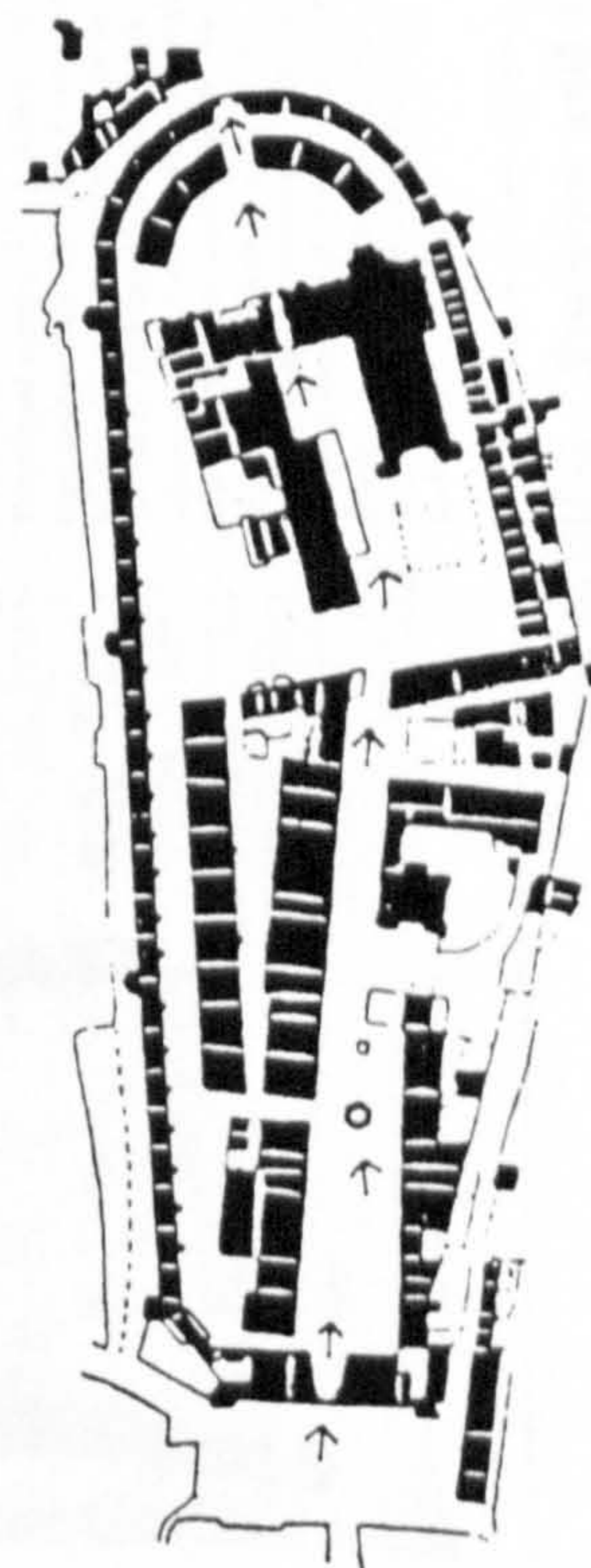
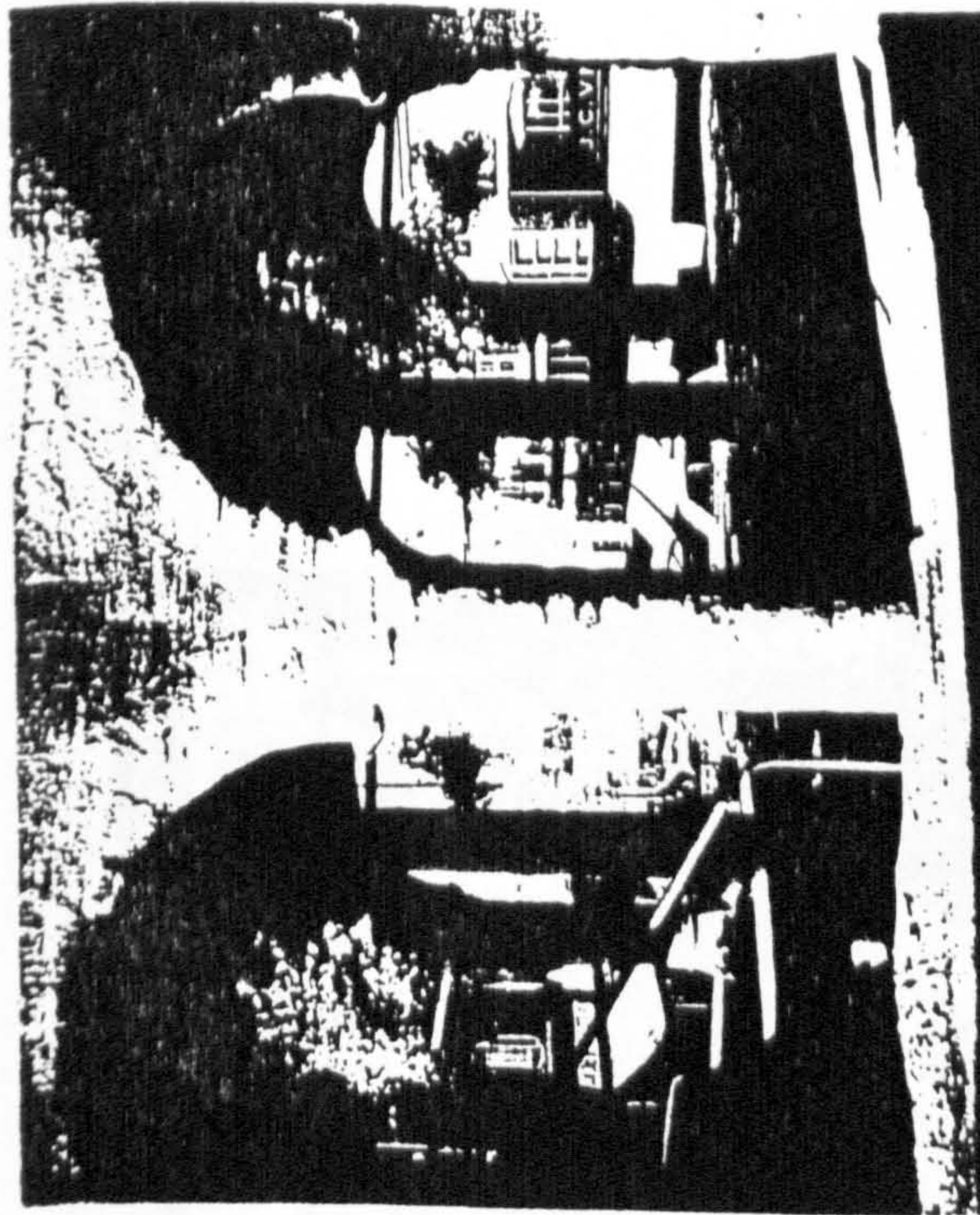
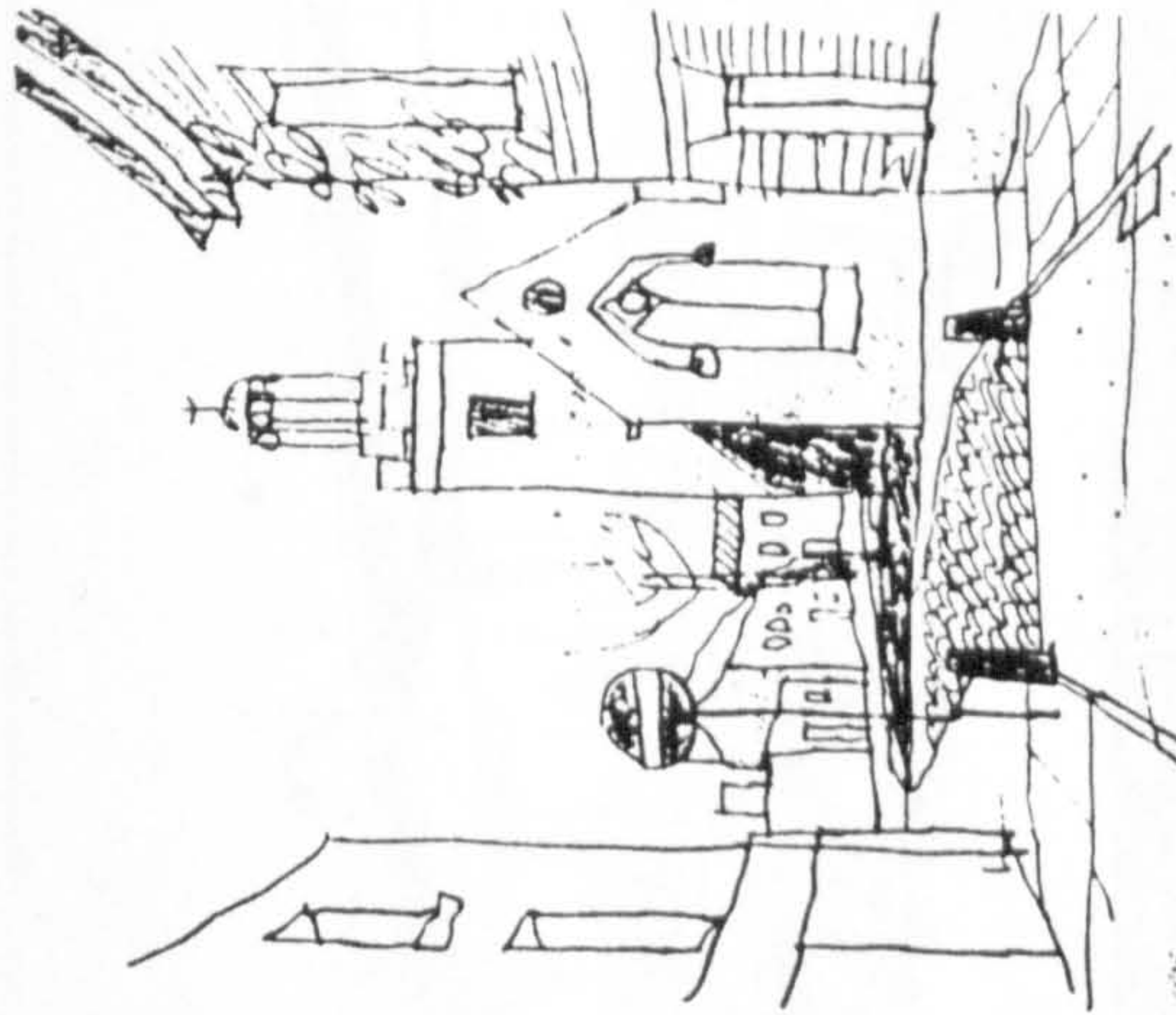


Fig. 6.17 - Serial Vision in Cullen's Casebook



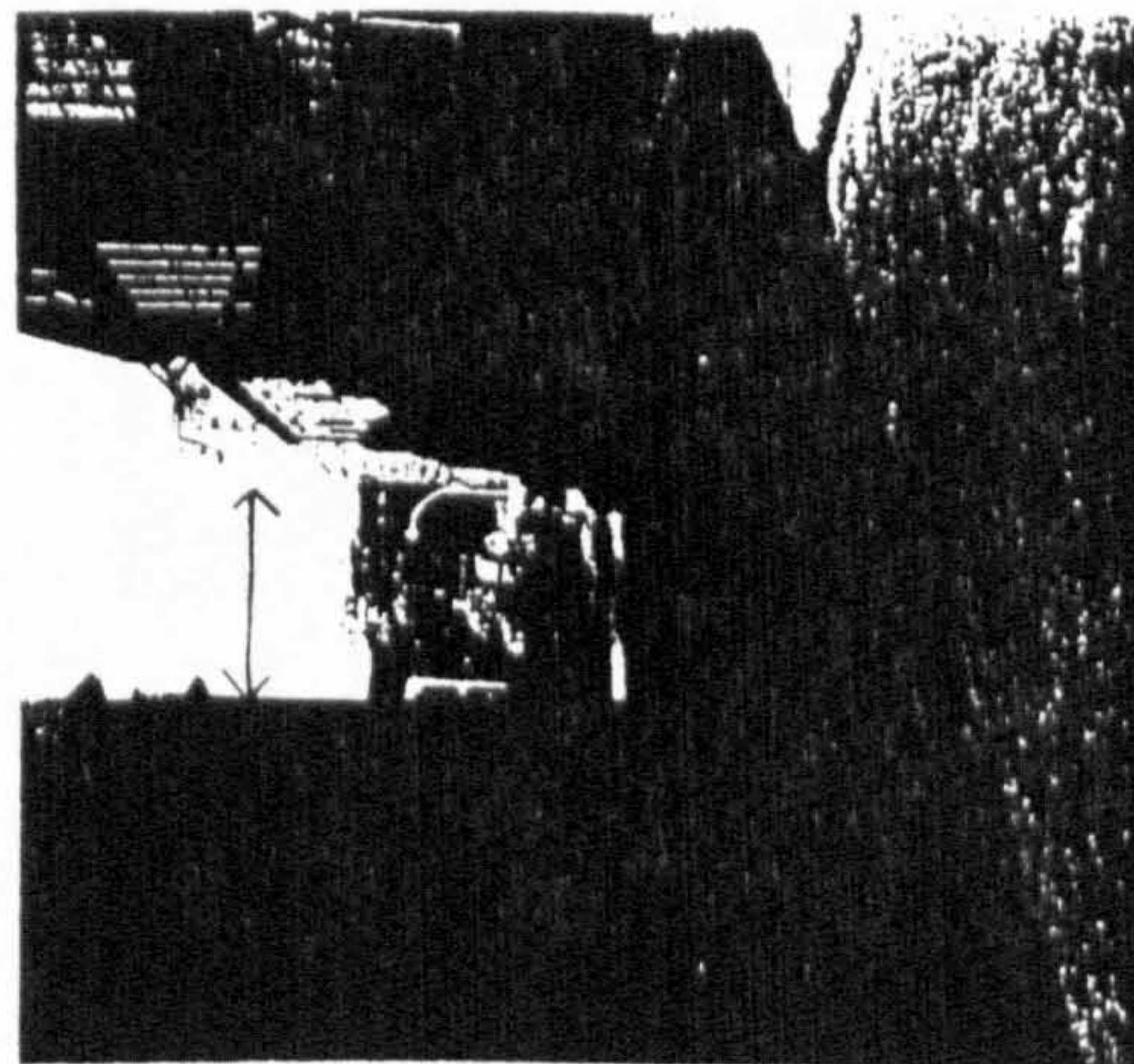
punctuation

If the vista seems like a complete sentence containing subject and predicate, the use of the word punctuation may clarify those demarcations of the enclosed phrase which this picture illustrates. In the continuing narrative of the street, junction and pattern change from place to place; this should be acknowledged by some physical signal. The church, for instance, being a particular building, interrupts the alignment of the street and so closes one phrase and conceals the next, so that a pause is created.



narrowness

The crowding together of buildings forms a pressure, an unavoidable nearness of detail, which is in direct contrast to the wide piazza, square or promenade, and by the use of such narrowness it is possible to maintain enclosure without forbidding the passage of vehicles and pedestrians. In this way the articulation of the city into clear and well-defined parts is made more possible. In its own right narrowness has a definite effect on the pedestrian, inducing a sense of unaccustomed constriction and pressure.



enclaves

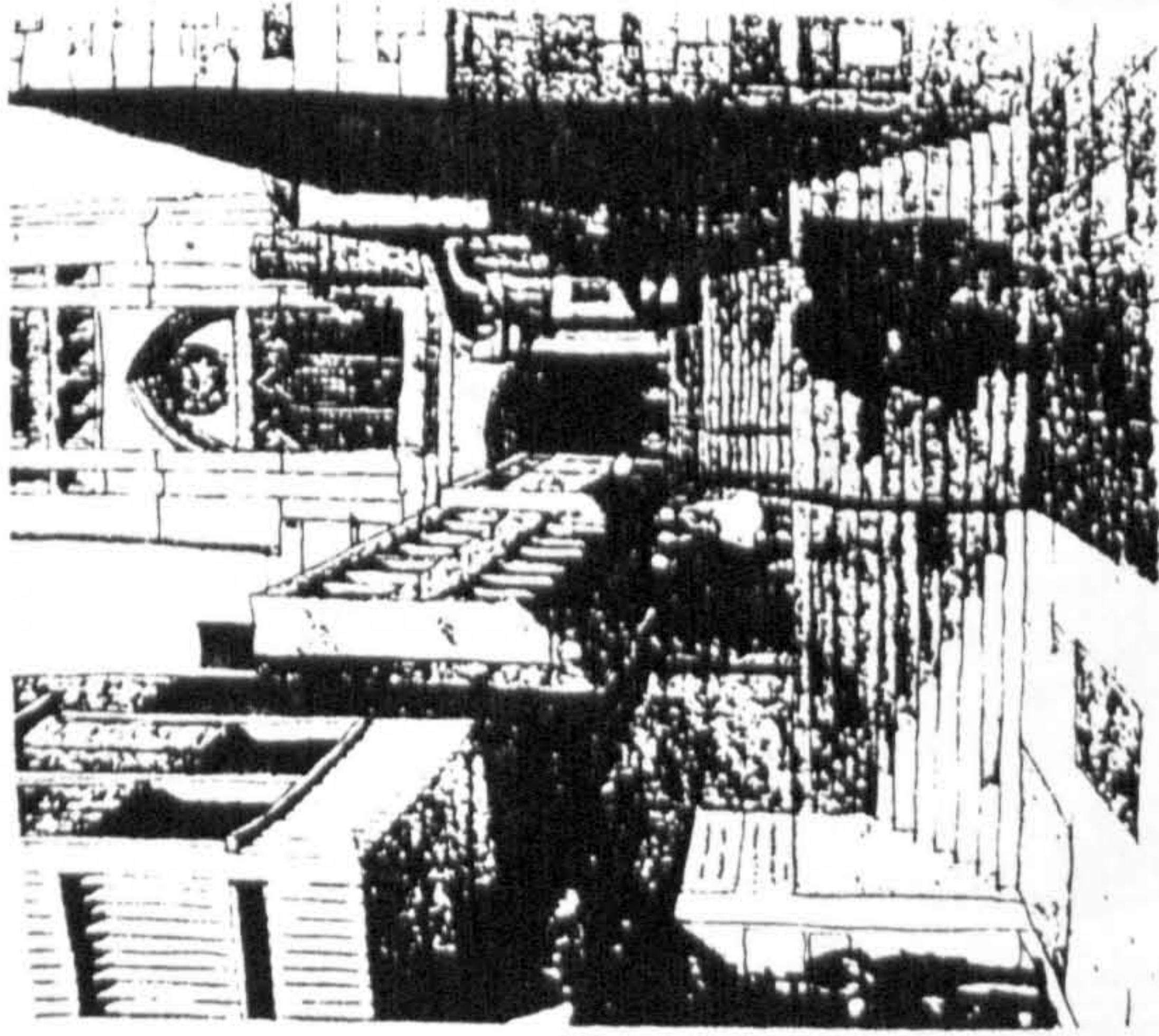
The enclave or interior open to the exterior and having free and direct access from one to the other is seen here as an accessible place or room out of the main directional stream, an eddy in which footsteps echo and the light is lessened in intensity. Set apart from the hurly-burly of traffic, it yet has the advantage of commanding the scene from a position of safety and strength.

enclosure

Enclosure sums up the polarity of legs and wheels. It is the basic unit of the precinctual pattern: outside, the noise and speed of impersonal communication which comes and goes but is not of any place, inside, the quietness and human scale of the square, quad or courtyard. This is the end product of traffic, this is the place to which traffic brings way. Without enclosure traffic becomes nonsense.

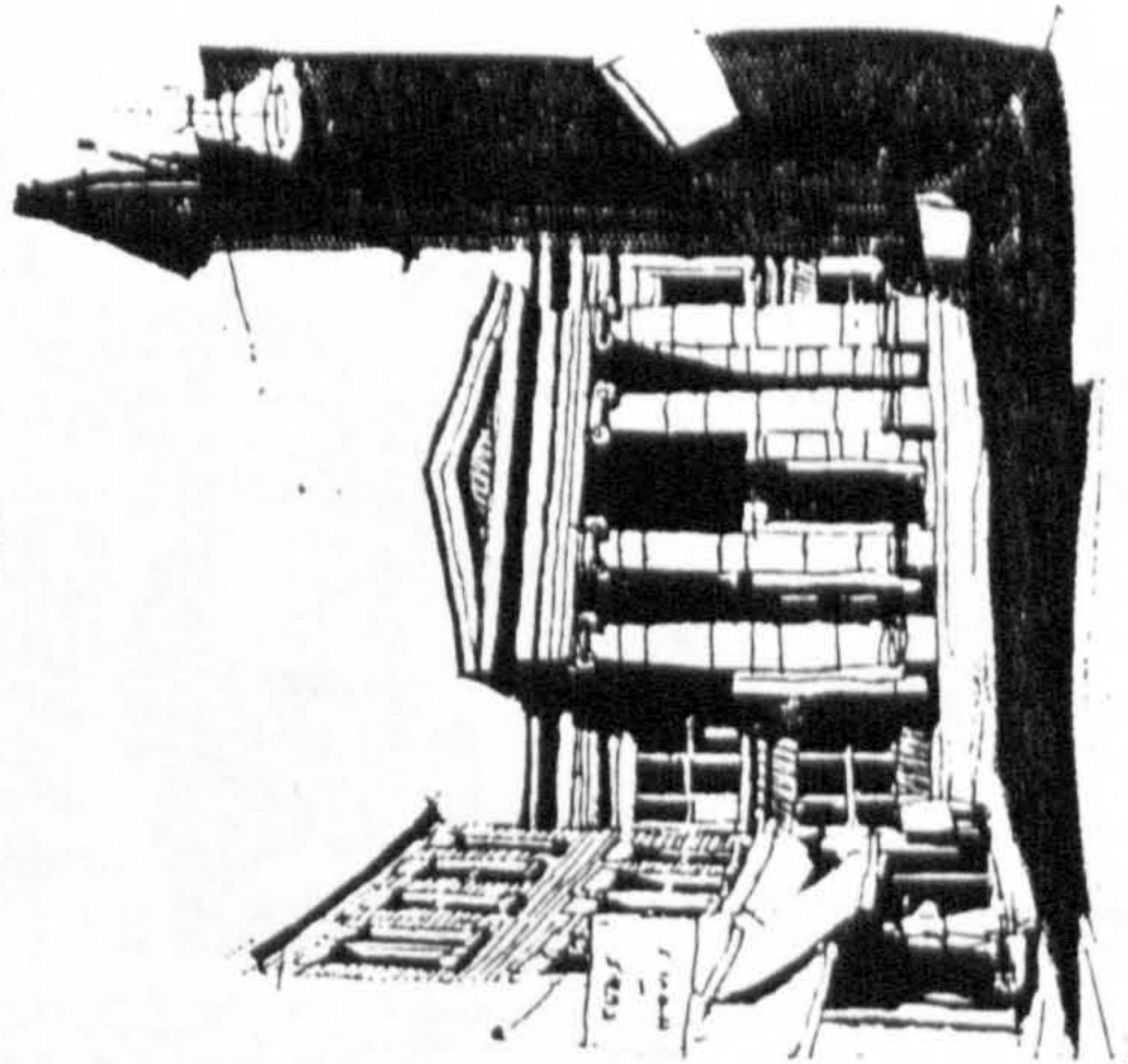


Fig. 6.18(a) - Position and Content examples in Cullen's Casebook



closed vista

Probably the most banal of all the Beaux Arts gambits is the closed vista, which puts a building down and then invites you to step back and admire it. This is a somewhat inorganic and purely architectural attitude, but the closed vista is yet capable of infinite adaptation. The particular instance here shows the author's sketch for the development of the precinct of Liverpool cathedral, in which the vista is closed by the mass of the tower—but the scene is really given life by the great arch of the transept which is in black shade and swallows up the pedestrian's glance in mystery.



deflection

A variation on the closed vista is deflection, in which the object building is deflected away from the right angle, thus arousing the expectation that it is doing this to some purpose, i.e. that there is a place at the end of the street as yet unseen and of which this building forms a coherent part. This is invariably not so, but deflection arouses the thought.

netting

Like truncation, this serves to link the near with the remote. Just as the carefully handled net held in the hand captures the remote butterfly, so the device of framing brings the distant scene forward into the ambience of our own environment by particularizing, by making us see in detail through having such detail brought to our attention through the act of netting. The applications of this will be obvious in bringing the distant land or townscape to life, in selecting and rejecting to a purpose. One thinks of the view of the Duke of York's column with the towers of Westminster behind, the whole scene below eye level, netted by the arches of Regent Street. Behind this and similar cases lies the central fact that the environment is one whole and that all these devices are part of the art of linking and joining that whole into a significant pattern rather than allowing it to remain a disjointed and petty chaos.

These examples show the seatfront at Hove turned into a mural, and an Italian allegorical scene in which the captured ships underline the point.

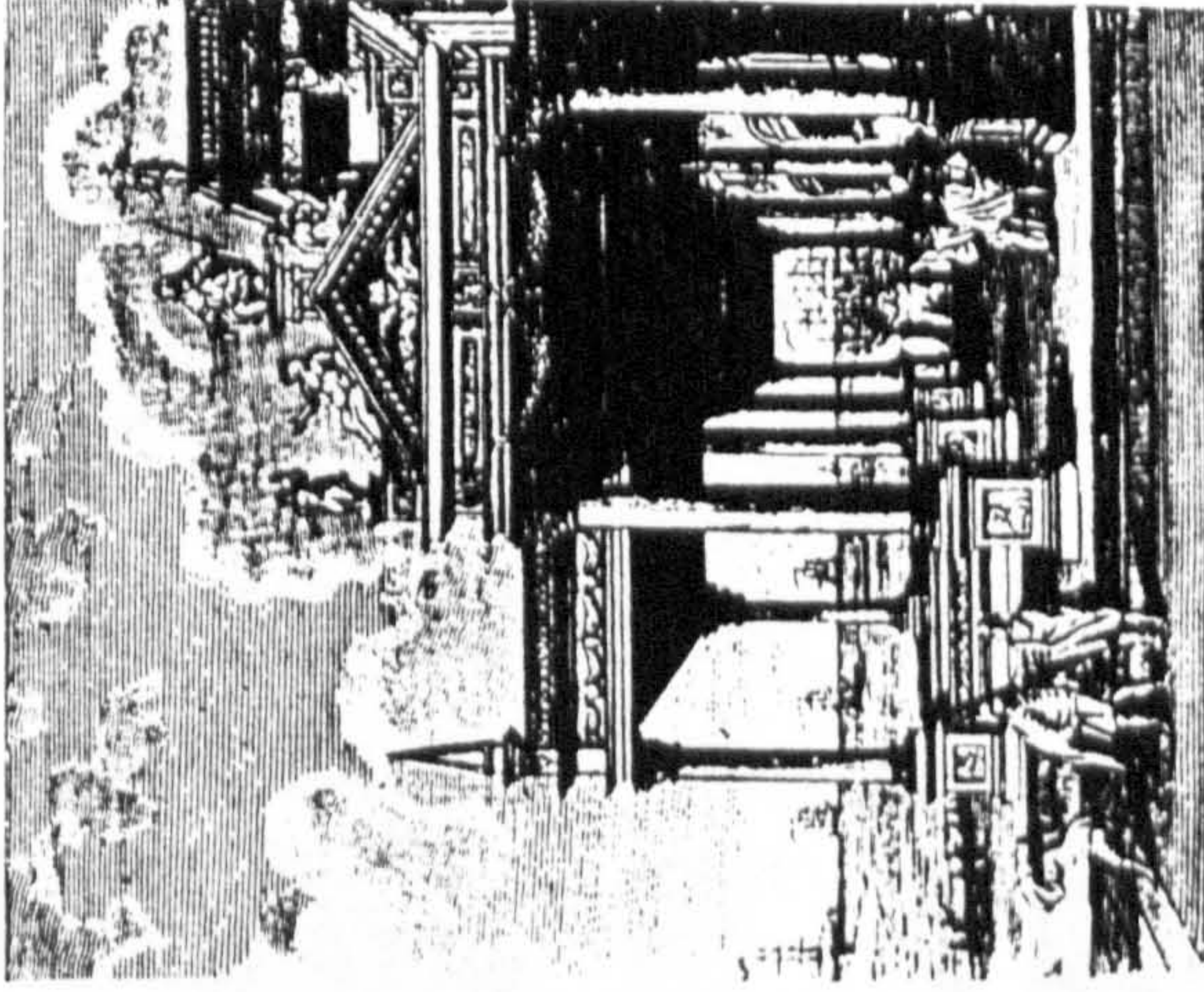
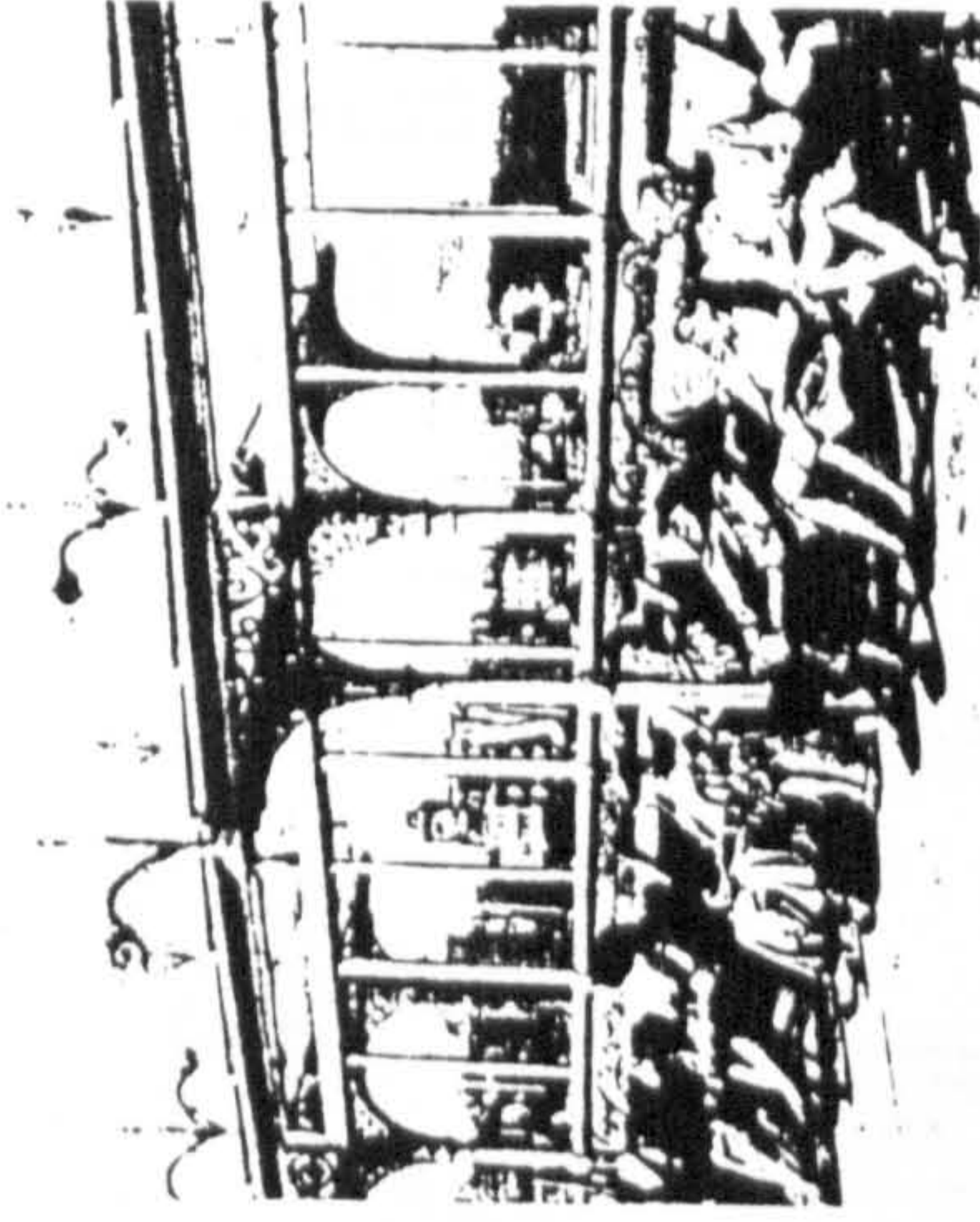
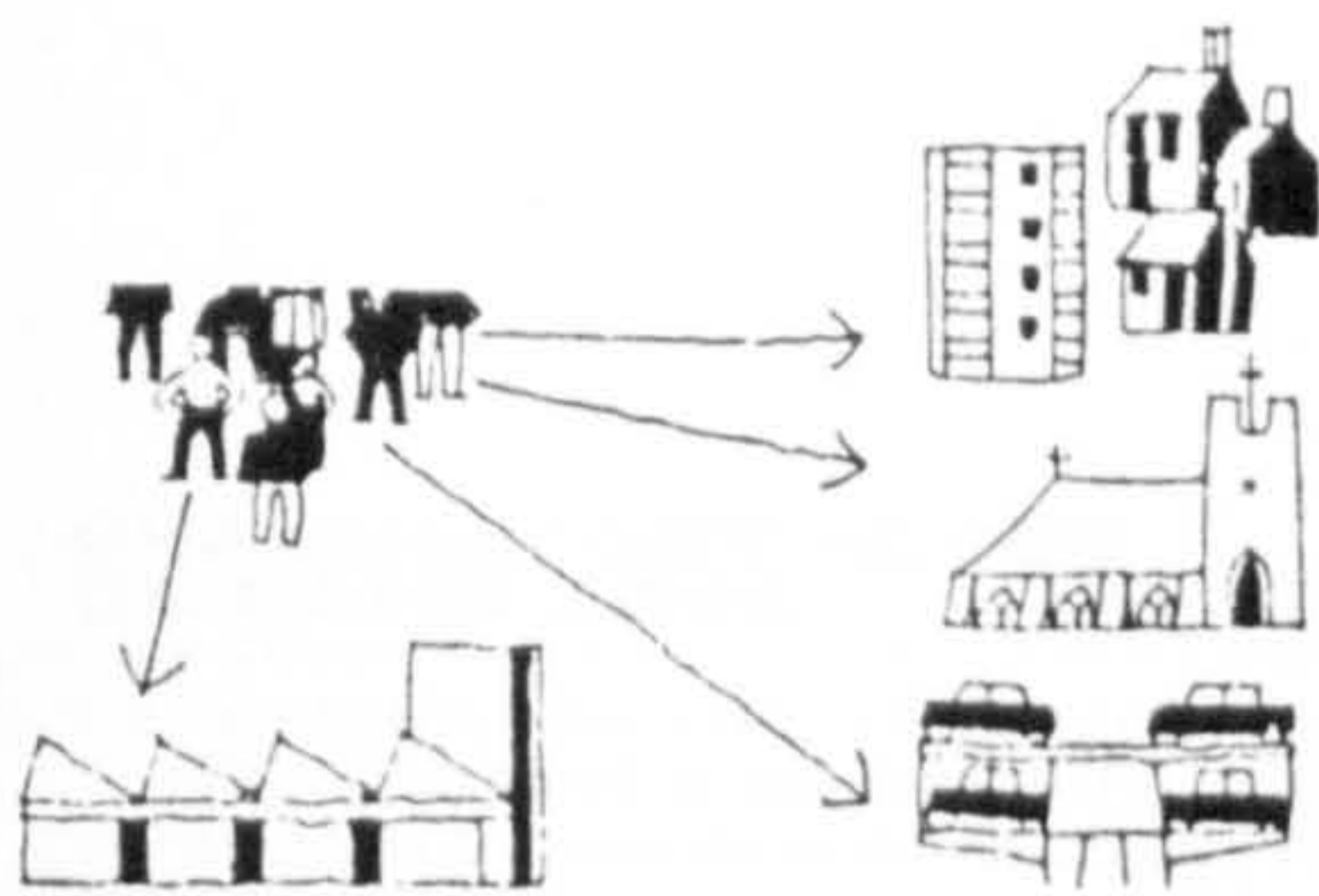
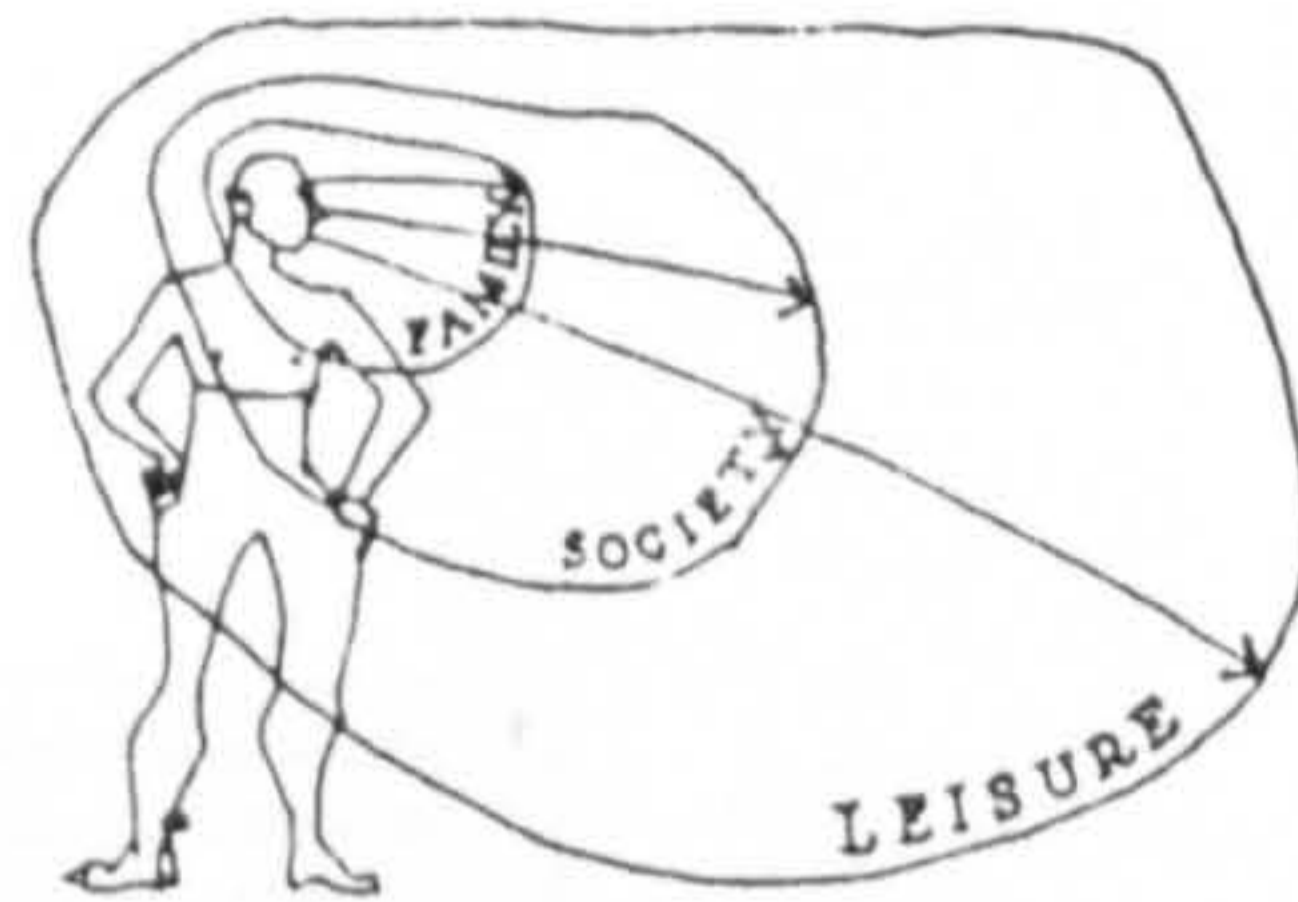


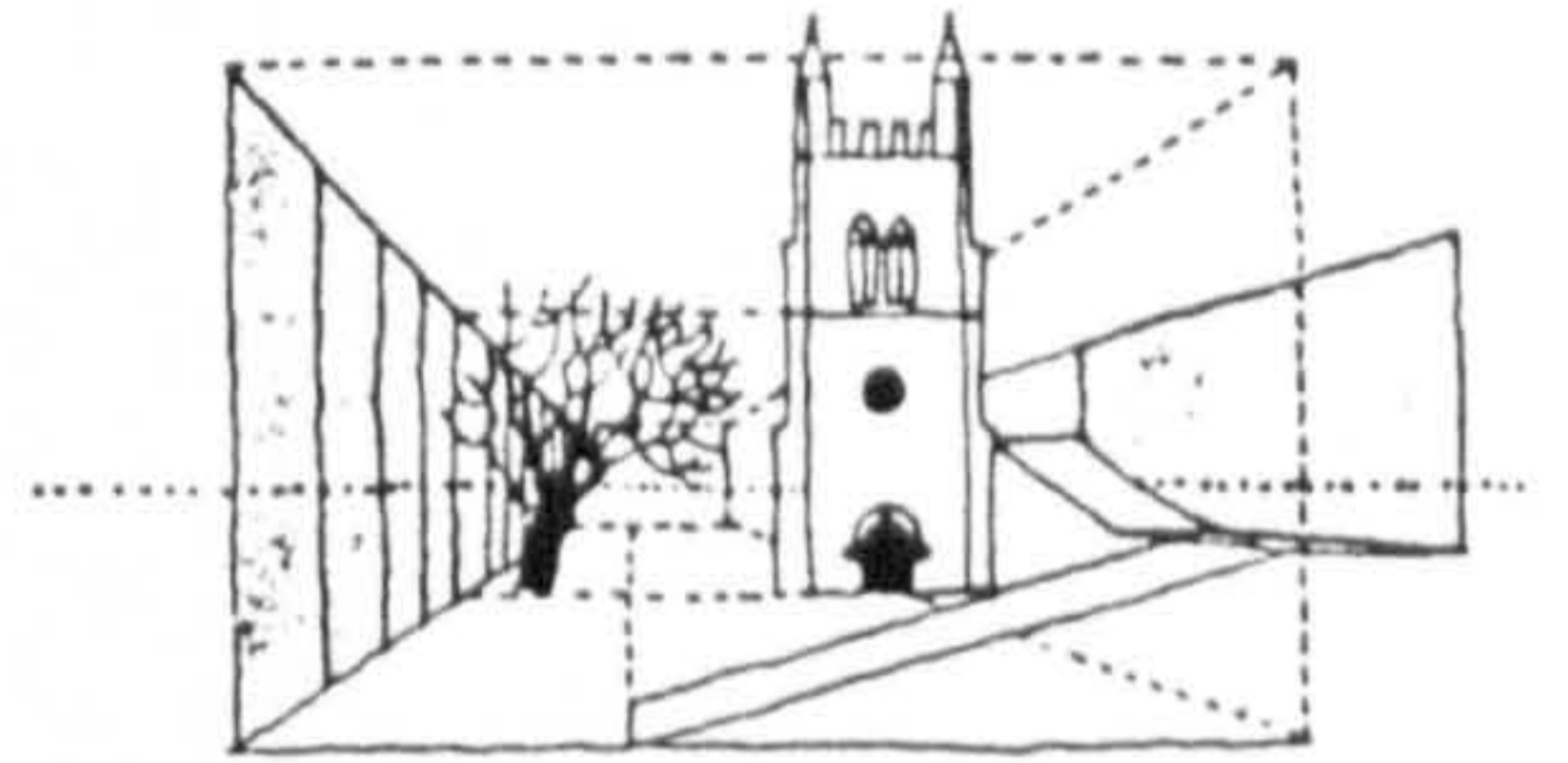
Fig. 6.18(b) - Position and Content examples in Cullen's Casebook



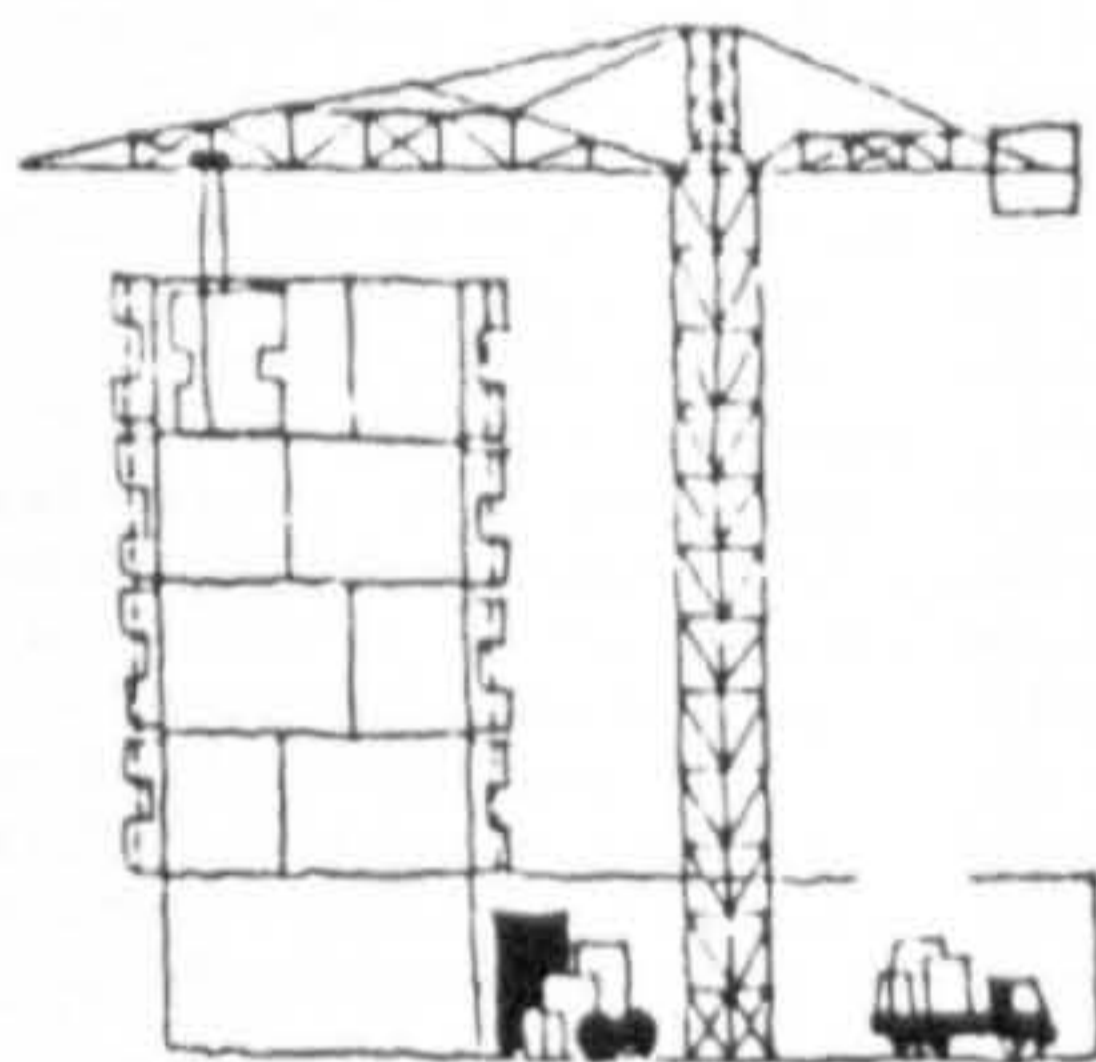
It is a fairly easy matter to determine the amount and variety of accommodation necessary for a given number of people.



To arrange this accommodation into a living environment, however, means that we must understand the behaviour of people, their family and work associations, and problems of leisure...



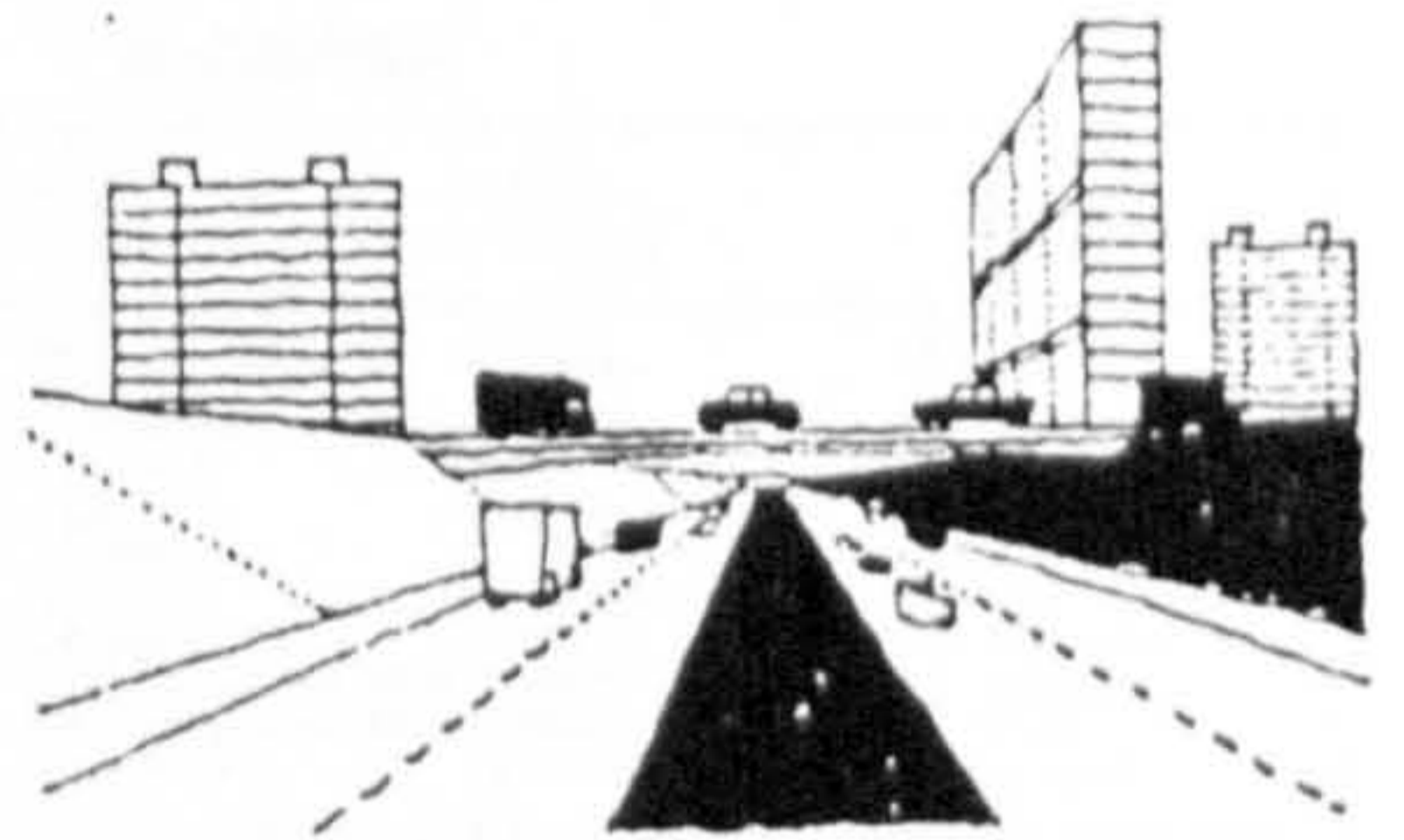
... the shape of the environment, the laws of perspective and the production of drama out of the relationships of buildings, trees, levels and sky...



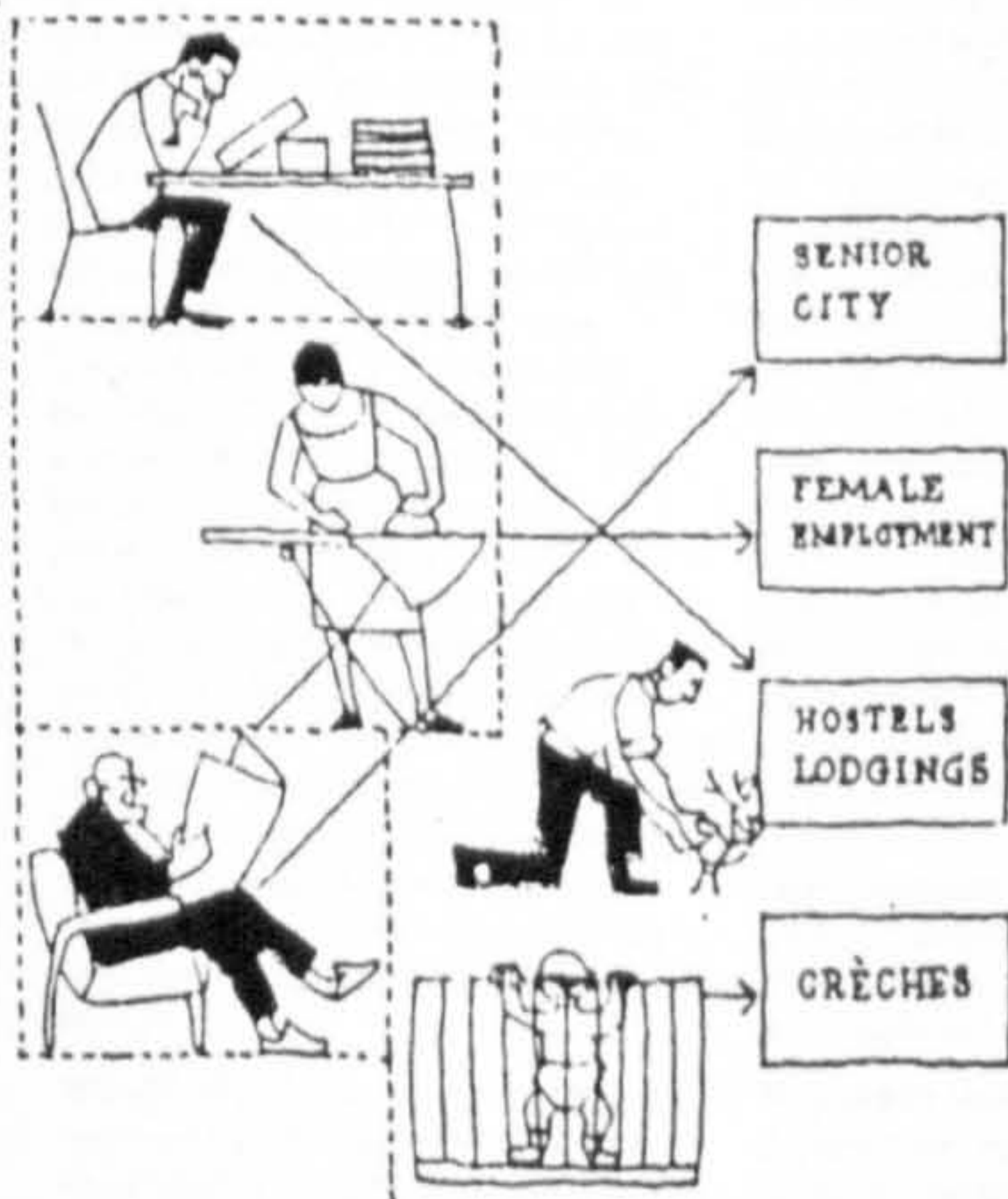
... and finally, the pattern of industrialized building without which the future building programme cannot be achieved.



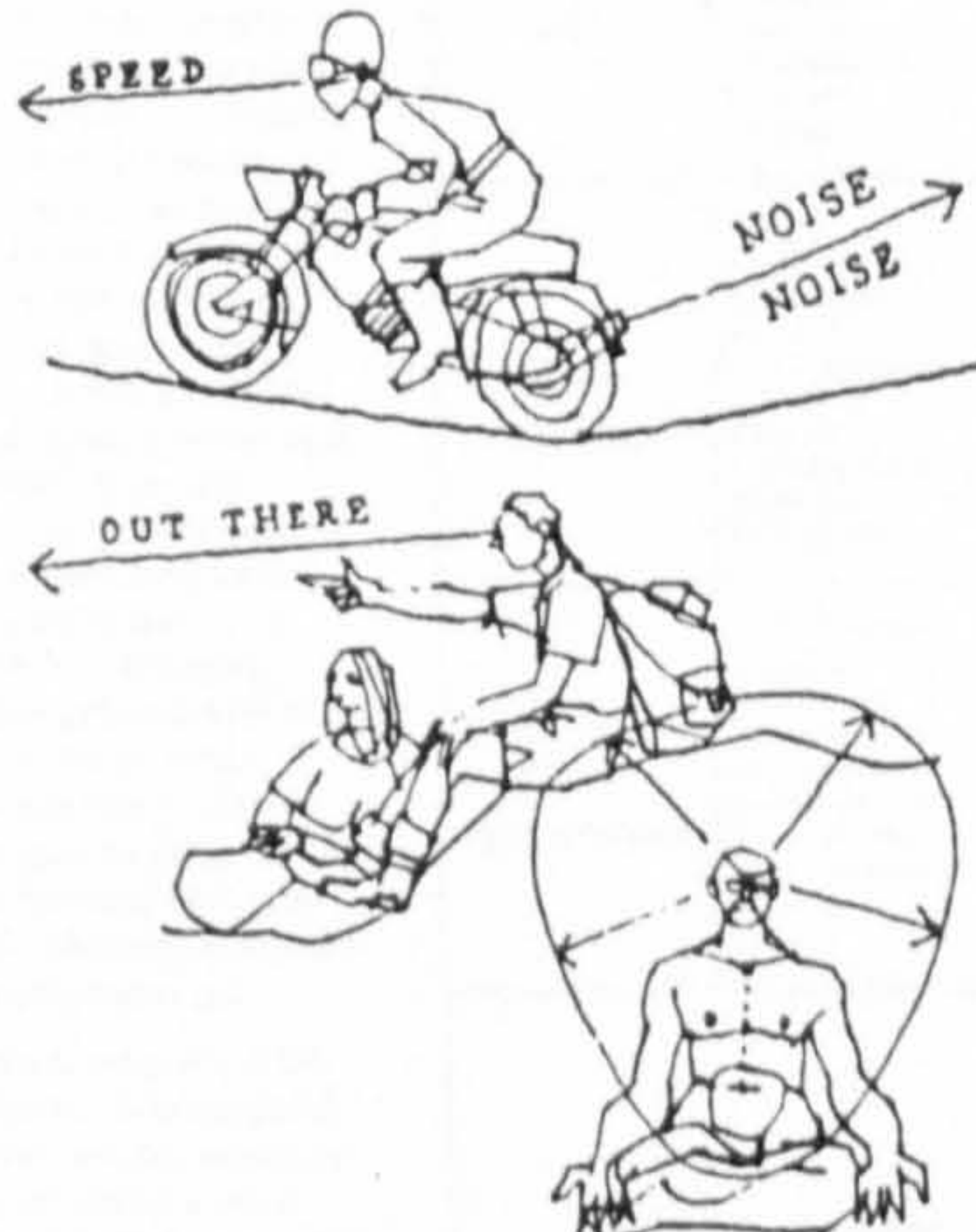
Yet nothing is simple. There is no dusty textbook to pick off the shelf. All is in flux and we have to create our own framework in human relations. Old community friendships are yielding to...



... increasing numbers of casual acquaintanceships brought about by greater mobility...



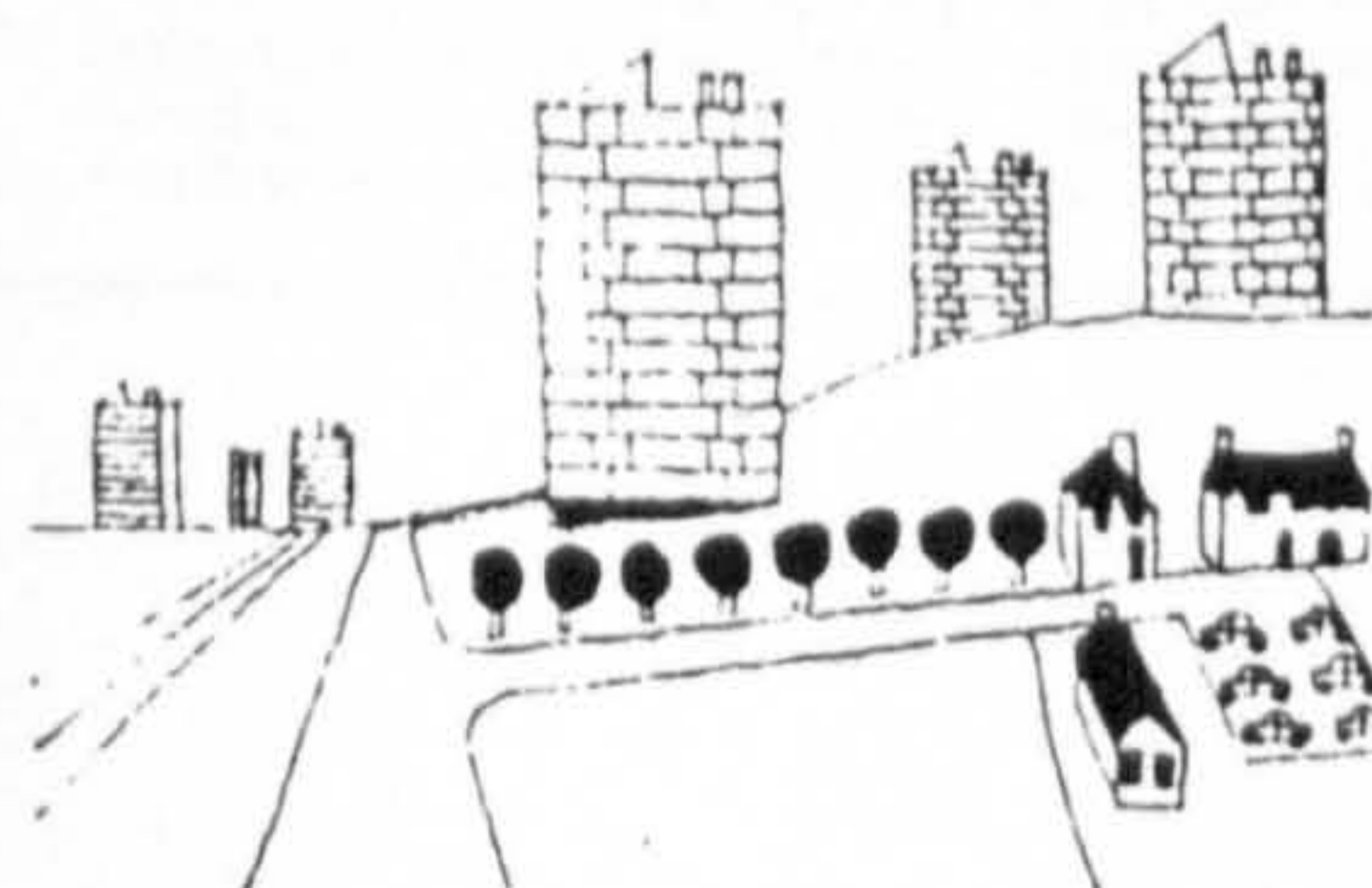
... and the family structure is gradually separating out into horizontal age-group layers.



Increasing industrialization creates more and more spare time ... the problem of leisure. The true function of leisure is self-fulfilment, yet this is tied to the education and sophistication of the person...



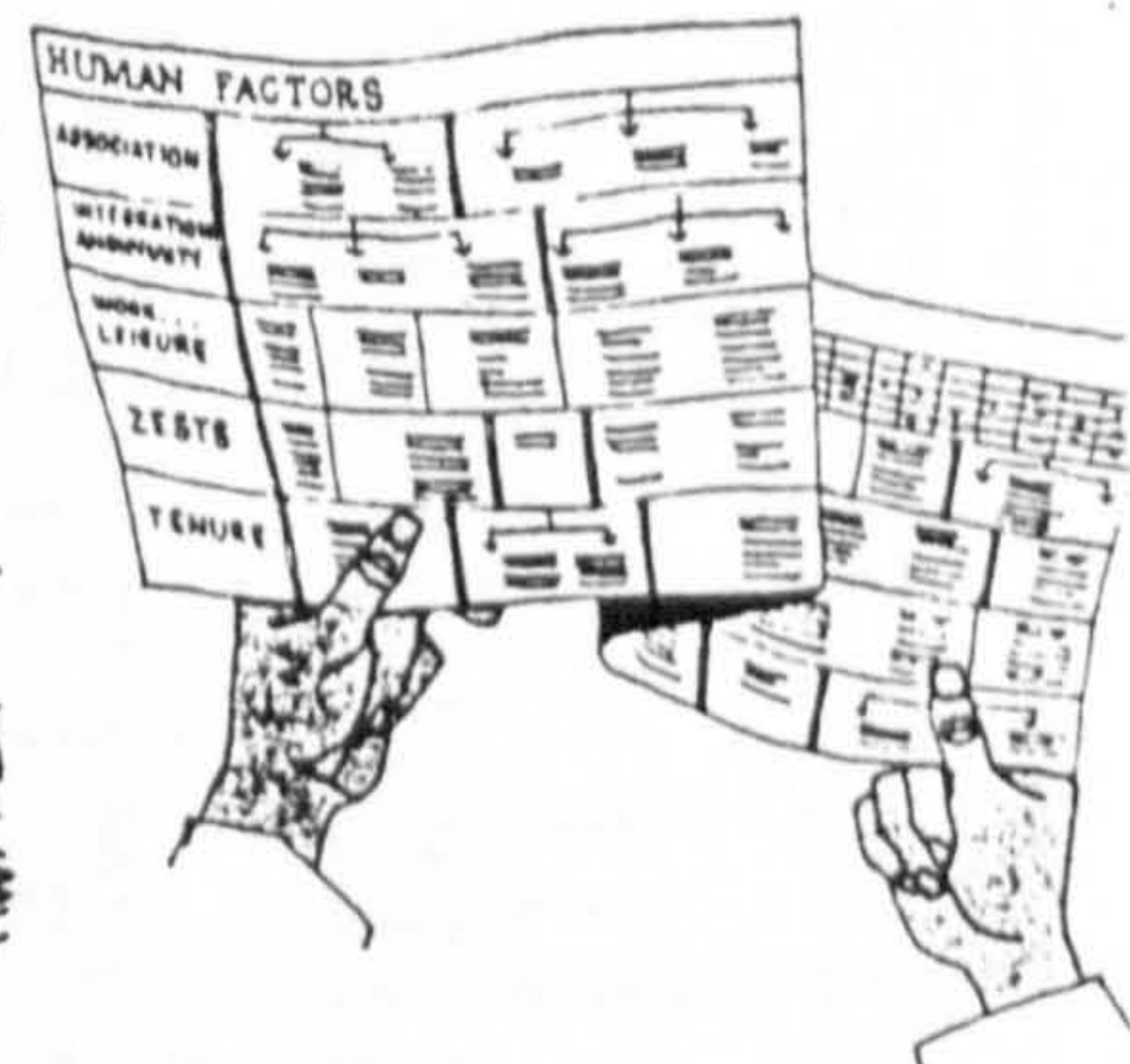
The greatest glories of urbanism were achieved before the motor-car...



... and before prophylactic by-laws had split open the fabric of the city.



The general picture is one of chaos, a disintegrating society living neither in town nor country and housed to the discipline of a blind machine. Yet locked away in this confusion lies the new world.



We have devised an ecological chart, The Scanner, in which human and physical factors are set out and interrelated.

Fig. 6.19 - The Scanner, Gorden Cullen, 1966

2.6 Introduction of Townscape

EXPLANATORY NOTES ON HAMS CODE

It is impossible to explain many of the listed qualities in one or two words, but owing to the physical limitations of the chart this is all we can allow. So we have added this appendix to explain not only HAMS Code but several problem words.

The reader should also assume that the various entries will all need to be qualified by subsequent scales. Some of these will be obvious; for instance, if we take the size of communities this will range from croft, H[1], to megalopolis, H[15]. Style will span from Mycenaean to brutalism. But other entries will not be so easy and in this lies one method of exploration.

Humanity The range of humanity we list as kinds of communities which are self-evident from their description. The use or function of the person is a daily cycle most of which will be familiar to the average reader. The behaviour of the person we list under the heading of zests, which in this case does not mean lemon peel. Social relationships are meant to describe the various ways in which people rub up against each other.

Artifacts The range of artifacts, the stock of parts, runs from atmosphere to settlements and although atmosphere and water may seem to be natural elements, the fact that they can be used in the manipulation and creation of man-made landscape indicates their suitability for this heading. By the use of buildings or artifacts we mean the answer to the questions, Can you do it? How long will it last? (i.e. the survival loadings of finance, position and preservation). What will it do? The behaviour of artifacts we call attributes or the expression of their personality. Stature, would range from giant to lilliputian and integrity from purity to plagiarism or worse. Relationships of buildings and objects is confined to the position of the structure in its surroundings. Thus we have hidden buildings, prominent buildings, or buildings which act as accent or incident in the scene.

Mood Mood implies an emotional response and the gateway to the emotions is the sensory system. The range of stimuli begins with light and includes the sense of position as well as the normal senses. It concludes with meaning and symbolism. The person's response to stimulation of the emotions is threefold. In the first instance, use, his sense of propriety in the ordering and arrangement of things is affected and this will range from his feeling of involvement in the

organic landscape to a sense of outrage at the landscape of litter (see the reference to Categories in the introduction. The second response is to the behaviour of mood which we call ambience, whilst the third response arises out of the perception of foils, the relationships between stimuli. Where a relationship of sizes is set up we are conscious of scale, whilst relationships of position produce anticipation, surprise and so on.

Space The range of space runs from the merest territorial hint to imprisonment, whilst the use or function of space, its occupancy, is concerned with what happens in spaces. Discounting dead spaces such as light-angle deserts, we can have empty spaces with a pure connotation such as a cloister court where the central space is unused but valued for its serenity. It is, in fact, occupied by its genius loci. (It is not always necessary to have street markets, sculpture or hot-dog stands to warm things up, see Economist building). The behaviour of spaces ranges from random or accidentally formed streets and squares to Beaux Arts formality. Lastly, space relationships which we call, somewhat clumsily, interpenetration is concerned with the manipulation of spaces. In particular we list the importance of defining spaces by thresholds or gates and articulating between spaces.

Problem words Corporate realisation: the annual turn out around Fros. Spatial complex: for instance, the interior of a cathedral where there is the interpenetration of nave, aisles, transepts, dome, choir and apse. Limit-testing: climbing, solo sailing, etc. Sublimating: spiritual refinement as in religious experience. Climbing/using: a nasty characteristic of those who use other people for their own social or financial advancement.

Scales

Primary divisions	H HUMANITY	A ARTIFACTS	M MOOD	S SPACE
Secondary divisions	1 COMMUNITIES 1 size 2 density 3 mobility 4 age 5 class 6 sect 7 oddity 8 regionalism 9 ethnicity	2 STOCK OF PARTS 1 atmosphere 2 water 3 land 4 plants 5 animals 6 objects 7 structures (uninhabited) 8 structures (inhabited) 9 complexes	3 STIMULI 1 position 2 size 3 shape 4 implication 5 symbolism 6 colour 7 texture 8 sound 9 touch/small	4 ENCLOSURES 1 surface distinction 2 stacked out 3 screened 4 walled - random 5 walled - opening 6 walled - solid 7 rooted glass 8 enclosed 9 imprisoned
RANGE	5 EMPLOYMENT 1 cleansing 2 nourishing - body 3 nourishing - spirit 4 traveling 5 working 6 shopping 7 free wheeling 8 healing 9 resting	6 FUNCTION 1 feasibility 2 tenure 3 climate 4 shelter 5 communication 6 manufacture 7 trade 8 association 9 administration	7 PROPRIETY 1 organic landscape 2 hierarchy 3 good manners 4 propriety 5 insensate 6 snob loop 7 bad manners 8 chaos 9 outrage	8 OCCUPANCY 1 moral space 2 contemplation 3 ceremony 4 recreation 5 display 6 trade 7 mingling 8 meeting 9 corporate realisation
USE	6 ZESTS 1 exercising 2 limit-testing 3 winning 4 table bottle bed 5 collecting 6 serving 7 creating arts 8 fulfilling 9 sublimating	7 ATTRIBUTES 1 stature 2 vitality 3 style 4 proportion 5 grace 6 geometry 7 integrity 8 intricacy 9 content - sustency	8 AMBIENCE 1 dread awe 2 mystery 3 serenity 4 serenity 5 tranquility 6 urbanity 7 banality 8 excitement 9 station	9 FORMALITY 1 random 2 irregular 3 overhanging 4 sequence 5 continuous perspective 6 logical complex 7 asymmetrical 8 axial sloping 9 axial
BEHAVIOUR	7 ASSOCIATION 1 reunion 2 competition 3 climbing using 4 opting in out 5 loneliness crowd 6 mutual benefit 7 interdependence 8 specialties 9 tie	8 LOCATION 1 hidden 2 omitted 3 recessed 4 merged 5 particular 6 incident focal point 7 looping 8 slipping 9 2nd texture	9 FOILS 1 surprise 2 anticipation 3 illusion 4 scale 5 rhythm 6 manners 7 bias 8 harmony 9 metaphor	10 INTERPENETRATION 1 threshold gate 2 inside outside 3 public private 4 articulation 5 osmosis 6 captured space 7 spatial complex 8 penetration 9 interface
RELATIONSHIP				

Indicators

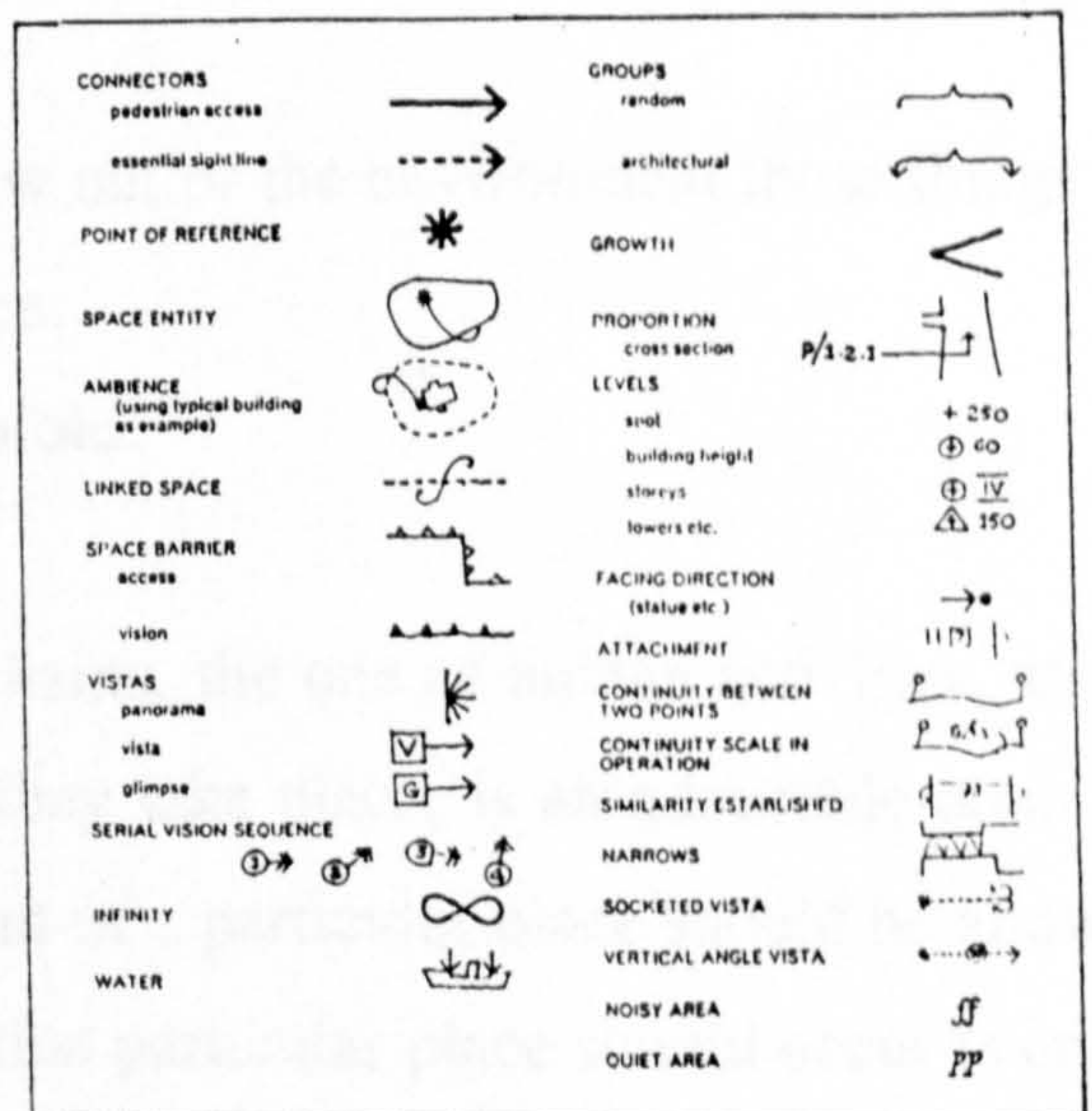


Fig. 6.20 - The HAMS Code, Gordon Cullen, 1966

- Zests, or the realization of impulses and appetites. This referred to the emerging world created by increasing leisure and took many forms from active sport to spiritual contemplation.
- The physical environment as seen by the eye. The deliberate arrangement of the various parts can produce a sensuous experience, a feeling of identity with the place. This was referred to as the visual structure of the environment.

Cullen saw the Human and Physical Factors as a pair of interlinked chains, an integration chain of human activities and a space chain of the physical environment in which these activities take place. The space chain for Cullen was largely an optical matter in which light, perspective and serial vision also played a part and which, like the integration chain, operated at three levels: internal, external (built) and external (natural). The individual links within the two chains are interlinked by what he called "maze factors", a term which, he suggested, may need clarification:

"The intention is to suggest that pleasant degree of complexity and choice which, although it is contained in a pleasant framework, allows the individual to find his personal path. We feel that this degree of personal initiative both socially and visually, helps to identify a person with his environment." (75)

As Cullen saw it, the designer could take this Scanner, (Figures 6.16 and 6.17), as a map of the design problem. It could even be used as a checklist against which the designer could ask himself "have I considered this ..." or "is there provision for ...".

In particular it would force him to draw out of the environment those things which are unique and particular to a certain place.

The advantages of the system are twofold:

- The idea of two interlinked chains, the one of human activities, and the other of physical spaces in which they take place, is an admirable one.
- The view that the environment of a particular place should be allowed to give clues as to how a design for that particular place should occur is critical to the whole process of urban conservation.

THE SCANNER: Have I considered ...?

HUMAN FACTORS

TENURE	<p>PHYSICAL Use of body in exercise Population shift in old age Preventive medicine in planning</p> <p>HEALTH</p> <p>MENTAL Effects of high density Loneliness symptoms going to (a) doctor (b) pub (c) church</p>	<p>PERSONAL Money buys the best sites 2 house, 2 car families Wealth sets trend for mass invitation</p> <p>WEALTH</p> <p>REGIONAL Population drift to favoured areas Balanced use of wealth for amenities</p>	<p>WORTH Personal character contributions as a card etc Leadership in marginal skills, spare time activity and sport</p>	<p>PHYSICAL Rubbish Segregation of motor car etc Security of person and property</p> <p>SECURITY</p> <p>MENTAL Assurance Leaseward Rights of ownership C.P.O.'s</p>	
WORK/LEISURE	<p>WORK FOUND IN LEISURE Employment for the old for insurance ... for the financially independent ... for doers of good works during vacations</p>	<p>LEISURE SCALE</p> <p>DAY Links, clubs Tea lunches TV Pub Entertaining Homework Extra mural studies</p> <p>WEEKEND Spend later activity Sport Theatre, gardening Shopping Gatherings social, church, political</p> <p>HOLIDAYS First holiday travelling Treatment Caravan Coushine Second holiday at home park, communal facilities such as workshops, halls, arena</p>	LEISURE FOUND IN WORK Visiting Delegation Religious orders		
ASSOCIATION	<p>PRIMARY</p> <p>CHILDLESS COUPLE Place of one's own Town centre Entertainments Near work Minimum maintenance</p> <p>MARRIED WITH CHILDREN Life cycle housing Mechanization in home Flexibility of plan Garden Quiet Hygiene</p>	<p>SECONDARY</p> <p>ENTERTAINMENT Pubs and clubs Societies Parade and lintering Town centre Library Home entertainment</p> <p>PLACE OF WORK Working groups Leadership Social clubs Sports</p> <p>EDUCATION Schools as community centres Youth club Walking distance to school Car rota</p>	RELIGION Place of worship Place to preach Needs of various religions (e.g. education, lay activities, rites, calendar events)		
INTEGRATION	<p>INTEGRATION CHAIN</p> <p>MAZE FACTOR → INDIVIDUAL → FAMILY → COMMUNITY</p> <p>INDIVIDUAL: opting out, The Key, Solitude, Retreat, Withdrawal</p> <p>FAMILY: House boundary, Integrity of family, Sunday lunch</p> <p>COMMUNITY: opting out, Identity of place, Close, ally, courtyard, Village, town</p>			<p>BETWEEN AGES Graduated retirement Total flow to common ground between age groups Life cycle housing</p>	<p>BETWEEN INCOMES Mixed housing Common ground through marginal skills, spare time activity and sport</p>
ZESTS	<p>CONFORMING</p> <p>GROUP OR TEAM Darking, show, maze, games</p> <p>THE SENSES Sick Food and drink Aids Human spirit Search for meaning</p>	<p>NON-CONFORMING</p> <p>GROUP OR TEAM Gangs Vandals</p> <p>THE SENSES Perversion Drunkenness Psy jobs Car stability</p>	<p>OUT THERE Rebellion Narcotics and traps Headquaters</p>	<p>OUT THERE Retelling New ideas Development Transport links</p>	

Fig. 6.21 - Human Factors from The Scanner, 1960

THE SCANNER: Have I considered...?

PHYSICAL FACTORS

COMMUNITY	SIZE Choice of climatic sizes based on: Time cycle (e.g. weekly sufficiency) Growth of amenities Transport capacity	COMPOSITION Balance of imbalance of: Ages Occupation Wealth	LOCATION The art of siting Catchment area Dominant or dependent Economic viability Communications	REGION Regional characteristics Seasonal fluctuations	GROWTH Projected growth Change of composition Self limiting community
PATTERN	DENSITY LOW Peace, tranquility, space, health, low land use, random pattern, poor public transport, difficult for industrialized building, cash sale of houses, limited traffic segregation MEDIUM Degree of privacy and space, medium land use, possibility of corporate visual groups, viable for public transport, viable for industrialized building, mortgage, horizontal segregation (Radburn etc.) HIGH Maximum need for amenity space, optimum land use, greater possibility of visual cohesion, public transport, optimum industrialized building, council rent, vertical traffic segregation	TRANSPORT TRAFFIC TO PEOPLE Transport flow, motorway, clearway, amenity of traffic PEOPLE TO TRAFFIC Peace of mind Environment Commuting Ease of contact or segregation	GIVEN PATTERNS BY-LAWS Daylighting Road widths Sight angles Fire access TRENDS Scrib designs and colours Pop art Layouts and gimmicks INDUSTRIALIZED BUILDING Crane swing Unit weight Factory siting Production flow		
LANDSCAPE	CATEGORIES Wild nature National park Uplands Coastline, estuary Arable land Industrial land Parkland Green Belt Rough Green Belt Twilight land Suburb City	CLIMATE Prevailing wind Local climate Artificial climate Population drift	NATURE Wild life Nature reserves Ecology Air pollution Industrial waste	AGRICULTURE & INDUSTRY New patterns of farming Factory farming Clean industry Automation Power service grids	
OPTICS	SPACE CHAIN INTERNAL A room Sequence of rooms Flow of spaces Connection stairs ramps MAZE FACTOR EXTERNAL (BUILT) Courtyard Street Square Formal garden MAZE FACTOR EXTERNAL (NATURAL) Avenue Park and lake Hills and sea Horizon and sky Panorama	LIGHT Colour Geometry Silhouette Texture Colour Artificial light Exploratory power of light	PERSPECTIVE Effects of foreshortening Division and organization of space Intrusion and excision by height The visual globe	SERIAL VISION Seeing in movement Development Joining and separating Growth of apparent size	
IDENTITY OF PLACE	SITE SYMPATHY AMBIENCE City Market town Suburb Quaier Village Genius loci OBJECTS Character of building Historical appraisal Viability Significant position NATURE Levels Sky Water Trees and plants	COMBINATION HOMOGENEITY Conformity Manners Hierarchy Enclosure FOILS Scale Style Purpose Follies			

Fig. 6.22 - Physical Factors from The Scanner, 1966

Cullen's ideas were further developed in his proposals for Maryculter near Aberdeen in 1974. As Broadbent (76) argues, the proposals show that far from being a product only of time, picturesque effect can be generated from response to a particular situation; a certain site with its contours, its climate and other local conditions; views out, views in and other visual clues; above all, a desire on the part of the designers to respond to a place rather than imposing their own sterile geometry. The Maryculter report suggested a number of principles which could be applied to other places where a sense of identity is required. They include (77):

- fitting the development to the site;
- providing a central nucleus with the necessary authority, scale and incident;
- providing distinctive housing areas, each with its own identity, idiosyncrasy and individuality;
- avoiding a vast, amorphous spread by separating the various developments so that each has recognizable edges or boundaries;
- encouraging a sense of individual places, not to mention aiding navigation, by providing a network of recognizable landmarks, each of which may act as a rallying point for some particular function or some particular zone;
- using the existing topography, and careful planting, to encourage a sense of drama, thus providing memorable situations;
- using carefully planned enclosures to provide a sense of locality and place (I am here);
- leading people from one (enclosure) experience to another towards a climax, so that the unfolding drama itself will stick in the memory.

Although Maryculter was never built, it was argued that the precepts which Cullen described could be applied in any environment according to the clues that environment offers.

Even with the most uniform topography and benign climate one could thus still design in terms of a nucleus, recognizable landmarks and areas of housing with individual identity. Just what motivates a change in identity from one housing area to another is

not described. However, even the most benign of climates has certain suggestions to make about roof form, wall density, the sizes and shapes of openings, whilst the laws, as it were, of the picturesque still can inform the visual and climatic advantages of curving streets, irregular places, colonnades, arcades, etc.

The extent to which Townscape elements can actually be regarded as laws and transferred from one context to another is discussed in the Appraisal section. The concern of this dissertation is with Townscape as an approach to the conservation of the character of towns. This is discussed more fully in the section on Roy Worskett below.

6.8.2 THOMAS SHARP: TOWN AND TOWNSCAPE

Similar to Cullen, Sharp first analyses the elements of character and individuality on a town and what it is that makes for good civic design. He suggests how to look at existing towns while moving about in them in order to appreciate the changing relationships between the buildings and their adjacent streets and open spaces.

The book includes a strong argument against architectural fashion for new buildings where all previous acceptance of something like a collective discipline has been rejected: "It has been rejected through an architectural arrogance in which the general character of the form or a street is considered of no importance compared with the intoxication of self-assertion and self-advertisement." (78) Whereas the changes brought about by traffic and new forms of trading are forgivable in that they at least have a functional foundation in relation to the satisfaction of social needs, the damage and destruction caused by architectural fashion alone has no defence. The arguments for preservation, he states, are most often based on erroneous reasons, for the preservation of the sentimentally picturesque rather than the visually important.

In analyzing the elements that contribute to the physical character of places he uses a more accessible vocabulary than Cullen. He thus identifies the rhythm of the street as an essential constituent of character. In spite of variety in materials, roof lines,

building lines and so on, the common rhythm constitutes the street as a whole in a single even though complex character. The other characteristic that contributes to this is the fenestration; the interplay between solid and void.

He thus establishes two forms of variousness that do much to constitute the character of older towns: the variation of plan form, of broad and narrow streets and spaces, i.e. the variety of contrast; and the variety within the buildings and spaces themselves; variety not so much of contrast but variety within the same kind or variety within an established rhythm. He identifies this variousness as the quintessence of the physical character of the older towns in England. It is a variety which gives liveliness, charm, gaiety, grace and a comfortable friendly quality. Yet it is variety within restraint:

"it is a variousness that makes an acknowledgement of form, that still has within itself a recognition and acceptance of the virtues of orderliness. It is not a variety between extremes: not the wild undisciplined variety that makes the centres of most American smaller cities and towns such a nightmare of disorder. It is a variety that reflects the long-developing well-settled self-disciplined society of its creators, as well as changing architectural history. it is variety within a basic unity, or a unity which is established and maintained through an overall rhythm operating within a broadly common character of form." (79)

Beside this general type of varied town there is another; the town or district that is the direct opposite in that it is constituted in the deliberately composed unity of identical elements rather than in variety. The formal street, crescent and square constitute the essential character of towns like Bath, Edinburgh and Newcastle-Upon-Tyne, but the regularity of buildings and plan forms do produce a similar rhythm, and in both cases the individual buildings subscribe to a single predetermined overriding design. In both types of town there is almost always a settled character.

In terms of the maintenance of this character Sharp develops an approach between the two extremes of radical rebuild and total preservation. He thus argues that actual preservation should only occur where it is regarded as highly important and its value can be established in historic or aesthetic terms. For the rest, the inevitability of some new buildings and redevelopment taking place should be recognized but where there

is existing unity of character, new development should accept the disciplines that have brought that unity about. Thus, though this attitude does in part seek actual preservation of the more important existing structures, it is maintenance of character that is aimed at. As such it is different from the more rigid preservationist attitude and is more conservation minded in its approach.

Where unity exists through the repetition of identical elements the character of the total composition can only be maintained by maintaining the form as a whole. But Sharp emphasizes that this would be an inappropriate approach when maintaining the character of good ordinary streets where the introduction of modern architecture might be more appropriate. To insist on reinstating the old would, Sharp insists, be absurd and stultifying. It is precisely their hospitality to change that has made many high streets what they are and that has established the variousness that is their essential character. There is thus no reason why, well designed within the existing disciplines, they should not add to their character. And as Sharp emphasizes the main discipline that has to be accepted is the maintenance of the rhythm of the street.

Echoing Cullen's serial vision, Sharp emphasises the importance of movement in the experience of Townscape. Townscape is thus anything but a series of set scenes or architectural still-lives but rather "a living, moving, unfolding kinetic experience; a complicated resolution of changing relations." (80)

While Cullen uses Townscape to guide action in new areas, that is by manipulating the various devices he discusses how drama can be achieved, Sharp is more concerned with the maintenance of the existing character of towns. The various threats to this character, in particular motor cars and high buildings, are discussed, but the main argument is that the present good should be maintained and extended, and that there are ways of appreciating and enjoying towns in a wider sense than is generally appreciated.

6.8.3 ROY WORSKETT: THE CHARACTER OF TOWNS

Published a year after Sharp's Town and Townscape, Worskett shows a similar concern with the maintenance of the character of towns but extends the analysis of Townscape to the formulation of a design framework to ensure the maintenance of this character (81).

Worskett stresses two aspects of conservation policy:

- the need to preserve the most valuable architectural aspects of the town which is a relatively straightforward task;
- the need to discipline and inspire what is changing and to create a framework for change which is a much more difficult and subjective task. The management of change is thus emphasised as one of the two key aspects of the conservation of towns.

Townscape as a guide to the design and siting of new development is regarded as the link of reconciliation between preservation and change. Worskett stresses the need to understand the nature of change and in particular the capacity for change to enable the maintenance of character. As a result of this understanding, policy would either absorb change, cut off the town from its past or else divert pressure elsewhere. Change is thus a major concern; how and where it takes place, how it is to maintain a town's identity and yet architecturally remain true to itself and how it is to be disciplined to create a sympathetic relationship with existing buildings and yet avoid imitating the past.

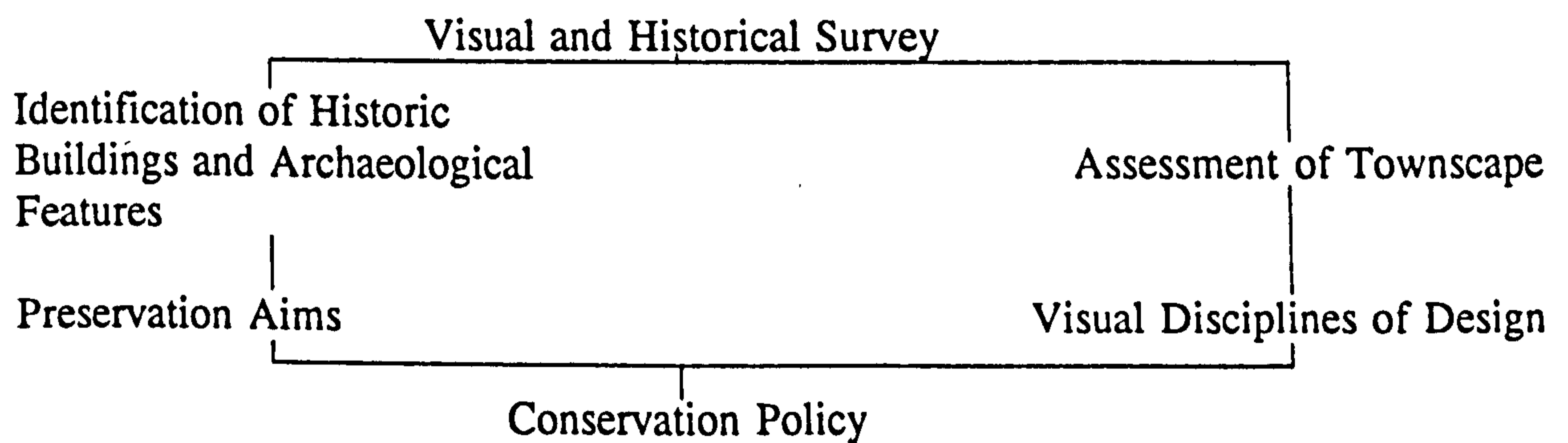
As opposed to the earlier work on Townscape which tended to emphasize the streetscape, Worskett identifies three levels of planning:

- The Regional Framework where the influence of the function and the size of the town is examined.

- The Town Level where the influence of the existing form and layout of the town, as well as its individual parts or areas of recognizable identity are examined.
- Development Control which suggests that infilling must be influenced by the characteristics of existing groups and buildings.

He stresses that the Townscape approach should be both protective and creative, always remaining alive to the possibility of creating new visual qualities and relationships, or emphasizing existing ones and creating new feelings of local identity where none exist already.

In the diagram below, the identification of historic buildings and the assessment of Townscape are shown as part of a visual and historic survey with parallel and complementary policy objectives or aims.



A number of design disciplines are also identified which run parallel to preservation policies and which operate at the three levels mentioned to make up a total conservation policy. They work alongside and as part of the process of policy-making; for example traffic planning and economic policy, and the intention is that they would be developed into public statements of policy where informed support and cooperation from property owners and developers is required. It is made clear that the public would need to know the local authority's basic design requirements before planning applications are made.

The four main aspects of design identified by Worskett and the elements contained

within them are:

- **Town/Landscape Relationship** - the appearance of town as seen in the setting of the countryside.

- Elements:
- the historic and present relationship of town and countryside;
 - boundaries (natural and man-made);
 - critical views towards the town;
 - critical views out of the town.

- **High Buildings** - the components of the skyline and focal points.

- Elements:
- the skyline of the town as a whole;
 - views across the town (visual organization);
 - focal points and context;
 - opportunities.

- **Townscape Discipline** - the qualities of space and layout which create a local discipline; "maintaining the grain of the place".

- Elements:
- identity areas; enclosure of space; character of space; change of level; activities; use of trees; organization of space; detailing.

- **Design of Infill** - the architectural effect of new buildings in existing streets; the provision of a visual discipline as part of the architect's brief; not as an attempt to influence style.

- Categories:
- Terraces;
 - similar period - individual buildings;

2.6 Introduction of Townscape

- different periods - mixed group.
- Elements:
- building line, height and skyline, width of unit, quality of detailing, materials and colour, proportion of window to wall.

The book concludes with a checklist for a survey method and techniques of appraisal (Figures 6.23 and 6.24). It is stressed that before deciding upon the contents of a visual and historic survey the objectives of the survey and the way it will be used in relation to the preparation of a Conservation Policy must be established. Similarly, the particular character of the town will determine the type of survey and its contents. For example, Worskett suggests that a visual survey in an industrial town of no real architectural quality might be based more on social organization; it might attempt to discover the way in which social focal points such as schools, shops and pubs are expressed visually so that redevelopment maintains the same community bonds. The relationship between visual expression and social organization is not made clear. Similarly there is a questionable inference that social issues somehow operate in inverse proportion to architectural quality. These issues are dealt with in later sections.

Worskett also identifies two basic methods of approach to survey: the personal or subjective and the democratic and objective approach. The subjective approach is the result of one person (usually the architect) looking at a town and assessing in an intuitive way the visual and historic qualities that make up the town's identity. The assessment would be backed by archaeological evidence. The objective approach is also problematic in that people are conditioned to accept the kind of environments they are used to and live in, often irrespective of their quality. As he states, it is perhaps true that most of the efforts to conserve the fabric of towns would be unnecessary if more people valued and fully understood the quality of their towns. These aspects form the basis of some of the most substantial criticisms of the Townscape movement and are discussed in greater detail in later sections.

As opposed to previous publications on Townscape Worskett stresses the need to test conservation aims for feasibility and to examine its interaction with other planning aims. The proposed method of work is illustrated in Figure 6.26.

6.8.4 THE ARCHITECT'S JOURNAL: INFILL

In 1973 the AJ devoted an entire issue to infill, the art of putting new buildings among old (82). It stated that the time was long past when architects could develop a contemptuous attitude to existing buildings and the contemporary need was to develop a more understanding, magnanimous and well-mannered approach to context.

The following critical aspects were identified to illustrate the emergence of a common language between the various proponents of the Townscape discipline:-

- Scale
- Proportion
- Solid and Void
- Building Lines
- Materials
- Local Character

The article suggested how one might start setting up simple rules to help architects and planners deal with the problems of fitting buildings into their contexts (85). Patrick Nuttgens prefaced the argument by suggesting that it would be the end of civilised life and the life of the mind if there was ever total agreement about art and architecture. However, he concluded that it was timely to see if certain principles, however general, could be laid down. Preservation and enhancement are the twin ingredients of conservation areas and it is regarded as constructive to widen the debate about the accommodation of development in a period of unprecedented change. Obviously there can be no one answer, no easy set of rules to enable the planning or conservation officer to make a straightforward decision. Whereas in the past one could possibly argue that if all buildings are beautiful, after the passage of time they would all look beautiful together; it would thus not matter what goes with what. But, as indicated above, certain aspects of the modern movement interrupted the steady historical sequence of the western architectural tradition and created a new set of problems in fitting in the new with the old.

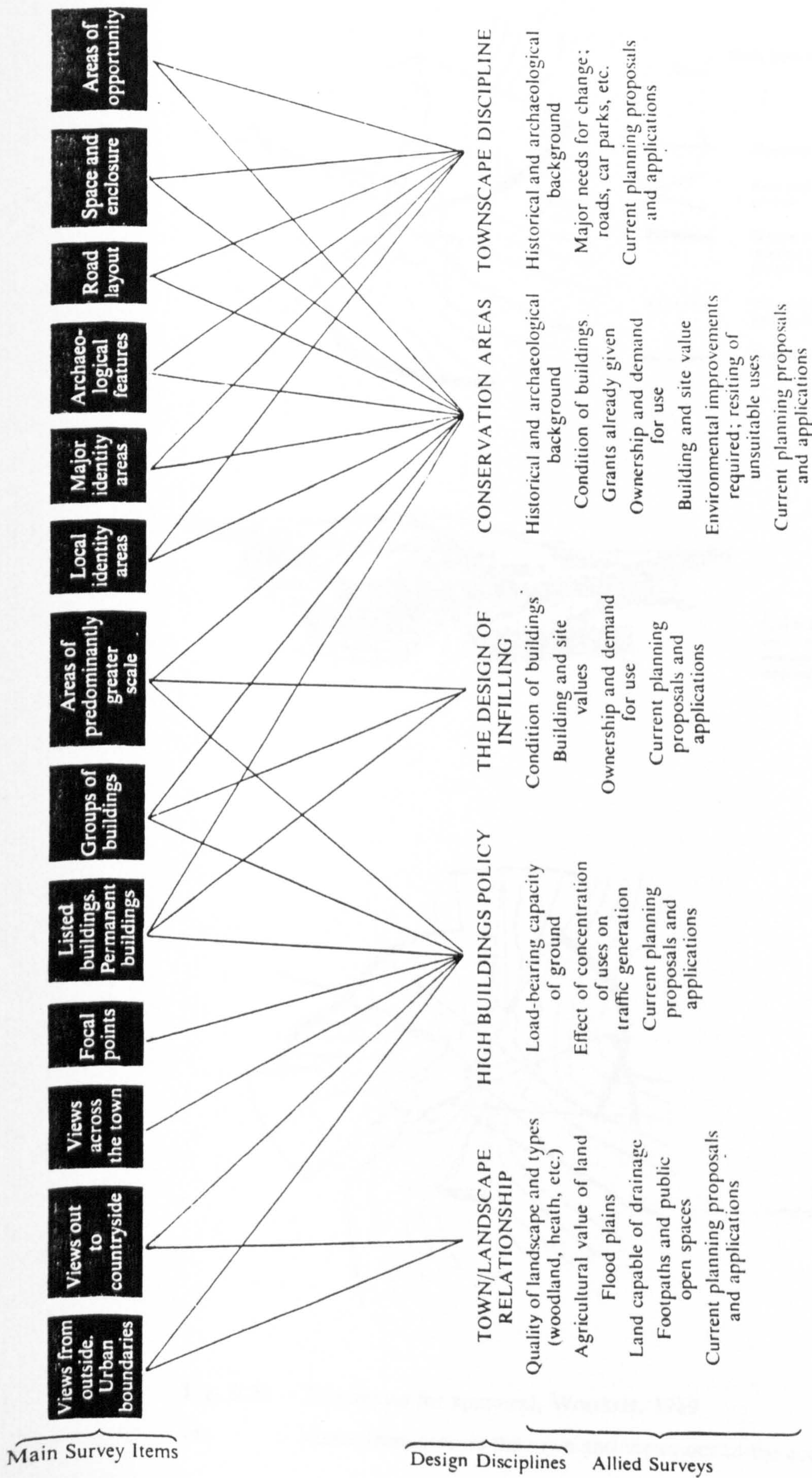


Fig. 6.23 - Checklist for a survey method. Worskett, 1969

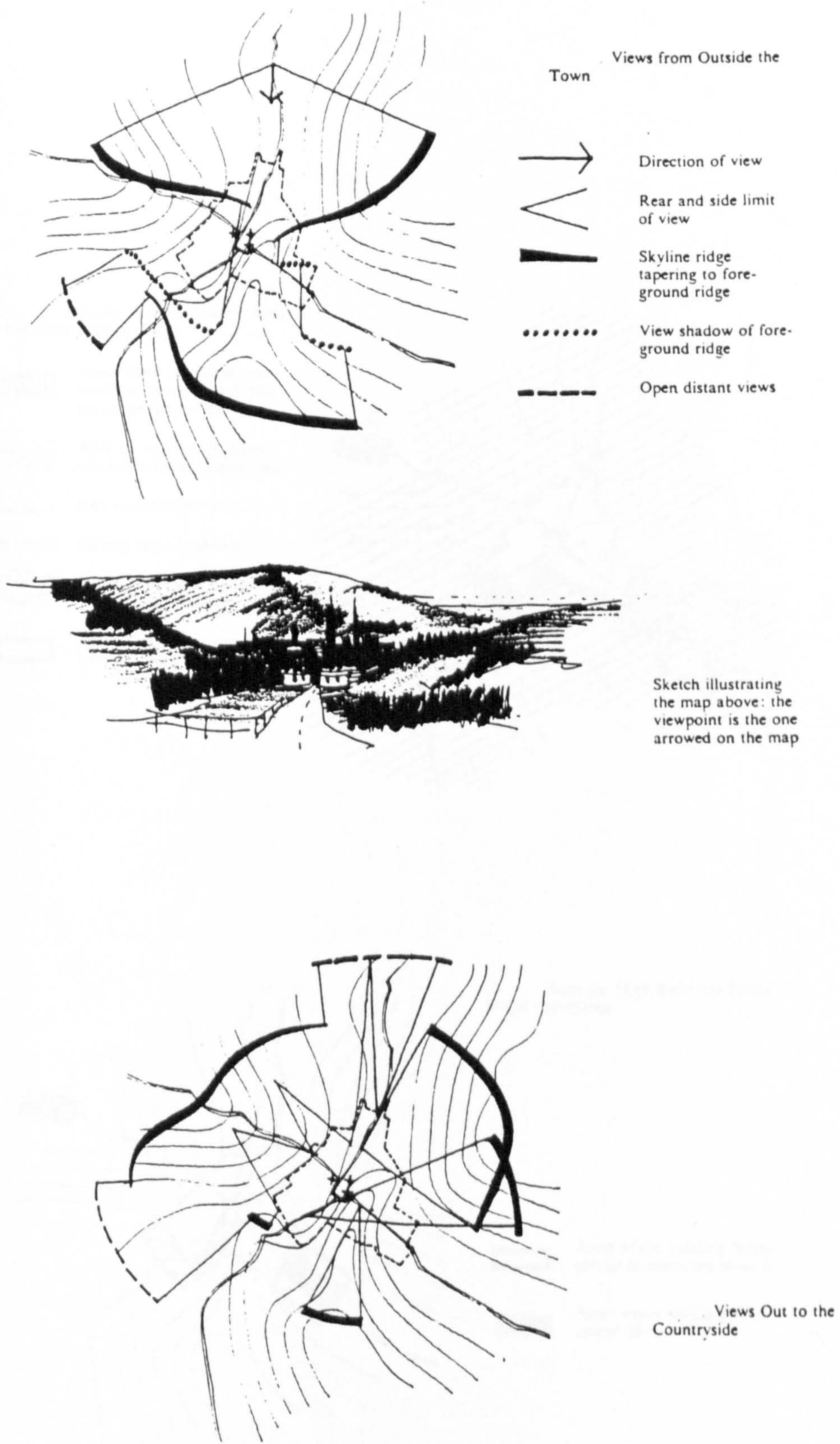

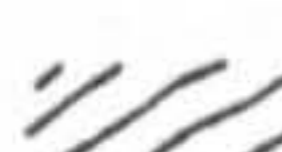




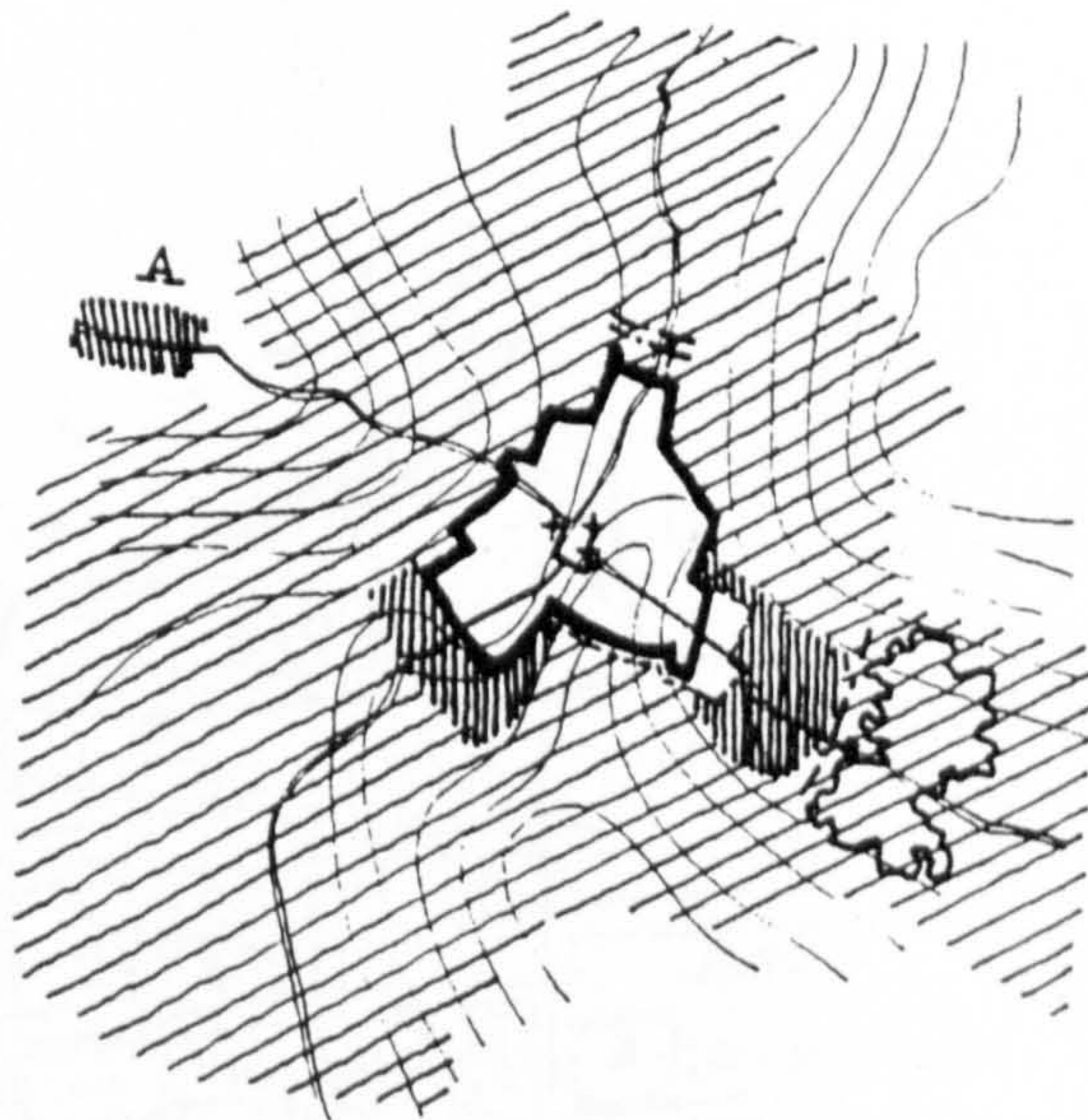


Fig. 6.24 - Techniques for appraisal, Worskett, 1969


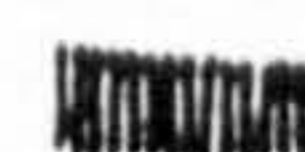
(a) Views from outside the town and views out to the countryside

Aims for Town/Landscape Policy
and High Buildings Policy

-  Areas where additional urban development would not spoil the appearance of the town
-  Areas of countryside important to the town's appearance
-  New town boundary
-  Existing town boundary
-  Existing woodland determines new town boundary
-  Urban areas where new high buildings should be excluded



Aims for High Buildings Policy
height restrictions

-  Areas where building height should be restricted to 65 ft.
-  Areas where building may exceed 65 ft.

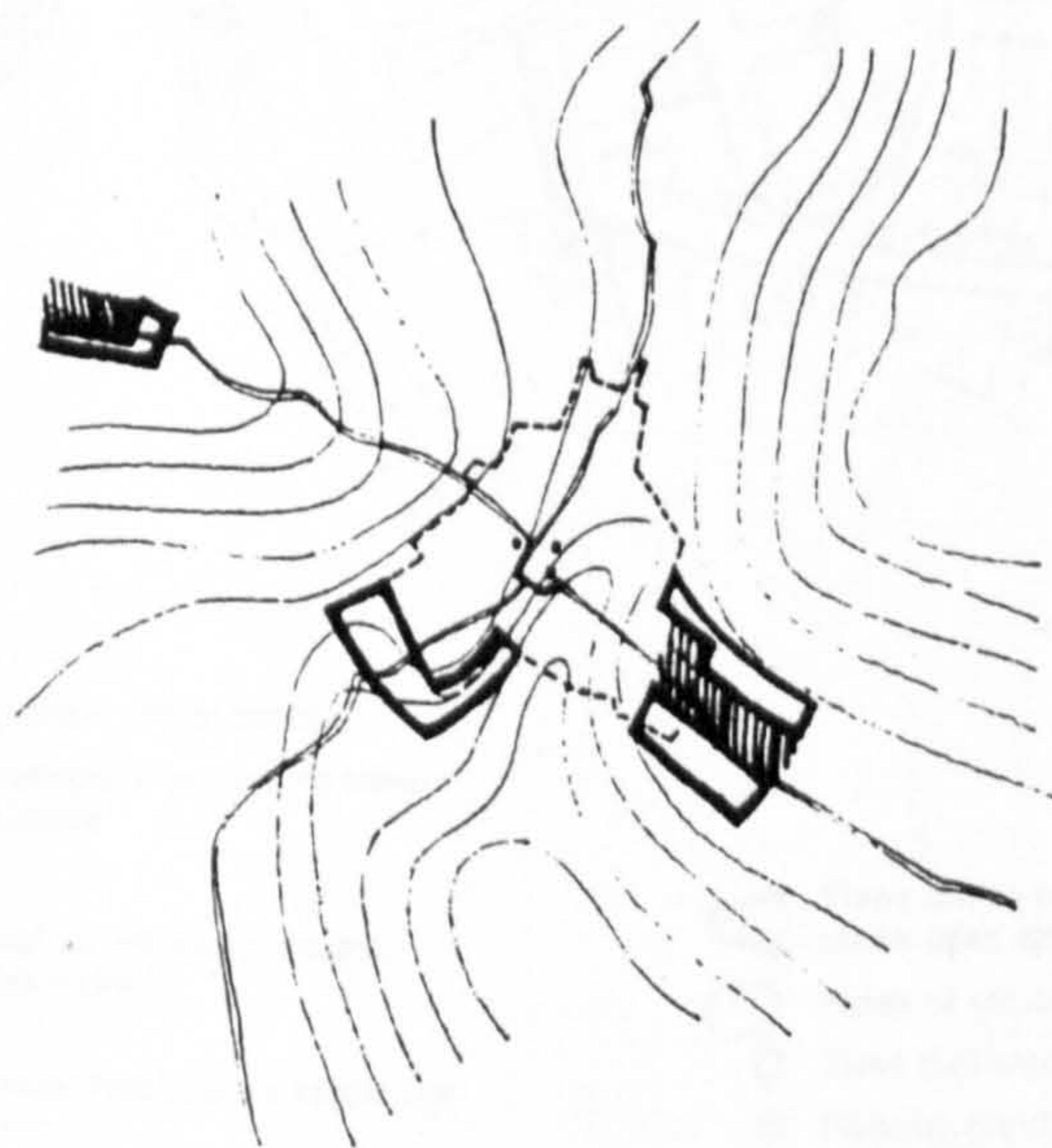


Fig. 6.24 - Techniques for appraisal, Worskett, 1969

(b) Aims for town/landscape policy and high buildings policy.

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Townscape—visual qualities



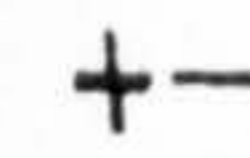
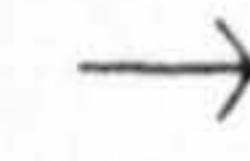


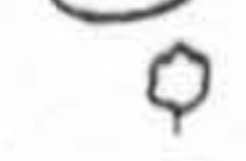
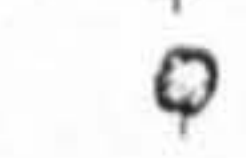
-  Important urban spaces
-  Frontages important to street enclosure
-  Focal points and principal local views
-  Distant focal points across the town
-  Views out to countryside or urban open space
-  Areas of visual opportunity
-  Trees that should be preserved
-  Planting required

Fig. 6.24 - Techniques for appraisal, Worskett, 1969

(d) Townscape: visual qualities

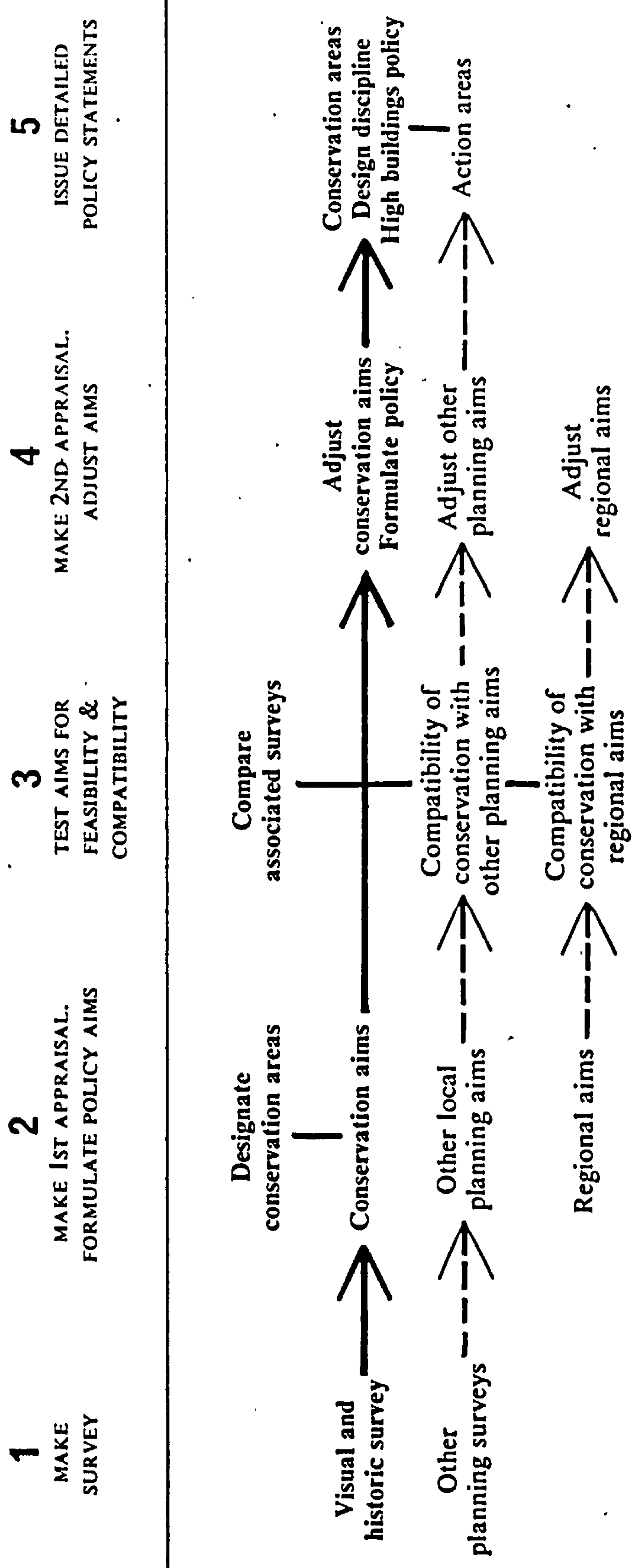


Fig. 6.25 - Proposed Method of Work in drawing up a Conservation Policy, Worskett, 1969

In concluding Nuttgens stressed the need for a visual education that has been badly neglected and the need to describe visual quality in words. If a thing is not described, it does not exist and thus the first step in the formulation of a policy is the description in words of the character of the place where new development is likely to occur. Until a place has been properly described it is difficult to develop a knowledge and understanding of it. If one cannot describe exactly what is already there, it is almost impossible to recommend what should go there.

To illustrate the point Nuttgens quoted from his Guide to Developers which was issued by the planning authority in the City of York in May 1966:

"It is important that designs should reflect the essential character of the City. This character is composed of many elements, among which are the mixture of historical periods, the informality of street compositions, the absence of symmetry and formal or rectilinear compositions, the broken sight lines and profiles of buildings and the refinement of silhouette at the skyline."

Although this may seem excessively simple he stressed that it took a very long time to write. He suggested that one way to start might be by listing, in a kind of brainstorming exercise, words that leap to mind when one thinks of a place. Thus any description of Bath would include reference to its "colour and light, the luminosity of the limestone, the effect of stone and plaster together, the unfamiliar geometry of the formal layouts and their conflict with the configuration of the ground, the incidence of long, low terraces of clean-cut shapes, of neat, sharp, small-scale detail, of thick foliage, railings and paved passageways cutting across the grain of major streets." (86). In a place the size of Bath there would emerge from such an exercise a number of descriptions, each relating to a certain area; the more complex the city, the more varied will be the accounts of it.

If a conservation policy is to be framed, Nuttgens suggested that it should contain references to at least the following aspects of any proposals:

- It must refer to scale. This would necessarily involve function as function largely establishes scale. Related to this is the definition of the size of the

basic unit that would be appropriate in a particular area.

- It should say something about materials, about their permanence, maintenance, colour, what aspects of materials are critical and which are subsidiary and what sort of artificial materials might be suitable if at all.
- It should say something about colour which might or might not be important.
- It should refer to the degree of detailing such as the depth of the articulation of elevations, of windows and doors and window frames.
- It should also refer to the landscape, and prescribe type and scale, uniformity or mixture, colour and form and refer to the fact that the landscape is more than mere decoration and more usually the most influential part of the whole design.

He concluded that it is the environment that establishes the character of place and not just the individual buildings. Any intervention should thus be in response to an analysis of the environment as a whole, not just the immediate context.

6.9 SUMMARY

The purpose of this section has been to identify the main elements of the Townscape discipline in order to establish the extent to which they overlap or diverge from the main tenets of the conservation movement. For the sake of clarity the main features are grouped under the broad headings of values, principles and policies.

6.9.1 VALUES

The predominant values underpinning the Townscape approach are visual. Cullen, in particular, argued that it was almost entirely through vision that the environment was apprehended and he identified means by which the environment could be manipulated; through motion, position and content. All three functioned through the faculty of sight.

In his later work a shift away from the purely visual is evident with a greater emphasis on social factors. While his Notation serves as a useful means of establishing a common vocabulary for urban design elements, the attempt to incorporate human and

physical factors in the HAMS Code has limited practical application. In all instances the assessment of character is primarily the function of the skilled professional who is usually the architect.

Visual values also underpin most of the Townscape approaches of Sharp and Worskett although a different emphasis is evident. Thus Sharp is critical of attempts to preserve the sentimentally picturesque and stresses the need to identify what is visually important. The visual composition of the whole and what constitutes the rhythm of the street is thus more important than the individual and idiosyncratic approach of Cullen.

For Worskett, the discipline of Townscape is the link of reconciliation between preservation and change. The discipline thus establishes the framework of change and this is formulated in predominantly visual terms. Thus the Townscape approach for him, should be both protective and creative and should always remain alive to the possibility of creating new visual qualities and relationships, of emphasizing existing ones and creating new feelings of local identity where none exists already.

In formulating a conservation policy, the assessment of Townscape and the consequent visual design discipline is seen as a separate and parallel process to the historical survey and preservation policy. However, in terms of the character appraisal it is primarily the architect who is regarded as having the responsibility of assessing an intuitive way the visual and historic qualities that make up the town's identity. Archaeological features and historic elements are thus regarded as subsidiary to the main visual qualities.

6.9.2 PRINCIPLES

- Significant Differentiation.

The cultivation of significant differences is a principle underpinning much of Townscape thought and practice. In the early AR articles De Cronin Hastings drew on Picturesque Theory to develop the notion of the radical aesthetic which he defined as an impulse to be more unique, an individualizing differentiating impulse rather than a universalizing tendency. These

differentiating impulses are seen as purely visual ones, issues relating to cultural context and community needs which contribute to differentiation are not mentioned.

- **Character.**

Character is to a large extent perceived to be a function of irregularity and is contrasted to beauty with its implications of symmetry and smoothness. For Ivor de Wolfe Townscape was a radical new tradition in architecture in that it broke with the modern movement by emphasising "character" which evolved from significant differentiation(1). In equating Townscape with character, Pamela Ward provides a different emphasis, one less based on the irregular and the picturesque. Thus "as a science, Townscape consists of studying and recording all the elements (from buildings, groups, spaces and variations in level, down to details like street furniture and lettering) which give a town its '*individual character*'(2).

- **Art of Relationship.**

In defining Townscape, Cullen states "there is an art of relationship just as there is an art of architecture. Its purpose is to take all the elements that go to create the environment and to weave them together in such a way that drama is released" (3). In this sense, the different elements that contribute to the Townscape are manipulated to create drama and excitement. Thomas Sharp and Pamela Ward have a different conception. For Sharp the rhythm of the street is an essential constituent of character and Townscape analysis consists of identifying the various elements that contribute to this unity, or sense of wholeness. Similarly Ward defines a sense of unity as a basic principle of Townscape, "the town experienced not as a lot of disconnected pieces, but as a whole, with one recognizable area leading to another" (4).

- **Sense of place.**

Ward also defines a sense of place as a basic principle of Townscape. This refers specifically to orientation and imageability ("I know where I am") and

is the basis of much of the work of the American researchers, such as Lynch, on the image of the city.

- **Context.**

The appreciation of a building or space as a function of its context is a basic principle of Townscape. Hastings, citing Uvedale Price, thus suggests that an object may be "ugly" in itself and yet in a suitable context may have aesthetic possibilities. The aesthetic qualities of individual buildings, in Townscape terms, were thus regarded as irrelevant. Similarly Sharp and other later practitioners have criticised the impacts caused by architectural self-expression and called for a more understanding, magnanimous and well-mannered approach to context.

- **Vernacular.**

In the December 1949 article in the AR the editors exhorted the visual planners "to preoccupy themselves with the vast field of anonymous design and unacknowledged pattern which still lies entirely outside the terms of reference of the official town planning routine"(5). Similarly, in developing the casebook idea the Cobb at Lyme Regis was analysed in detail because "in the Cobb, the functional tradition and the vernacular tradition derived from it are revealed on a magnificent scale. This has not been achieved by one masterhand, but by the successive and independent efforts of generations of masons, controlled nevertheless by the strict discipline of function" (6).

- **Hierarchy.**

Whereas Cullen tended to emphasize the individual view point, later practitioners such as Sharp and Worskett stressed the need to understand how individual compositions fitted into the larger whole. Worskett, in particular, emphasized the need for Townscape to operate at three levels, the region, the town, and the individual groups of buildings.

- Kinetic Unity.

The sense of movement, of the town experience not as a static entity, but as a continuously unfolding experience, is a basic principle of the Townscape movement. Cullen referred to this as serial vision, Sharp as "a living, moving, unfolding kinetic experience; a complicated resolution of changing relations" (7).

6.9.3 POLICIES

- Manipulation within the tolerances.

In the introduction to his seminal work, *Townscape*, Cullen states that the aim of Townscape is not to dictate the shape of the town, but is a modest one: "simply to manipulate within the tolerances" (8). Similarly Sharp in stressing the maintenance of character, develops an approach between the two extremes of radical rebuild and total preservation. Thus actual preservation should only occur where it is regarded as highly important and its value can be established in historic or aesthetic terms. For the rest, new development should occur but where there is existing unity of character, new development should accept the disciplines that have brought that unity about. The main discipline is the maintenance of the rhythm of the street.

- Town/Landscape Relationship.

At the broadest level, the Townscape discipline seeks to maintain and enhance the relationship between town and landscape. This relates to the appearance of the town as perceived in the setting of the countryside and the elements contributing to this include the historic and present relationship of town and countryside, natural and man-made boundaries, and critical views to and from the town.

- Maintaining the Grain.

The qualities of space and layout which create a local discipline contribute to "maintaining the grain of the place".

- **Reproduction/Renovation/Replication.**

In the context of infill the most obvious way of maintaining the character of a street is to reproduce the building, or at least the facade, that was on the site before. This could occur to various levels of detail, depending on the nature of the constituent elements. To this end Worskett stresses the need for the provision of a visual discipline as part of the architect's brief, and the need to not attempt to influence style.

- **Functional Discipline.**

As indicated above, the Townscape discipline implies an emphasis on the functionalist tradition and the vernacular which is derived from it. This reveals a concern, not for the original concept or idea but the efforts of generations of craftspeople controlled by the discipline of function. The unacknowledged patterns and anonymous designs that are the concern of Townscape are generated by this functionalist tradition.

- **The Art of the Ensemble.**

Whereas later practitioners of Townscape have tended to stress the vernacular, early conceptions, particularly that of Cullen, have emphasized Townscape as "the art of the ensemble". The implicit policy that underlies this is that the various architectural elements that make up the Townscape can be manipulated to create a pleasing and dramatic visual ensemble.

- **Casebook Precedents.**

Cullen, in particular, in attempting to establish the possible practical applications of a Townscape Theory, developed the notion of a Townscape Casebook which the visual planner might compile as an aid to the means by which the physical environment could be manipulated to achieve particular visual effects.

The Townscape values, principles and policies indicated above are an attempt to summarise the main thrusts and concerns of the discipline in order to evaluate its particular relevance to the urban conservation movement.

CHAPTER SEVEN:

CURRENT URBAN APPLICATIONS

Before establishing the role of the Townscape tradition in urban conservation theory and practice some of the urban applications and derivations of the approach, both in the United Kingdom, the USA and Europe are briefly discussed. Many of these applications address some of the limitations of the Townscape tradition in terms of its original formulation. The work done by Hillier and Hanson on the social logic of space stressed the need to identify the underlying physical structure of space which then shapes the visual appearance of towns. The morphogenetic tradition associated with Conzen emphasises the need to identify the forces which affect the form of towns. Papageorgiou-Venetas identifies the various criteria for action for implementing integrated conservation and stresses the need for a comprehensive analysis of structural order, urban form and the function of space as a medium for human interaction.

Hillier and Hanson in the Social Logic of Space (1) argue against the visual emphasis in contemporary urban design thinking. They argue that the most far-reaching practical effects of architecture and urban design are not at the level of appearance or visual style, but rather at the level of space, and that by providing the material preconditions for patterns of movement, encounter and avoidance, space has a direct relationship with social relations.

This and their earlier work was part of a larger concern with the search for urbanity which they defined as the unforced informal liveliness that once contributed so much to the quality of urban living. While Cullen's sketches showed qualities only from a single point, Hillier and Hanson argued that urban space is something that must be understood from many points. How buildings are arranged around particular spaces is important, but they stressed that this form of spatial arrangement could never produce urbanity. How a space fits into an area is thus a more important determinant; urbanity is the product of the larger scale organization of space.

However, this relationship is poorly understood and Hillier and Hanson set out to develop a theory of space to explain the social consequences of spatial organisation.

As opposed to traditional thinking which stresses the town or building as a physical artefact, Hillier and Hanson also state that the physical object is a means towards an end and that the primary purpose of towns and buildings is the ordering of space.

Insofar as they are purposeful, towns and buildings are not just objects "but transformations of space through objects." (2) This obviously has implications for Townscape conservation. Rather than the emphasis on visual appearance prevalent in the Townscape approach it is suggested that spatial organisation and the impact of social relations is a critical element in the character of towns and buildings. The logic of this spatial organisation would thus have to be understood prior to any planning intervention.

But as with the morphogenetic approach discussed below and despite its centrality to the act of urban design, architecture and planning, the question of space has failed to become central in the academic and critical discourses that surround these disciplines. When space does feature it is usually at the level of the surfaces that define the space, rather than in terms of the space itself; and when it is about space, it is usually at the level of the individual space rather than at the level of the system of spatial relations that constitute the building or settlement.

Hillier and Hanson argue that even the most irregular or organic settlements are determined, not only by the exigencies of the terrain, but also by the social logic of space.

In their earlier work (3) they developed "space syntax" as a method to describe and analyze patterns of urban space. The idea was that with an objective and precise method of descriptions one could investigate how well environments work, relating social variables to urban form. The analysis was developed in terms of the length of sight lines from particular spaces (axiality) and the width of these spaces (convexity).

They show axially and convexity to account for the way in which shape structures movement.

In the later work, The Social Logic of Space, developing from the biological concepts of genotype; the genetic constitution of a living organism, and the phenotype; the organism as it actually appears as distinct from the genetic constitution, they think of buildings as cells linked according to genotypes. They look at geometric or topological rules to suggest how different cells should relate to each other. In doing so they draw interesting and useful parallels between their topological rules for clustering cells together and the rules of syntax which, according to scholars such as Chomsky (1957), people apply subconsciously when speaking or writing grammatically correct sentences (4).

The concepts of space syntax have also been used in South Africa to reveal the underlying order in what appears to be a chaotic labyrinth of streets, alleyways and backyards evident in most informal settlements. The research also pointed to practical application. By increasing the understanding of socio-spatial relationships it can lay the foundations for town planning by indicating whether plans are likely to work in human terms. The intuitive, qualitative property of "urbanity", commonly used to describe urban designs that are socially and aesthetically agreeable, could thus be given a more precise, mathematical expression (5).

The research thus has relevance to the often quoted criticism of Townscape approaches which tend towards a superimposed picturesque or irregularity, asymmetry and quaintness for its own sake. Rather, it is suggested that such irregularity of form is a function of a specific logic and that the particular spatial organization of spaces needs to be understood as a precondition to any planning intervention as part of a conservation strategy.

Although in traditional Townscape surveys leading to the designation of conservation areas there is usually a section on historical research this is more often than not regarded as an adjunct to the main visual survey.

Chapter Two, traced the evolution of conservation theory and practice, culminating in the Amsterdam Declaration of 1975 and the subsequent Nairobi Recommendations of 1976. The Declaration established Integrated Conservation as the prevailing orthodoxy for conservation practice. The main emphasis of the Declaration was that the future of the architectural heritage depended largely upon its integration into the context of people's lives and upon the weight given to it in regional and town planning schemes.

At the same time there was an emphasis on the need for more detailed historical research on the forces which led to the evolution of particular urban forms. It became evident that an accurate study of the city's development and transformation must precede any intervention project and must form the basis of integrated conservation, that is, physical and social conservation. Similarly, in reacting to the overly visual emphasis of the early Townscape proponents in the 1960's, the Council for British Archaeology declared that solving the question of what to conserve must involve specialist historians and archaeologists. While recognising the wealth of information which such specialists can extract from written sources, they emphasised that the physical fabric of the town provided the best clues to its history and origin. Thus an understanding of the plan and developments of the historic town was regarded as an essential foundation for modern planning; without it the former pattern and Townscape, the very basis of urban character, could be needlessly and disastrously lost. It is this crucial understanding, that the historic Townscape is a reflection of the physical forces which shaped it, which is missing from the traditional concept of Townscape planning. Thus it is held that the visual appreciation of Townscape qualities, underpinned with a thorough understanding of the forces which led its layering over time, has a major contribution to make to the understanding of the character of place and consequent urban conservation policy. This process of

identifying the different forces which contribute to a sense of place relates directly to one of the fundamental reasons for conserving towns; the need for ordinary people to feel a sense of continuity in the face of rapid change. For it is the historic Townscape which provides a tangible easily accessible reference to previous experience as to how people went about their daily lives. Thus historic character together with particular aesthetic qualities provides the value of the Townscape to society.

Aesthetic values cannot be divorced from the historical forces which led to their being. The historical analysis shifts the concern for Townscape away from a professional elite with overly aesthetic concerns to a more broadly based popular grouping who are able to respond and relate to the various facets of a place's history. As indicated in the following case study, the historical analysis of the development of the Victoria and Alfred Waterfront revealed the substantial contribution of convict labour to harbour construction and thus opened up the Waterfront experience to a more multi-dimensional experience as opposed to a merely pleasing visual one.

Historic character is usually established by the layers of different ages being visible in the physical fabric of the place; by what Lynch refers to as "time-deep space" (6). The harmonious coexistence of these layers, usually in response to a commonly accepted system of rules, and the appropriate accommodation of change are the elements which contemporary urban conservation measures seek to emulate. Thus there is value in the systematic study of change in the physical form of the city. While the application of urban morphological analysis to conservation has been evident in Continental Europe for many years, there has been limited application of this approach in the UK and elsewhere.

Urban morphology thus analyses the growth and changes in the form of towns and involves the joint interests of the disciplines of history and geography. It is of direct relevance to the previous discussion of urban structure and process in that it concerns itself with explaining the processes which have shaped urban settlement over time in an attempt to arrive at an understanding of the built form as it exists today.

While most of the research in urban morphology has occurred in Europe, in particular Germany, much of the later post-war research has been associated with the work of M.R.G. Conzen who emigrated from Germany to Britain in 1933 (7). His particular approach of tracing the evolution of urban forms in terms of their underlying formative processes has been called the urban morphogenetic tradition.

Conzen's interest in the link between geography and planning in the 1950s was developed in A Survey of Whitby in which he made a major contribution to an investigation undertaken to provide a basis for an integrated plan for the town of Whitby in East Yorkshire (8). The survey contained a unique record of the building types and land and building utilization of the whole town and a demonstration of how a detailed elucidation of a town's morphological development can form the basis for Townscape conservation. It suggested a number of bases for a Townscape conservation strategy with the emphasis given to the role of the Townscape in providing a community with a sense of continuity. In Conzen's words, the Townscape

"is an educational asset capable of introducing the younger generation into the life of its own community by one of the most impressive methods, the visual one. It puts the present generation and its work into a historic context, and in the material residue left in the Townscape by the labours of the past, provides object lessons in achievements as well as in failures. Thereby it helps to create a sense of that humanity which cares for the efforts of others and has a thought for future generations when shaping its own work." (9)

He thus regarded the Townscape as the "cultural landscape" which revealed the accumulation of man-made forms which had developed uniquely over time to create the "genius loci".

"As the gradual accumulation of inherited and contemporary forms proceeds, congruity between current requirements and the existing landscape equipment is rendered less and less likely. This is but the manifestation on a higher level of that perennial functional conflict between social man and his habitat that has been a condition of his life on earth from the beginning. In that sense, then, the cultural landscape acquires a certain separateness of existence vis-a-vis its occupant society, and, far from merely

reflecting current requirements, it refers also to, and is a cumulative if incomplete historical record of, the whole succession of human needs and aspirations as these have developed in a particular habitat. Thus, it imparts the depth of time perspective and the sense of group supported continuity to the daily awareness of our own social existence on the ground, and this is one of the prerequisites for any properly balanced relation between individual and society, and between the socio-geographical group such as an urban community and its home". (10)

The value to the community of the Townscape, through its historicity, is its "sense of continuity and ... of the diversity of human effort and achievement in different periods" which "exert an educative and regenerative influence on the mind" (11). Its continued existence is "a universal long-term social requirement of great importance". (12)

His later study Alnwick, Northumberland : a study in town plan analysis (13) proved to be the major contribution to urban morphology in the English language in the post war era. Its achievements are fivefold; the establishment of a basic framework of principles for urban morphology; the adoption for the first time in the geographical literature in the English language of a thorough-going evolutionary approach; the recognition of the individual plot as being the fundamental unit of analysis; the use of detailed cartographic analysis in conjunction with field survey and documentary evidence and the conceptualization of developments in the Townscape. (14)

In discussing his approach Conzen wrote: "An evolutionary approach, tracing existing forms back to the underlying formative processes and interpreting them accordingly, would seem to provide the rational method of analysis." (15) For him the "retrogressive" method of working back from present-day forms was rejected simply because a proper understanding of processes cannot be attained from the analysis of relics, even in the case of the town plan, which produces a more complete collection of residual features than the building fabric or the land use pattern. Those parts of the Townscape that have been removed are as important to a theory of Townscape development as those that have survived. Thus the morphographic approach of classifying present-day survivals is rejected. Instead evolutionary patterns

are identified by utilizing such sources as rentals, building plans submitted in connection with applications to build, and large-scale printed and manuscript plans for past periods, in association with detailed plot-by-plot and building-by-building field surveys that include the recording of detailed topographical information on large-scale Ordnance Survey plans.

A tripartite division of the Townscape into town plan, building fabric and land use was utilized in the Alnwick study and has since become fundamental to the approach. Each is typically made up of several kinds of form elements. Thus the town plan consists of streets or other communication spaces, land parcels or plots and the block plans of individual buildings which form the corresponding plan element complexes of street system, plot pattern and building pattern. The design of any particular plan element or group of elements is determined by two criteria: original functional purpose and period of origin. Combined these provide a basis for a morphogenetic classification of plan elements appropriate to geographical plan analysis. Similarly the building fabric has individual buildings as its constituent form elements. These are classified morphogenetically by the same twin criteria, the original purposes of buildings forming systematic element complexes such as dwelling houses, commercial buildings, industrial buildings and so on. Within each of these, period divisions produce historical type groups, such as Georgian, early and mid-Victorian, or late Victorian and Edwardian in Britain, (Figures 7.2 and 7.3).

In contrast to town plan and building fabric the elements of the urban land utilization pattern do not depend fundamentally on the period of origin for their classification even though their location and the pattern as a whole needs to be understood in developmental terms. Classification can therefore be based on the single criterion of purpose. Element complexes are then represented by major functional categories such as residential, commercial, industrial or community service functions.

In purely static terms the physical combination of town plan, building fabric and land utilization pattern tends to occur in a somewhat hierarchial manner whereby the town

plan "contains" and forms the general frame of the land use units or plots which in turn "contain" the building fabric. Clearly, however, the Townscape cannot be comprehended in static terms but must be seen as the result of dynamic processes stemming from the wider socio-economic and regional context and operating through time.

Conzen makes clear that there is still no comprehensive theory of urban form capable of providing a basis for application to planning practice. Studies of Townscape conservation have thus inevitably lacked penetration without a substructure of Townscape development theory (16). But as Whitehand (17) suggests, his approach does go some way towards developing a conception of the Townscape in which the recognition of morphological regions according to academic criteria becomes a practical device for establishing guidelines for Townscape management. Fundamental to this perspective is the concept of "objectivation of the spirit". This relates to the fact that urban landscapes embody not only the efforts and aspirations of the people occupying them at present but also those of previous generations; the environment is thus conditioned by culture and history. For Conzen objectivation of the spirit becomes the spirit of the place or the *genius loci*, which represents an important environmental experience for the individual even when it is received more or less unconsciously. In the physical arrangement of the Townscape then, the objectivation of the spirit finds its particularized form or *gestalt* and affects the individual in three ways. At the practical everyday level it is necessary for independent orientation within the Townscape, the mental map of the town depending on the individual's functional experience of the identity of localities within it as the work done by Lynch and discussed in a later section has confirmed. At the aesthetic level people tend to add an equally spontaneous emotional dimension to that experience, and at the intellectual level, depending on the individual's mental access to relevant information, people experience the Townscape in its full socio-cultural context well beyond the confines of the individual town or the present time. The objectivation of the spirit thus enables individuals and groups to take root in an area and to develop an affinity with it. They thus acquire a sense of the historical dimension of human experience, which stimulates comparison and encourages a less time-bound and more integrated

approach to contemporary problems (18). Thus to Conzen historical Townscapes are important to society not only aesthetically but both intellectually and as a wider emotional experience. It is in his consideration of the intellectual benefits of the objectivation of the spirit and how the expressiveness of the landscape may be assessed that his practical contribution is particularly important. For Whitehand these two aspects constitute fundamental prerequisites for a proper strategy for Townscape conservation (19). It is here that morphological regions can provide a link between morphological concepts and planning practice.

7.4

INTEGRATED CONSERVATION AND CRITERIA FOR ACTION: THE ANALYSIS OF NINETEENTH CENTURY METROPOLITAN QUARTERS

Chapter Two analysed the general shift in conservation thinking from the beginning of the nineteenth century and drew attention to the increasingly inclusive nature of conservation approaches. In terms of the Amsterdam Declaration and the concept of Integrated Conservation enshrined in the Declaration, a shift away from the purely physical realm is evident, with a greater emphasis on the incorporation of human activities into conservation notions. Importantly there is also the suggestion that conservation can actually initiate growth and change. Urban conservation thus becomes an integral part of the planning process particularly in terms of its contribution to urban rehabilitation. This was reinforced a year later in the form of UNESCO's "Recommendation concerning the safeguarding and contemporary role of historic areas" at a conference in Nairobi. Concerned about social and economic impacts of some conservation measures the Recommendation stipulated that conservation studies should include an analysis of "economic, social and cultural activities, ways of life and social relationships". (para 20). As indicated before, integrated conservation thus reflected the growing appreciation of the social and economic implications of conservation actions and the role which these actions could have on community development in both developed and developing countries. Inner city revitalization programmes, and attempts to improve economic prosperity through tourism thus became legitimate conservation activities. Strictly architectural conservation then plays a subordinate role to these macro considerations.

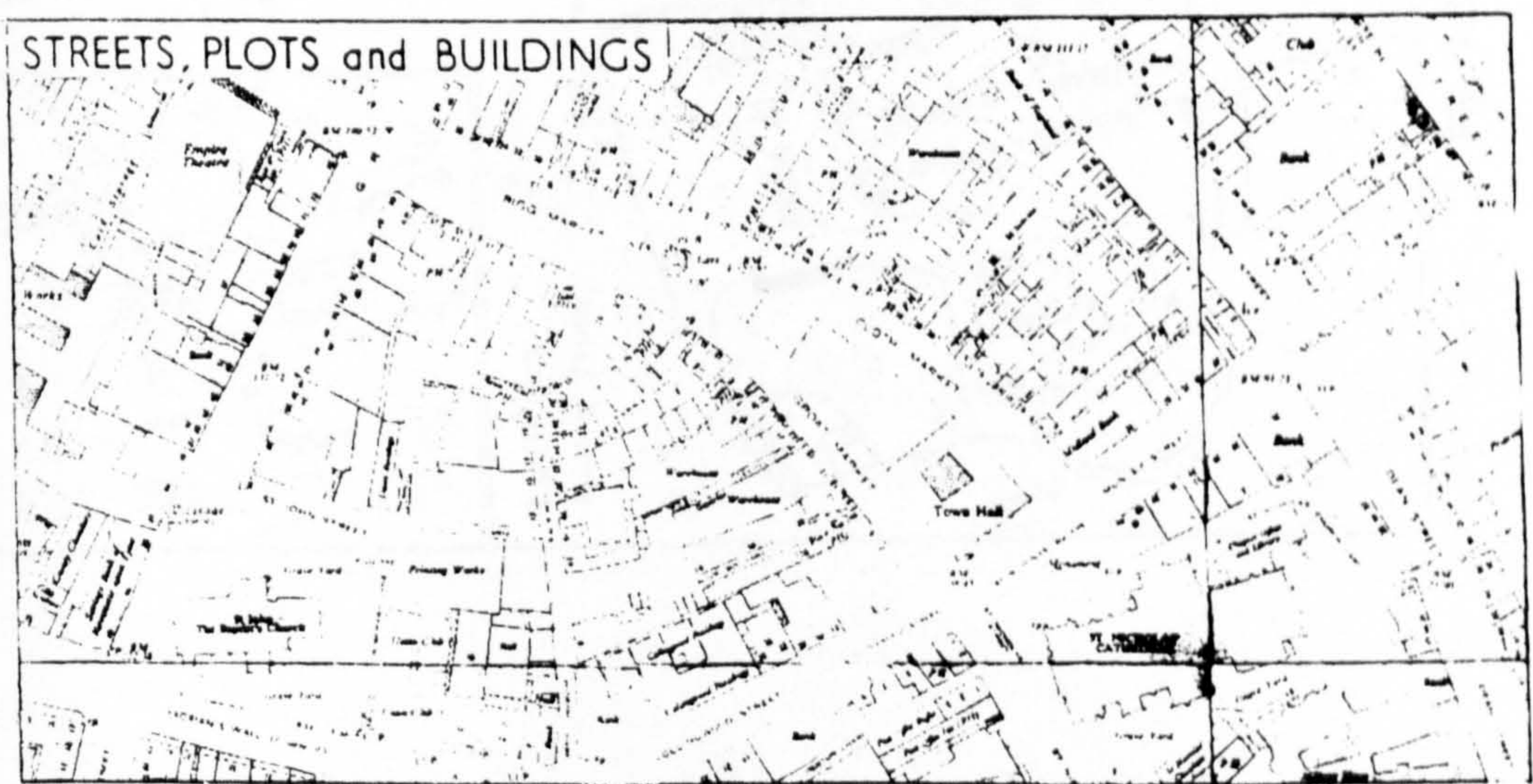


Fig. 7.1 - Elements of the Town Plan, M Conzen



Fig. 7.2 - Urban Land Utilization and Building Types, M Conzen

In order to illustrate the implications of this approach Papageorgiou Venetas' analysis of nineteenth century metropolitan quarters in Europe and the criteria for action on their "integrated conservation" is described (20). In discussing the background to the trend towards integrated conservation the catalysts in the form of the growing ecological concern related to the "limits to growth" movement, and the disillusionment with the monotony of contemporary architecture and the loss of identity of urban environments are described.

In response to the above, Papageorgiou Venetas identified two clear trends:

- the attempts to channel public funds for social housing towards real conservation i.e. towards the restoration of buildings which can and should be conserved;
- the humanisation of the urban space through specific care for the city image.

Both trends exceed the traditional conservationists approach which focuses on individual buildings and reflect the shift towards what is often termed "ensemble conservation" with the accent on urban preservation and renewal.

However, it is clear that contemporary measures are sporadic and uncoordinated and relate primarily to the recycling of usable built fabric in the first instance and cosmetic work on the street image in the second. There is thus no coherent concept of an integrated conservation policy. This can only be achieved, according to Venetas, by the integrated and balanced coexistence of city quarters of different periods which retain their image and remain faithful to their structure and their original concept. It would, however, be naive to believe that city quarters of different eras could lead a parallel life in their original state, in terms of their structure, form and space for human interaction. Changes, adaptations and innovations are not only permitted but are regarded as desirable in that they fulfil an indispensable requirement for renewal, while also allowing the citizen to identify with his urban environment by direct and spontaneous intervention with self-designed "secondary architecture".

While there would appear to be consensus on this general approach, there are divergent views on the establishment of criteria for action in order to carry out an integrated conservation policy. There is still a great deal of subjectivity in terms of what should be conserved, what could be adapted, and what could be eliminated. This inevitably leads to conflict, particularly when intended structural changes are perceived to be detrimental to important form values or when the intended social changes threaten to break up the inherited "space of life". However, there are certain characteristics or elements which are critical to a city's identity and the retention of these should obviously have priority in any integrated conservation policy.

In an attempt to identify criteria which could be used as planning tools adaptable to each context, Papageorgiou Venetas identifies the following:

- the structural order
- the urban form (the three-dimensional image)
- the space of human interaction

Examples are taken from Barcelona, Berlin, Paris and Vienna, cities in which important city quarters evolved in the second half of the nineteenth century. While they have formal similarities, they differ in their structural order and growth.

Characteristics of structural order are seen to include the location of the city quarter within the framework of the city, basic patterns of the traffic network, building densities and the mix of activities.

Characteristics of urban form incorporate the type and distribution of built volumes, the type and distribution of urban spaces and Townscape elements (silhouette and street image).

The urban space as a field of interaction deals with the original character of the interactional space and includes such elements as territoriality, orientation schemes and movement patterns and information flows.

Structural analysis is regarded as essential as a preparatory step towards the renewal of city quarters which are to be preserved. Papageorgiou Venetas specifies the need to cover the following aspects as a minimum.

- Determination of the exact location and delineation of the quarters in question.
- Typological analysis of the spatial characteristics and qualities of the urban fabric.
- Functional interaction between the different areas of the quarter. This should include a study of the feasibility of incorporation's of new uses suitable for the area.
- Analysis of the street image and the space of urban interaction. This should include visual sequence investigations.

A catalogue of action criteria should thus be set up for each of these aspects. For example delineation of the city quarters to be preserved would be based on the following criteria: the extent of the characteristic repertoire of forms pertaining to a certain area of the city; the topographical and spatial relations of the city quarter to the adjoining quarters; the characteristics of the street pattern; and the existence of city areas with a "special local character" (type of social structure).

7.5. RELATED DEVELOPMENTS IN THE USA

Some of the work being done in the USA in the 1960s and after, and stemming directly from the empirical tradition, discussed in Chapter Two indicate an extension of the particularly English conception of Townscape to include a range of behavioural aspects. Obviously no attempt can be made in this dissertation to analyze the evolution of empirical thinking in urban design theory in the USA. The purpose of this thesis is to analyse the extent to which the conservation movement can draw from the knowledge base of urban design to establish practical tools for conservation. A selection is thus made of some of the researchers whose work can be regarded as an extension and development of the Townscape tradition. In particular Jane Jacobs has criticised the visual emphasis of traditional design approaches and has written extensively on the need for more behaviourally based urban design. Kevin Lynch has developed techniques aimed at achieving greater objectivity in analyzing the way people interpret their environments and has stressed the importance of legibility.

Newman and Allison have broadened the scope of urban design analysis to include safety and security factors and Christopher Alexander has attempted to fuse the visual and social setting strands of urban design theory to establish a framework for a more comprehensive approach.

7.5.1 KEVIN LYNCH

Kevin Lynch's Image of the City (21) is a seminal work in the social usage approach in that it highlighted the perceptual basis of urban images.

The work was initiated in a MIT project on the "Boston Image" which proposed a modest restructuring of the downtown area to give it an identifiable image instead of the confused character experienced by most of its citizens. Lynch developed an important innovation in urban design technique through the use of interviews to establish how the city was in fact perceived by its inhabitants. The novelty of the approach was his consideration of the visual character of the American city through the study of the mental images of that city held in the minds of its citizens. Asserting that legibility was a crucially important characteristic of a city environment, enabling inhabitants to place themselves in the general structure and to establish a framework for individual action, he argued that such legibility depended on the ability of the environment to communicate a clear image of itself. From the studies of three cities he concluded that although a variety of features contributed to group images, they could be classified as belonging to one of five types of urban element, therefore providing a list of key urban design categories or concepts: paths, edges, districts, nodes and landmarks. He thus established a definition of what it was that the urban designer should be concerned with, the city image, and the method he might adopt to achieve his ends (the reinforcement of the five elements), (Figure 7.4). A number of subsequent attempts were made to improve on the elements identified by Lynch. Charles Moore in his Body, Memory, Architecture stressed place, path, pattern and edge as "the critical elements". Norberg Schultz in Existence, Space, Architecture identified place and node, path and axis, domain and district. Leon Krier in Urban Space stressed the street, the square and the quartier and the conception of urban space as the primary organising element.

As with the approach of Conzen discussed above, Lynch thus emphasized the role of Townscape in providing a system of orientation. Instead of identifying what might be regarded as artistically pleasing or picturesque, Lynch stresses the minds of the city's inhabitants and thus is seen as an important extension of the visual analysis embodied in traditional Townscape approaches. The city is thus experienced in the context of everyday events and associations, past and present, and extending beyond the immediate present and its perception: "nothing is experienced by itself, but always in relation to its surroundings, the series of events leading up to it and the memory of past experiences" (22). To emphasize the personal orientation of this standpoint and to include more than architectural matters, Lynch adds that "we are not simply observers of this spectacle, but are ourselves a part of it, on the stage with the other participants." (23) Thus although the city may give pleasure and thus relates to artistic creation, Lynch stresses that this is not a cultivated but a commonplace experience, shared by a wide range of different people, (Figure 7.5). It is a concept profoundly different from the conception of Cullen and Worskett of the architect as skilful visual analyst interpreting the visual environment for other members of the planning team.

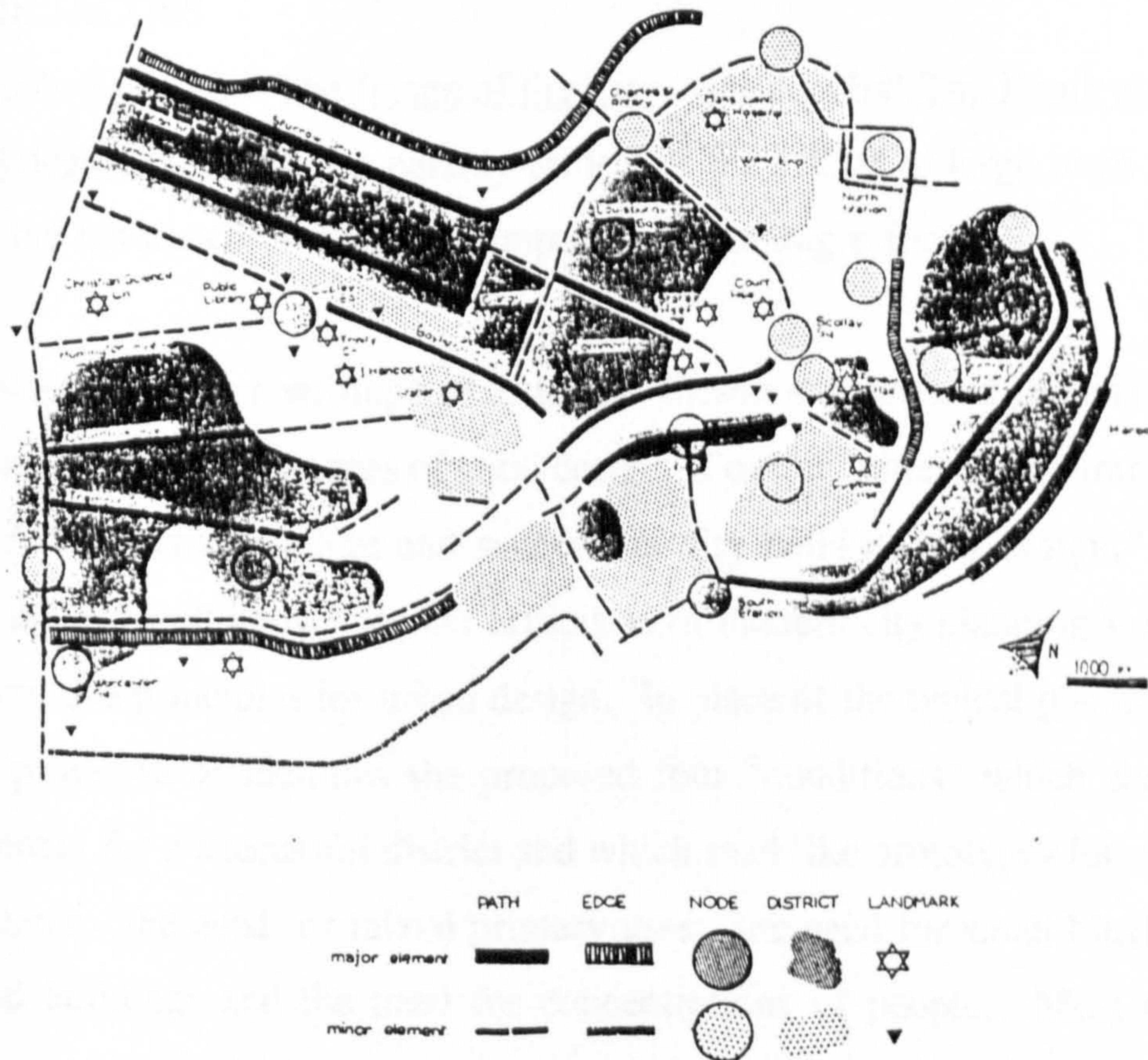


Fig. 7.3 - The Visual form of Boston as seen in the field. Kevin Lynch, 1960

Also in stressing that it is people's perception of the environment that must be examined and not the city itself in its objective physical and material form Lynch reverts back to the original empiricist basis. In the traditional Townscape approach it is the architect's perception that is important. Lynch broadens this considerably to include all the inhabitants' perceptions. This implication that there may be a difference between the city itself and the city that is being perceived has a fundamental influence on urban design and planning theory.

It reflects a critique of mimetic theories of representation and the need for an interpretative practice based on hermeneutics. This position acknowledges the role of the interpreter and acknowledges that interpretation is a dialogue between the data relating to places and people and the researcher who is embedded within a particular intellectual and institutional context. It is the interpersonal and intercultural nature of the hermeneutic method which poses a challenge to mimesis, since a 'perfect copy' of the world clearly is not possible if the interpreter is present in that textual copy (24).

7.5.2 JANE JACOBS

Published just after The Image of the City, Jane Jacobs' The Death and Life of Great American Cities (25) was harshly critical of the effects of large scale redevelopments and the ignorance of the social impacts of planning efforts.

As with the earlier writings of Sitte and Unwin she stressed the analysis of existing towns and cities as sources of good design. For her "cities are an immense laboratory of trial and error, failure and success, in city building and design." (26) Although she is most well known for her criticisms of modern city planning she also developed alternative principles for urban design. In place of the typical planning standards for the provision of facilities she proposed four "conditions" which she believed to be essential for a successful district and which read like prototypes for Alexander's later Patterns:- the need for mixed primary uses; the need for small blocks; the need for aged buildings and the need for concentrations of people. Most of the necessary design conditions she develops are social ones and their details are based on close observations of people's behaviour.

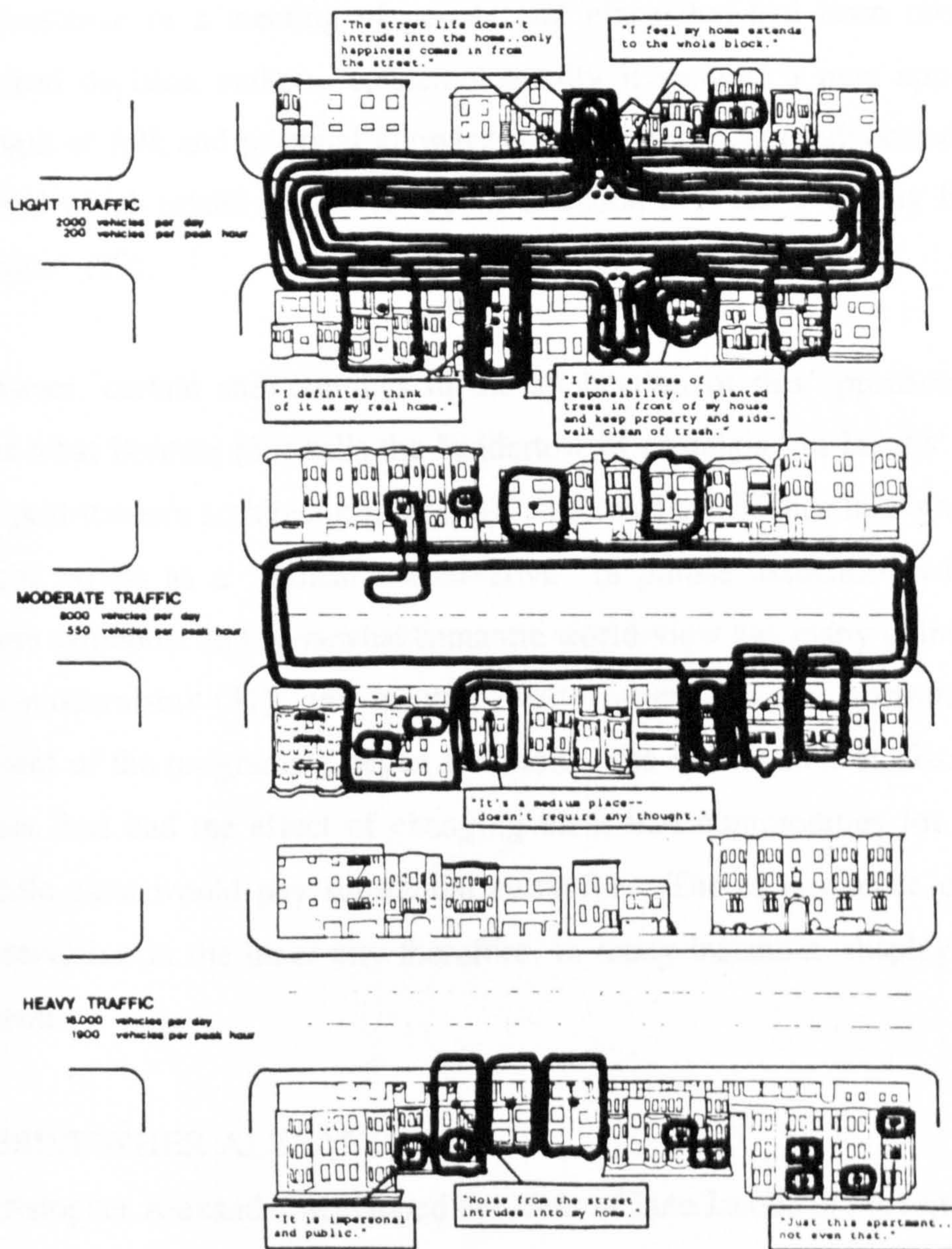


Fig. 7.4 - Local resident's perception of their environment. Kevin Lynch, 1960.

Jacobs is thus critical of the Townscape tradition of purely visual arguments for urban design. She argues that the city can never be a work of art because art is made only by selection from life and a city is life at its most complex and intensive. Her suggestions for visual order are thus of a different nature to those of the Townscape practitioners. She suggests instead that the role of urban design should be "a strategy of illuminating and clarifying life and helping to explain how to use its meanings and order - in this case helping to illuminate, clarify and explain the order of cities." (27)

As Ley (28) points out, this radical penetration of everyday life into the planning prospectus formed the focus of her critique of modernism. "Ontologically it revealed the existence of a meeting of people and place that had been obscured from the detached decision makers; epistemologically it showed a new appreciation of the strength of folk and personal knowledge; and politically it advocated a participatory method which established direct communication between everyday life and planning practice" (29).

However, certain shortcomings in the application of this approach have emerged. Thus what Berman (30) calls the "undertow of nostalgia" in Jacobs' thinking shows, like post-modern architecture, a certain failure of confidence in engaging the present. Jacobs writes as a "radical conservative" (a phrase associated with John Ruskin, whose symbolist and somewhat romantic world-view has many points of contact with post-modernism) (31), and as the 1980's progressed the potentially conservative content of the programme began to unfold. The idealization of districts like Hudson Street thus had the effect of changing them into commodities for which the upper middle class would pay substantial entry fees. The consequence of neighbourhood preservation in the inner city therefore, in many instances, displayed an unintended elitism.

7.5.3 CHRISTOPHER ALEXANDER

Christopher Alexander developed the ideas of Jane Jacobs in his seminal work entitled The City is not a Tree in 1965 (32). As with many others he thought her an excellent critic but was less impressed with her proposals for new buildings which he described as "a sort of mixture between Greenwich Village and some Italian hill town." (33)

Alexander thought it important to search for underlying principles rather than to look for examples of good form. He suggested that principles could be best expressed, not in pictures as Gordon Cullen had done, or in words as Jane Jacobs had done but rather in terms of more abstract relations. Drawing on Set Theory he distinguishes between a tree and a semi-lattice: tree-like structures lead to rigid separations while semi-lattices contain complex overlappings, mergings and fusing together. Clearly

a city which is zoned into working, residential and service areas forms a tree while the kind of mixture of houses, shops and recreation areas favoured by Jane Jacobs is in his terms a semi-lattice.

As an aspect of his notion of the city as a semi-lattice, Alexander drew attention to the failings of design philosophies such as the Townscape movement that considered form without context, and to the resultant dangers of approaching city design in a way that did not allow for a rich diversity of cross connections between activities and places. His later work also dealt explicitly with the issue of including social and behavioral matters in the design process. This will be returned to below.

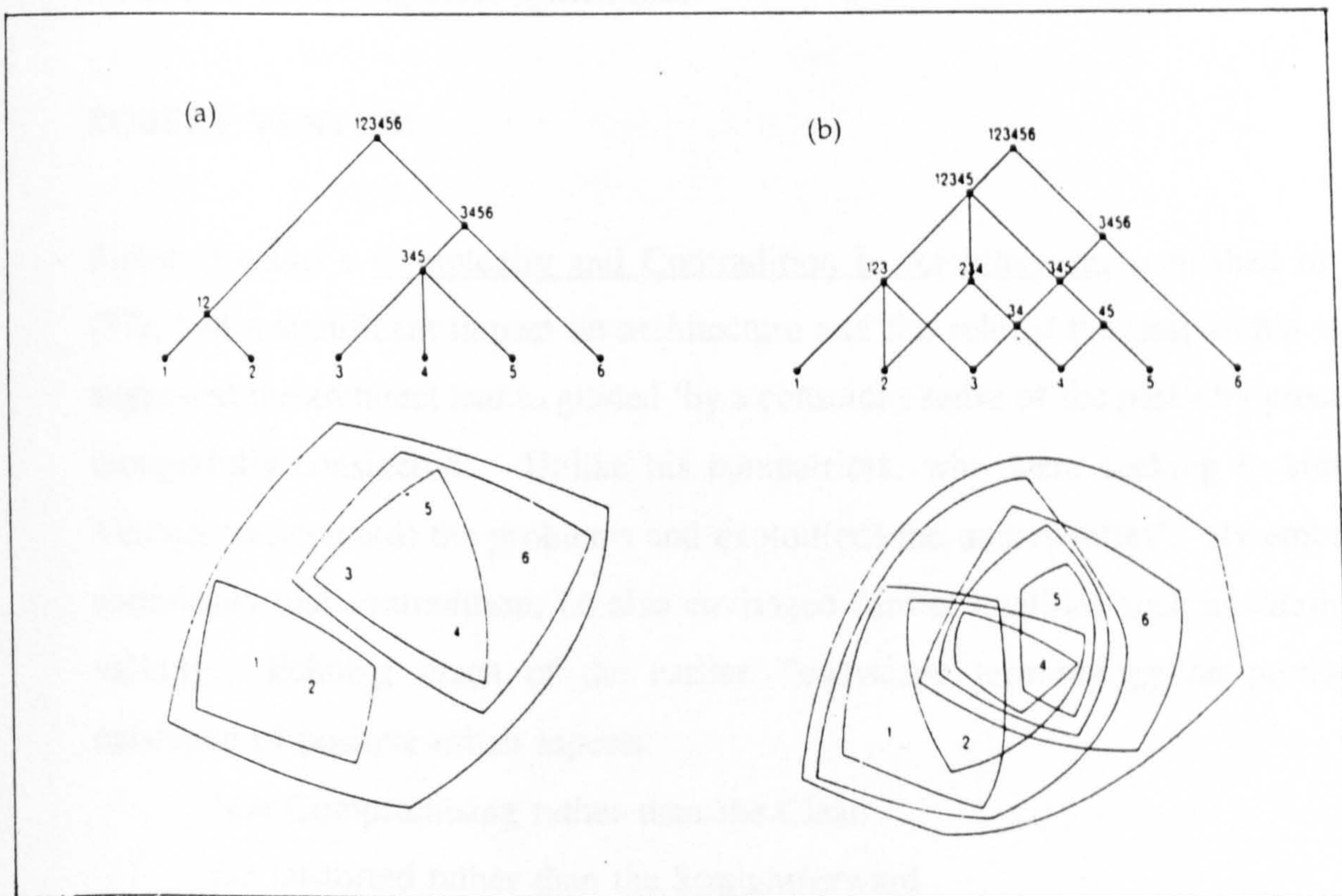


Fig. 7.5 (a) "Tree" showing separated elements.
 (b) "Semi-Lattice" showing overlapping elements.
 C Alexander 1967

7.5.4 OSCAR NEWMAN

Oscar Newman suggested that Jane Jacobs's view on urbanity represented unsupported hypotheses and that the kind of mix of uses she proposed did not necessarily result in the kind of proprietorial surveillance that she had suggested. He developed the theme of surveillance into the concept of Defensible Space which he defined as "a surrogate term for the range of mechanisms; real and symbolic barriers, strongly defined areas of influence, and improved opportunities for surveillance, that combine to bring an environment under the control of its residents." (34) Newman was criticised by Hillier (35) who was concerned with the social manipulation aspect and regarded defensible space as being based on a dangerous misconception of territoriality as described by Konrad Lorenz (1952) and Robert Ardrey (1967, 1969). Just as Townscape was criticised for a kind of visual determinism so too the work of Newman is criticised for a kind of physical determinism. It is difficult to argue that certain types of physical layout will result in defensible space. As Hillier points out the physical form of dwellings and spaces is a separate issue from the social status of the people inhabiting these spaces (36).

7.5.5 ROBERT VENTURI

Robert Venturi's Complexity and Contradiction in Architecture, published in 1966 (37), had a significant impact on architecture and the role of the past within it. He suggested the architect had to be guided 'by a conscious sense of the past - by precedent, thoughtfully considered'. Unlike his compatriots, who were seeking to simplify, Venturi 'welcome(d) the problems and exploit(ed) the uncertainties'. By embracing complexity and contradiction, he also envisaged further qualities such as vitality and validity. Echoing much of the earlier Townscape terminology he produced a catalogue of positive urban aspects:

"the Compromising rather than the Clean
the Distorted rather than the Straightforward
the Ambiguous rather than the Articulated
the Boring as well as the Interesting
the Accommodating rather than the Excluding" (38)

He thus encouraged 'richness for meaning rather than for clarity' for the 'implicit function as well as the explicit function'. As suggested by Broadbent (39), he prefers 'both-and' to 'either-or', 'black and white', to 'black or white'. For Venturi, a valid architecture 'evokes many levels of meaning and combinations of focus'. There is thus a need to re-examine the medium of architecture itself; to look at complex goals to see how these can be used to increase the scope of architecture. The variety inherent in visual perception, with all its ambiguities, must thus be acknowledged and exploited.

7.5.6 COLIN ROWE AND FRED KOETTER

The publication of Collage City, initially in 1975, reflected in part a disillusion with the Utopian schemes of Le Corbusier and others (40). In seeking a direction Rowe and Koetter identified two opposing philosophies: 'the cult of Townscape and the cult of science fiction'. Townscape was interpreted "as a derivative of the late eighteenth century Picturesque; and, as it indicated all that love of disorder, cultivation of the individual, distaste for the rational, passion for the various, pleasure in the idiosyncratic and suspicion of the generalised, - it may sometimes be supposed to distinguish the architectural tradition of the United Kingdom" (41).

In drawing a comparison between the two approaches they provided a dramatic comparison of urban space, using figure - ground illustrations between the centre of Parma and Le Corbusier's Plan for Saint-Dié (Figure 7.6).

In looking for a form of reconciliation they pointed to Rome: "a compilation of rationally gridded field, mostly corresponding to estate structure, with conditions of confusion and picturesque happening in between, mostly corresponding to stream beds, cow tracks etc ... which could only help ... qualify the virtues of order with the values of chaos" (42).

Dichotomies could thus only be resolved by what they refer to as collage;

" a collage approach, an approach in which objects are

conscripted or seduced from out of their context, is -at the present day - the only way of dealing with the ultimate problems of either or both, utopia or tradition." (43).

The problems of divorcing form from content and the implications this has for conservation theory is discussed in the following section.

It is not the intention of this section to discuss in any detail the various design theories relating to the social use of space and their corresponding reputations. Rather an attempt has been made to illustrate some of the developments away from the purely visual analysis prevalent in the Townscape approach. As suggested above, during the 1970s the idea was developed that environmental design was closely interrelated with the behaviour of people using the environment in everyday circumstances and that design should thus focus on the behaviour, perception and expectations of the users in the context of their surroundings equally with the physical elements of the surroundings. Parallel and complementary to this growing need to integrate the social and physical aspects of design was the understanding of the need to involve the eventual users of urban areas in the design process.

7.5.7 INTEGRATING VISUAL AND BEHAVIORAL DESIGN APPROACHES

Despite the increasing research pointing to the need to analyze patterns of behaviour and perception as a fundamental aspect of any description and design of place there has been a disinclination to develop these notions in urban design practice. The visual tradition, embodied in the Townscape movement, still tends to dominate. The Design Council booklet Street Scene (44) is indicative of this emphasis. Details of surfaces, furniture, lighting and so on are extensively discussed with only passing reference to use or user.

However, the later work done by both Lynch and Alexander have relevance. Lynch in Managing the Sense of a Region (45) stressed an approach to design that dealt explicitly with the environment of everyday life. Traditional urban design analyses

with their emphasis on vision alone among the senses; on normal people, that is healthy, active, middle-class adults; their focus on specially designed places and spatial effects and the separation of aesthetics from other aspects of urban life and experience, were specifically questioned (46).

The fundamental question of purpose is central to Lynch's prescriptive analysis. He stresses the need to identify reasons and purposes which extend far beyond picturesque spatial effects. Central to all his examples are human experience, use and activity and from them Lynch gives purpose and direction to urban design proposals "so that even the most obviously constructional elements are part of a programme embracing not only visual and aesthetics, but how the well-being of persons and small groups arises as they directly interact with their settings, and not primarily from their role of passive observers." (47)

Lynch specifically criticises the Townscape approach in terms of the techniques used in that they restrict themselves to a field survey and in doing so implicitly impose the professional values of their staff on the results and thus "lose much of the inner meaning of the sensed world." (48) In addition to reviving techniques for the analysis of spatial and temporal form, sequence, visibility, ambient quality and natural features from the perspective of ordinary use, Lynch described techniques to analyze visible activity, spatial behaviour and the images people hold of places. As Jarvis mentions (49), such integral analysis systematically identifies not only the placing of activity in time and space and how those activities relate to their surroundings, but also "how they picture it to themselves, what they feel about it, what it means to them" for which the basic source of information is direct dialogue with people.

In What Time is This Place (50) Lynch also argued that man's effective action and inner well being depended on the possession of a strong image of time in which a vivid sense of the present is connected to both the future and the past.

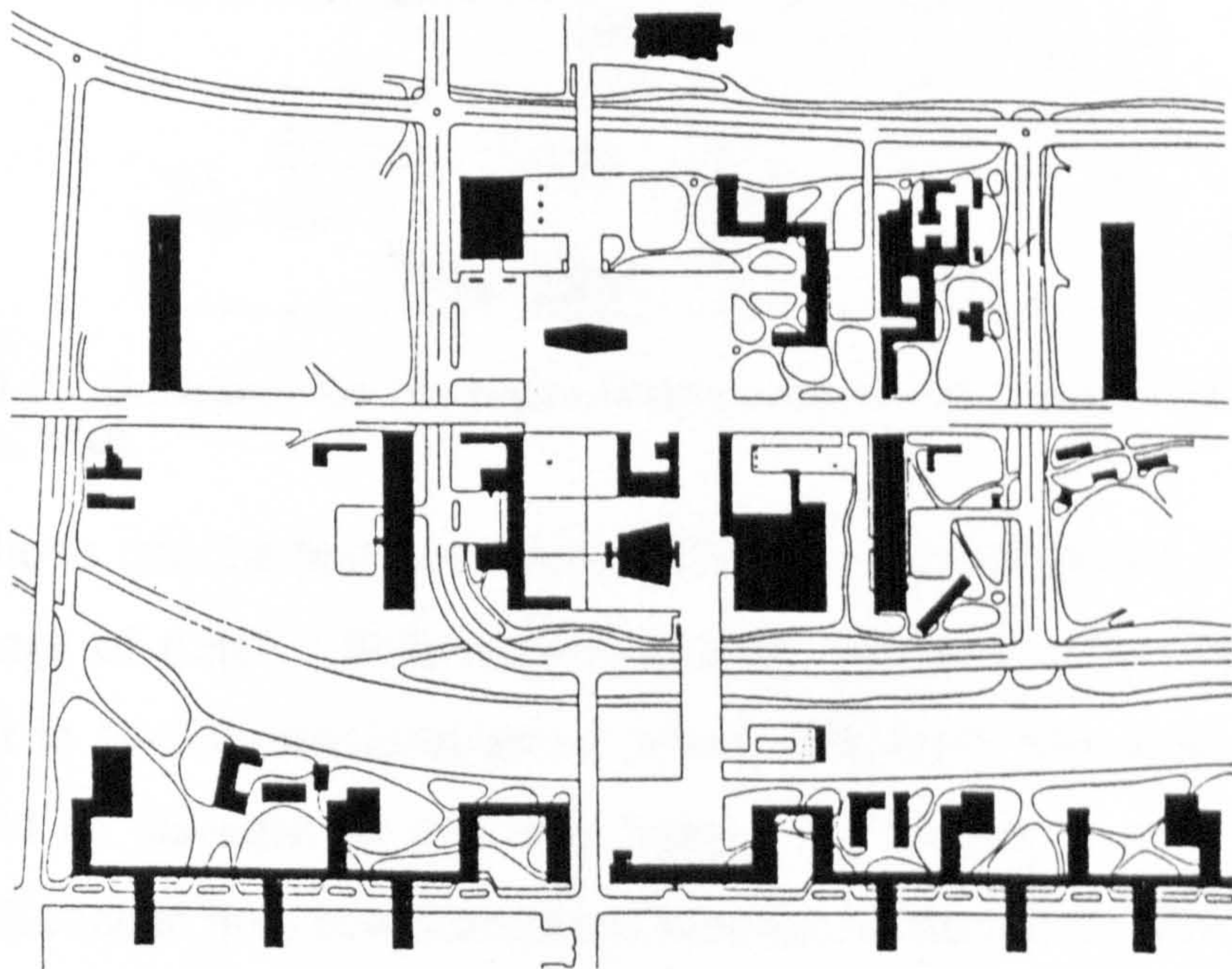
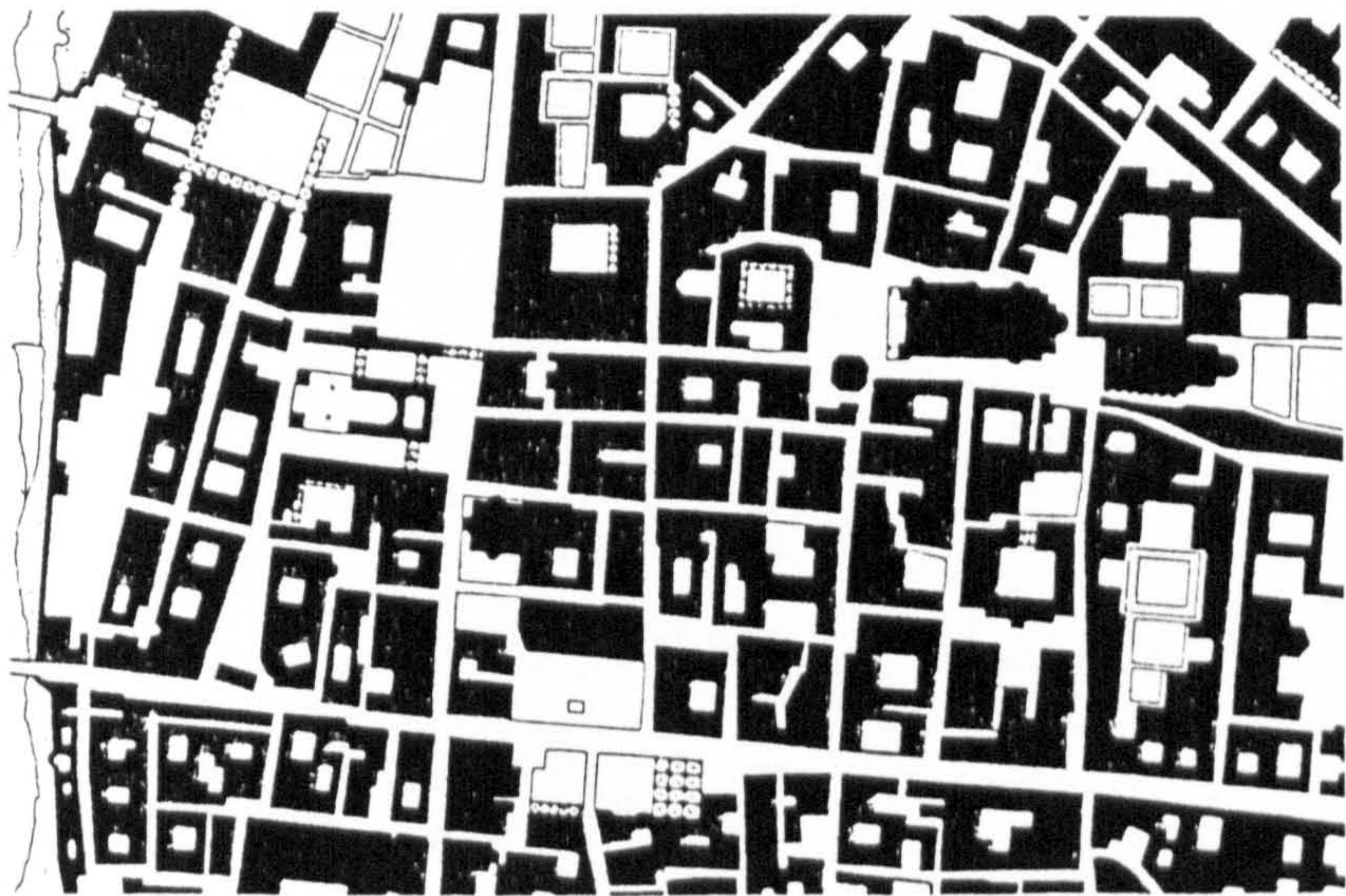


Fig. 7.6 (a) Figure/ground plan of Parma
 (b) Figure/ground relationships in Le Corbusier's Plan for Saint-Dié.

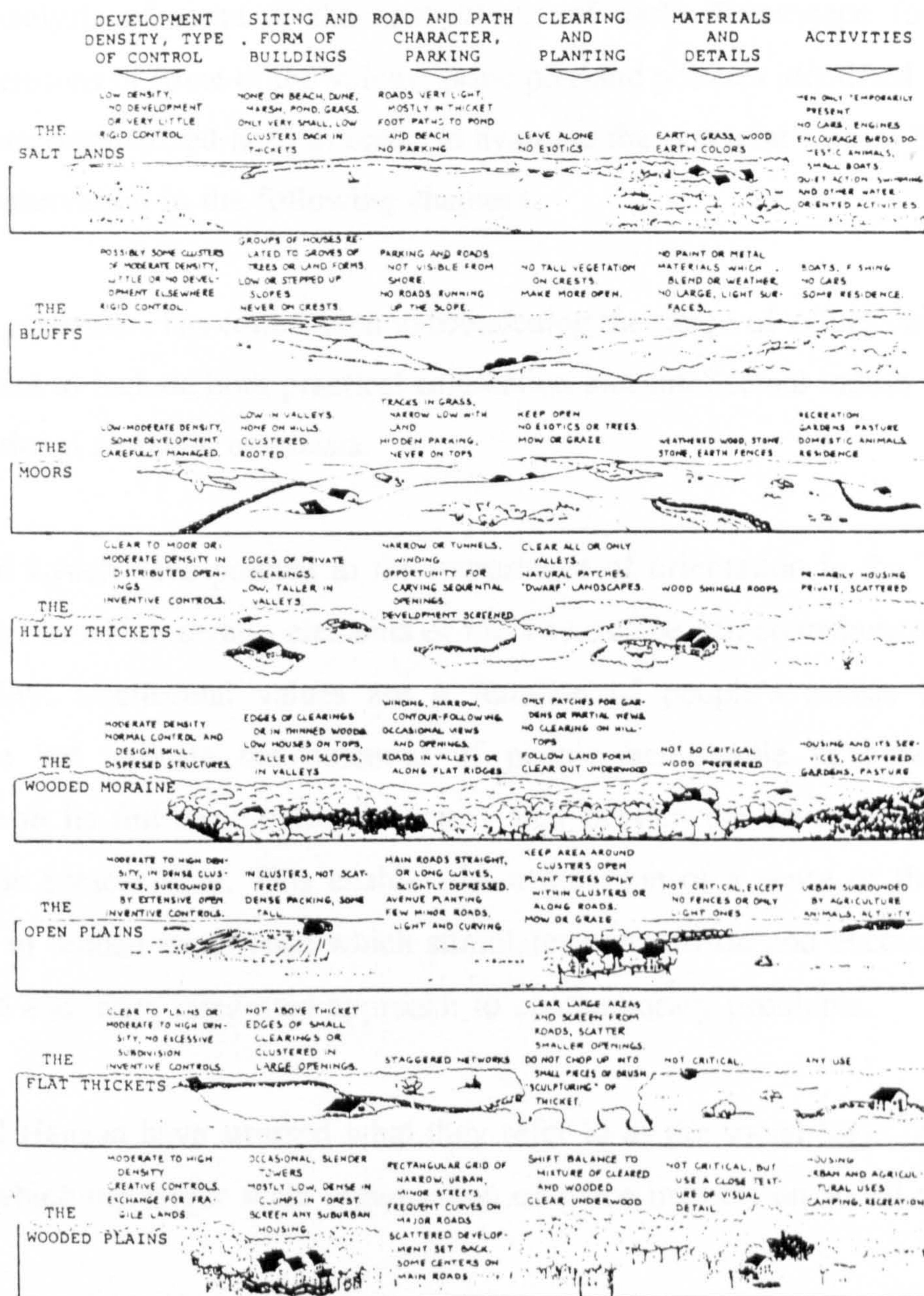


Fig. 7.7 - Guidelines for the future development on the island of Martha's Vineyard. Kevin Lynch, 1960.

It follows that the best environment for human development is one which presents a "collage of time". Both massive change and rigid inflexible preservation tend to result in "one dimensional areas" which lack depth and continuity. Rather the city should be managed so that it is layered in "time-deep areas" of varying intensity which contain both new stimuli and familiar reassurances. For Lynch "it is clear that space and time are the great framework within which we order our experience. We live in time-places." (51)

The brief analysis of some of the applications of early Townscape formulations indicate extensions of some of the values, principles and policies identified in Chapter 6.3. They are summarized here in order to evaluate the potential role of Townscape to urban conservation in the following chapters.

Conzen, in particular, has contributed to broadening the range of values underpinning the movement to include both practical orientation and intellectual values in addition to the traditional aesthetic emphasis.

Conzen and Lynch have pointed to the importance of orientation in the Townscape and the ways in which certain elements of the Townscape can contribute to its image and legibility. Intellectual values are a function of people's access to relevant information but indicate the potential of people being able to experience the Townscape in its full socio-cultural context well beyond the confines of a specific space or the present time. This enables the acquisition of a sense of the historical dimension of human experience which stimulates comparison and encourages a less time bound and more integrated approach to contemporary problems.

Hillier and Hanson have stressed what they refer to as the social logic of space, the extent to which the larger scale organisation of space impacts on social relations.

Conzen has emphasized the need for more detailed historical research on the forces underlying particular urban forms. This historical analysis inevitably shifts the concern from Townscape away from a professional elite with predominantly aesthetic concerns to a more broadly based popular grouping who are able to respond and interpret the various facets of a place's history.

Conzen, together with Lynch, also saw character as being a function of the layers of different ages being visible in the physical fabric of a place; what Lynch has referred to as "time-deep space" (52).

The means of explaining the processes which have shaped urban settlements over time have been referred to as the urban morphogenetic tradition. In developing this approach, Conzen regarded the Townscape as the "cultural landscape" which revealed the accommodations of man made forms which had developed uniquely over time to create the "genius loci". The urban morphogenetic approach thus provides a rational basis for understanding and interpreting this.

Much of the work on Townscape related subjects in the USA reflect a concern for more behavioural issues in addition to the predominantly visual emphasis of the English tradition. The perceptual basis of urban images was stressed by Lynch who argued that legibility depended on the ability of the environment to communicate a clear image of itself. Instead of identifying what might be regarded as artistically pleasing or picturesque, Lynch stressed the need to understand the perceptions and mental images of the city's inhabitants. Human experience, use and activity were thus regarded as central to Townscape appreciation. Similarly Jane Jacobs also advocated a participatory approach to establish direct communication between everyday life and planning practice. This approach thus reveals the need for fusing issues relating to people and places, traditionally absent in the detached decision making process evident in earlier Townscape practice.

The traditional pictorial approach to design tended towards an esoteric and specialised view of environmental quality. The alternative approach based on user experience and involvement provides the opportunity for a richer, multi-dimensional and more relevant environment related to use and daily needs.

It can also be regarded as falling within the broader post-modern conceptualization of urban space which is typically concerned with the specific and the particular meanings of buildings and spaces and the relationship to the context within which they are located. In its reaction to the basic tenets of modernism and its sensitivity to local differences, the Townscape discipline, in its later formulations, has also "broadened the range of phenomena designated as culture.... to take in a wide spectrum of popular and everyday cultures in which practically any object or experience can be

deemed to be of cultural interest" (53). This anthropological sense of culture with its emphasis on lifestyles and behaviour patterns can be contrasted with so-called "high" culture with its emphasis on aestheticism which is characteristic of earlier Townscape formulations.

The mass stereotypes of modernism are thus rejected in favour of the active pursuit of cultural differentiation in which cultural assets such as buildings and spaces are displayed and interpreted as "symbolic" images of reality and "signs" of diverse lifestyles. A feature of post-modernism is thus recognition of a diversity of values and taste cultures and an acceptance of pluralism, with a consequent sensitivity to the claim of social groupings such as ethnic minorities and the women's movement (54).

In terms of the analysis of the potential value of the Townscape tradition to the urban conservation movement, two standard positions in post-modern thinking can be identified. Reaction and resistance are each "marked by political affiliations and historical agendas" which colour the way in which they "represent both present and past - which aspects are stressed, which repressed (55). Reactionary or neoconservative post-modernism repudiates modernism as an elitist master plan and proposes "a return to the verities of tradition"(56). It embraces 'populist' historicism and pastiche and is widely criticised as being therapeutic, cosmetic and status quo conservative. The post-modernism of resistance, on the other hand, "is concerned with a critical reconstruction of tradition, not an instrumental pastiche of pop- or pseudo - historical forms, with a critique of origins, not a return to them. In short, it seeks to question, rather than exploit cultural codes, to explore rather than conceal social and political affiliations (57). It therefore "implies a methodology of opposition, one that takes the master narratives of prior traditions and seeks to question their authority. It rejects claims of undisputed authority, or demands for allegiance" (58). The implications of this position for urban conservation are explored in the form of a case study, the Victorian and Alfred Waterfront in Cape Town, in the next section.

CHAPTER EIGHT:

A CRITICAL APPRAISAL OF THE TOWNSCAPE TRADITION

This chapter seeks to evaluate the Townscape movement in terms of its inherent opportunities and limitations. The next section seeks to evaluate the movement in terms of the main tenets of the conservation movement in order to establish points of congruence and the potential role of Townscape in urban conservation.

Previous chapters identified the philosophical underpinnings of the Townscape movement, the early approaches of the English practitioners in the pages of the AR during the 1940's and 1950's and subsequent formulations and adaptations. Later chapters identified further applications of Townscape in terms of urban design practice and the nature of the changed emphasis in the USA which incorporated more behavioral considerations. The Townscape movement thus encompasses a broad range of perspectives. In order to critically appraise its contribution to the formulation of a language of place an operating definition thus has to be established. To this end Ward (1) has defined the term as the total landscape of the town. As a 'science', Townscape thus consists of the studying and recording of all the elements which give a town its individual character. In terms of practical application, Townscape provides a specific means by which this character can be safeguarded and enhanced. The standards of Townscape are further specified as being first the *sense of place* ("I know where I am") and second the *sense of unity*, the town experienced not as a lot of disconnected pieces but as a whole, with one recognizable area leading into another.

Chapter 5 commenced with a discussion on the various interpretations of place and the need to fuse geographical and sociological conceptions. Distinctions were drawn between modern and post-modern formulations of space and the emphasis in the latter on historically specific, culturally significant places characterized by meaning, rootedness and human proportions (2). Key words in the critique of modernity thus inevitably include the post-modern lexicon of contextuality, diversity, meaning, experience, the everyday, culture, human agency and of course place (3). The following sections seek to evaluate the extent to which the Townscape discipline addresses these issues.

8.2 OPPORTUNITIES

8.2.1 ADDRESSING PSYCHO-SOCIAL NEEDS

The interaction between a city and its inhabitants contributes substantially to a sense of place and is a key ingredient in understanding the culture of a city. Culture in this sense extends beyond the accumulation of cultural artifacts and relates more to people's response to the physical and psychological web of the city.

The value of Townscape is widely regarded as the physical design accommodation of certain aspects of human needs in the visual environment which are increasingly being identified by more scientific research in environmental psychology. The section below examines some of these theoretical positions.

Regarding the need to conserve Worskett stated: "Society needs both cultural and physical roots and a town's visual and historic qualities can satisfy at least part of this need" (4). Little is known about peoples' conscious and subconscious reactions to the quality of the visual environment but increasingly writers in environmental psychology and visual perception have referred to Townscape to support their theories on the physical attributes of a satisfying environment (5). The question of how one actually perceives and understands the complex spatial variations in the environment is an issue central to the Townscape approach and urban design theory in general. It is a fruitful area for research.

During the first part of the twentieth century the Gestalt psychologists were among the first to develop a rational basis for the discussion of perception. The central message of the Gestalt approach was that "vision is not a mechanical recording of elements but the grasping of significant structural patterns." This responded to the feelings of many of those involved in visual design and provided an apt description of the way in which such patterns are recognized. Chapter 6.4.1 drew attention to the emphasis placed by Sitte in Europe and Unwin in the United Kingdom on the need to understand formal patterns in towns and cities.

One of the conditions or 'laws' identified as playing an important role in producing visual

forms was 'the Law of Experience' which acknowledged the partial dependence of the comprehension of symbolic forms upon the circumstances under which they were learned. This relates directly to the issue of the subjectivity of human perception and the problems involved in attempting to develop general sets of rules. This is one of the major criticisms levelled at the Townscape approach and is returned to below.

Another phenomenon characteristic of the Gestalt psychologists is that of figure-ground which refers to the issue of identifying key signals against chaotic backgrounds. The whole concept of urban design relies on a classic figure-ground reversal in which what is normally seen as ground, i.e. the surrounding spaces, must be read as figures. The graphic technique used by Nolli in his 1748 plan of Rome is a vivid example of this concept (Figure 8.1).

Rapoport and Kantor (6) put forward the hypothesis that there is a human need for complexity in the visual environment and that one of the most successful ways of providing this complexity is through the creation of "... visual nuance, however slight, which gives alternative reactions to the same building or urban group. Ambiguity would thus help to reach an optimal perceptual rate between simplism and chaos, boredom and confusion." They argue that contemporary urban design has been "simplified and cleaned up to such an extent that all it has to say is revealed at a glance. A range of meanings and possibilities is eliminated." They substantiate their hypothesis with empirical findings and refer to five of Cullen's headings (combination, multiple use, here and there, projection and recession) as intuitive interpretations of their more thoroughly researched hypothesis of complexity.

Venturi's Complexity and Contradiction in Architecture (7) which stresses that the variety inherent in visual perception with all its ambiguities must be acknowledged and exploited, is regarded as a direct response to this need.

Lozano (8) also cites Cullen's call for visual variety within a pattern as "substantially the essence of his hypothesis that there is a need for a combination of plurality of visual inputs ..." to provide orientation and variety in the environment. He argues a case for combining a variety of inputs at the lower hierarchies of a town such as the details of

individual house fronts and the maze of secondary streets and alleys, with what he calls orientation inputs at higher levels such as prominent buildings, city walls and the street plan itself. In York, the strong identifying elements of the Minster and the city walls in juxtaposition with the intricate medieval street plan reflect this. In commenting on contemporary urban designs Lozano states that most are not based on a combination of visual inputs at different complexity levels, but "tend to be influenced by a kind of pendulum law, stressing either an exclusive low-order organisation (modern movement purism) or a pseudo-complex organization (superimposed picturesqueism)" (9). This criticism echoes the rationale developed by de Cronin Hastings for the need for an alternative approach to urbanism, discussed in the previous chapter. In reacting to the "New Picturesquism" which attempts to recreate its own pseudoverision of an old town atmosphere, Lozano points to a lack of understanding of the morphological roots of variety: "Variety results from the nature of the problem and the environment and cannot be replaced by a wilful formal play at the risk of becoming a confusion of details." (10) Variety should thus be self-originated in the urban community and cannot be planned. Rather the aim should be the creation of a catalyst that encourages local forces to shape their own community.

Jay Appleton's prospect-refuge theory holds that the psychological need for safety in its most basic sense can be expressed as the ability to see without being seen, and this primordial instinct has been sublimated to an aesthetic response. In transferring this symbolic code of analysis to architecture and urban design he refers to Cullen's description of enclaves:- "the enclave or the interior open to the exterior and having direct access to both ... has the advantage of commanding the scene from a position of safety and strength." (11)

In the Syntax of Cities (12) Peter Smith focuses not only on the physical fabric but also approaches the problem by analyzing the human value system in terms of the structure of the mind. His thesis is that aesthetic awareness depends on interaction between the different parts of the brain and that ultimate beauty occurs only when intellect and emotion come together in the harmony of opposites. Modern architecture thus fails to satisfy because it appeals only to the intellect and denies the stimulation once richly provided in towns and cities and found today only in traditional urban ensembles: "without a dialectic

rhythm between the intellect and the emotions environment drops psychologically stone dead."

In Townscape Images (13) Morris stresses what conservation means for people rather than as the investigation of buildings as an end in themselves. The concern is more with the psychological impact of different Townscape images. People's conscious and subconscious reactions to the quality of the visual surroundings were tested using slides shown to groups of students, artists and professional architects of five main stylistic periods: medieval, classical, industrial, romantic and modern. Thirty semantic scales were grouped under the headings: historic heritage, architectural heritage, environmental character and aesthetic qualities to test for any significant differences of Townscape images. Reactions were evaluated in terms of image traces, (Figure 8.2). The most notable divergence was the greater appreciation shown by planners for classical and to a lesser extent industrial Townscape while the artists appeared slightly more vehement in their condemnation of modern architecture. The image trace of medieval Townscape incorporated most of the positive attributes of the semantic scales. None of the other period styles were so consistently described as historically interesting or as well liked and appreciated for their architectural character. Morris draws the psychological conclusion that if man is to control change he must reconcile his memory of the past with optimism for the future. It would thus appear that the newest urban environments do not alleviate, but rather exacerbate man's inborn uncertainty and latent fear of the future.

Other writers have also referred to Townscape to support their theoretical positions. Jane Jacobs' call for diversity in cities is similar to Cullen's ideas about multi-use and precincts in the city, while Cullen's ideas about the possession of public space and occupied territory are similar to Oscar Newmann's zones of influence and the need to define public from private space which are the main bases of defensible space (14).

Other researchers have stressed the psycho-social importance of familiarity in conserved Townscapes. Williams, for example, has shown that high familiarity with urban landscapes was associated with high preferences. A straight line relationship between familiarity and preference was also demonstrated (15). Similarly, Nasar's examination of the influence of familiarity on responses to visual quality in streetscapes led him to

conclude that 'people like what they know'.(16).

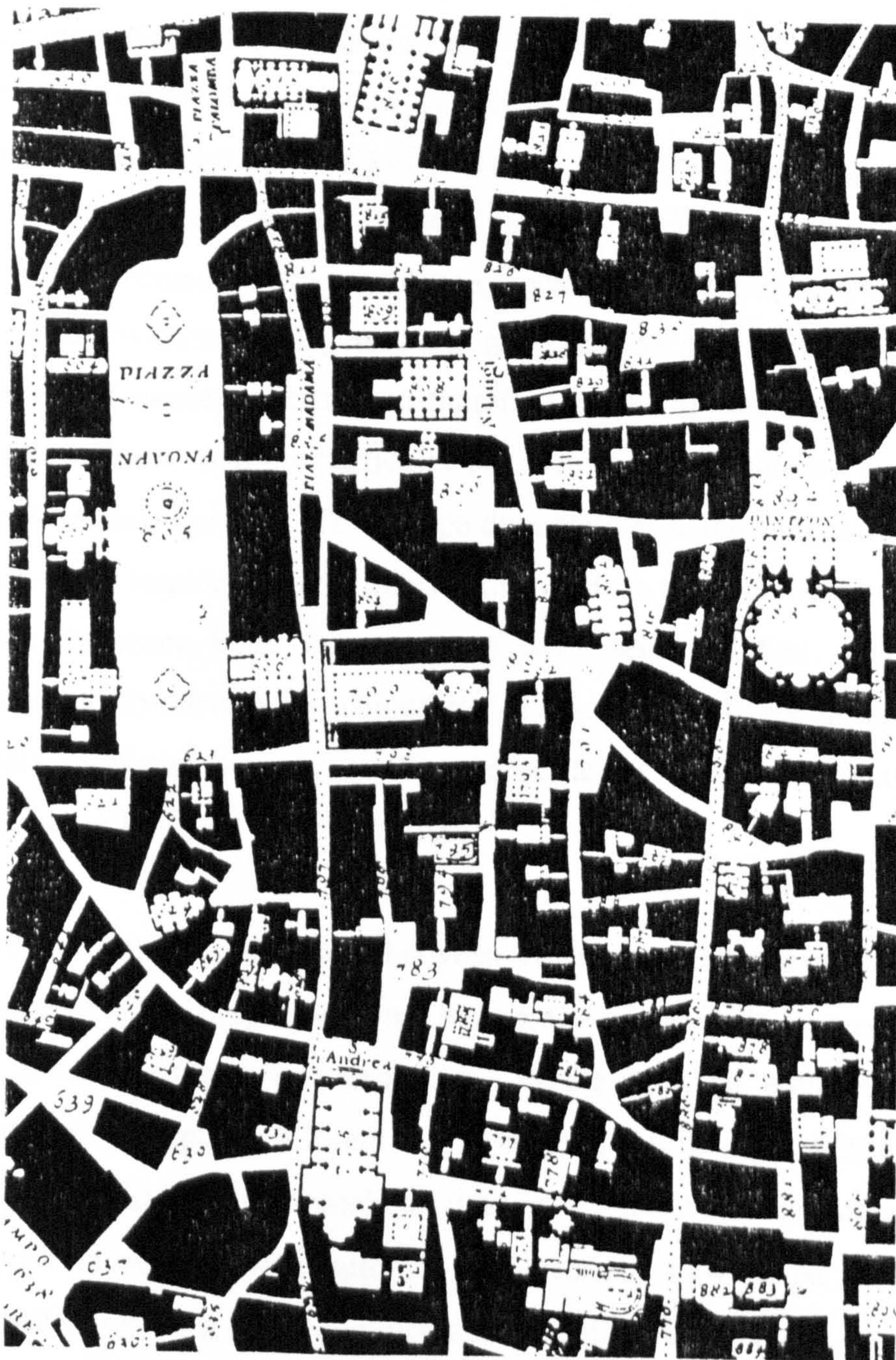


Fig. 8.1 - Nolli's building coverage map of Rome, 1748

The research thus points to the need for visual complexity in the physical environment and a general appreciation of the medieval Townscape in terms of historic heritage, architectural heritage, environmental character and aesthetic quality in relation to other periods. Satisfaction of human needs is thus held to be one of the major advantages of the Townscape approach. A number of points arise in terms of this position:

- Human needs are complex and are considered to function on a hierarchical basis. Maslow (17) has developed such a hierarchy which indicates that lower order human needs such as physiological needs and safety and security needs have to be satisfied before the higher order self-esteem and self-actualization needs can be considered. From Maslow's hierarchy of human needs a complementary hierarchy of social goals can be formulated (Figure 8.3). This would suggest that the goals of health, protection from violence, social stability and economic justice have to be accommodated before aesthetic goals can be considered. A visually pleasant scene in Townscape terms can therefore not be appreciated if the perceiver does not feel secure or if the particular environment is considered to offend the normal tenets of social justice. Townscape does address certain human needs but these are part of an interdependent, interlocking system and only come into consideration once the more basic human needs have been satisfied. This has particular relevance for developing countries. It is pointless, if not immoral, to pursue the goals of visual amenity in Townscape terms if the problems of poverty and inequality have not been addressed.
- A distinction must be drawn between Townscape as a means of understanding the character of existing towns and Townscape as the utilization of particular devices to stimulate drama and excitement in the physical environment. Sharp and Worskett (Chapter 6.8.2 and 6.8.3) stressed the former whereas Cullen (Chapter 6.8.1) developed the casebook idea as a means to promote more satisfying environments in new situations. In the former Townscape is appreciated for the extent to which it has accommodated a myriad human needs over a long period of time. In the latter, there is the danger of separating form from content, or the embodiment of the need is isolated from the need itself, giving rise to the kind of superimposed picturesquism described in previous paragraphs. Port Grimaud, built initially in the 1960s on the Gulf of St Tropez, is probably the most notable attempt at picturesque design. Taking Ramatuelles and Aigues-Mortes as his models Sperry built the village on a marsh using principles based on the pre-industrial vernacular tradition but using modern construction techniques. Having provided basic but highly varied shells, Sperry encouraged user modifications

over the kind of time-scale which Sitte and others thought so vital to the achievement of the picturesque effect.

But the problem does arise of substituting a strong image for content and abstracting a visual message from a cultural one. The traditional villages are a function of a response to place and a particular cultural context. To remove the visual message from this and replace it in a different cultural context is tantamount to stage-set design. However, it is apparent, and the available research supports the notion, that these environments are visually appealing and are what most people seem to want. The notion of building replicas is problematic, except under particular circumstances. However, if the design responds to all the elements of place in terms of climate, topography and so on, and if it utilizes the devices cited by Cullen and supported by research in environmental psychology, then a satisfying physical environment is most likely to occur. The difference is the understanding of place or context and the messages inherent in it.

8.2.2 RESPONSE TO PLACE

It is the emphasis of uniqueness of place, of being sensitive to the genius loci, or the significant differences between one area and another that is regarded as the main advantage of the Townscape approach. In the introduction to his Townscape, Cullen suggests "our sensitivity to the local gods must grow sharper" (18). The advantage of townscape is being encouraged to listen and to look more sensitively at the messages contained in places and people's responses to them. This concern with the vernacular tradition is regarded as more important than the aspects of the picturesque and the emphasis on visual appearance with which townscape is most closely associated. An important condition to this ability of Townscape to address the nuances of place is thus a proper understanding of the morphological roots of uniqueness and diversity.

8.2.3 IMPROVING VISUAL AWARENESS

The argument against the visual blur of suburbia articulated by *Outrage* and supported by the *Observer* newspaper also did much to raise the level of visual awareness and educate

people regarding the need to check the increasing degradation of the environment. By drawing attention to both good and bad examples of new development in old settings the regular columns in the AR entitled *Outrage and Counter Attack* widened the debate on infill and encouraged it as a popular concern. It was acknowledged that if conservation was to succeed it had to reflect local opinion and it was thus critical to raise the general level of visual literacy. Similarly the early Townscape articles also highlighted the agents responsible for producing poor Townscapes and the extent to which the built environment was a function of these anonymous individuals, usually operating in the public utility companies. Only 30% of what was being built had been produced by individuals with a visual training and the Townscape controls have done much to raise awareness for both producers and consumers.

8.2.4 ENLARGING THE CONCEPT OF CONSERVATION

The early arguments in favour of Townscape did much to enlarge the meaning of conservation to include building groups and spaces as important elements in the physical setting of the town. Whereas before the emphasis had tended towards the individual building, the Townscape articles popularized by the AR drew attention to the wide range of elements that affected the character of place and the importance of examining the wider context. This concern with the larger scale eventually found fulfilment in the passing of the Civic Amenities Act in 1967 and the development of conservation areas as legal entities. However, the emphasis on the need for enhancement, as well as preservation in these areas, has not really materialized. This has partly been a function of shortage of funds but also is due to an uncertainty or lack of consensus regarding an appropriate procedure for enhancing conservation areas. This problem was highlighted by the AR as early as 1963 (Chapter 6.7) when it acknowledged that while architects and planners were prepared to use terms like enclosure, surprise and multiple use, they tended to remain just words. As suggested above, it is relatively straightforward to identify Townscape values in existing environments that have evolved over a period of time. It is a completely different task to apply these principles to new developments. This is partly the result of the visual emphasis of the Townscape approach and the problems involved in isolating the visual product from the forces that led to its being.

TOWNSCAPE IMAGES

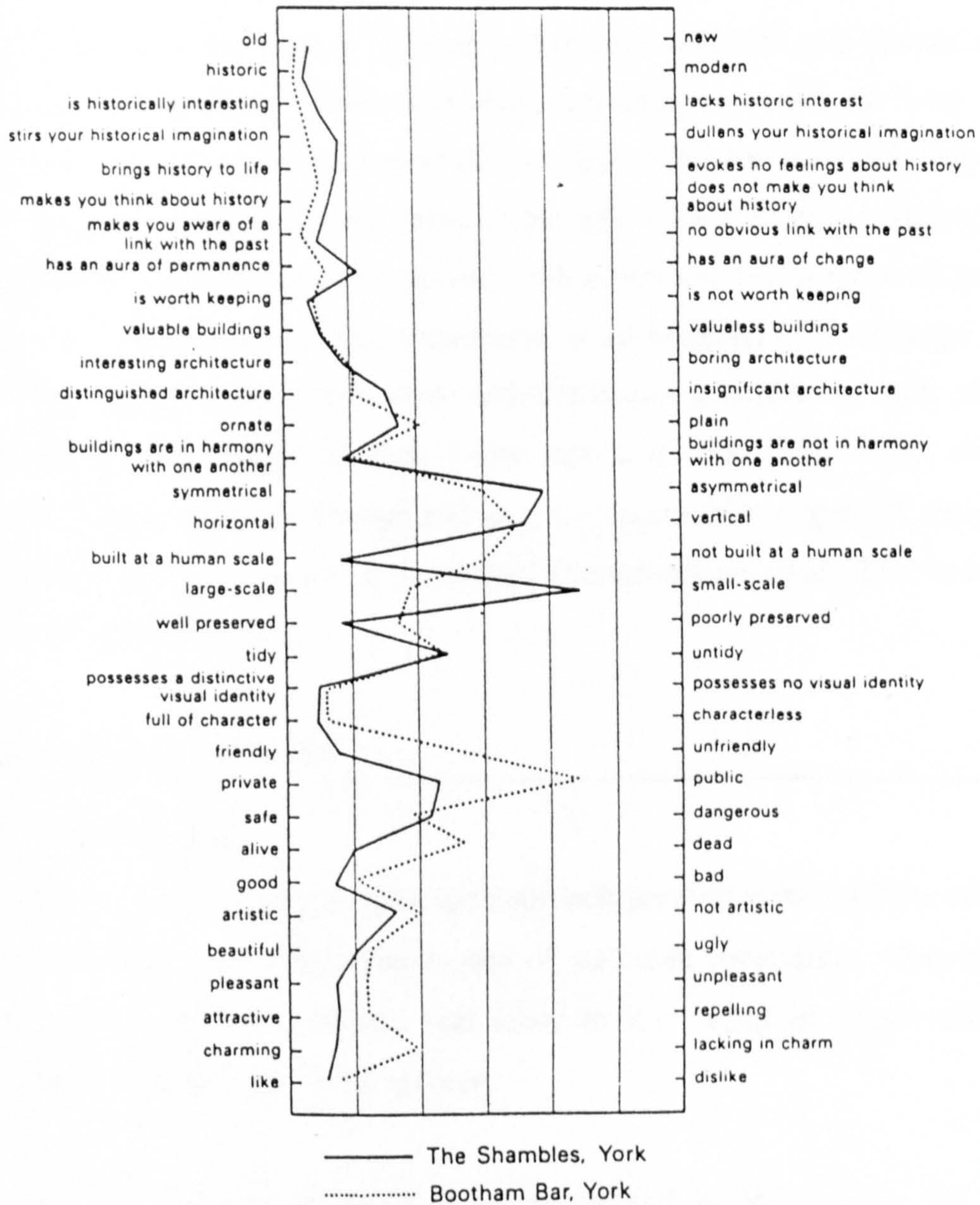


Fig. 8.2 - Image Trace for medieval slides

The particular ability of Townscape to address conservation issues is discussed in the following chapter.

8.2.5 THE APPROPRIATE DEGREE OF DESIGN INTERVENTION

A further aspect favouring the Townscape approach is the argument that good Townscape is not just the result of happy accidents, but rather the result of the right degree of design intervention. The issue relates to the degree of preplanning necessary to turn chaos into variety within order. This was discussed by a number of early writers in Townscape.

Cullen in 1961 drew attention to the need for pliability in the art of relationship. He states that the aim of Townscape was not to dictate the shape of the town or environment but rather to "manipulate within the tolerances" (19). Similarly, Sharp referred to the need for variety within unity: "a unity which is established and maintained through an overall rhythm operating within a broadly common character of form." (20). The identification of these tolerances or rhythms is thus critical to the formulation of successful Townscapes. It is also a central issue to the whole field of urban design; the extent to which the individual designer can operate with or without the restraint of an overall design framework. The concern of this dissertation is the potential of Townscape in contributing to an urban conservation framework which contains elements of both preservation and enhancement. It is suggested that Townscape can contribute to the understanding of character, the capacity for change and thus the appropriate degree of design intervention but that it is only one aspect of the overall framework required. This is further explored in the following chapter.

8.3 INTRINSIC LIMITATIONS

8.3.1 VISUAL EMPHASIS

The visual emphasis of the Townscape approach permeates most of the criticisms levelled at the movement and is regarded as one of the basic constraints. Previous analysis has pointed to this and the problems that relate to it in terms of conservation in that other conservation values tend to be ignored.

The visual appearance of towns is important and is likely to be the most important consideration for most people when evaluating their environment. As Sharp emphasizes: "How a town looks is no less important than how it works; and if in making a town work we destroy its looks, we destroy a large part of its intrinsic value to our civilization." (21) But the approach must obviously go beyond dealing with the purely superficial or extrinsic values. Visual aspects must be integrated with other planning considerations.

The visual element is only one of a number of factors that contribute towards the character of towns. In his 1794 essay Sir Uvedale Price suggested that the basis of picturesque theory was regarded as the radical aesthetic which Price defined as the impulse to be more

unique; an individualizing impulse rather than a universalizing tendency (Chapter 5.3). The problem develops when this is translated into a working principle. That is, there are many such differentiating impulses that contribute to the character of the place. The visual picture that emerges and undergoes continual change is a function of a myriad physical, social, economic and political forces.

But government advice in the form of Development Control Policy Notes reveals a continuous "concern with those aesthetic qualities that make the environment visually pleasing." These factors are regarded by government as a matter of taste and consequently there is a hesitation to lay down rules defining what is good and bad; "for aesthetic judgments are largely subjective and opinions, including expert opinions, differ." (22). The conclusion contained in the Development Control Policy Notes advocates an ill-defined "keeping in keeping". Official advice on the content of Action Area plans similarly emphasizes design for visual effect and the examples included fail to make any reference to human use, activity or perception of the area. This emphasis on the subjectivity of aesthetic visual judgments is directly contradicted by the approach adopted by the RFAC who state that while taste is subjective, informed aesthetic judgment is based on certain principles and is predominantly objective (23). This issue is returned to below.

For Maxwell in his article in "Eye for an I" (24) Townscape as a policy has failed because it has defined the radical planner as a purely visual man. "Whatever the merits of a picturesque eye for making the most of strange conjunctions, it cannot address itself to unwanted irregularities: its juxtapositions must be willed. Its aim, the cultivation of significant differences, depends on principles of rigorous selection which may be right for an individual artist but are impossible for a County Planning Officer." The means for determining which differences are significant and which are not are not specified. The implications of a theory of signification with all that implies for the art of control and social manipulation have not been explored by the AR.

Further constraints related to the visual emphasis are the lack of investigation between the visual and other senses. Visual appreciation of an object or place obviously fluctuates in accordance with the inputs being received from the other senses. In Cullen's space chain described in the Scanner (25), his sole emphasis is on optical factors. There is no

discussion on the other senses. Similarly there is no discussion on the physical relationship between the human body and the physical environment, on anthropometric and ergonomic relationships.

The visual tradition with its origins in the work of Camillo Sitte is one of the major approaches identifiable in urban design and has tended to dominate urban design advice. The other main approach identified by Jarvis (26) is primarily concerned with the public use and experience of urban environments and is less developed than the artistic tradition. It involves applied research from the field of man environment relations and public design participation. Work done in the United States of America and most closely associated with Kevin Lynch has tended to move in this direction and is discussed in the section below. It is clear that a fusion between the two approaches needs to be developed. If visual analysis continues to lack a social dimension, it merely becomes determinism.

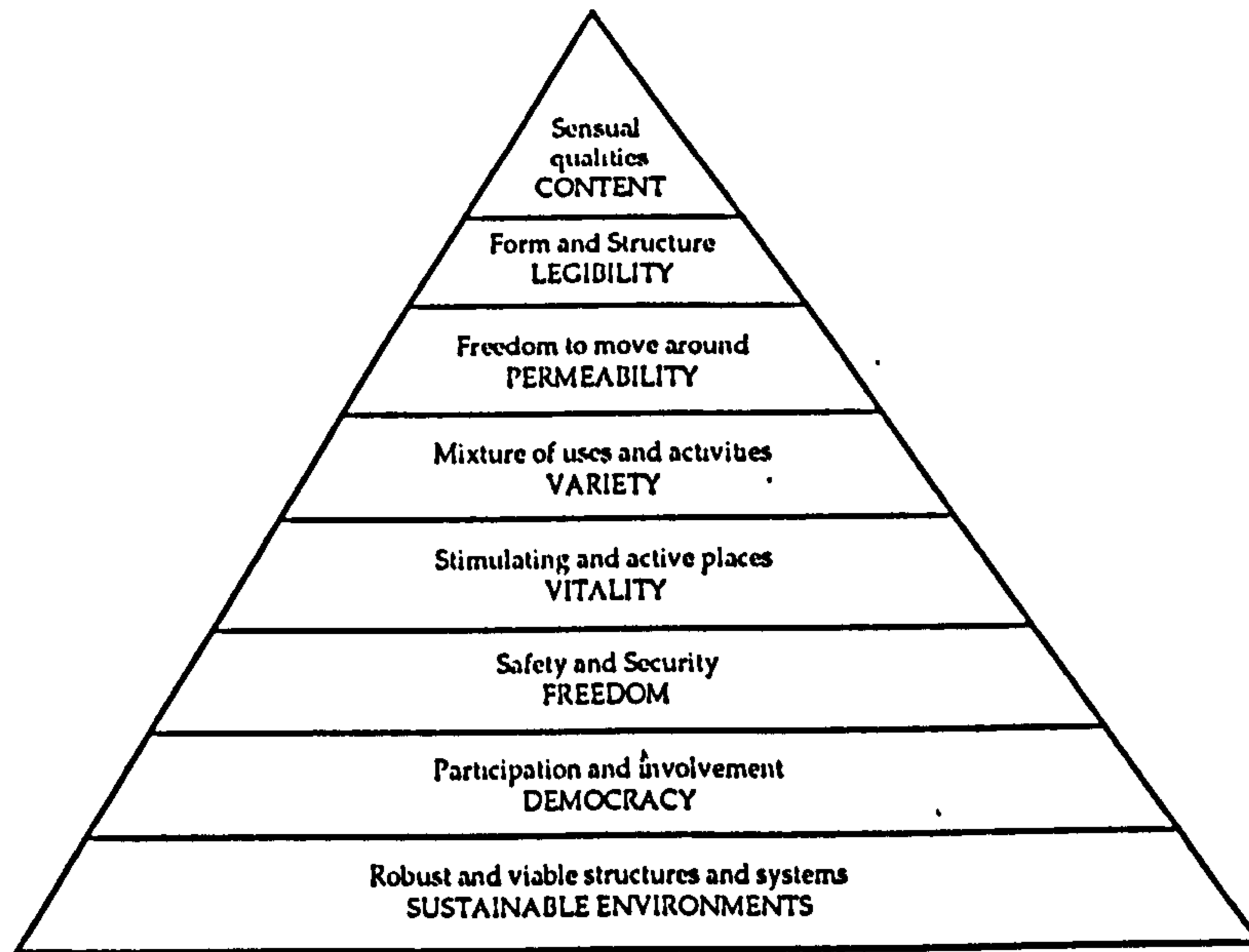
8.3.2 DIVORCING FORM FROM CONTEXT

Directly related to the above is a problem previously referred to: that of reproducing a picturesque Townscape in a different context. Places have meaning because they represent the accumulation of a wide range of histories and the strongest character usually evolves when local materials are used by local craftsmen using traditional skills. By transplanting the physical visual qualities of such places, frequently packaged in the form of a masterplan and financed by a development industry with tenuous links with the location, it is inevitable that the meaning of such places will be dissipated. Reproducing the image is a hollow exercise when it is not an accurate reflection of the physical, social and economic forces which created it. The possible contribution of the morphogenetic tradition to Townscape analysis has been described in a previous section.

8.3.3 ACHIEVING OBJECTIVITY

The argument about the subjectivity of aesthetics has previously been referred to and is one of the most frequent criticisms levelled at the Townscape tradition. Central government attitudes tend to reflect the notion that issues of visual appreciation tend to be subjective and thus no rules or guidelines can be established. On the other hand the RFAC distinguishes between subjective taste and objective aesthetic appreciation which can be judged according to specific principles. In the publication Planning for Beauty

(27), which makes a strong plea for design guidelines, the principles underpinning aesthetic beauty are not specified.



Urban Design Needs (Responsive Environments)

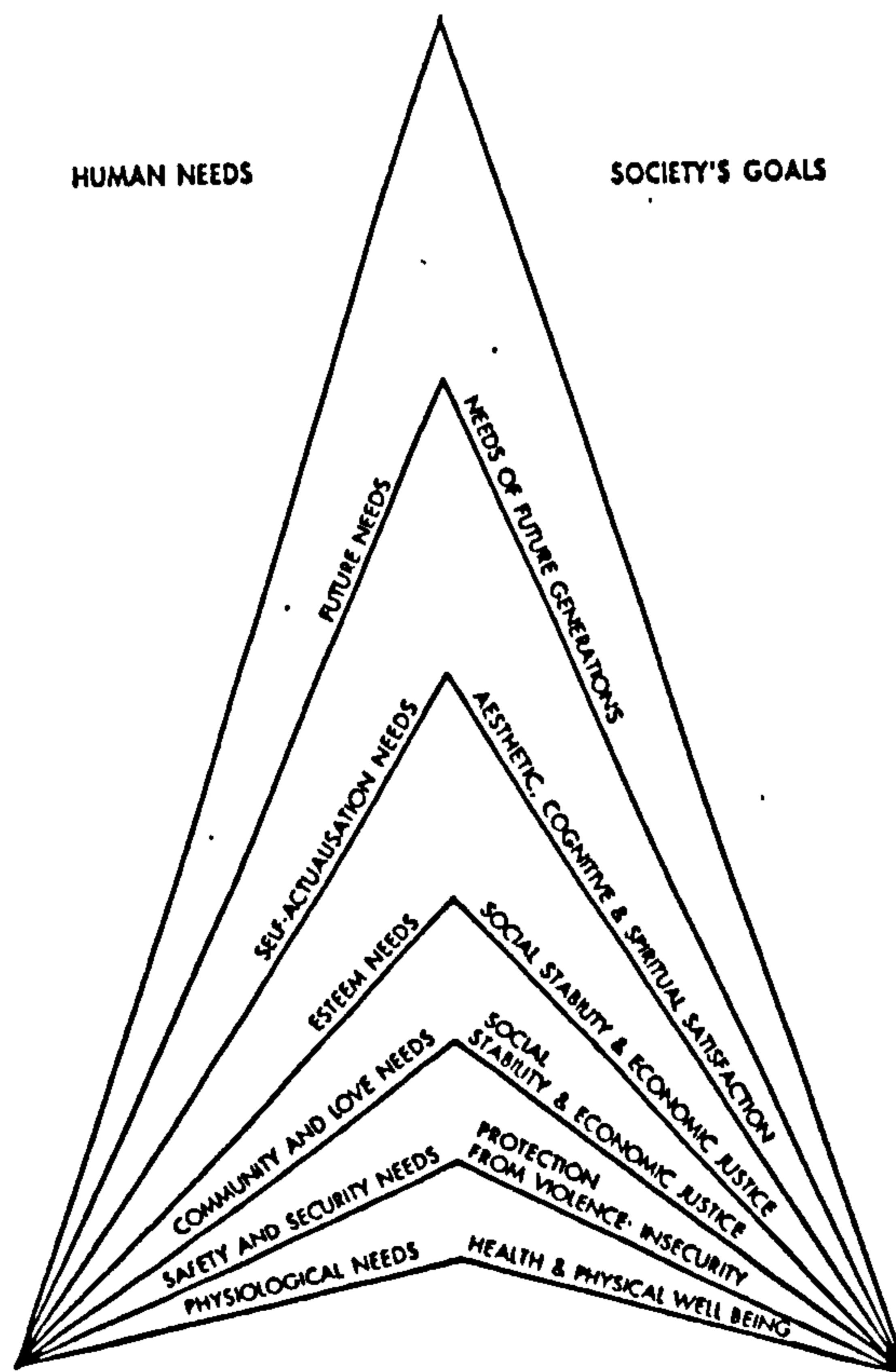


Fig. 8.3 - Hierarchy of Human Needs and Social Goals

In his attack on the Townscape tradition entitled "An Eye for an I" (28) Maxwell discredits the notion of a "disembodied eye". Perception cannot be freed from the cultural associations with which people view the world. He suggests that there can be no general laws to explain the way in which people make aesthetic judgments. Similarly a knowledge of these laws, even if they did exist, cannot be used to isolate and communicate feelings. For Maxwell such a system of orchestrating architectural elements to elicit certain psychological reactions causes extensive, and in some respects insidious, modulation of the individual's perceptions. However, as he does point out, recent arguments in semiotics have demonstrated the existence of such a rhetoric in the public arts of journalism and the media, particularly in advertising and the creation of consumer markets.

Cullen in particular seeks his own meanings and expresses his own values. Although the uninhibited, personal and expressive response to space epitomised by his work is attractive, it is highly personal. He does not consider other people's reactions to the same environments. Such people with different social roles and without the interests or values which derive from an artistic training may not share them or give them the same importance. Because interpretations and values are immediately transposed to stand for the material objects they describe, the kind of plurality of meaning places and features might have is not developed. The basis of design becomes a limited aesthetic made up of serial vision, place and content. The sense of opportunity, variety, richness and complexity evolving from multi-dimensional views on space is minimized.

Worskett also makes it clear that his concern is with visual analysis made by architects and that it is upon the architect in the planning team that the onus of establishing visual qualities rests. Admittedly he sees that a "kind of opinion poll" (29) might be used to test public reaction or to confirm a subjective judgment occasionally, but this advice is given little emphasis in contrast to the detail in which architectural visual analysis is explained. He ignores social and functional links for example when he uses Chichester to illustrate how the routing of a proposed ring road is affected by the "shape of the whole unit" (30). In general he feels that it is the architect alone "who must get the feel of the Townscape and communicate it to his colleagues" (31).

M. Kreiger (32) has drawn attention towards an emerging group of disciplines that attempt rationally and methodically to understand and explain how people experience their environments. Among these are phenomenology which "tries to explain how the world comes to make sense to people in terms of how it is organised and structured, and how people organise and structure it, where the world studied is the ordinary everyday one" (33), language philosophy, and recent developments in linguistics (which "indicate ... the importance of particular situations which are richly described") and ethnomethodology ("how people make up the categories they use in their social life, and how they index the world"). Similarly Brian Goodey (34) has written extensively on the role of perception of the environment and the related issues of interpreting the conserved environment.

These approaches tend to emphasize the individual as part of a wider social setting, the various interpretations people give to their environments and the different forms of relationship with it. Perception and interpretation of the everyday world is emphasized and this approach differs markedly from the more established formal planning models or the architectural aesthetics of most urban design theory. As Jarvis indicates: "a fundamental connection between the new group of studies lies in the attitude that regards the users of land not in some disembodied way, but as motivated, perceiving and responsive persons for whom successful interaction with their environment is an essential prerequisite of land use" (35).

8.3.4 TOO LOCAL A VIEW

Urbanity is the product of the larger scale organizations of space. Cullen does mention various scales of analysis but only in passing and the relationship between them is not established. Worskett examines the role of scale in more detail but they are identified in terms of different areas of analysis. The influence of the regional scale on the urban, or the urban on the local is not examined in any detail. How buildings are arranged around a space is important but more important is how that space fits into the larger area. This is regarded as a more important determination of urbanity.

Similarly the inclination to view the environment from one particular point without an understanding of the whole is a severe constraint. The fixed series of views, or serial

vision, follows a strict predetermined path. Choice and opportunity of routes, essential preconditions of urbanity, are ignored.

8.3.5 INTEGRATION WITH THE PLANNING SYSTEM

Too frequently Townscape analysis is regarded as separate activity divorced from the ongoing planning process. For instance, Worskett's High Building Policy (36) discusses both immediate and distant visual effects but only briefly mentions the need to relate such a policy to land use and transportation systems. The notion of Townscape analysis as one separate elitist activity and the sole reserve of the architectural profession is especially problematic in cities experiencing high growth pressures. In general the larger the town or city, and the faster the growth rate, the greater is the need to integrate Townscape analysis into the planning process.

Also the approach does not refer to more general considerations of design such as privacy, social networks, impact of tall buildings on overshadowing, air flow and turbulence, etc.

8.3.6 HISTORICAL AND PHILOSOPHICAL BASIS

The physical environment to which Uvedale Price was responding when developing his theory of the picturesque was dramatically different from the commonly perceived visual refuse heap of the contemporary environment. The particular virtue of his philosophy was that it was not bounded by beauty but went in search of character. But as Maxwell (37) suggests, the problems faced by Price were quite different from those confronting the editors of the AR in 1950; Price was suffering from a surfeit of Capability Brown's cult of beauty, a different context from the contemporary visual environment. Price introduced an element of irregularity into an elegantly regulated world. This is quite different from an attempt by the AR to orchestrate the present visual chaos into a more coherent and aesthetically pleasing environment.

8.3.7 MAN - ENVIRONMENT RELATIONS

Related to the issue of objectivity is the more fundamental issue of man's interrelationship with his environment. Paul Tillich states that "all beings have an environment which is their environment. Not everything that can be found in the space in which an animal lives

belongs to its environment. Its environment consists of those things with which it has an active relationship. Different beings within the same limited space have different environments" (38).

In his critique of contemporary environmental architecture, Kelly Smith (39) points out that in the architecture of great cities there is a visible record of the variety of human response to the varied and changing patterns of relatedness that urban life comprises that has evolved over long periods of time and by way of countless decisions, at once private and public, on the part of countless persons. The "environmentalist" architect of the present generation would, he suggests, at most symbolize that diversity only by irregularities within a single pattern of his own invention: "he does not admit the intrinsic goodness of the processes by which larger numbers of citizens adapt themselves to the city and adjust the city to themselves by making many limited decisions about the architectural context of their lives." For Tillich, the mistake of all theories which explain the behaviour of a being in terms of the environment alone is that they fail to explain the special character of the environment. "Self and environment determine each other". People are shaped and affected in some measure by the buildings they inhabit and frequent but this process is not an automatic Pavlovian response. "While the literature of urbanism is full of statistical studies of population densities, land use factors and so on, it contains little about the theory of selfhood on the basis of which a new architecture, which makes forthright affirmations about matters of personal and public concern, is judged to be adequate or meaningful" (40). It tends to exaggerate the degree to which people are subject to being conditioned by purely visual experiences and it tends to ignore the difficult problems relating to the nature of the human self apart from which no conception of the human environment is tenable.

As opposed to animal behaviour where everything that is of consequence is directly present in its environment, one of the more distinctive characteristics of human existence is that most of the things that matter most are not present in the immediate spatial context. Events happening elsewhere, past experiences, fantasies and associations are infinitely more important than anything perceived visually". The human environment extends over vast reaches of time and space. It is not bound by the immediate experience of the present." (41).

For Tillich "without its world, the self would be an empty form ... there is no self-consciousness without world consciousness, but the converse is also true. World-consciousness is possible only on the basis of a fully developed self-consciousness. Man must be completely separated from his world in order to look at it as a world. Otherwise he would remain in bondage to mere environment." (42). As Kelly Smith suggests it has surely been one of the greatest achievements of civilized people both in the ancient world and the modern, to establish for themselves that separation that has enabled them to contemplate their world as such: "for without it one has only chronicles instead of history, proverbs and dogma instead of philosophical thought, ballads instead of the novel, morality plays instead of Shakespeare, the anonymous craftsman instead of Rembrandt." (43).

By concentrating on the manipulation of architectural elements in the environment to achieve certain emotions through the so-called art of ensemble and to divorce this from the historical context and socio-political forces of which it is a product, the Townscape tradition is similarly subject to this criticism. Visually pleasing environments can possibly be created but the kind of environment which encourages a critical attitude and fosters self-awareness and responsible participation falls beyond the traditional ambit of the Townscape approach.

Previous mention has been made of related work being done in the USA which addresses some of the constraints identified above. In particular the work done on analyzing people's perception of their everyday world and the broadening of the Townscape approach to address other issues such as privacy, neighbourhood identity, safety and so on are considered as having the potential to contribute much to Townscape as construed in the UK.

8.4 SUMMARY

Section 6.1 traced the relations of place and space to the discourse of modernity and the consequent post-modern struggle to fill space with meaningful references. Place in this post-modern sense involves the reconstitution of meaning, respect for subjective needs and the rediscovery of cultural symbols in the built environment. Related to this is the interest

in the specificity of regional and historical styles and the diversity of urban sub-cultures. Key words in the critique of the modernist conceptualization of space thus include contextuality, diversity, meaning, experience, the everyday, culture, human agency, and of course, place (44).

The Townscape discipline has always claimed to operate in this field. Section 6.9 attempted to identify some of the main tenets of the discipline in terms of its values, principles and policies and they are briefly referred to here to summarize what are regarded as its inherent opportunities and limitations.

The predominant visual values underpinning the approach have been identified. Later formulations, particularly in the USA, have revealed a greater emphasis on social factors. Of particular interest in terms of the need to incorporate subjective needs and the plurality of meanings identified above is the notion of a common vocabulary of urban design elements which different community groups could use to articulate and communicate their concerns. Townscape in this instance is regarded as a means of providing the appropriate medium for a language of place.

The discipline can also function as a link of reconciliation between preservation and change through creating a framework for change which allows the creation of new feelings of local identity. It thus enables local sub-cultures to identify and articulate the capacity for change within their own environments.

The cultivation of significant differences is also regarded as congruent with the post-modern conceptualization of place with its emphasis on the diversity of urban sub-cultures and the specificity of regional and historical styles. A necessary precondition is that the agency responsible for identifying and enhancing this differentiation should be the locally elected representatives of the various sub-cultures and not the architect with his inevitably aesthetic orientations. Although construed initially in purely visual terms, there is no reason why these differentiating impulses could not incorporate issues relating to cultural context and community needs.

Similarly the Townscape emphasis on character is congruent with notions of place when it is seen to evolve from significant differentiation, as opposed to the earlier emphasis on the irregular and the picturesque.

As an operating principle of the Townscape movement, the art of relationship has limited relevance to post-modernist conceptualizations of place. In defining Townscape, Cullen stated: "there is an art of relationship, just as there is an art of architecture. Its purpose is to take all the elements that go to create the environment and to weave them together in such a way that drama is released" (45). As suggested above this manipulation of physical elements to create drama and excitement is divergent from contemporary attitudes to place which seek to identify locally perceived cultural symbols and places of meaning. Ward provided a different emphasis on the art of relationship. For her a sense of unity was a basic principle of Townscape, "the town experienced not as a lot of disconnected pieces, but as a whole, with one recognizable area leading to another" (46).

This can be contrasted to Ley's characterization of post-modern space "which aims to be historically specific, rooted in cultural, often vernacular, style conventions, and often unpredictable, in the relation of the parts to the whole" (47).

Other basic principles of Townscape, the sense of place, the importance of context, and the vernacular are all regarded as being congruent with the post-modern conceptualization of space.

Chapter 6.9 identified a number of policies identified with the Townscape movement. They included: "manipulation within the tolerances", the town/landscape relationship, "maintaining the grain", the "art of the ensemble", and reproduction, renovation and replication. These policies all reflect a particular attitude to man-environment relations which tends to exaggerate the degree to which people are conditioned by purely visual experiences. Thus for Kelly Smith (48), the Townscape practitioner "at most symbolizes diversity only by irregularities within a single pattern of his own invention; ... he does not admit the intrinsic goodness of the processes by which larger numbers of citizens adapt themselves to the city and adjust the city to themselves by making many limited decisions about the architectural context of their lives".

This chapter has attempted to examine some of the inherent opportunities and limitations of the Townscape movement as an appropriate medium for a language of place. The following chapter evaluates the discipline in terms of the policies, principles and polices enshrined in the various international charters on conservation.

SECTION THREE:

**THE ROLE OF THE
TOWNSCAPE MOVEMENT IN
URBAN CONSERVATION AND
PRACTICE**

CHAPTER NINE:

**CONSERVATION AND TOWNSCAPE:
COMMON VALUES, PRINCIPLES AND
POLICIES**

9.1 INTRODUCTION

The purpose of this section is to establish the potential role of Townscape in urban conservation through the analysis of the principles that have evolved through the historical evolution of the conservation movement and which have been enshrined in the various international charters on conservation, discussed in Chapter Three. Areas of commonality can thus be identified and forged into an adapted set of values, principles and policies. The validity of these are then tested in the next chapter in the form of an urban conservation project at the Victoria and Alfred Waterfront in Cape Town.

For the sake of clarity and convenience, the overall scope and thrust of the conservation movement is identified in the form of values, principles and policies and this is summarized in the form of a simplified matrix to indicate the strengths and the weaknesses of the Townscape movement in terms of urban conservation.

9.2 TOWNSCAPE AND THE VALUES INHERENT IN CONSERVATION PHILOSOPHY

Chapter One described a number of conservation values and their evolution. The clear articulation of such values is regarded as essential in order to establish appropriate criteria and to address the rationale for intervention in the development process. The nature of value and significance must inevitably influence the type of conservation activity undertaken.

9.2.1 USE VALUE

An implicit value, evident since Greek and Roman times is the actual use value of the existing physical fabric. In times of low development pressure it made economic sense to use what was already available, adapting it to accommodate contemporary needs rather than to demolish and to build anew. The value of the existing fabric as a resource is closely aligned to ecological value, described below.

Utility value has been emphasised to varying degrees in the range of conservation debates that have evolved during the course of the nineteenth and twentieth centuries. Thus Article 5 of the Venice Charter stresses that conservation of monuments is always facilitated by making use of them for some socially useful purpose. The issue of authenticity, which became a key tenet of conservation philosophy after the Venice Charter in 1964, together with the increasing emphasis on care and consolidation as opposed to restoration, tended to result in the under emphasis of utility as a conservation value. Continued use inevitably involved adaptive use and the rehabilitation of building stock which in turn tended to result in the loss of original fabric and authenticity.

The Townscape discipline places high value on utility although this is perceived as a factor influencing area character, rather than as a rationale for conservation. In the early Architectural Review articles a plea was made for the functionalist tradition in motivating the argument for the casebook idea. Thus Lyme Regis was taken as an example to illustrate how the employment of an anonymous vernacular vocabulary intensified the existing character of the town. In particular, the breakwater known as the Cobb was analysed because the stone wall revealed a wealth of detail so that almost every part of it could become an object lesson in surface treatment.

While some early practitioners of Townscape tended to emphasise purely scenic, picturesque values of the urban landscape with a corresponding tendency to surface detail, later practitioners, particularly in the United States, have stressed the use value of places, especially as social settings. Jane Jacobs and Christopher Alexander, in particular, have drawn attention to the way in which the physical environment shapes activity patterns and the way in which traditional structures have reinforced and nurtured these patterns while modern environments have tended to destroy them. Use value, in its broadest sense, can be regarded as the extent to which a particular environment can accommodate a community's psycho-social requirements.

This accommodation of the full range of human needs, including those which are at least partially fulfilled by the visual environment, is regarded as a significant contribution of Townscape to urban conservation policy. Chapter 8 on a critical

appraisal of the Townscape discipline, referred to a number of environmental psychologists who regarded Townscape as the physical manifestation of their theories. Thus Rapoport and Kantor have put forward the hypothesis that there is a human need for complexity in the visual environment and that one of the most satisfactory ways to provide this complexity is through the creation of ... "visual nuance, however slight, which gives alternative reactions to the same building or urban group". They go on to refer to five of Cullen's descriptive headings (combination, multiple use, here and there, projection and recession) as intuitive interpretations of their hypothesis of complexity (1). Similarly, Eduardo Lozano has cited Cullen's call for visual variety within a pattern as "... substantially the essence of his hypothesis that there is a need for a combination of plurality of visual input..." to provide orientation and variety in the environment (2).

In terms of use value as a reason for conservation, the Townscape discipline thus has validity as a means of preserving an environment which has accommodated a range of human needs, particularly in the visual sense. The visual image that is conserved is the product of a range of social and economic conditions. In terms of the principle of authenticity, it cannot be divorced from these conditions.

9.2.2 EMOTIONAL OR SYMBOLIC VALUE

Another broad category relates to symbolic value and this in most instances refers to the value of continuity of place. People become upset at the destruction of places they know, whether or not they have any particular historical or aesthetic values. As indicated in Chapter One on the concern for the past, a sense of loss is involved; as if people sense they are losing their roots. These values relate to the attributes of familiarity, affirmation and identity referred to previously. These emotional reactions should never be underestimated, whether they are associated with religious beliefs or feelings for one's town or country. They tend to become particularly acute in times of dramatic change and upheaval.

VALUES
ACADEMIC AESTHETIC

PRINCIPLES

POLICIES
R S T U V W

Q P O N M L K J I

H G F E D C B A

- LEO X C.1520
- SIXTUS V (COLOSSEUM) C.1590
- BERNINI C.1660
- RESTORATION OF PANTHEON
- RESTORATION FORUM ROMANUM C.1820
- COLOSSEUM (VALADIER) 1822
- ARCH OF TITUS: (STERN & VALADIER) 1818-1821
- MONUMENTS COMMISSION OF FRANCE (1892)
- ANASTYLOSIS
- ADOLPHE DIDRON C.1840
- VIOLLET-LE-DUC C.1870
- SIR GEORGE GILBERT SCOTT C.1870
- VICTOR HUGO C.1870
- LUDOVIC VITET C.1870
- JOHN RUSKIN C.1880
- RIBA GUIDELINES 1865
- LUCA BELTRAMI C.1900
- SIDNEY COLVIN C.1870
- WILLIAM MORRIS C.1880
- GIACOMO BONI C.1910
- CAMILLO BOITO C.1900
- GUSTAVO GIOVANNONI C.1920
- ATHENS CHARTER 1931
- CIAM 1933
- GIULIO ARGAN C.1940
- ROBERTO PANE C.1940
- RENATO BONELLI C.1940
- CESARE BRANDI C.1940
- VENICE CHARTER 1964
- CIVIC AMENITIES ACT 1967
- AMSTERDAM CHARTER 1975

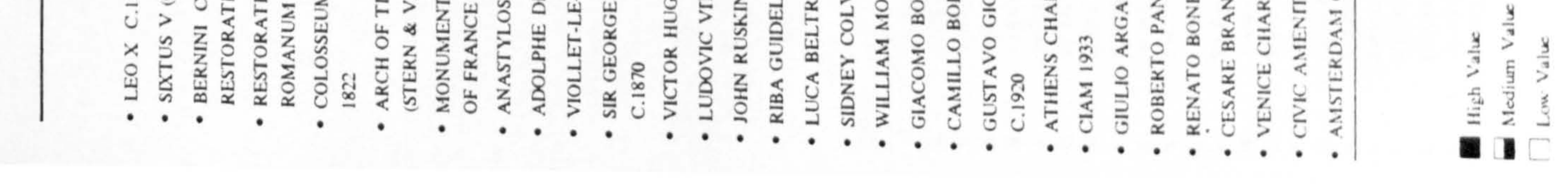


Fig. 9.1 Townscape and Conservation Values, Principles and Options

POLICIES

PRINCIPLES

VALUES

ACADEMIC AESTHETIC

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W
• CAMILLO SITTE	■				■	■	■	□	■	■	■	□	■	■	■	■	□	■	■	■	□	■	■
• RAYMOND UNWIN	□	□	□	□	■	■	■	□	■	■	■	□	■	■	■	■	□	■	■	■	□	■	■
• DE CRONIN HASTINGS	□	□	□	□	□	■	■	□	■	■	■	□	■	■	■	■	□	■	■	■	□	■	■
• GORDON CULLEN	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
• THOMAS SHARP	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
• ROY WORSKETT	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
• KEVIN LYNCH	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
• JANE JACOBS	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
• CHRIS ALEXANDER	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
• DON APPELEYARD	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
• HILLIER & HANSON	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
• M.R. CONZEN	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■

■ High Value
 ■ Medium Value
 □ Low Value

KEY:

- A UTILITY
- B SYMBOLIC/MEMORIAL
- C HISTORICAL
- D ARCHAEOLOGY
- E INTRINSIC
- F CONTEXTUAL
- G ECOLOGICAL
- H AUTHENTICITY
- I RENOVATIVE CONTRIBUTION
- J AREA CHARACTER
- K CRITICAL EVALUATION
- L CONTRIBUTION OF ALL PHASES
- M VERNACULAR
- N HARMONIOUS INTEGRATION
- O SOCIO-ECONOMIC ISSUES
- P INTEGRATION WITH PLANNING
- Q PUBLIC PARTICIPATION
- R MAINT./CARE/CONSOLIDATION
- S PRESERVATION
- T RESTORATION
- U RECONSTRUCTION
- V ADAPTATION
- W CONTEXTUAL INTEGRATION

Fig. 9.1 Townscape and Conservation Values, Principles and Options

The close relationship and the contribution of the Townscape discipline to directly address these emotional and symbolic values is clear. The section on utility values referred to above indicated the psycho-social values of the Townscape movement and in many instances these relate also to the continuity element of emotional and symbolic value. However, it is not so much the creation of a diverse and complex environment, but in the distillation and preservation of the character of places that the Townscape movement can address the emotional and symbolic values referred to. Townscape, as elaborated in the procedures set out by Worskett in the Character of Towns, (3) makes provision for the survey and appraisal of areas and the demarcation of identity areas to guide future growth. While the emphasis during the 1960's tended to be on the professional with a skilled visual ability, later studies have tended to concentrate on the social usage of space, the contributing factors, and how these can be preserved and enhanced to ensure continuity of space. The increasing emphasis on area conservation, as embodied in the Civic Amenities Act of 1967, and the popularity of vernacular environments, also tend to reflect the symbolic and emotional values of continuity referred to above. The Townscape tradition, if used to articulate community held views, can obviously contribute much to the fulfilment of the social need for continuity.

Conzen, in particular, has stressed the value to the community of Townscape, which, through its historicity, provides a "sense of continuity and of the diversity of human effort and achievement in different periods" (4). This "exerts an educative and regenerative influence on the mind" (5). Its continued existence is held to be a universal long term social requirement of great importance.

9.2.3 ACADEMIC VALUES

Another broad category of conservation values may be regarded as academic values. In this instance the value of a building or place might be either historic or scientific or technical. Obviously no general set of criteria are likely to be appropriate for any single place. Precise categories are only likely to be developed as the understanding of a particular place increases. The broad category of academic value is merely used to distinguish such values from utility, aesthetic and social values.

Thus Article 3 of the Venice Charter states that the aim of conserving monuments is to safeguard them as works of art and as historical evidence. Article 7 states that the monument is inseparable from the history to which it bears witness and Article 11 states that the valid contribution of all periods must be respected and that unity of style is not the main aim of restoration.

The National Trust of Australia has identified two broad categories which may be regarded as academic: (6)

- ability to demonstrate
- associational links

Ability to demonstrate is concerned with the importance of a place as evidence and with the physical survival of that evidence in the fabric. It thus has a strong archaeological component. It can refer to a number of categories, inter alia, a philosophy, a custom, process, technique, or use of material. For instance, the analysis of the Breakwater Prison at the Victoria and Alfred Waterfront described in the following section, suggests that it is an explicit architectural demonstration of the penal philosophy adopted around the turn of the century. Associational links refer to a building or place which might have value because of its association with an event or personality important in national or local history terms. The building or place thus becomes a valuable visible and real link with these people or events. These links may, or may not be, attested to by any surviving or discoverable evidence, but would be historically recorded. For example, the site of embarkation for political prisoners to Robben Island in Cape Town might have no remaining physical evidence but is significant historically and socially. Assessments of associational value require extensive literary and sociological investigation and are often beyond the scope of normal professional practice, unless the association is already well known locally. In general, buildings or places will have associational value only if the building or place played a significant role in a person's life or in a particular event. For instance, Wordsworth's cottage in the Lake District is significant in historical terms because much of Wordsworth's poetry relates to the character of the Lake District. This can be compared to Keats' House on the Spanish Steps in Rome. The house had little to do with Keats; no relics of his life are left there, and the house has no significance to

his poetry. To be regarded as significant, the place should thus have played a significant part in a person's life or in a historical event.

Townscape, as conceived by the early practitioners such as Cullen and Sharp, emphasised aspects of the visual environments and the way in which buildings and spaces could be manipulated to create particular effects. The particular historical or associational qualities of specific places were not an issue. The development of Townscape conservation was primarily due to the publication of Roy Worskett's The Character of Towns in 1969 (7) in which he illustrated the principles of Townscape conservation and how they might be achieved. Although the process he proposed included the need to identify historic buildings and archaeological features, this was very much subsidiary to the formulation of a visual discipline for design, primarily through the assessment of Townscape. The aim of conservation policies was thus to preserve the most valuable architectural aspects of towns and to discipline and inspire what was changing. The recognition of Townscape as a guide to the design and siting of new developments was regarded as the link of reconciliation between preservation and change. Strictly historic or archaeological features were not a primary issue.

As discussed above American practitioners such as Lynch introduced a more social aspect into the debate but a strictly historic or academic approach was still absent. However, Conzen, in his survey of Whitby in East Yorkshire, indicated how the detailed elucidation of a town's morphological development could form the basis for a Townscape conservation strategy. He regarded Townscape as the "cultural landscape" which revealed the accumulation of man-made forms which had developed uniquely over time to create the "genius loci". The value of Townscape, through its historicity, was the sense of continuity it gave to the diversity of human effort and achievement in different periods. Thus for Conzen, historical Townscapes are important to society not only aesthetically but also intellectually and as a wider emotional experience. Historical analysis and the assessment of conservation significance thus becomes central to conservation management.

9.2.4 FORMAL OR AESTHETIC VALUES

A broad category distinguishable from the academic values referred to above is formal

or aesthetic quality. Two sub-categories can be identified: intrinsic qualities which relate to the aesthetic and artistic value of the building itself, and contextual qualities which refers to the relationship between buildings and spaces and the extent to which the place has a relationship between its parts and the setting which reinforces the quality of both.

- **Intrinsic Value**

Intrinsic value relates to the extent to which the building is sensitively and imaginatively designed and detailed, the use of materials and the degree of craftsmanship. It might also have value if it is the work of a well-known architect or if it is typical of a particular period style. It might represent a style or building type at its peak of development or it might be an early innovative period of a particular designer's career. It might also be an anonymous building, a vernacular structure which has become a work of art by virtue of its fine craftsmanship or the type of materials used.

The factors which give rise to a building which has aesthetic merit are capable of being analysed. Architectural line and the extent to which this gives life to a building is probably the first element an architect can manipulate to create a particular architectural effect. Similarly the space created has a significant impact on the character of a building. This can refer to the space on an exterior facade in terms of the degree of modulation or the actual three dimensional space. Space is enclosed by mass and this can also be analysed in terms of unity, dominant and regressive elements and degree of wall to window. Inevitably the comparative method is likely to be inappropriate for vernacular buildings. For instance, buildings such as the Nigerian grain silos achieve their quality primarily by virtue of the material available and how it is moulded. Material thus becomes the main element of analysis. The clay is then moulded to achieve the same qualities discussed previously i.e. line, space and massing.

While the Townscape discipline does address the intrinsic qualities of individual buildings this is done primarily in terms of their pictorial quality and not in terms of whether they are representative of a particular period, style

or architect. The main emphasis of Townscape or the pictorial composition of the group and how the constituent elements contribute to the "art of ensemble". Townscape quality can thus exist quite independent of the intrinsic architectural quality of individual buildings. This is addressed below.

- Contextual Value

The consideration of the part a building plays in a group, a street or an area is often referred to a pictorial value. It refers to the importance of the context of a new building and the extent to which identifiable elements contribute to the character of a space. A building might thus possess value quite irrespective of its artistic or historical merit, simply because it happens to be where it is. It might thus hold a group together, or it might frame a view, or it might be the high point of a group or it might be at a corner and play an important role in emphasising the corner. In assessing contextual value, it is important to establish the relationship between the parts, and between the group and its setting, and the extent to which this relationship reinforces the quality of both.

The pictorial appreciation of buildings in a particular context; the framing or holding of views and the formation of keypoints in vistas are the key elements of the Townscape discipline. The value of each component must thus be established in terms of its context. In making picturesque evaluations, buildings and the spaces between them are traditionally analysed according to the principles of landscape composition such as foreground, middleground and background. Facades inevitably become important in terms of the role they play in pictorial theatrical compositions. Townscapes thus become compositions of forms, colours and materials.

The analysis of the elements that contribute to character can be used to develop formulae which can be applied to future changes to ensure the reinforcement of that character. This would involve the analysis of what changes can be made that will not affect the character of places and what are the constraints that should be applied. This bridging between conservation and

development is essential to any conservation policy and is the main contribution of the Townscape discipline. Although it derived from the particularly English concerns with the picturesque it is regarded as being equally applicable in different cultures and to different urban forms.

As indicated in the introduction, the Civic Amenities Act of 1967 obliged local authorities to establish the character of areas falling under their jurisdiction. The issue of how to define character and the contribution of the Townscape discipline to this, is the major concern of this thesis. Character is inevitably a function of the relationship between the life and activity of the place, and the physical structure and form which encourages and enhances this. Physical character can influence life and activity. For example the strong character of Halifax is very much a function of the extensive use of stone. Materials and the response to climate have thus had a strong influence of the human and social character of the place as well as its physical and visual character. The analysis of Townscape can thus be described as a necessary, but not sufficient, ingredient of the character of towns.

9.2.5 ECOLOGICAL VALUES

While continuity of place responds to a profound human need in locating individuals and communities in a particular spatial and temporal context and relating this to a specific culture, ecological values refer to a further aspect of accelerating rates of change; the wasteful use of resources. As with the emotional and symbolic values referred to above, ecological value relates to conservation in the broadest sense and has a strong economic component. The existing building stock represents past capital investment, is a resource and has value. The replacement cost and its ecological impact needs to be carefully assessed.

Ecological values in conservation relate directly to the concepts of sustainability and holism. The holistic approach is held to be central to conservation even if it is not made explicit. Buildings or places are thus regarded as wholes, as living systems which are constantly changing in response to internal and external influence such as use and weather. They can be seen as multi-levelled structures, each level consisting

of sub-systems, which are wholes in regard to their parts, and parts with respect to the larger wholes of the wider environment. Levels of sub-systems from the particles of clay in a brick to the total construction of a building combine to form the living system of a building, and on a higher level, the town. All of the entities, from molecules to cities, are thus regarded as wholes in the sense of being integrated structures, and also parts of larger wholes at higher levels of complexity. (8)

Thus conservation of a building or a place is seen as an attempt to reinstate a lost order, to make something whole again, or to create a state of harmonious equilibrium in its parts which is not static but which is constantly able to react to the pressures of new forces and influences.

Section 5.1 included a brief description on the post modern critique on the 'isotropic' space of modernism and the need for sensitive urban place-making. To this end Jencks (9) saw post modern design as "the return of the 'missing body'" and the attempt to restore meaning, rootedness and human proportions to place.

In this conception of conservation as the repair of wholes, the Townscape movement, through its emphasis on the integration of all the elements contributing to the character of places, has much to offer. Townscape is thus concerned with the harmonious insertion of new developments into an existing environment in such a way that they will not upset the existing balance but rather increase the ecological richness of the place.

In drawing attention to the relationship between ecological values and Townscape, Christopher Day states that:

"everything new that we build will be set in a landscape or Townscape that already exists and which has been made up by a long historical process. What we tend to call sites are already places, places to which their histories have given soul and spirit every place should have a spirit; indeed, unless it has been destroyed by brutal, unresponsive actions, every place does Whenever we build something new we have a responsibility to this spirit of place. A responsibility to add to it." (10)

This relates to the concept of respecting the existing whole. It confers on architects and planners the need to understand how a place works, in all its complexities, and to absorb its 'spirit'.

While early Townscape practitioners tended to concentrate on the surface appearance of things and the particular effects they established, later developments, particularly in the United States have stressed the dynamic integration between the whole and its constituent parts. Thus Kevin Lynch states:

"The final development, in its intersections with its inhabitants, acts as an indivisible whole within which no one element can be changed without having an effect throughout the entire field. It consists not just of buildings and streets, but of a whole complex of structures, natural form, climate, texture and detail, above, below and at the surface. While resulting in a complex of forms in space, the plan begins with two things: the human purposes for which the change is being made and the pre-existing web of things and relationships which is the site itself. Each site, natural or man-made, is unique and all its parts have meaning in relation to the whole. The essential quality of that whole must be understood, not only because it will impose certain practical limitations, but also because it will contain new potentialities, and because a plan, however radical, must maintain some continuity with the surroundings in which it is placed. The site planner develops an automatic anxiety about the spirit of place; that total set of existing relations that flows over artificial boundary lines." (11)

In the December 1949 article of the Act which launched the Townscape movement in that journal, a plea was made for the visual planner to pre-occupy himself with the vast field of anonymous design and unacknowledged pattern which traditionally lies outside the terms of official town planning routine. The English tradition tended to perpetuate the visual emphasis. American researchers, in particular Lynch, broadened the scope of the Townscape analysis by stressing the social usage of space and the importance of historical analysis to establish all the elements that contribute to the character of space.

9.3 TOWNSCAPE AND THE PRINCIPLES ENSHRINED IN THE INTERNATIONAL CONSERVATION CHARTERS

There are obviously no rules relating to appropriate conservation practice in particular instances. However, the various International Charters have established basic principles as a starting point from which to work. The following sections should be read in conjunction with the matrix included in the beginning of this chapter. The principles identified are used to illustrate the main thrust of conservation practice as contained in the various Charters and the extent to which the Townscape movement addresses these principles.

9.3.1 AUTHENTICITY

A key tenet of contemporary conservation practice is authenticity. It may be defined as the need to correspond to facts, and not to be fictitious. It relates to the need to respect the history of a place or building and to avoid the temptation to renew or improve or to add one's own ideas about the place. Thus Article 9 of the Venice Charter states that the aim of restoration is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins.

In applying the principle it is important to establish the purpose of the conservation activity i.e. authentic fabric, or authentic history or authentic appearance, or authentic architectural concept. Particularly with buildings still in use, there is the inevitable tendency to preserve the authentic external appearance of the building but to allow extensive internal intervention. The extent of this intervention tends to be greater as one moves along the scale from works of art to utilitarian buildings. For instance, the deformations in the west window of the York Minster resulted in an extensive debate about the appropriate method of conservation. The poor quality of the original stonework and the inappropriate nature of previous repairs resulted in the decision to replace the whole window. In this instance the maintenance of artistic values, as reflected in the activity of replacement, overrode historical and picturesque values.

The Townscape movement is directly related to the concern for picturesque values.

If a particular environment has a high picturesque value, there will be an attempt to retain the scale of the group, the building planes, the skyline of roofs, chimneys and dormers, or the particular use of materials. These elements are further referred to below. The purpose of the activity is to retain the appearance of the group and this external quality is more important than any other value.

Picturesque and romantic values frequently result in a distortion of the concept of authenticity. There is frequently a desire to enhance the glory of a past age and each generation tends to idolize the past in its own way. Inevitably when buildings have romantic importance, the buildings are perceived in the way that people want to see them. This is obviously not necessarily the truth. For instance the clipped green lawns surrounding the Abbeys in Yorkshire reflect an idealized romantic view of the past, an image more comfortable than the original. When the motivation for a return to an idealized past is based on strong nationalist, religious or ideological motives, it is often difficult to sustain the truth, irrespective of the extent of documentation. When buildings become symbols, there is thus a general tendency to improve them and make them 'better' than the original.

The Townscape movement is traditionally concerned with the appearance of places. It is not necessarily concerned with the authentic conservation of that appearance. In terms of Cullen's "manipulation within tolerances", there is a concern for the overall character of a place and a need to respect that character in new developments. Authenticity is not a key tenet of the movement.

9.3.2 RENOVATIVE CONTRIBUTION

Renovative contribution stresses the need to acknowledge that harmony between the past and present is an essential part of city planning. It is thus necessary to preserve the best of the past while building the best for the future. Paul Thiry thus calls for harmony between continuity and the concept of progress; within the continuity of time, the architect can succeed in creating an agreeable life and environment by linking the past to the future. To achieve this he 'must have understood well the past and the present' (12). Creativity should thus be considered in relation to the past, selecting from it the materials needed to shape the direction of the future.

In Italy, Luca Beltrami at the turn of the century was among those who began to crystallise the discussions on the principles and techniques of restoration. He was an advocate and practitioner of renovative contribution to existing buildings. This approach echoed earlier approaches characterized by the identification of the restorer with the original designer of the building as creative artists. Personal interpretation as well as the use of elements taken from other buildings was thus allowed. This can be contrasted to the opposite view; that each building should be studied as a unique whole and that serious research was preferable to creative urges as a basis for intervention.

Although he criticized the work of Beltrami, the approach adopted by Roberto Pane in the 1940's was an extension of the concept of renovative contribution. The sudden destruction caused in the war necessitated a revised approach. Taking the example of Santa Chiara in Naples, where the Baroque interior of the medieval building had been almost totally destroyed, it was decided not to rebuild the church in its prewar form. Rather it was decided to conserve only the remaining medieval structures, and to complete the rest in modern architectural forms. The problem that Pane posed was not so much the technical execution but rather how to formulate the work so that it could give new life to the church, and present its historic and modern aspects in a balanced way. He felt that the limits imposed by the earlier norms were too rigid and unable to permit a satisfactory solution to the problem. Instead he conceived restoration in a new dimension, in which it should include a creative element, and he concluded that if well executed, the act of restoration itself could be regarded as a work of art (13).

The concepts developed by Pane were formulated in a somewhat different manner by Renato Bonelli. He defined restoration as "a critical method and then a creative act, the one as an intrinsic premise of the other" (14). It was thus possible to modify the present form in order to increase the value of the monument, "to possess it fully, participating in the recreation of its form as far as to add or remove some parts of it in order to reach that formal quality which corresponds to the architectural ideal of the present period" (15). This desire to purify architectural works of art from their later stratifications so as to reach their ideal form, was not intended as a restoration

of the "stylistic" ideal as in the nineteenth century, but rather as an attempt to restore the monument to a "unity of line" This was interpreted by Bonelli as the most complete form the monument had reached in its history, consisting of coherent geometrical forms and having a "function of art". He thus emphasised the dominance of aesthetic values over historical, and insisted on the eventual removal of stylistically "alien" elements from buildings that otherwise have preserved their original architectural unity (16).

Townscape is not concerned with unity of line but rather with the cultivation of significant differences. Townscape conservation thus consists of maintaining all those elements that contribute to the character of place. However, the creative element of renovative contribution, as conceived by Pane, could be regarded as part of Townscape conservation. Townscape has previously been described as a means of bridging the gap between conservation and development. In this sense renovative contribution, based on a thorough understanding of the ingredients of place, can allow the insertion of a contemporary layer to contribute what Lynch has referred to as "collages of time".

9.3.3 AREA CHARACTER

Chapter Two indicated the increasing concern within the conservation movement for context. This was originally restricted to the preservation of the settings of monuments. Before the first World War, Belgian and Danish legislation made provision for restricted areas within a 50m and 100m radius of a monument respectively. After the war France made provision for a protected zone 500m around an ancient building. In 1939 Italy introduced conservation area legislation which protected areas as conservation worthy in themselves, whether or not they contained monuments. Conservation area legislation was introduced into England much later, in the form of the Civic Amenities Act of 1967, which made specific reference to the character of places.

In part, area conservation was a response to the destruction of historic towns and familiar landmarks during the wave of comprehensive development in the 60's and 70's; the introduction of high rise residential buildings and the increasing use of new

materials and technologies. In responding to the need for well mannered design in historic precincts there has, however, been a tendency towards safe "period" styles such as "neo-georgian" or "neo-vernacular". These imitations inevitably tend to dilute the value and integrity of authentic historic buildings.

The Venice Charter did not specifically address the issue of conservation areas. Article 6 of the Charter states that the conservation of a monument implies preserving a setting which is not out of scale.

Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and colour should be allowed.

In response to this emphasis on the settings of monuments, rather than areas as a source of conservation worthiness in their own right, the Preface to the Amsterdam Declaration stresses the broadening of the concept of conservation. Thus it states that

"formerly limited to the most famous monuments, sites or complexes, the concept of the architectural heritage today includes all groups of buildings which constitute an entity, not only by virtue of the coherence of their architectural style but also because of the imprint of the communities which have been settled there for generations" (17).

The importance of conservation areas was further stressed by ICOMOS in 1987 who deemed it necessary to draw up an international charter for historic towns and urban areas which would complement the Venice Charter. Qualities to be preserved included the historic character of the town or urban area and all those material and spiritual elements that express this character. Section 2 of the charter makes specific reference to the following:

- urban patterns as defined by lots and streets;
- relationships between buildings and green and open spaces;
- the formal appearance, interior and exterior, of buildings as defined by scale, size, style, construction, materials, colour, and decoration;

- the relationship between the town or urban area and its surrounding setting, both natural and man-made;
- the various functions that the town or urban area has acquired over time.

The Charter states that any threat to these qualities would compromise the authenticity of the historic town or urban area.

In a climate which is increasingly hostile to planning and aesthetic controls, and increasingly supportive of the belief that the private sector knows best, there is an obvious need for objective criteria with a sound philosophical underpinning. The qualities referred to above are regarded as key issues which should be addressed in any new development in an historic urban context.

They also form the essential grammar of the Townscape movement. Thus Worskett in the Character of Towns (18) identifies the following design disciplines needed in the formulation of a conservation policy: town/landscape relationship, high buildings policy, Townscape discipline and design of infilling. Town/Landscape relationship refers to the appearance of the towns as seen in the setting of the countryside. High Building policy refers to skylines and focal points; Townscape discipline refers to the qualities of space and layout which create a local discipline and design of infilling refers to the architectural effect of new buildings inserted in existing streets. The qualities that bring continuity and character to a group of buildings are defined as building line, building height and skyline, width of unit, quality of detailing and materials and proportion of window to wall.

Listed building legislation and conservation area legislation both refer to the character of buildings and places but this is not clearly defined. Character is a function not only of the physical fabric but also the social and economic activities which are accommodated. It is the ability of the Townscape movement to describe the physical character of areas, and its ability to accommodate socio-economic issues, which provides its major contribution to urban conservation practice.

9.3.4 RESEARCH, DOCUMENTATION AND CRITICAL EVALUATION

The need to base any conservation activity on thorough research and documentation has increasingly become a major concern of the international conservation movement. Its precedents can be traced to the work of Luca Beltrami (1854 - 1933) and the movement generally referred to a Historical Restoration which was prevalent in Italy during the period 1880 - 1890. It stressed the importance of historical research to establish a particular moment or period in a building's history. The combination of historical research and the original design notion enabled the restorer to return the building to a particular state at a chosen moment in time. It can thus be regarded as an extension of the concept of stylistic restoration. Later, in response to the influence of writers such as Ruskin, Giacomo Boni (1859 - 1925) stressed the need for any restoration to be based on a thorough survey and study of the building fabric, its construction and all the modifications that had occurred. A critical evaluation of all the parts was thus possible which provided the basis for a judgement on what was conservation worthy. Later Giulio Argan working in Rome in the 1930's stressed the need for conservation to be based on a historical - critical evaluation of the building fabric. He emphasised that the contribution of the sciences to restoration was limited to the phase of preparation and research. This provided essential factual information to the restorer but could not be regarded as a substitute for the exercising of the restorer's critical faculties.

The fundamental importance of research and documentation is emphasised in Article 9 of the Venice Charter of 1964 which states that any restoration must be preceded and followed by an archaeological and historical study of the monument.

In highlighting the concept of integrated conservation, the Amsterdam Declaration of 1975 states that this requires the promotion of methods, techniques and skills for restoration and rehabilitation. Thus all activity should be thoroughly analysed before any intervention occurs. Comprehensive documentation should be assembled about materials and techniques and an analysis of costs should be made. Similarly the Charter states that research should be undertaken to compile a catalogue of methods and techniques used for conservation and for this purpose scientific institutions should be created and should cooperate closely with each other.

Research and documentation are not major concerns of traditional conceptions of the Townscape movement. Early exponents stressed aesthetic factors which contributed to the character of towns. They were based on the Empirical school of thought which emphasized the senses as contributing to the formation of knowledge. However, the notion of precedent, which was the accumulation of knowledge on the basis of the senses, is central to the early Townscape traditions as extolled by Cullen in the casebook idea.

Later practitioners such as Worskett stressed the need for historical and archaeological research but this was always seen as subsidiary to the main visual survey. Thus in his description of items to be included in the Townscape Plan, Worskett (19) states that the map should normally be accompanied by a "written description of certain aspects of the town's history, describing the ancient buildings now demolished and where excavation would be worthwhile if and when redevelopment takes place, sites on which battles were fought, or other significant local events which took place. The major changes in the history of the town such as the removal of town walls or the abandoning of certain buildings or other features should be explained". These historical factors are thus regarded as a backdrop to the main visual analysis, they are not regarded as having a strong formative influence on potential development or conservation.

M. Conzen, however, in his work in North Yorkshire in the 1950's established a direct link between geography and conservation planning in what came to be known as the morphogenetic tradition. He stressed the need for a survey to contain a record of the building types and the pattern of land and building utilization. In this way the detailed elucidation of a town's morphological development could form the basis for Townscape conservation. Contrary to the early exponents of Townscape, the morphogenetic tradition of M Conzen placed research and documentation central to Townscape conservation.

9.3.5 CONTRIBUTION OF ALL PHASES

The Venice Charter of 1964 stressed the need to conserve the contributions of all periods to a building or place. Article II specifies that, contrary to the earlier

approaches generally referred to as stylistic restoration, unity of style was not the aim of restoration.

"When a building includes the superimposed work of different periods, the revealing of the underlying state can only be justified in exceptional circumstances and when what is removed is of little interest and the material which is brought to light is of great historical, archaeological or aesthetic value, and its state of preservation good enough to justify the action." (20)

As indicated earlier, the main emphasis of the early Townscape movement was on the visual survey. In comparing subjective and objective survey approaches, Worskett, in referring to the former, suggests that "it is the result of one person (usually the architect) looking at a town and assessing in an intuitive way, the visual and historic qualities that make up the town's identity" (21). Similarly he states that "whatever the approach, the burden of establishing a town's visual and historic qualities will rest finally, with the architect on the planning team" (22). The overriding emphasis of visual, as opposed to historic qualities, is thus evident. In such an approach an interesting architectural ensemble might rate higher than the possible dissonance resulting from the obligation to preserve all the contributions to a place, or building's fabric.

M. Conzen, however, provided a systematic means for incorporating all phases of a town's development into a Townscape conservation plan. The tripartite division of the Townscape into town plan, building fabric and land use provided the basis for a morphogenetic classification of the town's evolution and thus the opportunity for formulating guidelines for Townscape management. As Whitehand (23) suggests, fundamental to Conzen's perspective is the concept of "objectivation of the spirit" which relates to the fact that urban landscapes embody not only the efforts and aspirations of the people occupying them at present, but also those of previous generations. The environment is thus conditioned by culture and history. Historical Townscapes are thus regarded as important to society, not only aesthetically, but both intellectually and as a wider emotional experience. It is in his consideration of the intellectual benefits of the "objectivation of the spirit" and how the expressiveness of the Townscape may be assessed that his practical contribution is particularly important.

9.3.6 VERNACULAR ISSUES

Vernacular here refers to the traditional, indigenous, everyday buildings which make up the aggregation of the built environment rather than the few set pieces, the monuments, which are the traditional subject of most conservation practice. Chapter Two traced the evolution of conservation thought and drew attention to the increased interest in the so-called minor architecture which developed around the turn of the century partly in response to the work of William Morris and the formation of the Society for the Protection of Ancient Buildings in 1877. Later, Giovannoni in Italy also drew to the significance of "minor architecture" in giving continuity to the urban fabric. In many ways these modest elements represented better than the masterpieces, the architectural and urban traditions of a particular society.

The conservation of everyday elements of the Townscape is addressed in the Venice Charter which in Article I states specifically that conservation applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time (24).

Similarly the ICOMOS Charter for the Conservation of Historic Towns stresses the importance of these areas, not just as historical documents, but as the embodiment of the values of traditional urban cultures.

Particularly in diverse, multi-cultured societies such as South Africa there is an increasing need to move away from the strict "monumentalisation" of past conservation practice with its inevitably divisive implications, towards an approach based on reconciliation and the search for common ground. Such common ground lies inevitably in the modest urban environments which reflect the history of everyday life. The vernacular buildings are thus a local synthesis of the many forces which shaped urban culture over time, and the extent to which they reflect this, provides for rich and interesting places. In South Africa, for example, vernacular buildings were built, inhabited and owned by farmers, merchants, artisans, labourers and ex-slaves, by black and white, and by those who spoke English, Dutch and a variety of vernacular languages (25). They are therefore not the cultural possessions of a specific group, but can rather be perceived as part of the common ground.

Particularly in the South African context, but also in most historic towns and urban areas there is then a need to approach history as the manifestation of a process. Conservation thus involves the continuous reinterpretation of the past in terms of the analysis and understanding of all the elements that contribute to the character of the place.

It is the means of addressing all these elements that contribute to character that provides the Townscape movement with a potential role in urban conservation practice. Townscape reflects an attitude less involved with the grand architectural set pieces and monuments but more concerned with the meaning and significance of familiar, positively performing environments imbued with a sense of timelessness and continuity, and both public and private meaning.

9.3.7 HARMONIOUS INTEGRATION

The issue of integrating new material into historical fabric or new developments into older urban areas has been at the core of the conservation debate since the early nineteenth century. At issue is the extent to which new material should be differentiated from the original fabric. It is thus directly related to the concept of authenticity discussed above.

The Society for the Protection of Ancient Buildings formed in 1877 drew particular attention to the treatment of the new with the old. In reaction to much of the devastation caused in the name of the restoration, the Society stressed that new work should express modern needs in a modern language. This was seen to be the only terms in which the new could relate to the old in a way which was positive and responsive at the same time. If an addition was essential, it should not be made to outlast the original.

Similarly the Charter of Venice in 1964 stressed respect for original material and the need to avoid conjecture. Article 9 states that any extra work regarded as indispensable should be distinct from the architectural composition and should bear a contemporary stamp. Similarly Article 12 states that replacements of missing parts must integrate harmoniously with the whole, but at the same time must be

distinguishable from the original so that restoration does not falsify the artistic or historic evidence (26).

With the development of what is generally referred to as integrated conservation, codified in the Amsterdam Declaration of 1975, conservation issues are placed firmly within the field of urban and regional planning with a concomitant requirement for conservation measures to address social and economic issues. With the integration of conservation and planning, the strict emphasis on distinguishing new from old, evident in the earlier Charters, is no longer a central concern. Harmonious integration is suggested, with the need for an overall aesthetic and the avoidance of the dissonance often resulting from the strict separation of new from old.

The Townscape movement, as expressed by Cullen in his seminal work, Townscape (27), is concerned with the art of relationship, in which all the elements that go to create the environment: buildings, trees, nature, water, traffic, advertisements are weaved together in such a way that drama is released. The aim is not to dictate the shape of the town or environment but to "manipulate within the tolerances" (28). This is primarily achieved through the faculty of sight for, as Cullen suggests, it is almost entirely through vision that the environment is apprehended. Later Worskett, in the Character of Towns, (29) in discussing the treatment of infill in historic urban areas, draws a distinction between different building patterns, the terrace, buildings of a similar period but with individual character and a mixed group of buildings of different periods. Different approaches to infill would be applied to each group. However, the qualities that contribute to continuity within the group, are the same and are defined as building line, building height and skyline, width of unit, quality of detailing and materials and proportion of window to wall. These are thus the parameters which apply when "manipulating within the tolerances". An obvious concern for harmonious integration is evident. However, exceptions to the rule are identified. While modern architectural treatment is encouraged, it is stressed that it should still respect the established rules relating to enclosure, building line and height. Breaking the so-called rules is a highly subjective aspect of infill. It inevitably involves considerable skill whereas good manners are easy to learn. An associated concern is the tendency of planning authorities, and developers, to encourage safe

"period" styles such as "neo-georgian" or "neo-vernacular". These imitations inevitably tend to dilute the value of authentic historic buildings and inhibit the development of new architectural expression.

The value of the Townscape movement is in the identification of the tolerances within which new development can occur. These can then be used as a form of checklist or safety-net to structure the design and planning process. They should not be used as a short-cut to good design but rather as a means of defining the key issues which an architect should address during the design process.

9.3.8 SOCIO-ECONOMIC ISSUES

Chapter Two on the development of conservation thought and practice indicated that social and economic issues did not become a major issue until the 1930's when the Internationaux d'Architecture Moderne (C.I.A.M.) met in Paris to discuss the principles of modern town planning and how these related to the preservation of historic towns. In La Charte d'Athenes published anonymously by Le Corbusier in 1941, specific reference was made for the need to address social issues.

Thus article 67 specifies that "by no means can any narrow-minded cult of the past bring about a disregard for the rules of social justice. Certain people more concerned for aestheticism than social solidarity militate for the preservation of certain picturesque old districts, unmindful of the poverty, promiscuity, and diseases that these districts harbour under no circumstances should the cult of the picturesque and the historical take precedence over the healthfulness of the dwelling, upon which the well-being and the moral health of the individual so closely depend" (30).

In 1964 the Venice Charter displayed a strong emphasis on the physical aspects of conservation with only a passing mention of non-physical aspects. Thus article 5 suggests that the conservation of monuments is always facilitated by making use of them for some socially useful purpose. However, this is regarded as subsidiary to the main issue of conserving the layout or the decoration of the building (31).

The Amsterdam Charter of 1975 provided a substantial broadening of the concept of conservation. In the preface specific mention is made of the need to respect the equilibrium of communities and settlements formed over the years and the need to

avoid psychological disturbance and social shock. Preserving the character of groups of historic buildings is therefore seen as an integral part of a social housing policy, ie. a policy which recognises the rights of poorer residents of long standing to enjoy familiar surroundings in healthier and improved conditions (32).

The success of any policy of integrated conservation is seen as depending on taking social factors into consideration. Reflecting the use values discussed earlier, the Charter states that the conservation effort must be measured not only against the cultural value of the buildings but also against their use value. The social problems of integrated conservation can only be resolved by simultaneous reference to both these scales of values.

Early conceptions of Townscape concentrated almost entirely on the visual interpretation of the physical environment. However, in 1966, in a series of studies commissioned by Alcan Industries (33), Gordon Cullen revealed a shift towards a greater concern for social factors. In Notation, described in Chapter 6, he discussed the interrelationship between traffic, social situations and the landscape and suggested that the human reactions and desires commonly recognised in development were drawn from a too narrow and simplified range. The Scanner also proposed a table of human and physical factors which the designer should satisfy. A conscious attempt was thus made to introduce social factors into the Townscape approach.

Whistler and Reed, in a paper titled Townscape, as a Philosophy of Urban Design (34), suggested that the significant contribution of Townscape is that it is a design philosophy based on satisfying a fuller range of human needs, including those which are at least partially met by the visual environment. Reference is made to a number of environmental psychologists who refer to Townscape as the physical and visual edification of their theories. These are discussed in Chapter 8.

9.3.9 INTEGRATION WITH PLANNING

Chapter Two traced the main themes of development in the conservation movement, from the preoccupation with buildings, to their settings, and from the 1960's to a concern with areas as being conservation worthy in their own right. This movement

is paralleled by an increasing concern for the need to integrate conservation activity within the overall framework of urban and regional planning.

Thus, while the Venice Charter of 1964 made no mention of such integration, it formed the core concept of the Amsterdam Declaration of 1975. The charter states that architectural conservation should be considered, not as a marginal issue, but as a major objective of town and country planning (35). Planners should thus recognise "that not all areas are the same, and that they should therefore be dealt with according to their individual characteristics".

Similarly "Regional planning policy must take account of the conservation of the architectural heritage and contribute to it. In particular, it can induce new activities to establish themselves in economically declining areas in order to check depopulation and therefore prevent the deterioration of old buildings. In addition, decisions on the development of peripheral urban areas can be orientated in such a way as to reduce pressure on the older neighbourhoods, where transport and employment policies and a better distribution of the focal points of urban activity may have an important impact on the conservation of the architectural heritage" (36).

Early conceptions of Townscape as articulated by Cullen, inter alia, regarded the discipline as very much the province of the trained visual observer, usually the architect, who operated independently of the urban and regional planning framework. While there was the later acknowledgement of the need to address social and economic issues, this occurred independently of ongoing planning activity. However, Worskett, in the Character of Towns (37), specifically addressed the need to incorporate conservation policy into an overall planning framework. Thus the need to accommodate change without destroying the best of the existing fabric became a central theme of the Townscape tradition. The particular value of Townscape was regarded as the ability to assess the intrinsic visual quality of towns, not only historic ones, what the differences were, and what the elements were that contributed to individual identity. The qualities inherited from the past would thus become a discipline for change. The main thesis of Worskett's book was that a town's past, present and future should combine to create a recognisable unit, so that growth can be seen and felt to be continuous.

Conservation is thus acknowledged as a double-edged policy incorporating the need to preserve what is valuable and to influence what must change. Townscapes can be preserved if pressures for change can be diverted. Where Townscapes have to change in response to pressures, they should be rebuilt within the discipline of a local identity, not reproducing the same thing again but interpreting specific local qualities and learning from them, in order to continue what has been called "the grain of the place". (38)

The urban morphogenetic tradition of M Conzen described in Chapter 7 fully integrated Townscape conservation with planning. As Whitehand (39) suggests his approach contributes to a conception of Townscape in which the recognition of morphological regions according to academic criteria becomes a practical device for establishing guidelines for Townscape management.

9.3.10 PUBLIC PARTICIPATION

As indicated in the previous section, the analysis of Townscape and the assessment of conservation value was traditionally seen as the responsibility of the skilled practitioner, usually the architect. With the increasing interest in area conservation, and the more modest forms of architectural expression in addition to the traditional preoccupation with monuments, there developed a corresponding concern for the need for individuals and communities to participate in the identification and assessment of conservation value.

While the Venice Charter of 1964 makes no reference to public participation, this is stressed in the Amsterdam Declaration of 1975 which states that integrated conservation involves the responsibility of local authorities and requires citizens participation.

Thus "Local authorities should improve their techniques of consultation for ascertaining the opinions of interested parties on conservation plans and should take these opinions into account from the earliest stages of planning. As part of their efforts to inform the public, the decisions of local authorities should be taken in public, using a clearly understandable language, so that the local inhabitants may learn, discuss and assess the grounds for them. As part of this policy, methods such as public meetings, exhibitions, opinion polls, the

use of the mass media and all other appropriate methods should become common practice" (40).

Similarly the ICOMOS Charter for the Conservation of Historic Towns and Urban Areas states that the participation and the involvement of the residents are essential for the success of the conservation programme and should be encouraged. The conservation of historic towns and urban areas concerns their residents first of all (41).

Such public participation has not been a major feature of the Townscape movement, particularly in the United Kingdom. In comparing subjective and objective approaches to appraisal, Worskett (42) states that the subjective approach is the result of one person, usually the architect, working at a town and assessing in an intuitive way, the visual and historic qualities that make up the town's identity. This assessment will, of course, be supported by archaeological evidence and by such historical documents and lists of buildings of architectural and historic interest as are available.

The objective approach attempts to identify visual qualities by testing public reaction to the environment, conducting a kind of opinion poll to find out what people notice most about their town, what they like and dislike.

Worskett points out that the subjective approach is open to abuse because the taste of one person is often too obscure or biased to be a guide to useful visual standards. The objective approach has the obvious flaw that people are conditioned to accepting their environment, whatever its quality because they have got used to it. He concludes that "whatever the approach, the burden of establishing a town's visual and historic qualities will, however, rest finally with the architect on the planning team" (43).

American practitioners, particularly Kevin Lynch, have taken an opposite position and have stressed the need for establishing people's perceptions of their environments. In the Image of the City (44), Lynch considers "... the visual quality of the American

City by studying the mental image of that city, which is held by its citizens". The book concentrates especially on one particular visual quality, the apparent clarity or legibility of the cityscape. As Worskett remarks (45), it is interesting to note the considerable similarities that exist between the verbal interviews to ascertain city image, and the field studies carried out by trained observers which attempted to predict the results of such verbal interviews.

In providing an appropriate language to communicate the particular qualities of place, the Townscape tradition has a major potential contribution to make to urban conservation management.

9.4 TOWNSCAPE AND CONSERVATION POLICIES

This section concludes with a brief analysis of the role of the Townscape tradition in terms of the various conservation policies which have developed over time. While many such policies can be identified, only the main thrusts of conservation policy are discussed here.

9.4.1 MAINTENANCE

Maintenance means the continuous protective care of the fabric, contents and setting of a place and does not usually involve any physical intervention. It is regarded as probably the single most important conservation process. No matter what the cultural significance of a place might be, prevention is better than cure.

Townscape is primarily concerned with the analysis of the existing fabric as providing a discipline for change. It is thus not directly related to maintenance as a method of conservation to building conservation and has limited relevance to area conservation.

9.4.2 PRESERVATION

Preservation means maintaining the fabric of a place in its existing state and retarding deterioration. As opposed to maintenance, it may include stabilization of the structure where necessary.

Article II of the Burra Charter (46) states that preservation is appropriate where the existing state of the fabric itself constitutes evidence of specific cultural significance, or where insufficient evidence is available to allow other conservation "processes" to be carried out.

Townscape is concerned with the "art of ensemble" and manipulation within the tolerances: It thus relates to providing a link between preservation and change and is not directly relevant to preservation as a conservation policy.

9.4.3 RESTORATION

Restoration means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

In accordance with the international charters on conservation the contributions of all periods to a place should be respected. If a place includes fabric of different periods, revealing the fabric of one period at the expense of another can only be justified when what is removed is of slight cultural significance and the fabric which is to be revealed is of much greater significance. Restoration should thus be based on sound physical and documenting evidence and should stop at the point where it becomes conjectural.

Townscape is concerned with maintaining the identity of the whole. It is not directly related to restoration as a conservation policy.

9.4.4 RECONSTRUCTION

Reconstruction means returning a place as nearly as possible to a known earlier state and is distinguished by the introduction of materials (new and old) into the fabric. Most restoration activity involves an element of reconstruction because it usually requires the introduction of at least some new materials. As a general rule (47) reconstruction should be limited to the completion of a depleted entity and should not constitute the majority of the fabric of a place. Similarly, reconstruction is regarded as appropriate where a place is incomplete through damage or alteration and where

it is necessary for its survival, or where it recovers the cultural significance of the place as a whole (48). Reconstruction should also be limited to the reproduction of fabric the form of which is known from physical and/or documentary evidence.

As with the other categories mentioned above, reconstruction is regarded as a category more appropriate to building conservation and has limited relevance to area conservation.

9.4.5 ADAPTATION, RENOVATION AND REHABILITATION

Adaptation means modifying a place to suit proposed compatible uses. It is usually acceptable where the conservation of the place cannot otherwise be achieved, and where the adaptation does not substantially detract from its cultural significance. It thus makes feasible the introduction of new uses, or the condemnation of old ones, provided that the uses are compatible.

Renovation and rehabilitation refer to renewal and the retention of character even if the end result is no longer authentic to all respects. It is thus an appropriate approach for areas with charm and character but with no great historical or architectural significance, or areas which have undergone substantial alteration but which still retain their character. Renovation can also include modern elements provided that no conservation-worthy elements are destroyed in the process.

The Townscape approach which purports to provide the link of reconciliation between preservation and change is obviously compatible with this conservation policy.

9.4.6 CONTEXTUAL INTEGRATION

Conservation of historic towns involves the analysis of the existing fabric as a discipline for change. Thus a link between preservation and change is required to ensure the identity of the whole and to accommodate new functions. It is argued that the Townscape discipline provides such a discipline for change. By providing the means for establishing a sense of place and a sense of unity it can ensure the safeguarding and enhancement of character.

In terms of conservation opinions, it is the option of greatest relevance to the Townscape movement which is specifically concerned with all the elements that contribute to the character of place. It also provides the means for bridging the gap between conservation and change. By identifying those elements that are regarded as contributing to the character of place, design parameters can be established to guide future development.

9.5 SUMMARY

This chapter has attempted to analyse the Townscape movement in terms of the values, principles and policies of the conservation movement as enshrined in the various international Charters. It has suggested areas of commonality and divergence.

While the Townscape movement has tended to emphasize aesthetic values, there is increasing evidence of attempts to incorporate more academic values. The work of Conzen, usually referred to as urban morphogenetics, is illustrative of the movement to integrate academic criteria with traditionally aesthetic concerns. There are no aspects within the broad philosophy of Townscape which necessarily preclude such incorporation.

Similarly the principles of Townscape and urban conservation indicate a large degree of overlap. The concern for all the elements of area character, the contribution of all phases, vernacular issues and the harmonious integration of old and new all fall within the broad ambit of Townscape. However, other principles inherent in the urban conservation movement are not typically related to the Townscape discipline. Thus issues relating to authenticity, to the importance of research and documentation, integration with planning the need to address socio-economic issues and public participation are regarded as falling outside established notions of Townscape. The following chapter provides a case study analysis of the potential contribution of the discipline in an urban conservation project, the Victoria and Alfred Waterfront. The extent to which these urban conservation principles can be incorporated are addressed.

Typical conservation options relating to maintenance, preservation, restoration and

reconstruction are more usually applied to individual buildings rather than areas. It is in the field of urban conservation that the Townscape discipline has a contribution to make, primarily through the provision of a discipline for change within the constraints of the past. The way in which this can occur is explored in the form of the case study in the next chapter.

CHAPTER TEN :

**THE VICTORIA AND ALFRED
WATERFRONT CASE STUDY**

The purpose of this thesis is to explore the extent to which the conservation movement can utilise the tools of urban design in the formulation of a language of place. This is developed in the form of a case study, the Victoria and Alfred Waterfront, in Cape Town.

The Victoria and Alfred harbours were constructed from 1860 as Cape Town's first dockland. As with many international examples, changes in shipping technology resulted in the gradual redundancy of these early harbours and their growing dereliction. Since 1971 a variety of proposals were put forward relating to the rehabilitation of this area and the restoration of the historic links between the city of Cape Town and its *raison d'être*, the sea.

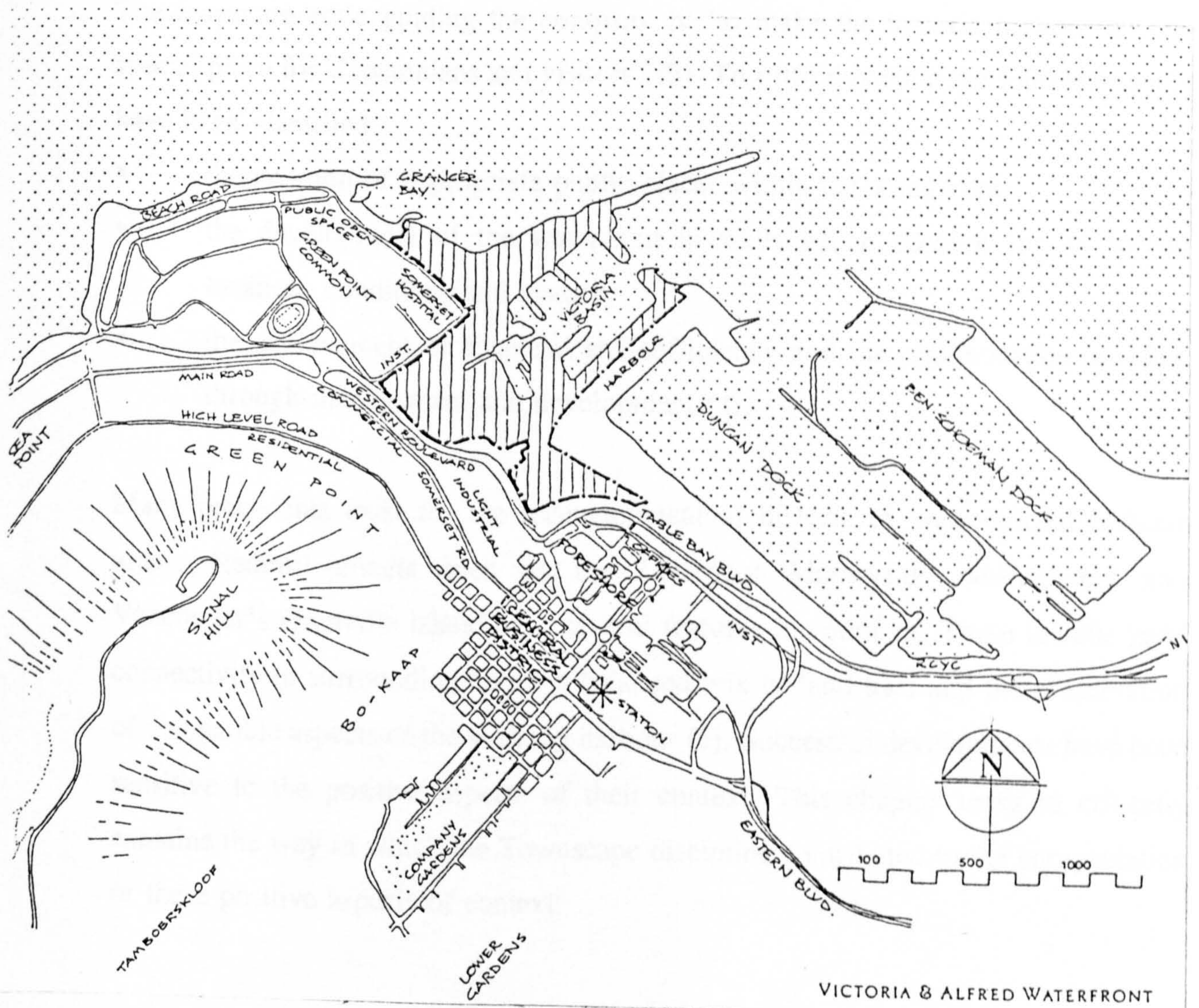


Fig. 1 Context in relation to Cape Town

In 1988, the Burggraaf committee, appointed by the Government to make recommendations on the development of harbour areas in South Africa, submitted its report (1). It proposed that the Victoria and Alfred dockland be developed as a mixed use area and that it should continue to function as a working harbour. In 1989 the Victoria and Alfred Waterfront Company was formed as a wholly-owned subsidiary of Transnet, a State organization. The Waterfront's principal asset as a property company is a land area of approximately 93 hectares on long lease (75 years) from Transnet (2). Transnet intends over time to reduce its shareholding in the company.

The Company undertakes developments on the site jointly with developers, or by raising the necessary finance through a listing on the Johannesburg Stock Exchange.

The corporate ethic guiding the company is "to make the historic harbour a very special place for Capetonians and visitors" (3). To fulfil this ethic the following goals have been identified:-

- the creation of appropriate public places within the waterfront.
- the development of the waterfront in ways which account for its special location, conditions and history.
- the achievement of financial self-sufficiency and the maximisation of value through management and development (4).

Many precedents exist for the redevelopment of historic or underutilized harbour areas. Redevelopments such as the Liverpool Merseyside development and Vancouver's Granville Island have several features in common. These include good connectivity to surrounding areas, a balanced mix of land uses and the preservation of compatible aspects of the working harbour (5). Successful developments have been sensitive to the positive aspects of their context. This chapter seeks to critically examine the way in which the Townscape discipline contributed to the encapsulation of these positive aspects of context.

The planning mechanism utilised to guide the development process was the Package of Plans approach. The concept of a package or hierarchy of plans has two purposes. It illustrates how the Waterfront should interpret its responsibility to the City of Cape Town and its citizens at the city scale through the formulation of a Contextual Framework. Secondly it identifies broad issues and objectives in the form of a Development Framework which in turn identifies a series of precincts. The Precinct Plan provides the basis for scrutinising building plans and approving construction of the service network. The concept is illustrated in figure 2. With regard to conservation issues, overall objectives are thus identified at the Development Framework Level and more detailed strategies are formulated at the precinct level. This is described in the sections which follow.

The regional context is illustrated in Figure 3. The site is located north of the Central Business District of Cape Town. It is directly linked by freeways and major distributor roads to the region of Greater Cape Town and has high potential for regionally significant development, particularly with respect to tourism, speciality retail, offices and residential accommodation (6).

The local context is illustrated in Figure 4. The site is located within the Cape Town Harbour area. The land, although adjacent to the CBD, is distinctly separated from it by Table Bay Boulevard, Western Boulevard and Buitengracht Street. Two primary road links connect the site with the City. Land uses adjacent to the site are indicated in Figure 4. The Development Framework ensures that development will remain compatible with the surrounding areas and that the site will become an extension of the built fabric of the city.

The site is illustrated in Figure 5. It consists of 83,2 ha of land and 31,5 ha of water. Both the area of land and water could be increased in the future by additional areas within the harbour being leased to the Company.

PACKAGE OF PLANS PROCESS

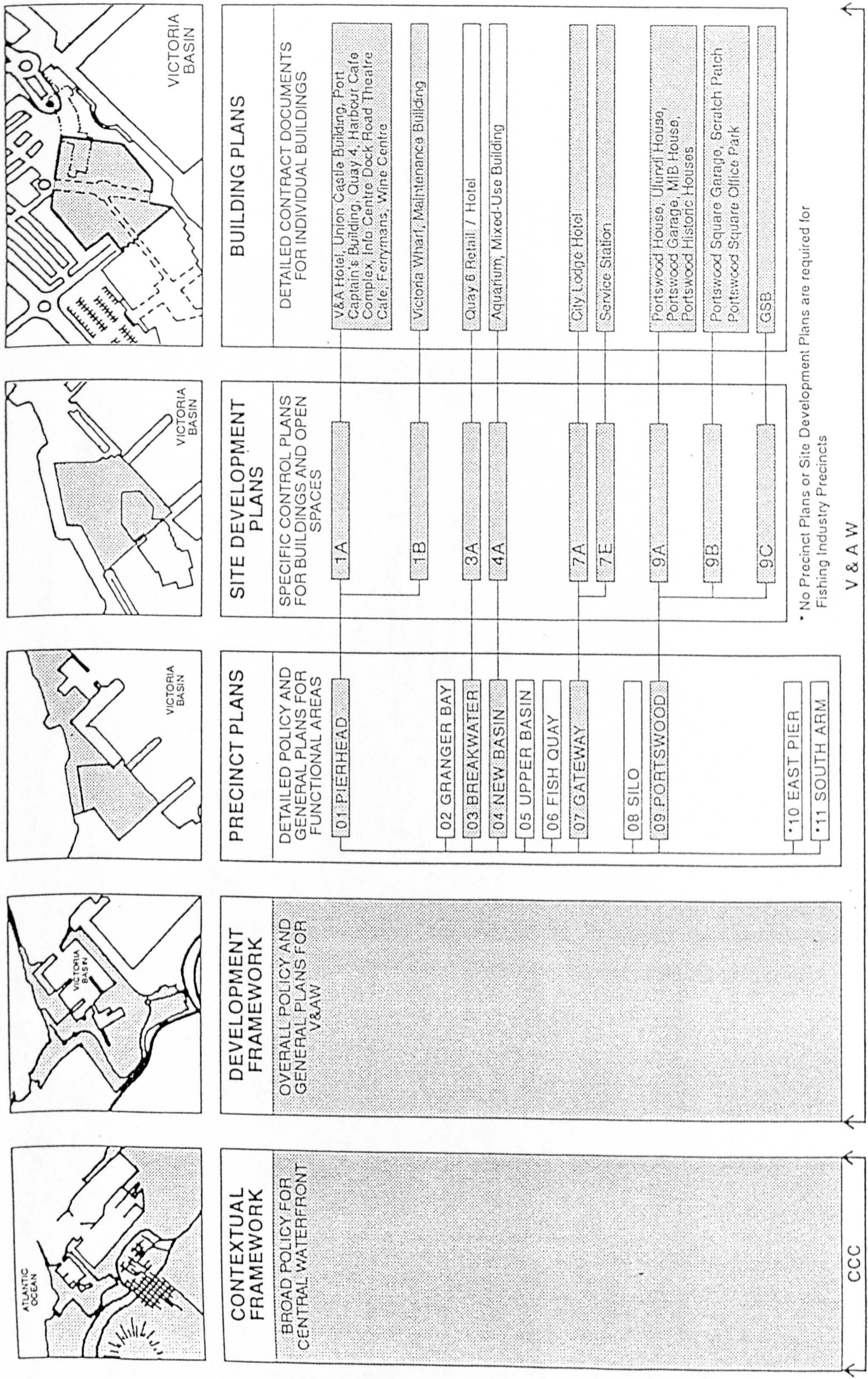


Fig. 2 Package of Plans

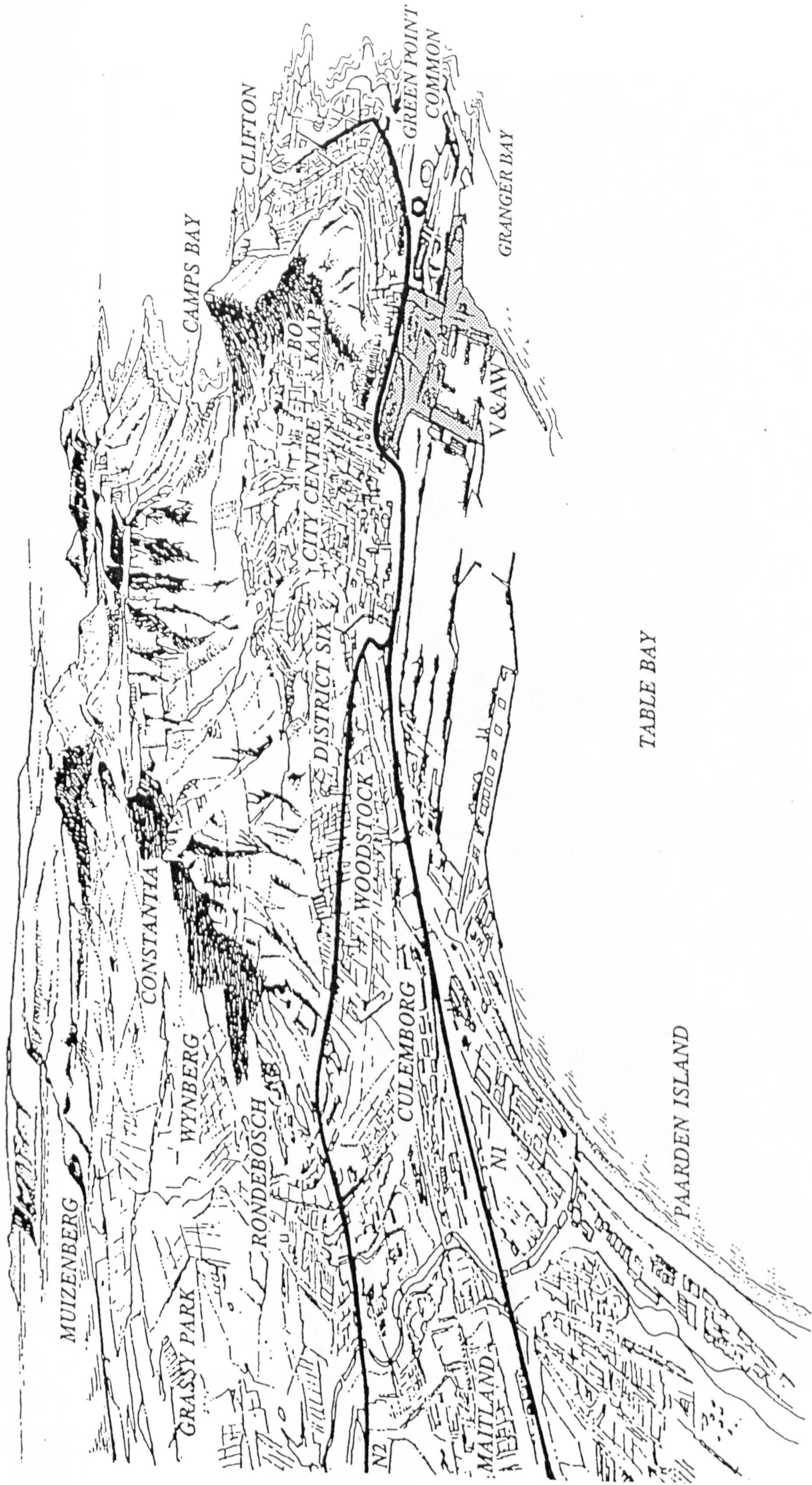


Fig. 3 Regional Context

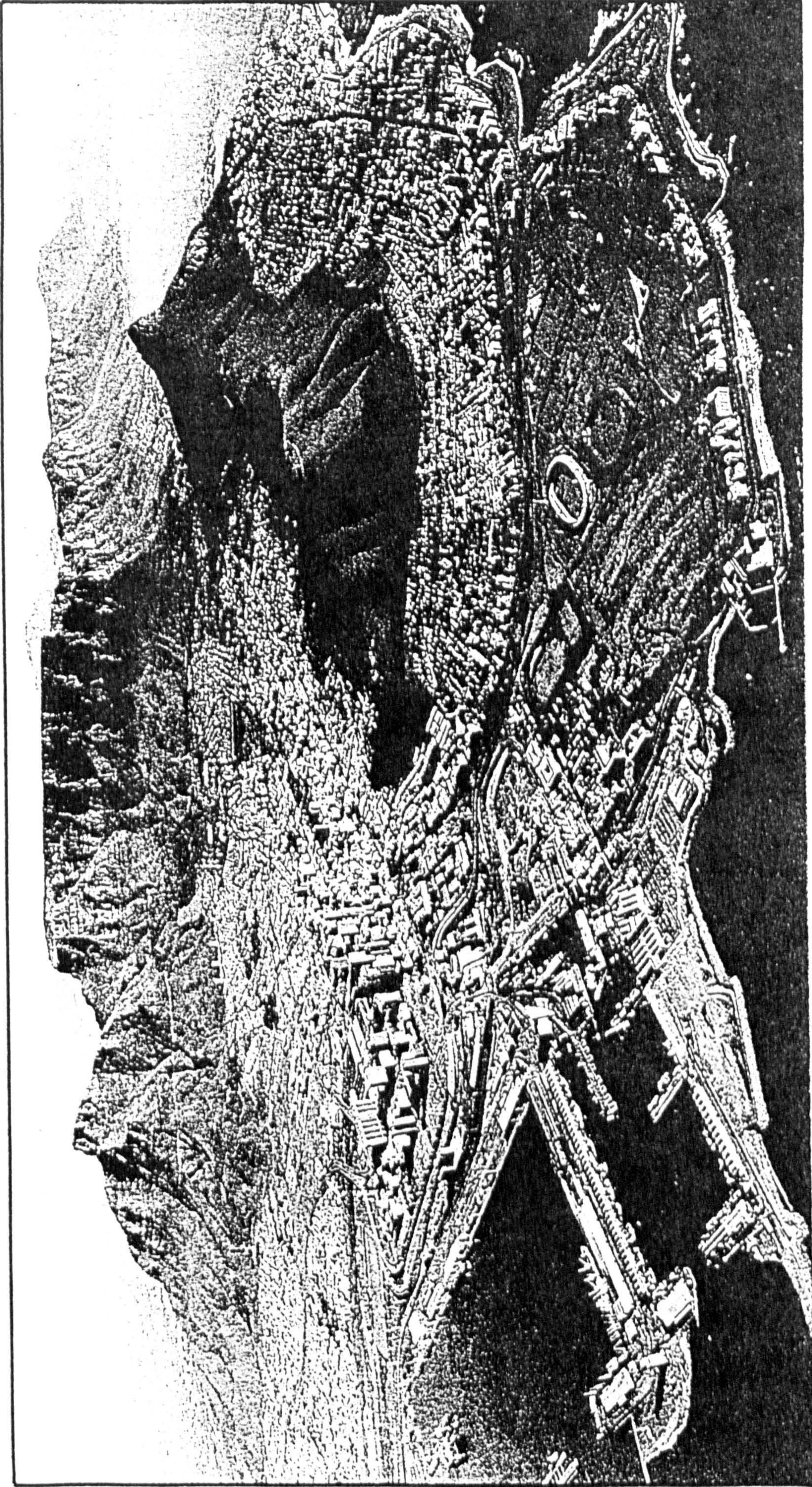


Fig. 4 Local context

Within the present leased area, a number of sites are excluded. These include many, but not all, of the so-called working elements of the harbour. The breakwater, the synchrolift, Jetty 1 and the Robinson Graving Dock are operated by the harbour authority.

The existing situation is illustrated in Figure 6. At present the main uses on the site consist of the fishing industry, warehousing, the grain silo and loading quay, the *dolos* yard, the oil tank farm, the Amsterdam Cartage depot and some harbour related office space. Most of the site is either leased by Transnet to various tenants or used for Transnet workshops and stores. These leases expire at different times and both the present uses and length of lease have been considered in the planning process (7). The tenants will either be accommodated within the proposed development or moved, depending on the nature of the use (8).

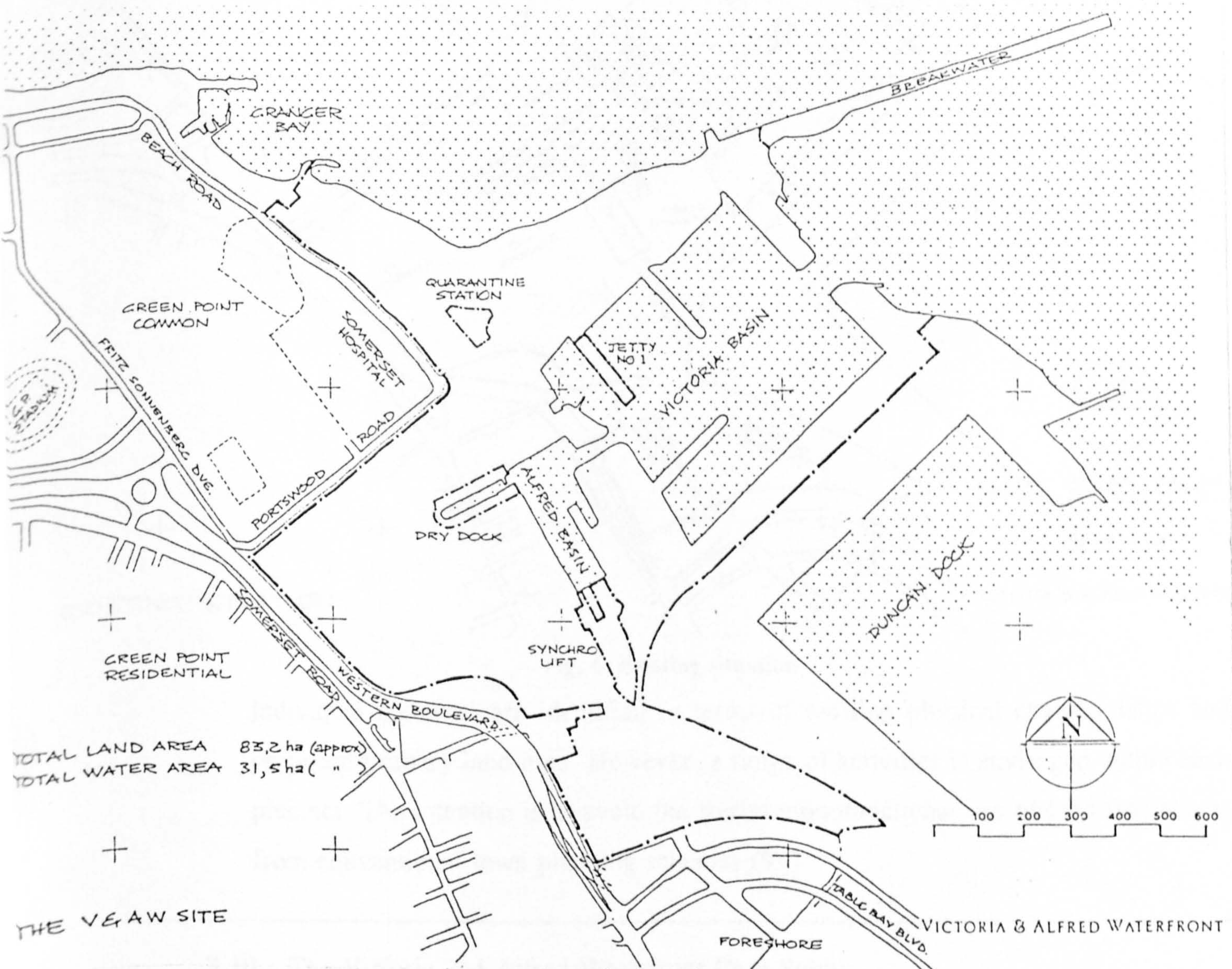


Fig. 5 The site

10.2 THE DEVELOPMENT FRAMEWORK

The Development Framework provides a general overview of the company's intentions regarding the Waterfront. Figure 7 illustrates the Development Framework Diagram which is a synthesis of the physical proposals. The fourteen precincts which form the basis of the development programme and phasing are indicated.

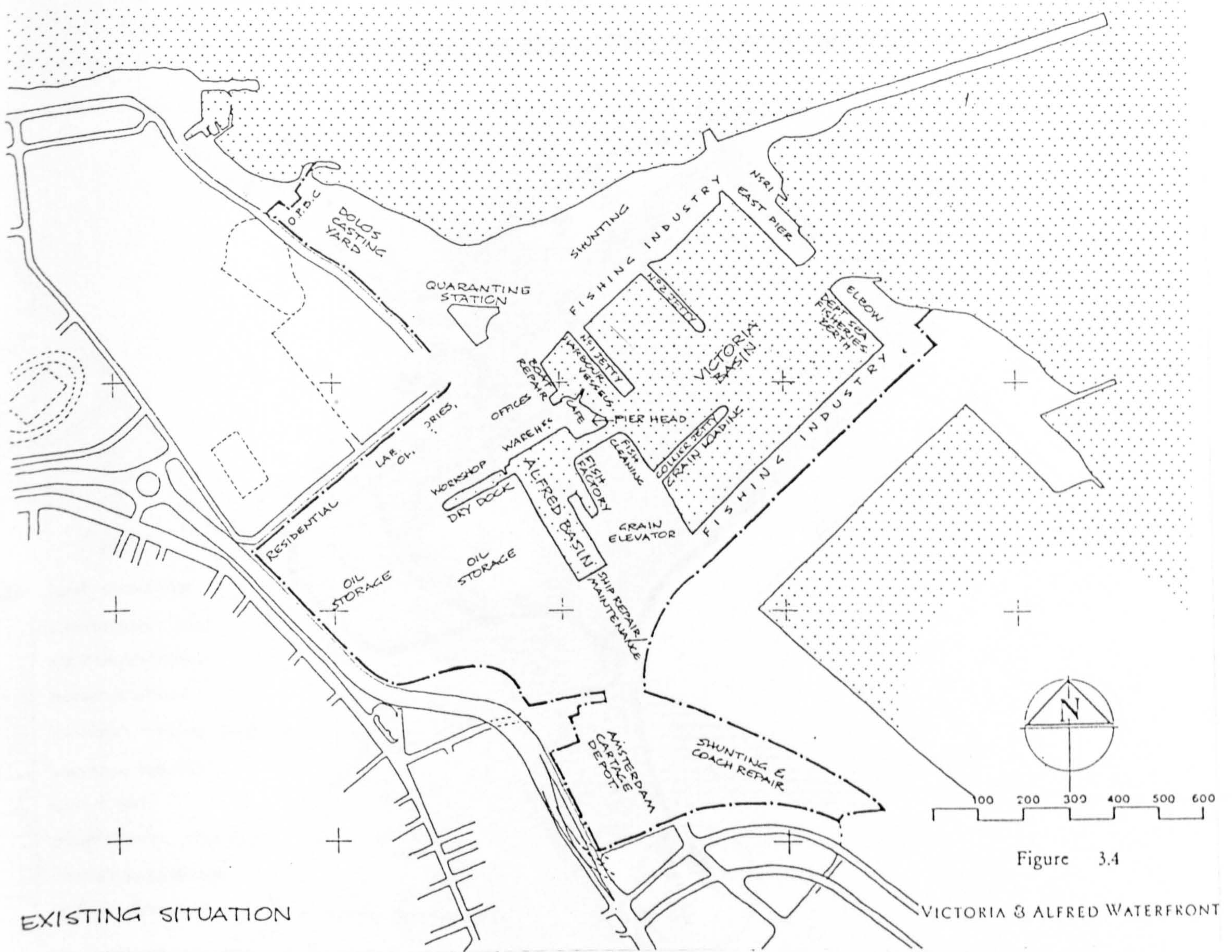
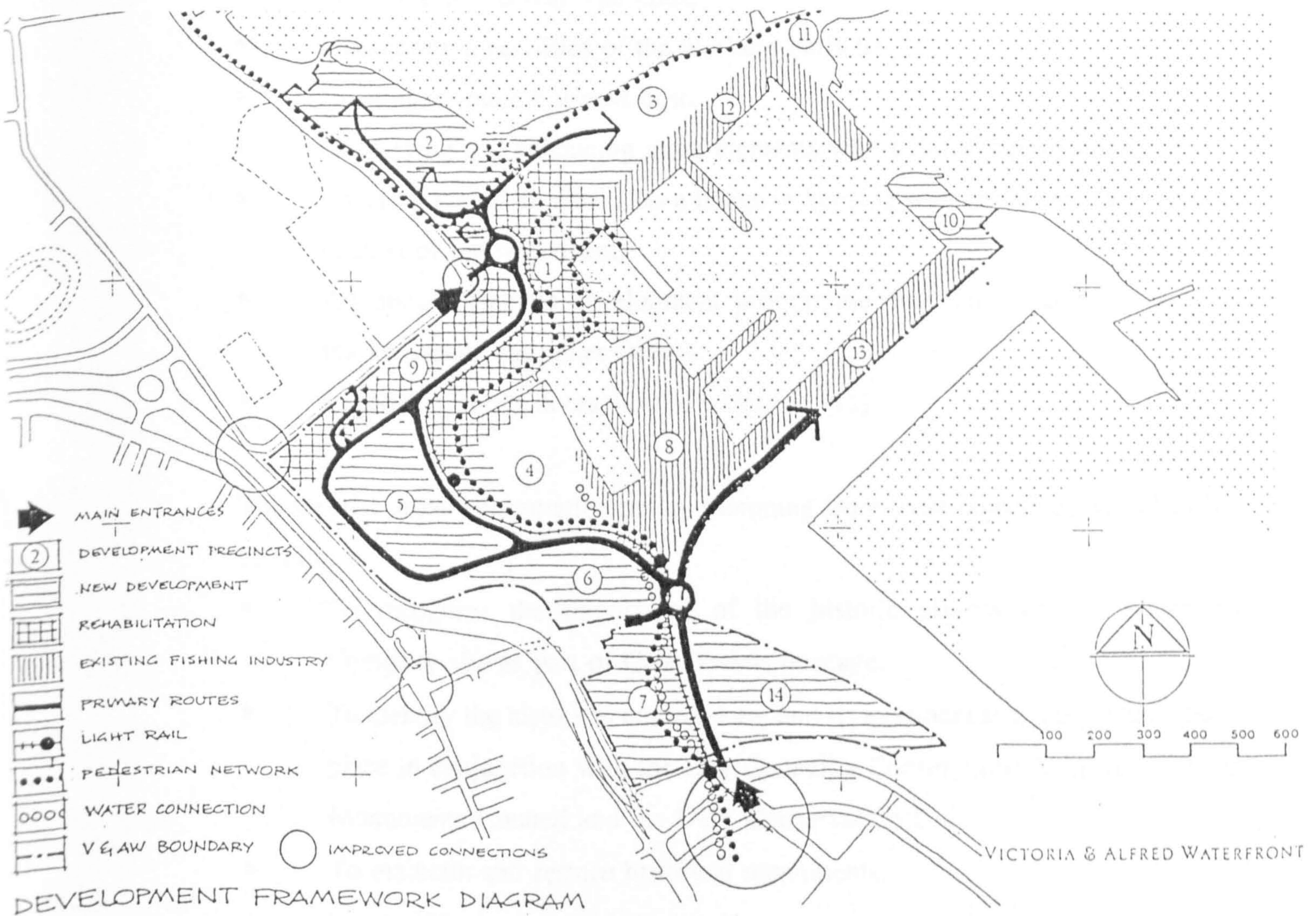


Fig. 6 Existing situation

Individual precincts are identified in terms of existing physical characteristics and proposed primary land uses. However, a range of activities is envisaged within each precinct. The intention is to avoid the sterile monofunctional use of land that results from conventional town planning schemes (9).

Three levels of phasing are proposed; short, medium and long term. Short term development embraces the Pierhead Precinct and major infrastructural works. The medium term includes all precincts except for those presently occupied by the fishing and grain industries. It was in response to a concern about the conservation in the Pierhead Precinct that the author was commissioned by the Waterfront Company to conduct a series of conservation studies for precincts due to be developed in the medium term. These are briefly described in the following section and form the basis of a critical appraisal of the applicability of urban design tools for conservation.



- ① PIER HEAD - SPECIALITY RETAIL, MARKETS, HOTELS, RESTAURANTS, MARITIME MUSEUM & OFFICES, PARKING.
- ② WEST CRANER BAY - WATERFRONT RESIDENTIAL, MARINA.
- ③ EAST CRANER BAY - SEA SPRAY ZONE, LANDSCAPED PARKING, AND RECREATION
- ④ LOWER TANK FARM - FLOODED FOR NEW MARINA, + RESIDENTIAL RETAIL, OFFICES & PARKING GARAGE
- ⑤ UPPER TANK FARM - WATERFRONT RESIDENTIAL, CANAL
- ⑥ THE BLUFF - OFFICES AND HOTEL
- ⑦ AMSTERDAM BATTERY OFFICES, RESIDENTIAL, PARK & CANAL
- ⑧ GRAIN SILO PRECINCT - EXISTING FISHING INDUSTRY. LONG TERM OFFICES, RETAIL & RESIDENTIAL
- ⑨ FORTSWOOD RIDGE - OFFICE PARK, BREAKWATER PRISON HOTEL/OFFICES/MUSEUM, RESIDENTIAL
- ⑩ ELBOW - HOTEL, OFFICES, RESIDENTIAL
- ⑪ BREAKWATER - MARINA, OCEANARIUM
- ⑫ EAST PIER - FISHING INDUSTRY, LONG TERM OFFICES, RESIDENTIAL, RETAIL
- ⑬ S.ARM - FISHING INDUSTRY
- ⑭ GATEWAY PRECINCT - OFFICE PARK

Fig. 7 Development Framework

The intention of the Development Framework is the provision of a clear policy direction for the development of the site. It should be "robust enough to inspire confidence for investors and flexible enough to respond to changing market needs over time" (10). To ensure that the proposals conform with the overall policy and goals identified above, the following objectives were formulated.

- Creating a rich and diverse environment.
- Promoting tourism and recreation.
- Creating residential opportunities.
- Providing for recreational craft.
- Incorporating activities of the working harbour.
- Creating a viable business base.
- Conserving and enhancing those elements with cultural significance.
- Ensuring the urban fabric has a image in keeping with the historic and cultural context of the waterfront.
- Adopting a flexible development programme that can respond to changing market trends and other factors.
- Improving public access to the waterside (11).

The specific urban conservation policy stemming from these objectives was identified as follows:

- To recognize the importance of the historic aspects of the Waterfront Company site as part of Cape Towns heritage.
- To identify the historical environment and its treatment as a unique and special place in conjunction with the City Council's Conservation Unit, the National Monuments Council and the UCT Conservation Unit.
- To maintain and restore historical monuments.
- To identify precincts of historical worth as conservation areas.
- To renovate and adapt other listed and key buildings without destroying their essential character or their surroundings.
- To ensure that extensions and new buildings acknowledge the scale and character of existing buildings in key areas.

- To ensure that buildings are put to uses compatible with their historic and architectural character.
- To adopt as conservation guidelines, the International Charters for the Conservation and Restoration of Monuments and Sites (Venice and Amsterdam Charters). (12).
- To endeavour to retain existing views overlooking the harbour.
- To preserve outward views of the water (harbour and sea), Table Mountain and Signal Hill.

Figure 8 identifies the historic harbour area, including historic buildings areas and the original shore line. With relevance to the Townscape discipline a Views and Vistas policy was also formulated in the Development Framework.

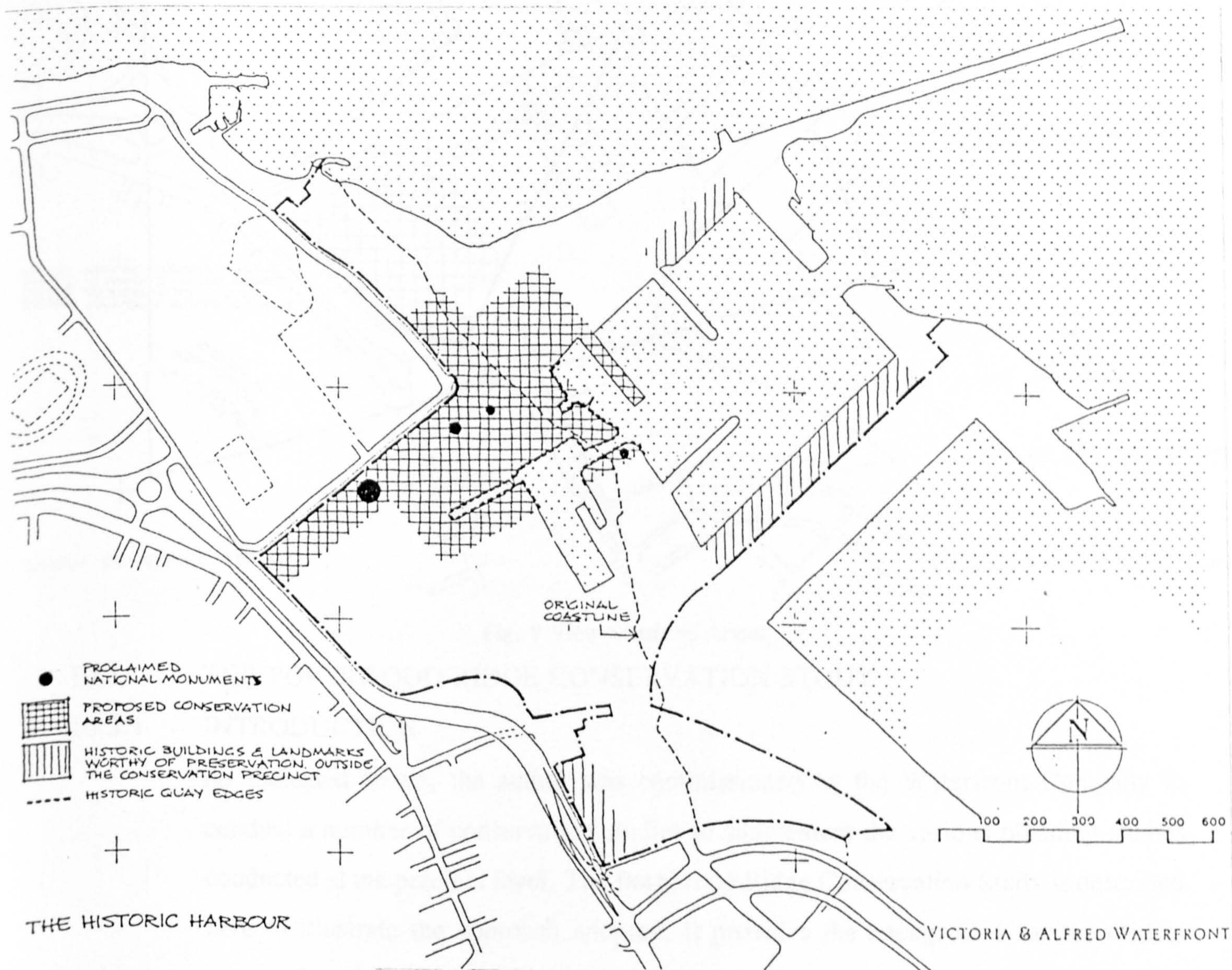


Fig. 8 The Historic Harbour

Figure 9 illustrates areas adjacent to the site where development must be sensitive to views both inside and outside the site. The detailed response to these views will be resolved at the precinct level.

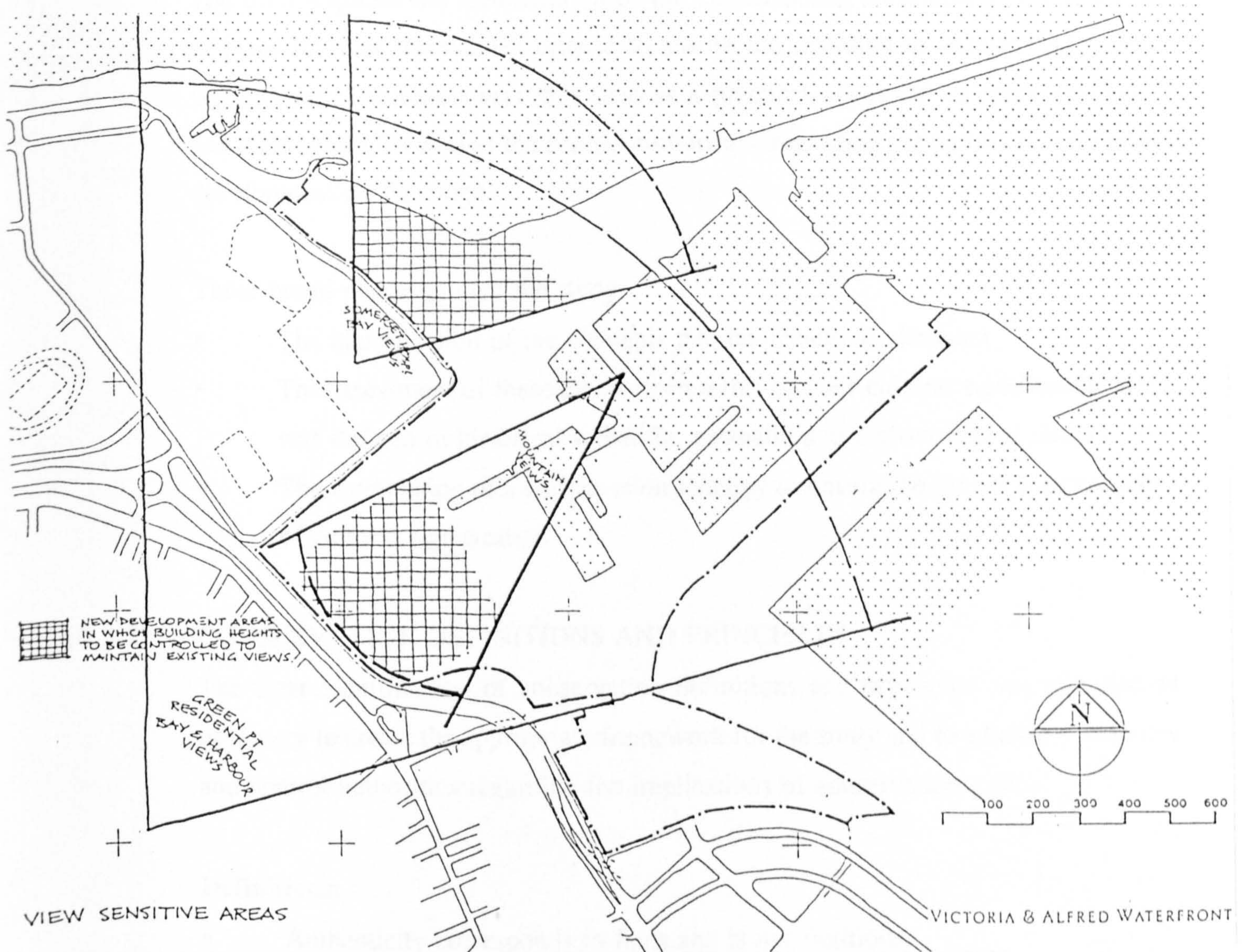


Fig. 9 View Sensitive Areas

10.3 THE PORTSWOOD RIDGE CONSERVATION STUDY

10.3.1 INTRODUCTION

As indicated above, the author was commissioned by the Waterfront Company to conduct a number of conservation studies to supplement the various planning studies conducted at the precinct level. The Portswood Ridge Conservation Study is described here to illustrate the approach adopted. It provides the background for the critical appraisal to follow.

The following sections include a summary of the methodology and the conservation definitions and principles which guided the study. Illustrative diagrams are included to indicate the scope and depth of the study.

The brief required the identification of the elements that contribute to the character of place in order to establish criteria to ensure the retention or recovery of cultural significance. The report was thus seen as a practical document to assist developers and their agents, as well as the control authorities, regarding the nature of appropriate development on the ridge.

Three broad phases guided the study:

- The identification of the elements that contribute to character.
- The assessment of these elements in terms of their cultural significance which was defined in historical scientific, aesthetic and archaeological terms.
- The formulation of a conservation strategy to ensure the retention or recovery of cultural significance.

10.3.2 CONSERVATION DEFINITIONS AND PRINCIPLES

The clear identification of conservation definitions and principles was regarded as necessary to create the appropriate framework for the study and to educate developers and control authorities regarding the implications of conservation policy.

Definitions:

- Authenticity corresponds to facts and is not fictitious.
- Conservation means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance, and may according to circumstance include preservation, restoration, reconstruction and adaptation and will be commonly a combination of more than one of these.
- Maintenance means the continuous protective care of the fabric, contents and setting of a place, and is to be distinguished from repair. Repair involves restoration or reconstruction and it should be treated accordingly.

- Preservation means maintaining the fabric of a place in its existing state and retarding deterioration. Preservation is appropriate when the existing state of the fabric itself constitutes evidence of specific cultural significance or where insufficient evidence is available to allow other conservation processes to be carried out.
- Restoration means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material. Restoration is appropriate only if there is sufficient evidence of an earlier state of the fabric and only if returning the fabric to that state recovers the cultural significance of the place.
- Reconstruction means returning a place as nearly as possible to a known earlier state and is distinguished by the introduction of materials (new or old) into the fabric. This is not to be confused with recreations or conjectural reconstruction, neither of which can be regarded as authentic conservation activities.

Reconstruction is appropriate where a place is incomplete through damage or alteration and where it is necessary for its survival, or where it recovers the cultural significance of the place as a whole. It is limited to the completion of a depleted entity and should not constitute the majority of the fabric of a place.

- Adaptation means modifying a place to suit proposed compatible uses. It is acceptable where the conservation of the place cannot otherwise be achieved and where the adaptation does not substantially detract from its cultural significance.
- Compatible use means a use which involves no change to the culturally significant fabric, changes which are substantially reversible, or changes which require a minimal impact.

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- Place means site, area, building or other work, group of buildings or other works together with pertinent contents and surroundings. A broader definition and discussion of the concept of place is provided in Chapter 5.1.
- Cultural significance means aesthetic, historic, scientific or social value for past, present or future generations.
- Fabric means all the physical material of the place.

Conservation Principles

- The aim of conservation is to retain or recover the cultural significance of a place and must include provision for its security, its maintenance and its future.
- It is better to consolidate than to repair, better to repair than to restore, better to restore than to rebuild, better to rebuild than to embellish.

Conservation is based on a respect for the existing fabric and should involve the least possible physical intervention.

- Authenticity is a key tenet in the conservation process. Conservation related activity must correspond to the available facts and avoid conjecture. It should not distort the evidence provided by the fabric.
- Conservation should take into consideration all aspects of cultural significance without unwarranted emphasis on any one at the expense of others. For instance, appearance should not overrule historical or symbolic aspects.
- Conservation requires the maintenance of an appropriate visual setting, e.g. form, scale, mass, grain, colour, texture and material. No new construction, demolition or modification which would adversely affect the settings should

be allowed. Environmental intrusions which adversely affect appreciation or enjoyment of the place should be excluded.

- Buildings or structures should remain in their historical locations. The moving of all or part of a building or structure is unacceptable unless this is the sole means of ensuring its survival.
- New development including alterations and additions should be of a neutral or harmonious nature. They should respect the urban context, historical character, scale and visual cohesion of the existing architecture and significant spaces, including detailing and finishes.
- Alterations or additions should whenever possible be reversible.
- The contributions of all periods to the place must be respected. If a place includes the fabric of different periods, revealing the fabric of one period at the expense of another, can only be justified when what is removed is of slight cultural significance and the fabric which is to be revealed is of much greater cultural significance.

10.3.3 HISTORICAL DEVELOPMENT

Context:

The chronological development of Portswood Ridge is closely linked to the phased construction of the breakwater and the quarrying activities immediately to the south of the ridge. The accompanying diagram illustrates these interconnections (Figure 10).

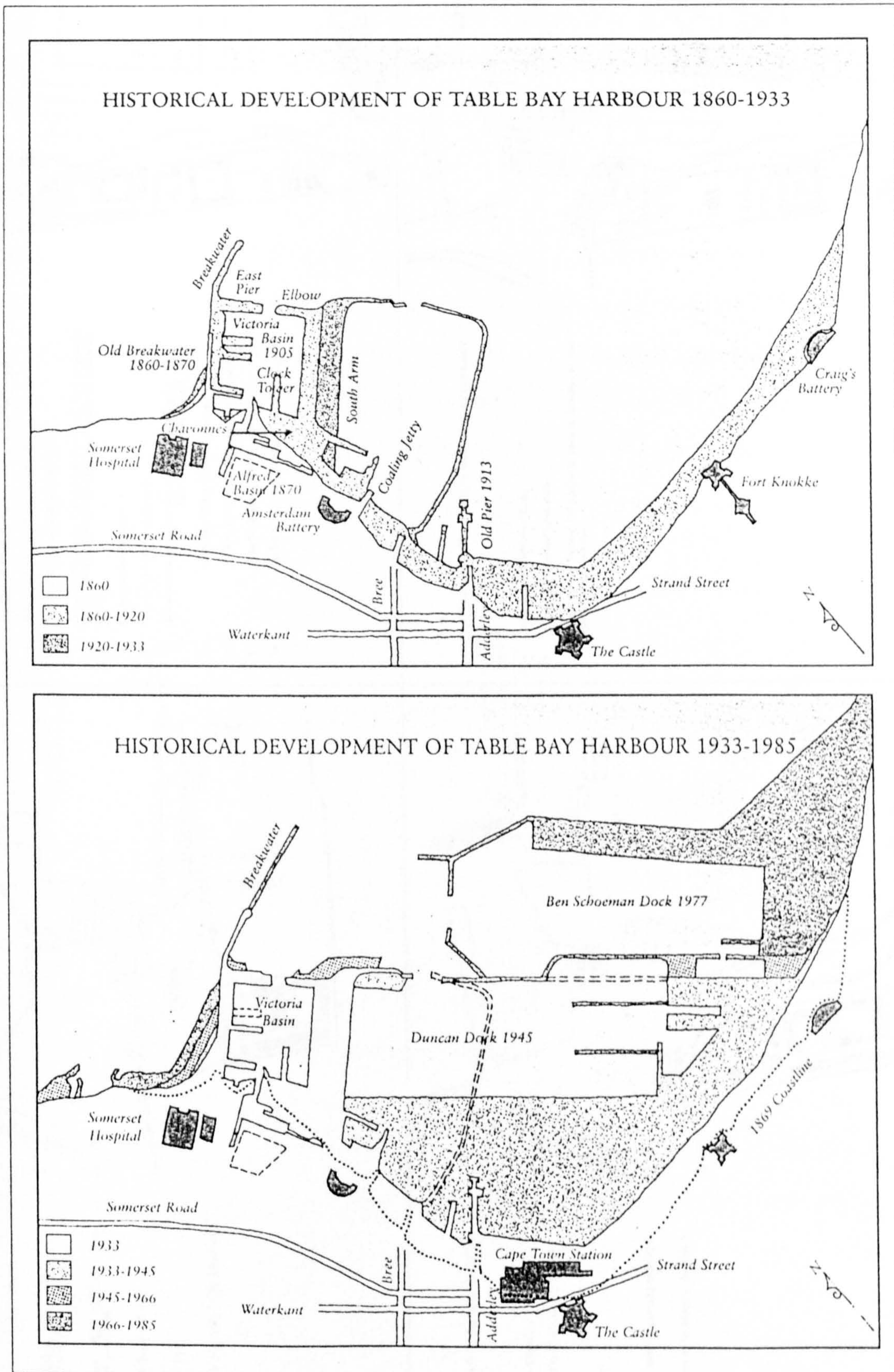
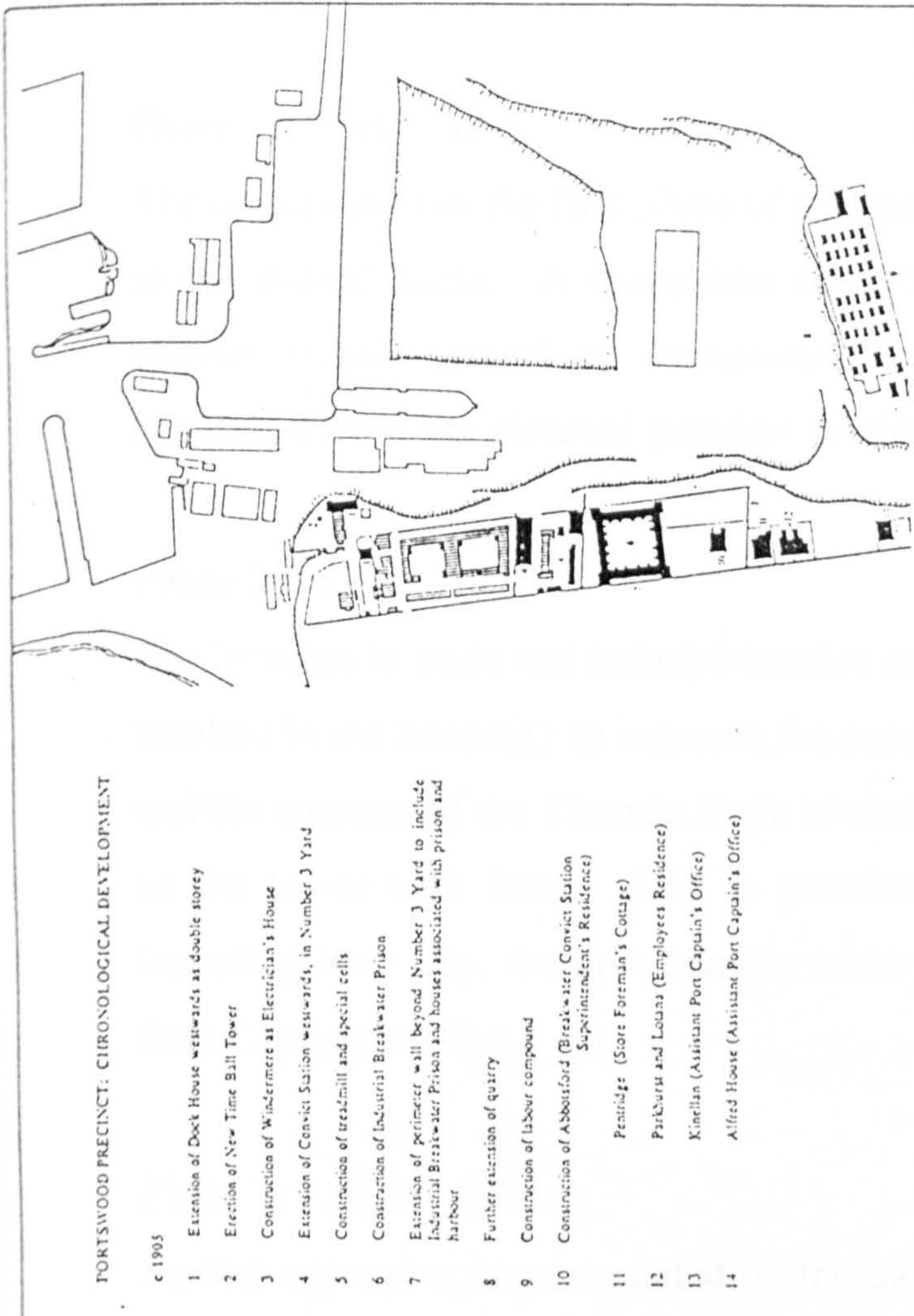
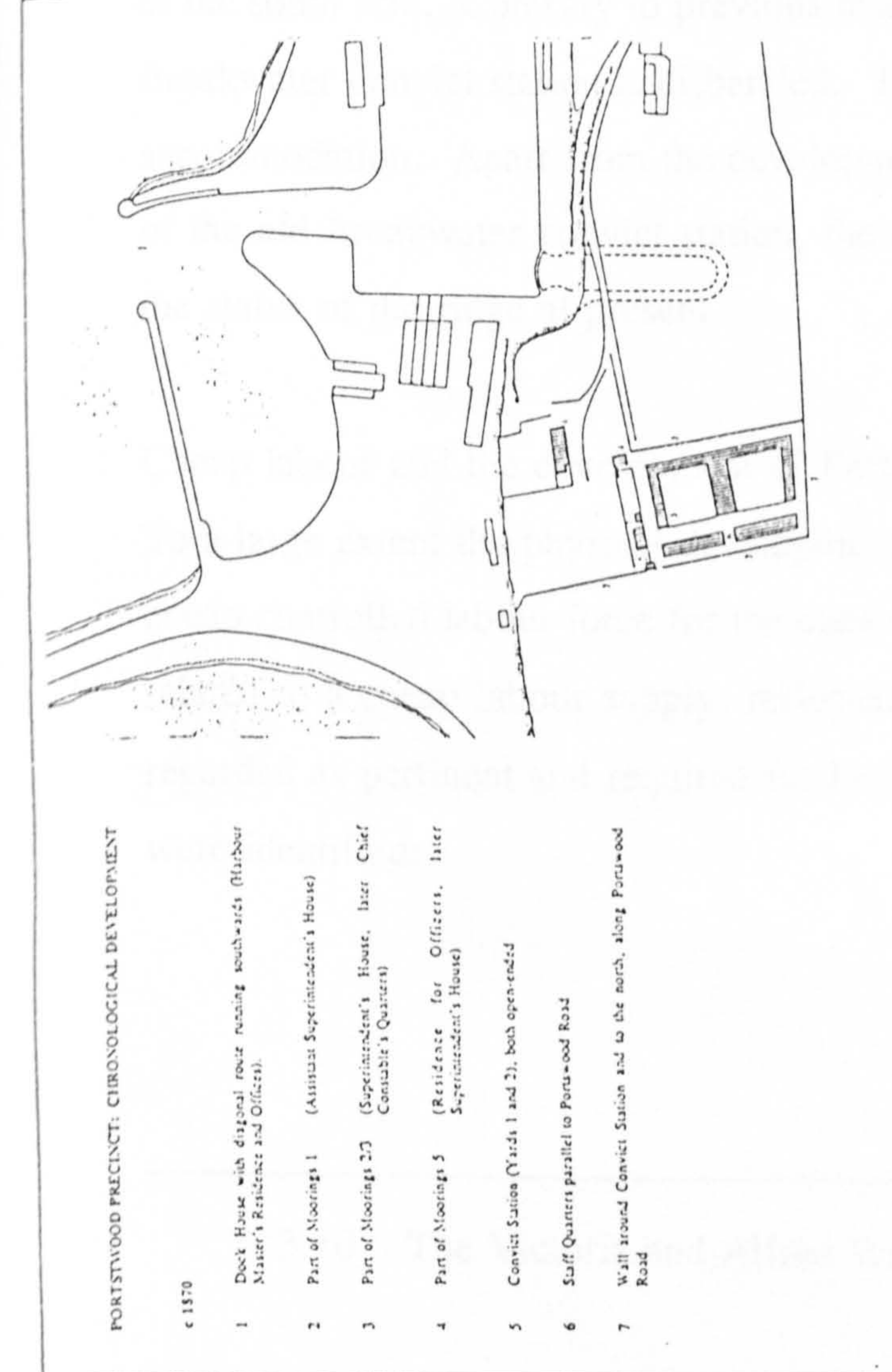


Fig. 10a: Historical Development of Table Bay: 1860 - 1985



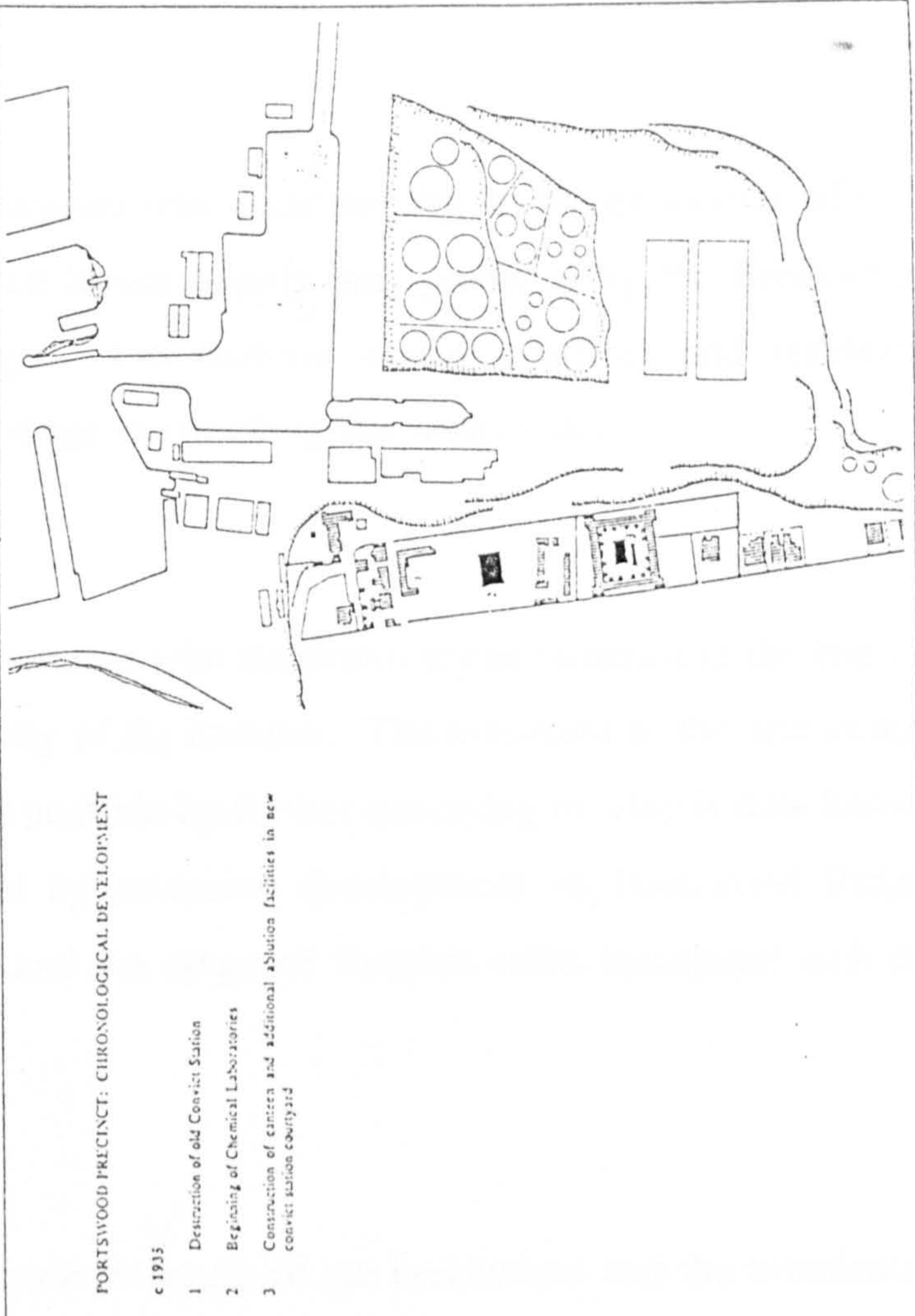
PORTSWOOD PRECINCT: CHRONOLOGICAL DEVELOPMENT

- c 1905
- 1 Extension of Dock House westwards as double storey
 - 2 Erection of New Time Ball Tower
 - 3 Construction of Windermere as Electrician's House
 - 4 Extension of Convict Station westwards, in Number 3 Yard
 - 5 Construction of treadmill and special cells
 - 6 Construction of Industrial Breakwater Prison
 - 7 Extension of perimeter wall beyond Number 3 Yard to include Industrial Breakwater Prison and houses associated with prison and harbour
 - 8 Further extension of quarry
 - 9 Construction of labour compound
 - 10 Construction of Abbotsford (Breakwater Convict Station Superintendent's Residence)
 - 11 Pentridge (Store Foreman's Cottage)
 - 12 Parkhurst and Louisa (Employees Residence)
 - 13 Kinellan (Assistant Port Captain's Office)
 - 14 Alfred House (Assistant Port Captain's Office)



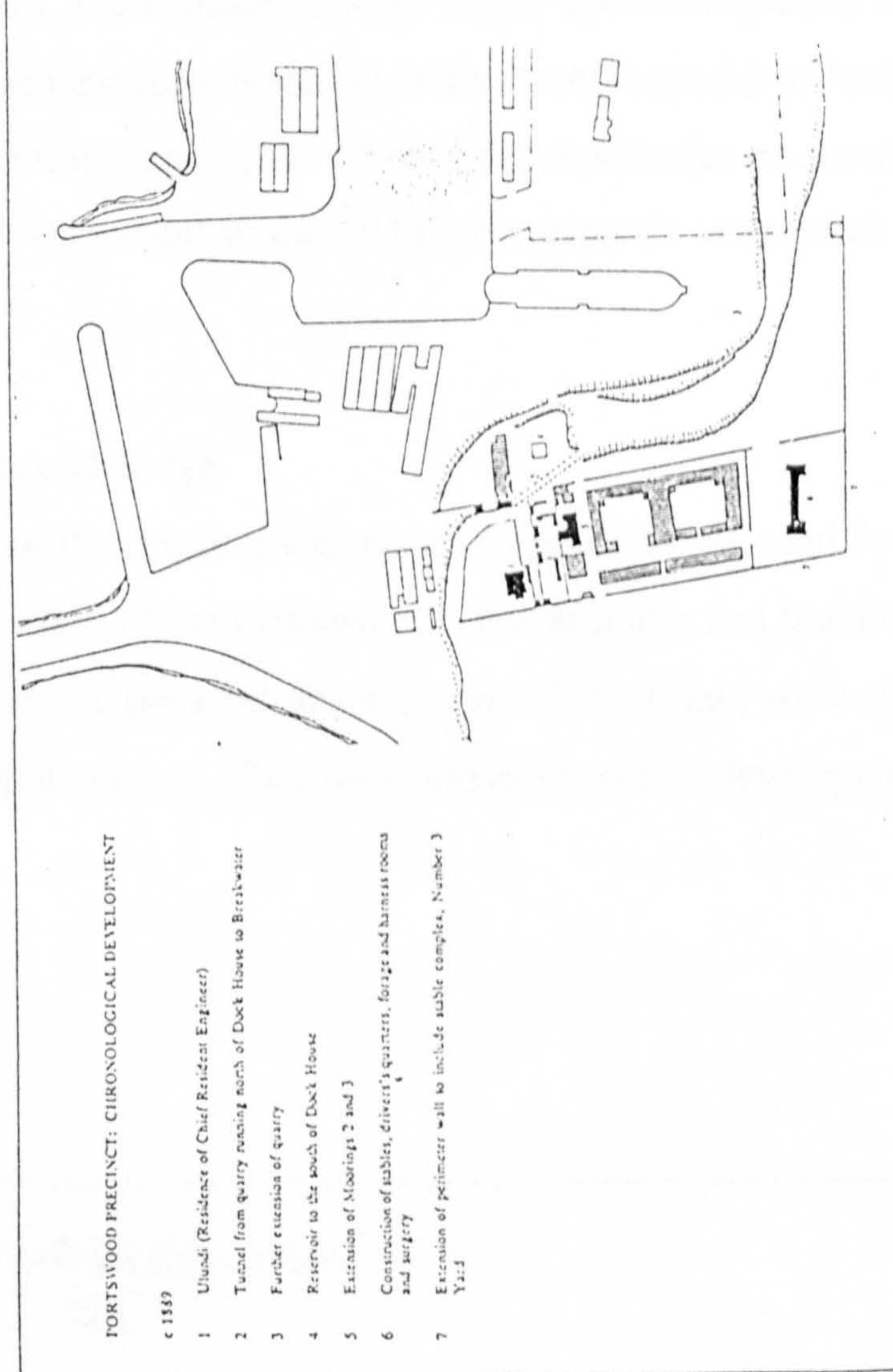
PORTSWOOD PRECINCT: CHRONOLOGICAL DEVELOPMENT

- c 1870
- 1 Dock House with diagonal route running southwards (Harbour Master's Residence and Offices)
 - 2 Part of Moorings 1 (Assistant Superintendent's House)
 - 3 Part of Moorings 2/3 (Superintendent's House, later Chief Constable's Quarters)
 - 4 Part of Moorings 5 (Residence for Officers, later Superintendent's House)
 - 5 Convict Station (Yards 1 and 2), both open-ended
 - 6 Staff Quarters parallel to Portswood Road
 - 7 Wall around Convict Station and to the north, along Portswood Road



PORTSWOOD PRECINCT: CHRONOLOGICAL DEVELOPMENT

- c 1938
- 1 Destruction of old Convict Station
 - 2 Beginning of Chemical Laboratories
 - 3 Construction of quarry and additional ablation facilities in new convict station compound



PORTSWOOD PRECINCT: CHRONOLOGICAL DEVELOPMENT

- c 1889
- 1 Ulundi (Residence of Chief Resident Engineer)
 - 2 Tunnel from quarry running north of Dock House to Breakwater
 - 3 Further extension of quarry
 - 4 Reservoir to the south of Dock House
 - 5 Extension of Moorings 2 and 3
 - 6 Construction of stables, drivers' quarters, forges and barns rooms and surgery
 - 7 Extension of perimeter wall to include stable complex, Number 3 Yard

Fig. 10b: Chronological Development of Portswood Ridge: 1870 - 1938

Phase 1: 1860 - 1870

The construction of the first phase of the breakwater was made possible by the excavation of rock in the Alfred Basin. A cheap and controlled labour supply was provided by the Breakwater convict station located on Portswood Ridge. The harbour master's offices and residence benefitted from the elevated position on the ridge overlooking the breakwater.

Phase 2: 1870 - 1920

The increase in trade and industrialization associated with the discovery of minerals in the interior resulted in the necessity to increase the capacity of the harbour. The extension of the breakwater and the creation of the Victoria Basin is made possible by further quarrying in what is now known as the lower tank farm. This is paralleled by extensive development on Portswood Ridge, including inter alia, the new convict station and the range of Victoria villas associated with the Port Captain's office.

Phase 3: 1920 - 1933

Further quarrying is necessitated by the increase in length of the breakwater and the broadening of the south arm. Contrary to previous phases, use is made of wage labour and consequently the Breakwater convict station is disbanded. The new convict station is also transformed into hostel accommodation. Apart from the development of State Health Chemical Laboratories on the site of the old Breakwater convict station, the development in the 1930's corresponds very much to the status of the ridge at present.

Cheap labour and the development of Portswood Ridge

To a large extent the physical development of the precinct was directly related to the need for a cheap controlled labour force for the construction of the breakwater. The attitudes and practices related to a cheap labour supply, reflected in the physical development of the ridge, were thus regarded as pertinent and required further elaboration. Two very broad phases of development were identified:

- i) The period prior to the harbour development initiated in 1860. The period was characterized by continuous problems relating to a cheap and constant labour supply and the extent to which labour problems bedevilled attempts at harbour and breakwater construction.
- ii) The period after 1860 characterized by changing attitudes to labour during the construction of the Victoria and Alfred basins.

Two aspects were emphasized: the creation of criminality through the passing of legislation aimed at outlawing independent Khoisan activity; and the entrenchment of a race class divide. The divide reflected a penal policy directed towards a tendency towards punishment and an emphasis on manual labour in the quarry for blacks, contrasted with rehabilitation and the teaching of skills for whites within the prison walls.

This divide is evident in the physical form of the two convict stations. The sprawling nature of the old convict station was indicative of an emphasis on the provision of cheap labour rather than control and rehabilitation. The humanitarian concerns emphasizing the need for reform from within necessitated high degrees of control to ensure surveillance and classification. The new convict station built for the purpose of teaching skills to white convicts within the prison walls clearly illustrated this difference in approach.

10.3.4 THE IDENTIFICATION OF CULTURAL SIGNIFICANCE

Cultural significance in this instance referred to the historic, scientific, aesthetic and archaeological value of the place for past, present and future generations. Places regarded as significant were thus those which contributed to an understanding of the past, which enriched the present or which were regarded as being of potential value to future generations.

Historic values related to the ability of a place or structure to demonstrate a particular philosophy or custom as well as an association with people or events in the past. They evolved from the analysis of the historical development of the Portswood precinct discussed above. They were also obviously related to the age of buildings.

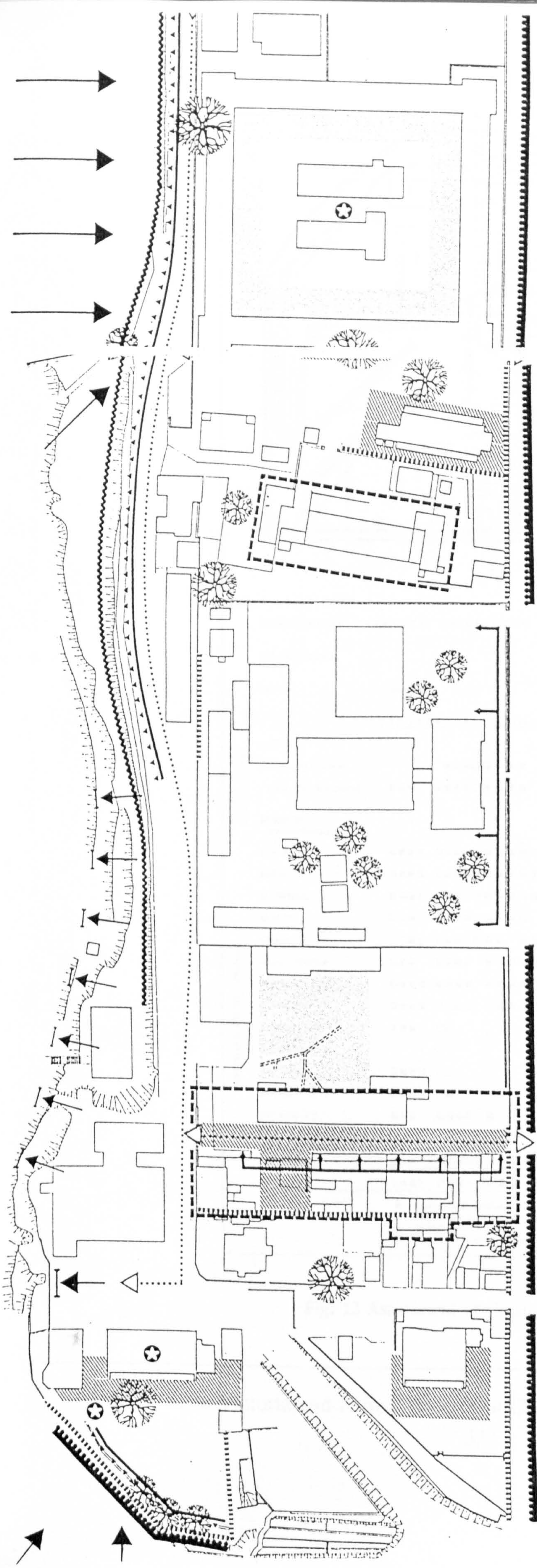
Formal and aesthetic qualities tended to be more subjective. In this report qualities were established in terms of the contribution that buildings or structures make to a space. They also related to their ability to contribute to a townscape and Figure 11 attempts to illustrate some of these positive qualities.

Archaeological potential was established in collaboration with representatives of the Cultural History Museum. The surveys which were conducted enabled a more detailed identification of archaeological sites at a latter stage. Archaeological potential obviously related to the presence of previous structures on the site. To assist the analysis of this potential the original form of the Breakwater convict station in 1862 was overlaid on the present development.





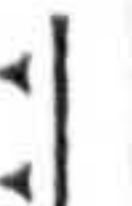
10.3.5 THE ASSESSMENT OF CULTURAL SIGNIFICANCE






The accompanying Figure 12 indicates the assessment of all existing buildings and structures in the precinct according to the criteria discussed. The specific criteria identified in the figures often overlap and are a function of the context. An attempt is made to grade them according to a four point grade of significance, from exceptional to negative or intrusive.

The intention was to provide a potential developer with a clear, graphic indication of why a particular building is regarded as significant and thus the issues that needed to be addressed in any design proposal. Urban conservation guidelines which establish contextual clues to which new development should respond are addressed below.



TOWNSCAPE

-  Important urban historic spaces
-  Frontages important to street closure
-  Building groups
-  Focal points
-  Vistas

-  Important trees
-  Paths
-  Hard edges
-  Soft Edges
-  Paving details (areas of archaeological potential)




-  Historic walls
-  Important view towards
-  Blocked view

Fig. 11 Townscape Analysis

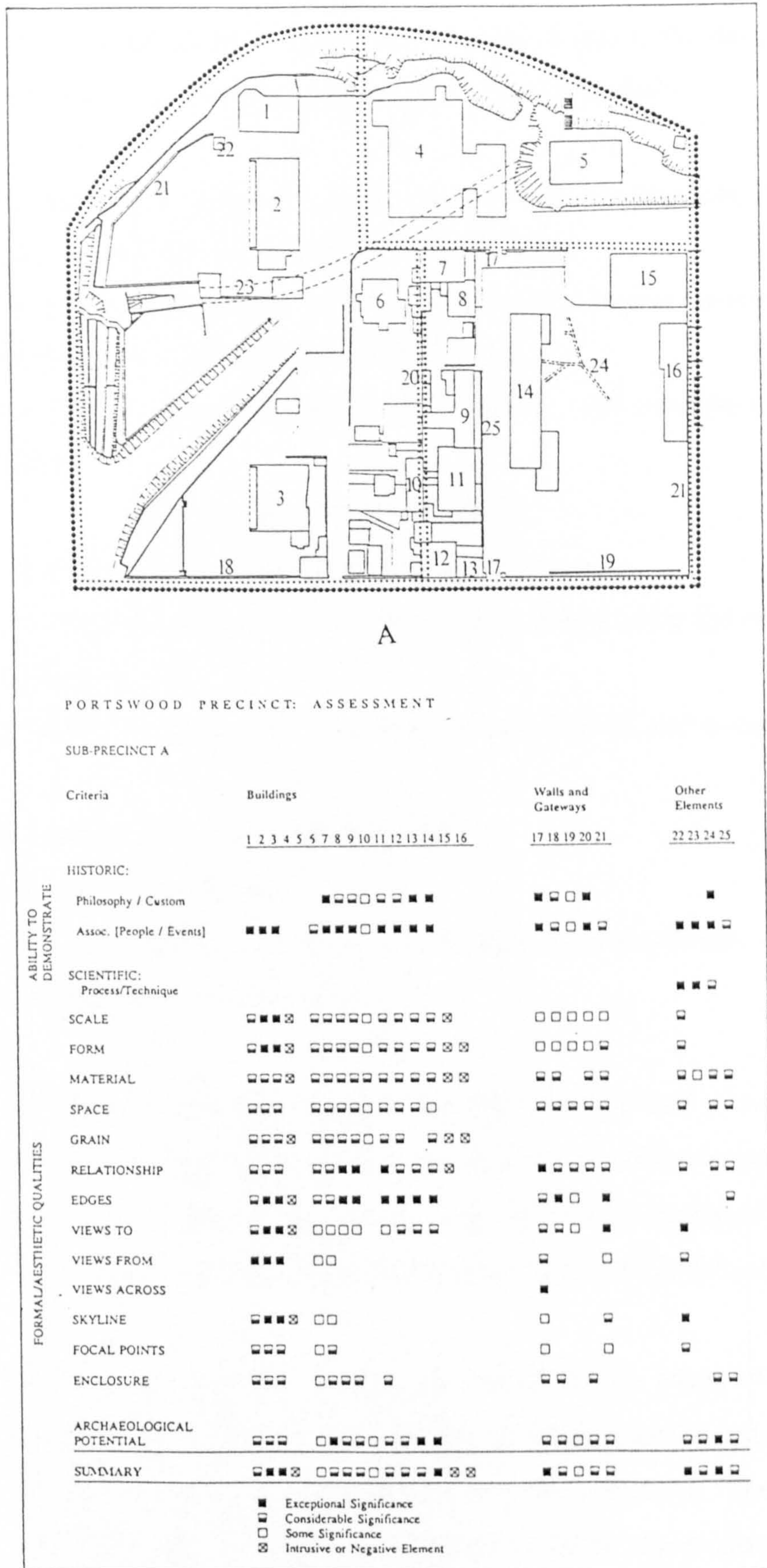


Fig. 12 Assessment of Cultural Significance

Prior to the formulation of an urban conservation strategy, the design fixes as they relate to conservation issues were identified. They included:

- the buildings associated with the early harbour development 1860 to 1870 and the later development between 1895 and 1905;
- the buildings associated with the original Breakwater convict station (1862) and the new convict station 1895 to 1901;
- the views towards the new convict station, and towards Dock House and Ulundi;
- the wall along Portswood Road;
- the embankment overlooking the tank farm;
- the important pathways, from Fort Wynyard and along the southern boundary of the precinct;
- the historic spaces associated with the old harbour and prison buildings.

10.3.6 URBAN CONSERVATION PROPOSALS

Existing buildings and structures.

The following categories relating to conservation were identified:

- Existing National Monuments.
- Buildings or structures which should be conserved. Any alterations or additions should be subject to the established conservation principles identified in section 10.3.2 of the report. They should be approved by professionals experienced in architectural conservation and local architectural history.
- Buildings or structures which are significant in terms of their context or because of their townscape qualities or which contain historically important fabric and which could be remodelled or even replaced. The conditions under which such remodelling or replacement could be placed are stipulated for each case.

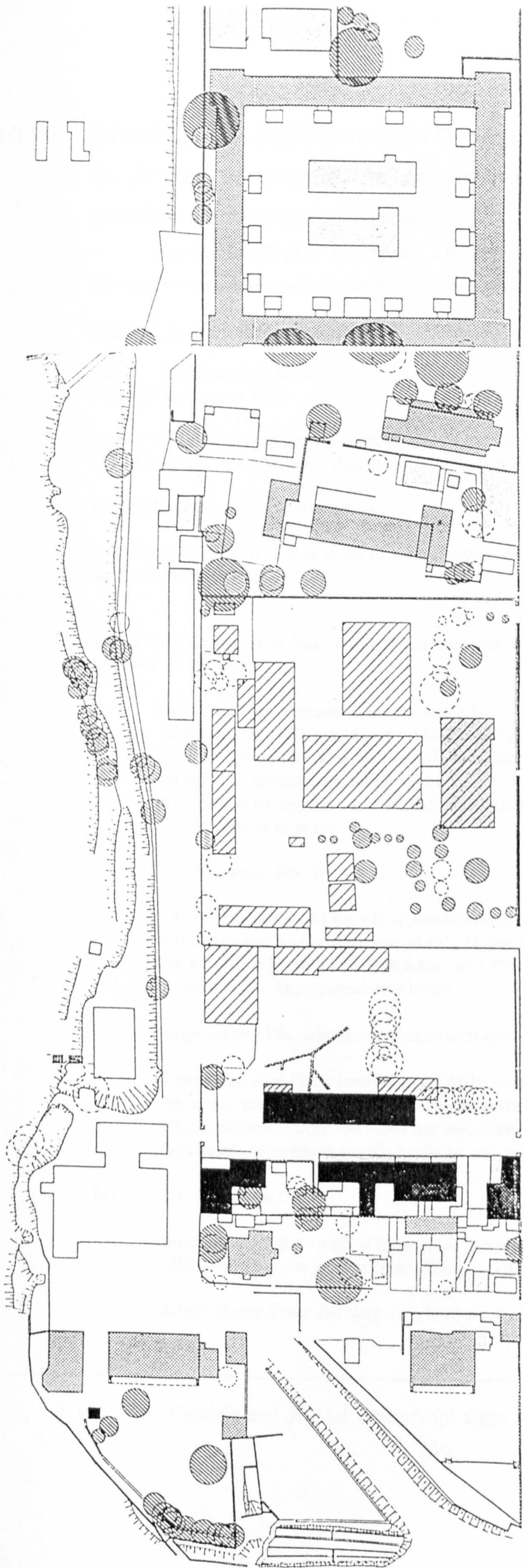
- Buildings or structures which make no contribution to the character of the place and which could be demolished if required. The conditions relating to the adaptation of these buildings are discussed under urban conservation guidelines.

Figure 13 illustrates the conservation proposals.

Urban conservation guidelines for new developments:

The purpose of urban conservation guidelines was to ensure that alterations and additions as well as new developments reflected and responded to the conservation significance of the buildings and elements identified in previous sections. The intention was not to be prescriptive in any way about design aspects but rather to indicate to the prospective developer the contextual elements which should be addressed in the formulation of a design proposal.

To establish the basis for guidelines, the predominant character of each of the sub-precincts was described. The elements that contributed to this character and their degree of significance was then assessed to develop a notion of the resilience of each area to accommodate new development and the nature or form that development should take. The intention was to provide the prospective developer with a clear indication of the attributes of each site with regard to its cultural significance. These may then be regarded as development criteria which reflect the thinking of the Waterfront Company and those public bodies charged with the responsibility for conservation and to which any development should obviously respond. Development criteria were described in the traditional categories of grain, mass, building line, height, scale and texture.



CONSERVATION PROPOSALS

- Buildings or Structures which are National Monuments and subject to National Monuments Act. 28 of 1969
- ▨ Buildings or Structures which are National Monuments in terms of Govt. Gazette No. 2261, 1970 and which should be deproclaimed
- ▩ Buildings or Structures which should be considered for conservation
- ▧ Buildings or Structures which are significant in terms of the context or because of their townscape qualities, which contain historically important fabric, and which could be remodelled or even replaced
- Buildings or Structures which make no contribution to the character of the place and which could be demolished if required

TREES

- Trees to be considered for conservation
- ▨ Trees which can be transplanted
- Trees not worth retaining

Fig. 13 Conservation Proposals

10.3.7 EXAMPLES OF CONSERVATION CATEGORIES AND GUIDELINES

To illustrate the proposal, the conservation categories and urban conservation guidelines for sub-precinct A are described.

- Existing buildings or structures: Conservation categories

The numbers in brackets refer to the buildings and structures identified in the accompanying diagram.

Category 1: National Monuments

- (22) The Time Ball Tower
National Monument 1982

Erected as a repeater-station for harbour signals between Observatory and Signal Hill. Built in 1894 to half its present height, with alterations in 1902 bringing it to its present height.

English bond brickwork construction.

Considered significant both in terms of the technique used for time synchronization and as a focal point on the Portswood headland.

Views towards the Time Ball Tower from both the Victoria and Alfred Basins should thus not be hindered in any way.

Erf 16 In terms of Government Gazette Notice No. 2261 dated 18 December 1970, erf 16 and all the buildings on this erf are declared National Monuments. This has given rise to a number of anomalies in that a number of these buildings are not regarded as monuments and should rather be demolished. The buildings identified below are regarded as having the status of National Monuments and the declaration as it applies to them should remain in place.

- (7) The Moorings No. 5
(8)

The eastern portion of the site appears developed in Snow's 1862 survey as a single storey and was developed as the Superintendent's House related to the convict station. Later drawings circa 1870, refer to it as a Residence for Officers, but still later drawings circa 1920 refer to it again as the Superintendent's house.

Single-storey bluestone construction with quoined moulded plaster surrounds.

Considered significant because of its early historical association with the convict station. An important element is the stone wall immediately to the north which separates the convict station enclosure from the dwellings associated with the harbour operations. Later accretions developed alongside the wall should be removed if possible to recover this significance.

- (9) The Moorings No. 4

Built circa 1890 as part of Superintendent's residence, later conversion to Superintendent's office and later conversion to dwelling.

Single-storey 5-bay dwelling with later plaster stoep walls and piers as part of 1900 additions.

Considered significant in terms of its early historical association with the convict station and the relationship of the Moorings buildings with the remaining northern ward of the convict station. These original buildings together with the stone kerbs and channels which line the route that initially led southwards to Cape Town provide a fine relatively intact group of historic buildings. Later additions such as the plaster columns of the stoep should preferably be replaced and the complex restored to its original 1860 to 1890 fabric.

(11) The Moorings No. 2 and 3

Built circa 1878 as Superintendent's Quarters, later referred to as Chief Constables Quarters. Considered significant in the same terms as Moorings No. 4 discussed above.

(12) The Moorings No. 1

(13)

SW corner of the site (13) shown developed in Snow's 1862 survey. Later addition circa 1890 to the north (12).

Shown initially as Superintendent's Quarters. Later Assistant Superintendent's House. Bluestone Construction.

Considered significant in terms of its early historical association with the convict station and its relationship with the other Moorings buildings to the south. Also significant in terms of its relationship to the gateposts (17) in Portswood Road and as the original entry point to the convict station.

In terms of its historic importance, later additions tend to be intrusive and have already been approved for demolition.

(14) The Breakwater Convict Station

The last remaining portion of the original Breakwater Convict Station built in 1860 and demolished during the 1930's. The portion, now used as garages, formed the north-eastern section of the prison which was the ward facing onto No. 1 yard.

Bluestone construction buttressed later with an in-situ concrete plinth. Later additions include a small toilet block to the south and chauffeur's quarters to the north-west.

Considered highly significant because of:

- its ability to demonstrate a particular economic and legal attitude at the time, namely the criminalization of indigenous economic activities of the San and Hottentots to create a cheap labour supply;
- the development of a class-race divide during the 1890's with the Industrial Breakwater prison constructed to develop technical skills for whites only within the prison building, and the original convict station used to accommodate cheap non-white labour with the specific purpose of manual labour outside the building, i.e. on the quarries and breakwater.

The whole area, including the staff quarters known as the Moorings to the north-east, the street running between the Moorings and the ward of the convict station, as well as the remaining bluestone paving stones and rainwater channels in what used to be No. 1 Yard are considered highly significant. An archaeological investigation was commissioned to establish

the extent and condition of the remaining fabric. This study formed an addendum to the report.

(17) Gateposts to Breakwater Convict Station

Built circa 1860 as the original entrance to the old convict station. Snow's 1862 survey shows a diagonal route from the southern gateposts to Cape Town.

Stone piers with granite quoins and large granite caps.

Considered highly significant in terms of the historical association with the convict station and the relationship with the Moorings complex. The southern gateposts mark the beginning of the original route linking the Portwood building with Cape Town.

(20) Wall (north-south)

Built circa 1860 as part of the original wall which enclosed the convict station and which divided the station from the harbour-related buildings immediately to the east.

Considered significant in terms of the historical association with the convict station and the interface between it and the harbour-related buildings to the east.

The wall should only be punctured if absolutely necessary. Later additions or attachments which are not regarded as having any historic or aesthetic significance should be removed.

The wall is in a poor condition. A very hard cement mortar has been used, causing many of the softer stones to become friable and to erode. In many instances cement covers the whole face of the stone. The pointing has also been crudely fashioned and stands some 5 to 10mm clear of the surface of the wall.

These functional and aesthetic problems related to pointing are also apparent on most of the walls in the precinct. Only those walls which have not been subjected to repointing reveal appropriate methods and materials.

These walls, the embankment wall in front of the Dock House (21) and the walls of Moorings No. 1 (12) should be used as a model for future conservation.

Such conservation techniques should occur in consultation with suitably qualified professionals. The problems need to be addressed to halt further deterioration.

(24) Paving details

Built as part of Yard No. 1 of the original convict station.

Considered highly significant in terms of the historical association with the convict station.

In view of the archaeological potential of the area, an archaeological investigation was commissioned to establish the nature, extent and significance of the surviving fabric.

(25) Kerbs and Channels

Built as part of the original route running through the convict station.

Considered significant in terms of their historical association with the convict station and their potential contribution to the historical streetscape of this complex. As with the above, an archaeological study was commissioned to investigate this area in greater detail and formed an addendum to this report.

Category 2 - Buildings or structures which should be considered for conservation

(1) Resident Engineer's Offices

Built circa 1878 as a single-storey building attached to Dock House.

Dressed bluestone construction. A double-storey was added circa 1916 and was still evident in the photographs of the early 1960's. The building extended westwards enclosing the area behind Dock House. The second storey has subsequently been demolished.

Considered significant primarily because of its early historical association with the development of the Alfred basin.

(2) Dock House

Built circa 1860 as Harbour Master's Residence and Offices. Converted circa 1876 to offices and two dwellings.

Double-storey, 8-bay verandah house, dressed bluestone construction with rusticated granite quoins.

Considered significant primarily because of its early historical associations with the development of the Alfred basin, its historical relationship to adjacent buildings such as Ulundi and structures such as the Time Ball Tower and the Dragon Tree, and because of the views both from and towards the complex.

Views from and towards Dock House and its associated elements should thus not be hindered in any way. The bluestone outbuildings to the north should also be conserved.

(3) Ulundi

Built circa 1880 as the residence of the chief resident engineer.

Double-storey, 5-bay verandah house, dressed bluestone construction with granite quoins.

Considered significant primarily because of its early historical associations with the development of the Alfred basin and because of the views both from and towards it. These views should thus not be hindered in any way.

(6) Windermere

Built circa 1890 as the Electrician's House.

Double-storey, painted brick construction with Gothic arched openings.

Considered to be of some significance because of its historical association with the building of the Victoria and Alfred basins and its relationship with the other buildings in the complex.

(10) The Moorings No. 2 and No. 3

Built circa 1878 as Superintendent's Quarters, later referred to as Chief Constable's Quarters.

Considered significant in the same terms as Moorings No. 4 discussed above.

(18) Wall (north-west)

Built circa 1860 as part of the original wall which further to the west enclosed the convict station.

Considered significant particularly in terms of the edge condition that it establishes and which is carried along the whole Portswood Road boundary.

The wall should only be punctured if absolutely necessary. Any alterations should be subject to detailed design considerations.

The wall is also in poor condition. The remarks made for item 20 apply.

(21) Wall (east)

Built 1860-1870 as large dressed bluestone retaining wall.

Considered significant in terms of the hard edge condition it establishes for the Portswood headland and its relationship with Dock House and Ulundi to the west.

The wall is in relatively good condition.

(23) Tunnel

Built circa 1880's as viaduct for cocopans during the second stage of the breakwater (4,16m wide, 3,68m high, some 800mm below surface). It is some 90m long.

Bricklined, allegedly used as air-raid shelter during second world war.

At present the tunnel is only accessible from the north-east, from the opening immediately adjacent to the parking garage presently under construction. The second half of the tunnel towards the south-west is blocked with sand and rubble, probably associated with the construction of the Radio Department building immediately above. At the point of blockage, steps lead up to this building but access has subsequently been blocked. Links from the Radio Department building, Windermere and Dock House could be established to create an underground connection to the proposed parking garage. The tunnel appears to be in relatively good condition although many of the bricks are eroding and further studies would be required to establish feasibility.

Considered significant in terms of its association with the construction of the second stage of the breakwater and the technique used.

Category 3 - Buildings or structures which are significant in terms of their context or because of their townscape qualities or which contain historically important fabric and which could be remodelled or even replaced

- The plastered stoep and pillars in front of Moorings 2, 3 and 4. Part of later 1900 additions, alterations to the stoep should be permitted subject to consultation with approved professionals

who are experienced in architectural conservation and local architectural history.

- The toilet block attached to the remaining fragment of the old convict station.

Part of a later addition to the original 1860 building. Alterations should be permitted pending the archaeological investigation which had been commissioned.

- Yard No. 1, old convict station:

The possible removal of some of the stone slabs in the old prison yard may be permitted pending the archaeological investigation which had been commissioned.

Where possible, the slabs should be left in-situ and form a feature of the office village concept envisaged.

Category 4 - Buildings or structures which make no contribution to the character of the place and which could be demolished if required

(4) The Radio Department building.

(5) The old ablutions and mess room on the east pier road.

(15) The lighthouse department store.

(16) The garages.

- The various outbuildings behind Ulundi and those associated with the Moorings complex.
- The accommodation for chauffeurs attached to the north-western section of the remaining structure of the old convict station (14).

Any alterations and additions to the above should be subject to the urban conservation guidelines established below.

Urban Conservation Guidelines: Sub-Precinct A

A. Area Definitions

The area forms the northernmost section of the whole Portswood Road precinct and is regarded as the oldest and most significant portion of the study area. Three identity areas within the sub-precinct are established:

- i) The area to the north on the headland containing Dock House and Ulundi.

Defining characteristics:

- strongly defined edges formed primarily by the stone walls built between 1860 and 1870.
- the existence of a number of buildings associated with the earliest harbour development, notably the harbour master and the harbour engineer's offices and residences. These harbour related activities are functionally separated by the remaining stone wall from the Breakwater Convict Station precinct to the south-west.

- the important views towards the elevated buildings on the headland, as well as the Time Ball Tower and the Dragon Tree.
- ii) The Breakwater Convict Station area.

Defining characteristics:

- the last remaining fragment of the old convict station.
 - the Moorings buildings with their continuous building line forming an historically important grouping.
 - the close intimate spaces and fine grain established by the relationship of these buildings to the original prison wall.
 - the existence of many of the original stone kerbs and channels of the original route through the convict station linking it to Cape Town, together with the gateposts marking the entry and exit points.
 - the existence of the original paving slabs and water channels in what used to be Yard No. 1 of the convict station.
- iii) The Radio Department area.

Defining characteristics:

- the lack of any historic buildings or features in the area.
- the intrusive nature of the existing buildings in terms of their bulk, materials and the blocking off of traditional views.

B. Urban Conservation Guidelines

- i) **Grain:** A relatively fine grain is evident in areas i) and ii). This is particularly so in the area on both sides of the eastern wall of the convict station. The buildings comprising the Moorings establish a fine grain with a number of enclosed intimate spaces which also provide a measure of wind protection. Further to the west, the grain becomes much broader as to be expected with a building form associated with a convict station. Similarly, the newer area iii), has no 'feel' and the buildings relate neither to each other nor to the context. (Figure 17)

New developments should respect the tightness of the grain evident. Relatively tight enclosed spaces characteristic of a village concept should be encouraged especially in and around the area to the west of the Dock House and Ulundi and to the east of the old convict station (14).

- ii) **Massing and plot width:** Related to the above is the width of the building plot which often reflects the early origins of a place, and which frequently persists despite the changing form of architectural treatment.

To the east, Dock House and Ulundi display a strong architectural entity and any infill building between them should have a width no broader than Dock House.

Similarly, relatively uniform plot widths are evident in the area around the Moorings and any infill buildings should have a massing and width within the range of the buildings already identified for conservation.

- iii) **Building line;** Building line is the relationship of a building frontage to that of its neighbours. A relatively strong building line is formed by Dock House and Ulundi and any infill building between these two should hold this line.

Similarly, the continuous building line formed by the Moorings on one side and the convict station on the other should be respected by any infill development.

- iv) **Height:** Building height or skyline indicates the relationship of eaves, parapets or gable lines of a building to that of its neighbours.

In identity area i), Dock House and Ulundi display a similarity in building form, roof height and pitch, and eaves line. Any infill building should reflect the roof height and eaves line established. Similarly, in area ii), the double-storey buildings within the Moorings complex display a strong similarity and any infill building in this area should be complimentary to the height lines evident. In view of the historic significance of the area and its predominant low rise nature, a two-storey height limit should be maintained throughout area ii).

No established height lines are evident in identity area iii). However, in order not to overshadow or dominate the historic precinct to which it is adjacent, heights should be restricted to a maximum three floors.

- v) **Texture:** The use of modern synthetic materials such as glass and stainless steel as well as concrete inevitably creates contrast with natural materials such as stone which predominate in identity areas i) and ii). Where there is such extensive use of one material and where there is an important historical connection with the immediately adjacent quarry, synthetic materials should be avoided. Where possible, stonework which has been assessed as being capable of being replaced, should be used in new structures. As a general principle for the whole precinct, the use of natural materials should be encouraged. In terms of the principle relating to authenticity, the frequent tendency to simulate old original materials should be avoided.

It should be noted that extensive use has been made of corrugated iron in the area, both as a building material and for fencing. Much of this material is older than 50 years and is in good condition. While development pressures are such that it is difficult to use much of this material in-situ, it is recommended that where possible, alternative uses be found elsewhere on the site.

- vi) **Scale:** Scale involves the impression which the size of a building generates relative to the human frame. This impression tends to be created by the size and disposition of elements such as doors, windows, piers and other elements within the facade.

All the buildings in identity areas i) and ii) which are over 100 years old, display a similarity with regard to the disposition of these elements and should be reflected in any infill development.

10.3.8 THE REHABILITATION OF EXISTING BUILDINGS

The development of the Pierhead and Portswood Ridge precincts include a number of conservation options, from restoration to adaptive use. Most of the examples reveal

the re-use of and addition to, the many late nineteenth century buildings. The bluestone of which most of the original dock walls and harbour buildings had been constructed was restored where possible. The Victorian industrial style of many of the original structures was repeated in several completely new buildings and, in most instances, traditional designs informed the design attempt to establish a sympathetic architectural unity.

In some instances only the shells of certain significant buildings have been retained in adapting them to completely new uses. To illustrate how the rehabilitation of an existing building responded to the urban conservation guidelines identified above, the conversion of the old Industrial Breakwater Prison into the University of Cape Town's new Graduate School of Business is briefly described.

The decision to locate the Graduate School of Business in and around the old Breakwater Prison was taken after the analysis of a number of alternative locations. The choice of the Breakwater Prison was regarded as beneficial to both the development programme of the business school as well as to the overall development of the Victoria and Alfred Waterfront.

The Breakwater Prison forms a highly significant element on the Portwood Ridge precinct, -the second phase of development after the Pierhead Precinct undertaken by the Victoria and Alfred Waterfront Company, (Figure 15).

The prison building is significant in both historical and aesthetic terms. Built at the turn of the century, it formed the second phase of the overall Breakwater Prison complex. The first phase, completed in 1862, was built immediately to the northwest, and only a fragment of this remains. The second major phase, officially termed the new convict station, reflected a shift in penal attitudes prevalent in Britain at the time. The emphasis was placed on the teaching of skills to improve the opportunities of the prisoners, as opposed to the purely punitive measures employed at the earlier convict station. The presence of the treadmill immediately adjacent to the existing prison but

built some 10 years earlier, provides a dramatic example of this earlier attitude. However, this change in emphasis was selectively interpreted by the local authorities and the new building provided an early example of the emerging race-class divide. It was for white male prisoners only. Non-white prisoners continued to be incarcerated in the original Breakwater convict station and the emphasis there continued to be on manual outdoor labour and a punitive course of action. The acquisition of skills and the consequent improvement of life chances was considered a whites only preserve.

In formal aesthetic terms the significance of the existing prison building relates primarily to the visual prominence it displays on the Portswood Ridge. Its fortress-like quality set high on an embankment establishes it as a landmark feature in the whole precinct.

The use of this building as the new accommodation for the Graduate School of Business of the University of Cape Town is regarded as most suitable and appropriate. As opposed to other potential uses, for example an hotel, the particular teaching approach of the business school allows the main structure to be maintained intact. The fortress-like quality of the building, characterised by a dominant wall architecture with minimal openings, is thus preserved.

The teaching and accommodation requirements of the business school necessitated a substantial increase in floor area. This was to be provided in an inner ring within the prison courtyard, and two buildings flanking the main prison. These new buildings hold the parapet line of the existing building and are regarded as subservient to it. The treatment of the facades of these buildings, while tying the whole complex into a unified whole, also emphasise the landmark quality and dominance of the existing prison.

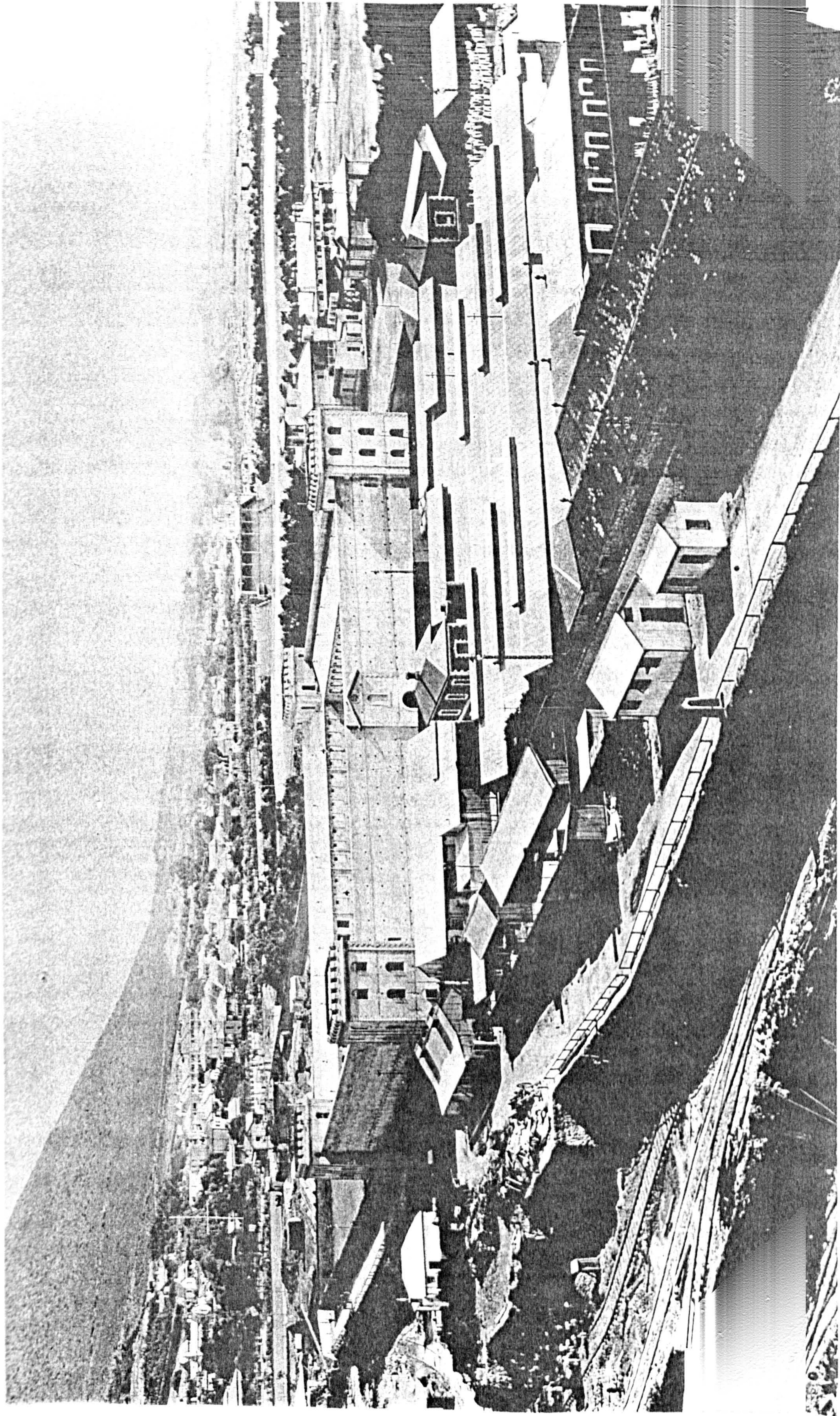


Fig. 14A Portsworld Ridge (1900)

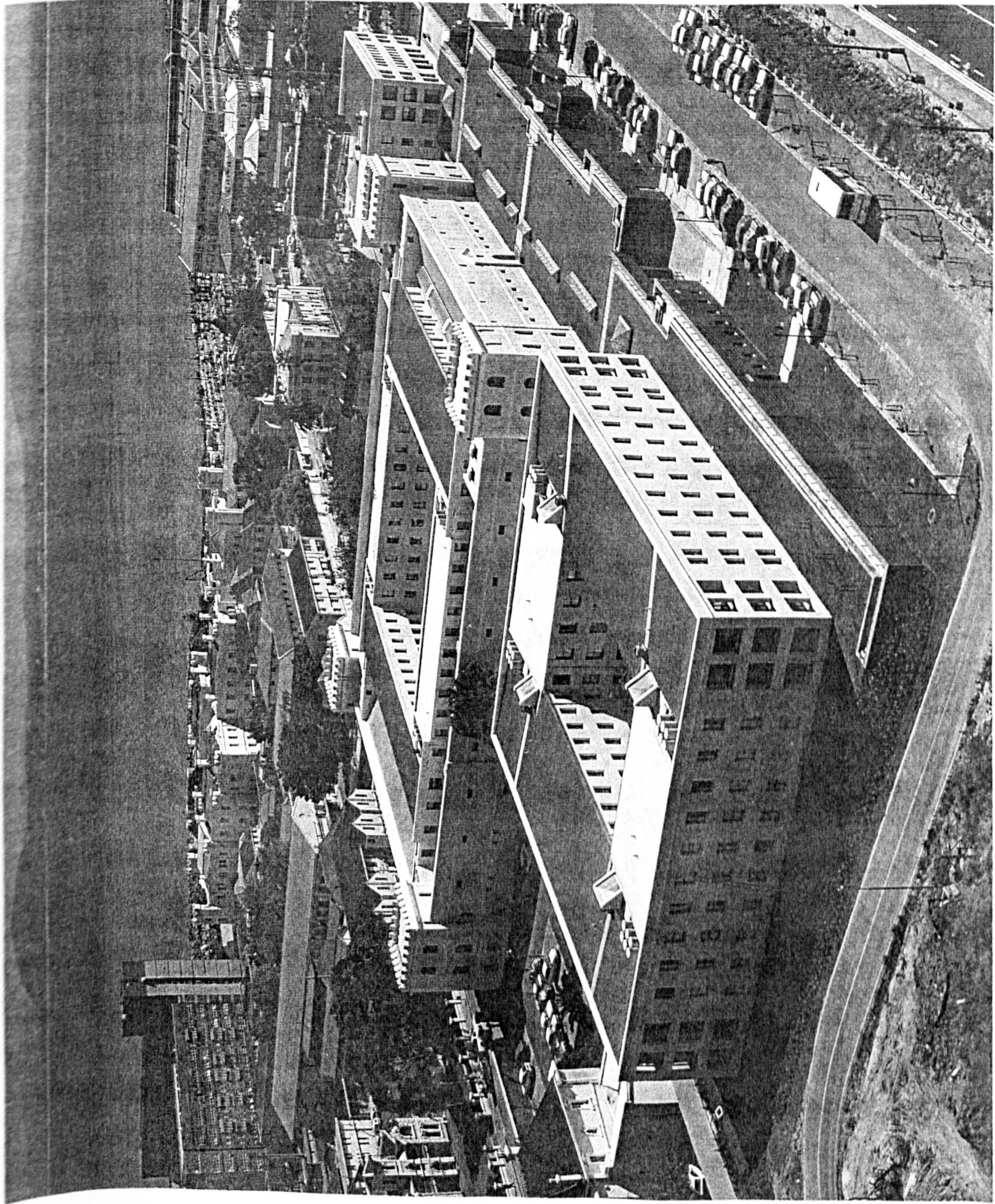


Fig. 14B Portwood Ridge (1995)

A university residence around a courtyard, with about 215 rooms, is situated on the Signal Hill side of the prison, and an amenities building with bar, cafeteria, restaurant and some executive residential accommodation is on the Table Bay side. The school is substantially accommodated within the prison, in an inner ring of new accommodation in the first phase containing offices, lecture and seminar rooms and library. A further group of teaching and seminar rooms is located in the bank below the prison on the tank farm side and on a terrace below that, there is a large parking area, supplementary to the parking provided around the prison on the upper level. Future growth is envisaged as taking place within the existing prison structure, which at the outset will simply be made weatherproof and repainted.

The presence of the Graduate School of Business on the Portswood Ridge is regarded as a beneficial component of the overall development programme. The presence of over 300 post graduate students provides a necessary residential element in the precinct. The ability of student rooms to be used for holiday accommodation over the peak seasons enables the business school to offset some costs and increases the availability of residential accommodation for tourists within walking distance of the waterfront.

The accompanying diagrams illustrate the plans, (Figures 15 and 16).

PORTSWOOD ROAD

ABBOTSFORD

ST. S. No 6

EAST PIER ROAD

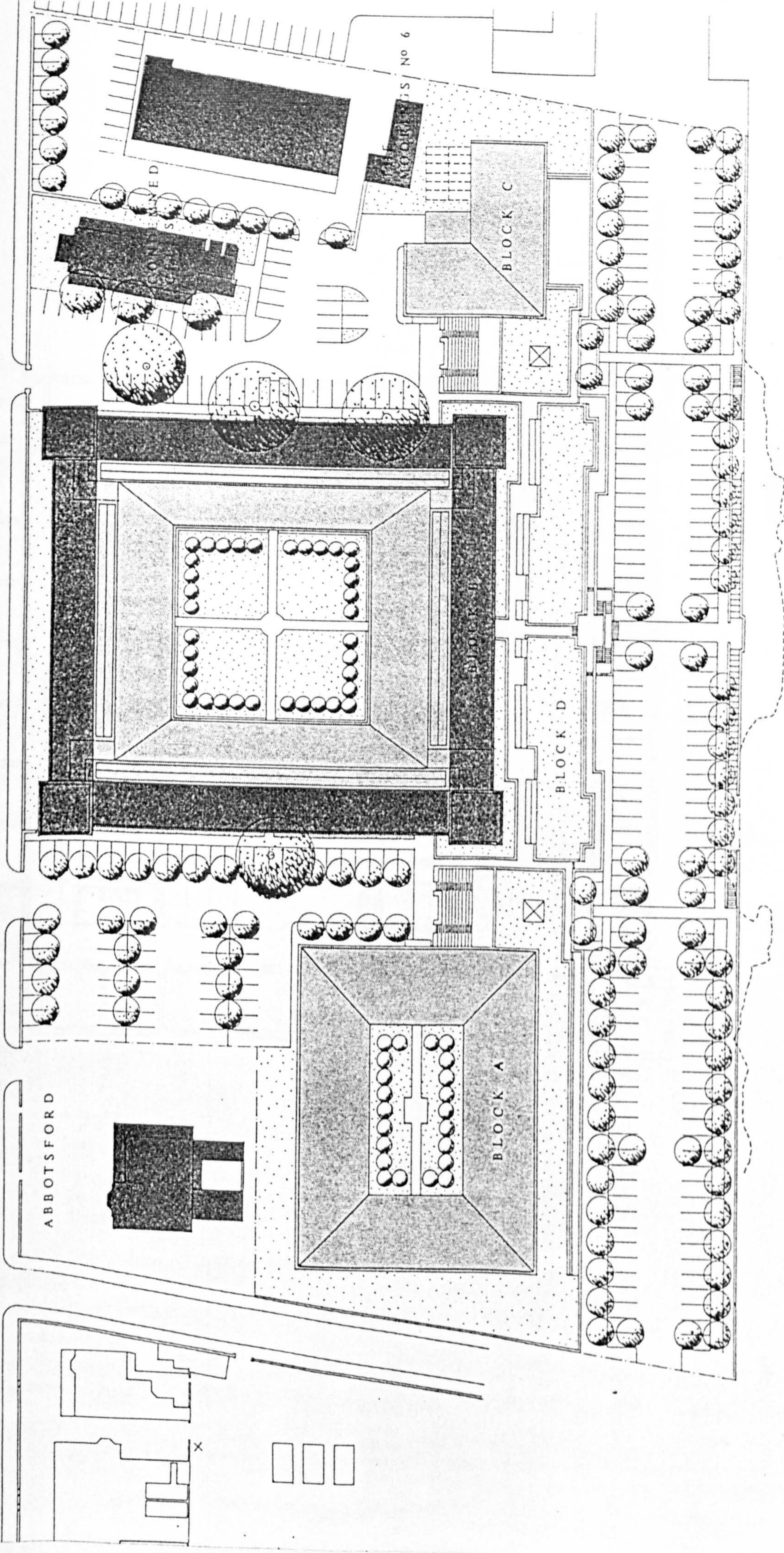


Fig. 15 Site Plan

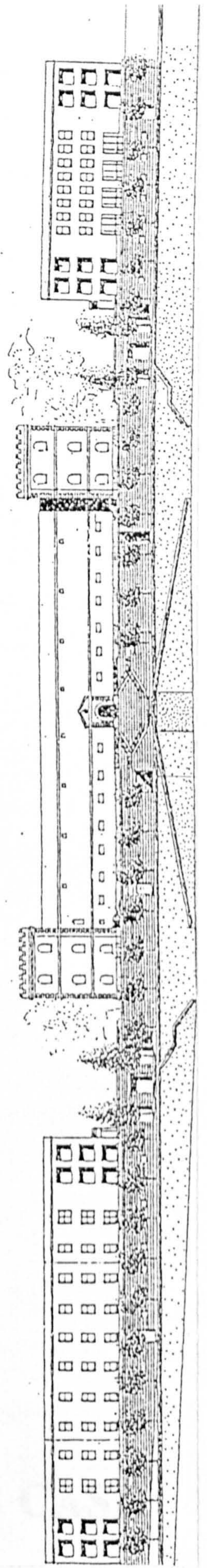
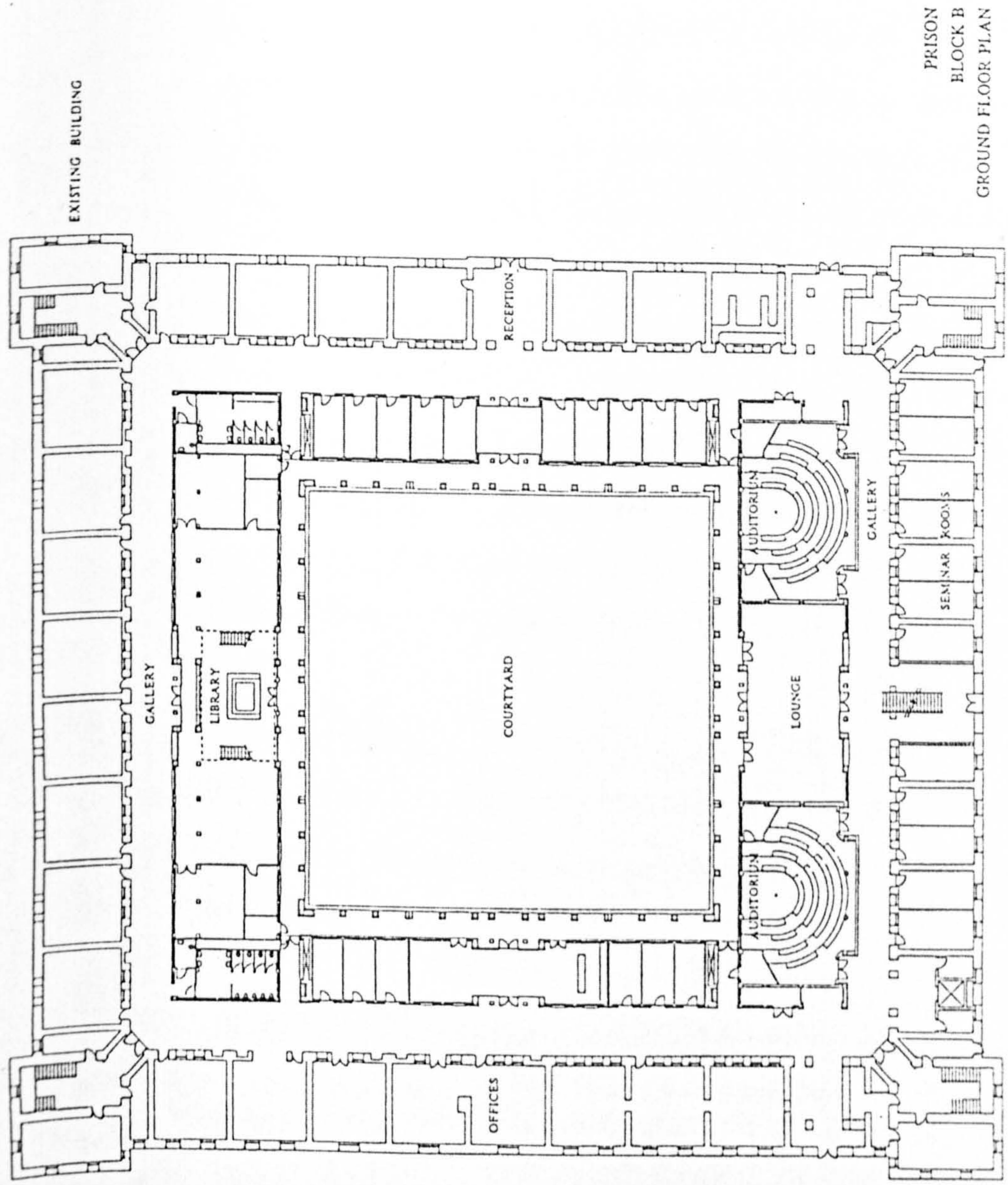


Fig. 16 Plan and Elevation

CHAPTER ELEVEN:

**CONSERVATION VALUES,
PRINCIPLES AND POLICIES: A
CRITICAL APPRAISAL OF THE CASE
STUDY EXPERIENCE**

The purpose of this thesis has been to establish the extent to which urban conservation can utilise the tools of urban design, predominantly the Townscape discipline. The analysis of the conservation movement in Chapter Two and the provisions of the International Charters on conservation in Chapter Three enabled the generation of a series of values, principles and policies which were then used to test levels of congruence and overlap with the Townscape movement. The purpose of the case study of the Victoria and Alfred Waterfront in the previous chapter has been to establish the validity of Townscape in urban conservation in operational terms. The theory is thus used to test the procedures adopted in the case study.

In order to establish the operational value of the study, or its practical value for those involved in the field of urban conservation, an attempt is made to structure the analysis in a format which can be used as an operational guide for urban conservationists. Practitioners can thus substitute their own projects in place of the material presented in the case study to establish to what extent it responds to the criteria relating to good practice identified in the first section of this thesis. The emphasis is thus on showing how the theory can be used operationally by checking the case study, or any other urban conservation project, against the criteria generated by the theory.

To this end, the following sub-headings are used for each issue identified:

1. A short definition.
2. The identification of its origins, for instance its codification in the various international conservation charters, and how it has been applied over time.
3. Implications and procedures. The implications in terms of urban conservation practice and the procedures required to ensure adherence to the criteria.
4. The extent to which the experience of the case study has measured up to the criteria identified.

Figure 11.4 at the end of this chapter summarizes the issues analysed.

11.2 CONSERVATION VALUES

11.2.1 Use value:

1. Definition:

Use value refers to the actual value of the existing physical fabric as a function of its utility. It makes economic sense to use what is already available and to adapt it to accommodate contemporary needs rather than to demolish and to build anew. It is strongly aligned to ecological value.

2. Origins:

Use value is a traditional evolutionary attitude to conservation and can be regarded as a predominantly unconscious or implicit approach resulting, in most instances, from a lack of choice and the functional necessity of using local building materials and techniques.

As an approach to conservation it has probably existed as long as society and is still prevalent in traditional non-industrialised societies which are subject to only marginal pressures for development and change. Conservation activity is based primarily on repair to sustain the use of the building or artifact and the emphasis is typically on traditional materials and traditional methods of repair.

Use value has been emphasized to varying degrees in the range of conservation debates that evolved during the course of the nineteenth and twentieth centuries. In the 1830's Viollet-Le-Duc stressed the need for establishing a practical use for a building as an important element of restoration activity. He insisted that the best means of preserving a building was to find a use for it. Similarly Giovannoni, in the formulation of a text for the Italian Charter in 1936, stressed the need for criteria relating to need for useful function. The Athens Charter (1931), on motivating the need for restoration, identified utility in architecture as one of the bases of beauty.

Article 5 of the Venice Charter stresses that the use of monuments is always facilitated by utilising them for some socially useful purpose.

Early townscape articles in the AR placed high value on use value which was

perceived as a factor influencing area character. Thus a plea was made for the functionalist tradition in motivating the argument for the case book idea and Lyme Regis was used as an example to illustrate how the employment of an anonymous vernacular vocabulary could intensify the existing character of the town. Later practitioners, particularly in the United States, have stressed the use value of places, especially as social settings. Jane Jacobs and Christopher Alexander, in particular, have drawn attention to the way in which the physical environment shapes activity patterns and the way in which traditional structures have reinforced and nurtured these patterns while modern environments have tended to destroy them. Use value, in the broadest sense, can thus be regarded as the extent to which a particular environment can accommodate a community's psycho-social requirements.

3. **Implications and Procedures:**

- The extent to which existing structures and locales are being used for some socially useful purpose.
- The extent to which the place accommodates an existing community's psycho-social requirements.
- The extent to which artifacts and structures reveal the functionalist tradition, or an anonymous vernacular vocabulary.
- The extent to which the place exhibits visual variety and complexity and the extent to which this reflects a range of social and economic conditions.
- The extent to which continued adaptive use has resulted in the loss of original fabric and the impact on the principle of authenticity.

4. **The case study experience:**

The experience at the Victoria and Alfred Waterfront suggests that the functional elements of the original harbour basins have been retained in terms of their townscape value as character enhancing elements. These character enhancing elements are perceived by many to outweigh the social and economic aspects of use value, relating, inter alia, to the harbour as a place of employment for many thousands of workers and a primary social milieu for the fishermen.

In terms of the functionalist tradition the original granite setts have been incorporated into the public access ways and the upended cannons used as bollards have been retained and painted bright yellow. New street furniture has perpetuated the Victorian industrial theme. While this celebration of local identity can be regarded as one of the cornerstones of the Townscape tradition, it has resulted in certain paradoxes and contradictions. Thus in their critique of post-modernism, Jameson (1) and Harvey (2) contend that the principles of post-modernism have become inextricably bound to profit-seeking business agendas, and that the spectacle of difference and variety is less a celebration than a commodification of cultural difference. Adherents of this approach point to the sameness of waterfronts internationally and refer to a "franchise" scheme for waterfronts which present a significant threat to the unique cultural landscape of Cape Town (3). However, docklands inevitably have common morphological elements (warehouses, quays, cranes, bollards etc) which will inevitably result in similar urban design responses.

Use value also refers to the retention of the working elements of the harbour and its existing role as a provider of employment for some 5000 people in the fishing and related industries. As indicated above, the retention of these working elements is a basis premise of the Waterfront Company's philosophy but its business objectives have the potential to undermine this position. The fishing industry which forms a relatively small component of the total activity in the study area and which falls within the jurisdiction of the Company's existing boundaries, feels particularly threatened. The existing quays, specifically designed for the off-loading of fish, and the adjacent fishing market are thus to be adapted for recreational and tourist purposes. The fishing industry is to be relocated to an adjacent, less strategic position. While this relocation can be seen as part of an ongoing process of invasion and succession as the city grows and changes its component functions, it has also been criticized by some who question the motives of the company. Thus the Port of Cape Town Fishing Industry Association contends:

"... again and again (the Victorian and Alfred Company) has declared how much it values the fishing industry not for the economic activities it generates and the related benefits that flow therefrom, but because it is such a picturesque adjunct to the core business of the company... Our right to

existence should have nothing to do with the "ambience" that we help to create or views and vistas we provide visitors".(4)

This tendency of the Townscape discipline to be concerned with the picturesque at the expense of economic and social concerns has been identified in previous sections. Although initially construed in purely visual terms, there is no reason why the differentiating impulses, inherent in the Townscape tradition, could not incorporate issues relating to cultural context and community needs. The Townscape emphasis on character is thus regarded as congruent with notions of place when it is seen to evolve from significant differentiation as opposed to the earlier emphasis on the irregular and the picturesque.

As indicated above, use value in its broadest sense refers to the extent to which a particular environment can accommodate a community's psycho-social requirements. Chapter 8 referred to a number of environmental psychologists who pointed to the need for complexity in the visual environment (5). In terms of use value as a reason for conservation, the Townscape discipline can thus be said to have validity as a means of preserving an environment which has accommodated a range of human needs, particularly in the visual sense. The visual image that is conserved is the product of a range of social and economic conditions. In terms of the principle of authenticity, it cannot be divorced from these conditions.

11.2.2 Emotional or Symbolic Value

1. Definition:

Emotional or symbolic value refers in most instances to the value of continuity of place. The value relates to the attributes of familiarity, affirmation and identity, referred to in Section One. It occurs irrespective of historical or aesthetic values and tends to become acute in time of dramatic change and upheaval. It is often the basis for the popular appeal of conservation.

2. Origins:

While earlier conservation practice tended to emphasize the aesthetic and historic values of artifacts and buildings, later attitudes have tended to stress the social usage

of space and how these can be preserved and enhanced to ensure continuity. The increasing emphasis on area conservation as embodied in the Civic Amenities Act of 1967 and the popularity of vernacular environments, reflect the symbolic and emotional values of continuity.

These values underpinned much of the restoration work that occurred in Europe in the aftermath of the destruction caused by the Second World War. Thus the historic core of the City of Warsaw was rebuilt in the same form as it had been before the war, justified by its national significance for the identity of the Polish people.

This social significance of continuity was acknowledged in the Amsterdam Declaration of 1975 which significantly broadened the concept of conservation. Whereas formerly conservation activity was limited to the most famous monuments, sites or complexes, the concept of heritage was extended to include the imprint of communities which had settled in places for many generations. Conservation was thus identified as a vital requirement because it was based on a profoundly human need: the need to live in surroundings that remain familiar while allowing for desirable and inevitable changes. The relevant article in the Charter states that the rehabilitation of old areas should be conceived and carried out in such a way as to ensure that, where possible, this does not necessitate a major change in the social composition of the residents. All sections of society should share in the benefits of restoration financed by public funds. (Appendix 6.f).

3. Implications and Procedures:

- The extent to which any intervention impacts on the social composition and usage of a place.
- The extent to which continuity in the physical fabric is accommodated in any conservation activity.
- The extent to which the diversity of human effort and achievement in different periods is accommodated and interpreted.
- The extent to which continued adaptive use has resulted in the loss of original fabric and the impact on the principle of authenticity.
- The extent to which the need for continuity can impact negatively on the need

for necessary change to improve the socio-economic conditions of the citizens of a place.

4. **The case study experience:**

The development of the Victoria and Alfred Waterfront resulted in a fundamental change in use of the area and thus an inevitable lack of continuity. The Townscape discipline enabled the identification and enhancement of critical views and vistas, as well as landmarks, but this occurred independent of a resident community. Elements were conserved because of their congruence as discussed above, rather than any inherent respect for continuity value. The one existing community prior to inauguration of the Company, the fishing community, has felt threatened and is being displaced. It is difficult to establish to what extent the Townscape discipline could have contributed to the fishing community's ability to articulate the power of a particular location in terms of its continuity value, and thus to ensure its conservation. Part of the problem is the very fractured nature of the fishing industry, with its many component parts and differing requirements. While the larger companies have managed to secure their survival, albeit in a different location, it is the small independent operators that feel most threatened (6). However, if the appropriate forum were established, it is suggested that the language of the Townscape discipline could be used to articulate the place-bound concerns of the fishing community and thus contribute to the conservation of their continuity.

The issue of continuity as a conservation value relates to the overall concern of whose history one is conserving; a central theme in this critical appraisal. There is the concern that, rather than attempting forms specifically reflective of the particular waterfront's historical experience, there is a tendency to portray a rather sanitised version of a Victorian leisure world. This tendency of the Townscape discipline to separate the physical object from the forces that brought it about, was discussed in Chapter 8. It can, however, be countered if it forms part of a rationally structured analysis of the kind suggested by Conzen in his analysis of plan forms as part of Townscape conservation (Chapter 7.3).

The concern of this thesis is the potential contribution of the Townscape discipline to

conservation, particularly in terms of its ability to provide a language of place. Townscape, if used to articulate community held views, can contribute much to the fulfilment of the psycho-social need for continuity and thus a much richer, multi-faceted physical environment.

11.2.3 Academic Value (Archival)

1. Definition:

Academic value refers to the historical, scientific, technical or archaeological value of a building or place. Place might be valuable historically because of its present stage and form which might have survived virtually unchanged since it was first built. Alternatively it might have undergone significant changes during its lifespan and so functions as a document which contributes to the sum total of human knowledge.

Another value within this broad category is associational. In this instance, a building or place might have value because it is associated with an event or personality important in national or local history terms. The building or place thus becomes a valuable visible and real link with these people or events.

2. Origins:

Early articulations of this value are evident in the writings of Camillo Boito and the formulation of the Italian Charter of 1883 (Section One, Chapter Two). Boito criticised the evaluation of historic monuments based only on their architectural features and urged respect for buildings as documents of human achievement. The Charter similarly stresses that ancient monuments should be considered as documents that reflect the history of the past in all their parts. The role of the Society for the Protection of Ancient Buildings also had an important influence in this maturing consciousness towards all historic periods and all types of historic buildings. In 1964, Article 3 of the Venice Charter stated that the aim of conserving monuments was to safeguard them as works of art and as historical evidence. Article 7 states that the monument is inseparable from the history to which it bears witness and Article 11 states that the valid contribution of all periods must be respected and that unity of style is not the main aim of restoration (Appendix 5). Later the Burra Charter of Australia (1976), (Appendix 8), identified two broad categories which may be regarded as

academic:

- ability to demonstrate (philosophy, custom, process, technique);
- associational links (with an event or personality important in national or local historic terms).

Later Conzen, in his survey of Whitby in East Yorkshire (Chapter 7.4), indicated a practical means of establishing historical value through the detailed analysis of a place's morphological development. Thus the cultural landscape could reveal the accumulation of man-made forms which had developed uniquely over time to create the "genius loci".

3. Implications and Procedures:

- The extent to which a place illustrates evidence of influence by an historic figure, event, phase or activity. i.e. the historical content of the place with particular reference to the ways in which its fabric has been influenced by historical forces or has itself influenced the course of history.
- The extent to which the context of the event or association survives or remains substantially intact.
- The degree of research and investigation necessary to establish historic significance.
- The morphological development of the place and its contribution to the cultural landscape.
- The existence and nature of lost or obliterated fabric.
- The variety or technical interest of all or any part of the place.
- The cultural influence which have affected the form and fabric of the place.
- The scientific or research potential of the place.
- The relationship of the place to other places, for example in respect of design, technology, use, locality or origin.

4. The case study experience:

In the conservation studies conducted at the Waterfront, the morphological study of form changes, together with the analyses of historical data, enabled the conservation of a number of buildings and places of historical, as opposed to, aesthetic, value. The

Industrial Breakwater Prison was thus regarded as having historical value in terms of its ability to demonstrate a particular penal philosophy at the turn of the century and the entrenchment of the race, class divide, half a century prior the formal introduction of the apartheid system. Similarly the embarkation point for political prisoners to Robben Island has strong associational links and is of great historic value. However, both these places had strong commercial and political forces in their favour. The prison provided a powerful landmark facility for a new business school and the embarkation point provided a deeply symbolic reference point for the new government, particularly for those whose history had been crushed by the previous regime.

In other instances, there has been criticism that the waterfront portrays a one-dimensional view of history, far removed from the realities of the prevailing conditions at the turn of the century. Thus local historians have placed the development in a post-modern perspective and accused waterfront planners of adopting strategies that "deny the construction of an authentic harbourscape in the reliance upon romanticised, even depthless images of the past What is presented is a sanitised and well-scrubbed version of the past sans less pleasant (i.e. unmarketable) details like pitiful wages, child and convict labour, tuberculosis and harsh working conditions" (7). Worden (8) was one of the many vocal opponents to the post-modern waterfront package who challenged the Company to recognise and present the uniqueness of local cultural landscapes, past and present. It was thus argued that the Company needed to acknowledge simpler, plainer and no less significant narratives: the everyday stories of convicts, slaves, travellers and workers (9).

With the fundamental change in use, it is not clear how this criticism can be adequately addressed. The Company has responded by asking the local history department at the University of Cape Town to participate in the formulation of a series of "story boards" portraying these broader aspects of the area's history (Figure 11.1). However, while acknowledged as important, objectors regard these attempts as still inadequate steps in recognising and reclaiming these other pasts. They are thus perceived as ".... small, fragmented images of Cape Town's history: a melange of moments randomly chosen. Dwarfed by the gigantic shopping malls and arcades of

the Victoria Wharf, they are pointed and poignant reminders of the past, but never form part of a single, coherent recollection of dockland history. In this sense, the alternative readings of the past have become part of the spectacle, the dislocation, the broken narratives of the post-modern world"(10).

The preoccupation of Townscape is the cultivation of significant differences. The challenge is the means of articulating and communicating these differences. While a rationally structured analysis can identify all the elements that contribute to the character of place, the question of what elements to emphasize and enhance will inevitably remain a political issue. The value of Townscape is the means of presenting this range of elements which can then be debated in open forum.

11.2.4 Aesthetic Value

1. Definition:

Aesthetic value includes aspects of sensory perception for which criteria can be formulated. Such criteria may include consideration of the form, scale, colour, texture and material of the fabric, the smells and sounds associated with the place and its use, and also the aesthetic values commonly assessed in the analysis of landscape and townscape.

2. Origins:

Chapter Two traced the evolution of conservation theory, from the concern for the visual quality of an artifact or building to increasingly broader concerns for context and the role of place in community life. Historic and aesthetic values have thus experienced differing degrees of emphasis over time with obvious implications for the adoption of different conservation options.

Article 3 of the Venice Charter (1964) states that the intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence. The Civic Amenities Act of 1967 in England developed the notion of "area character" as the principal criteria for preservation. Contributing to this could be 'pleasant groups of (unlisted buildings), open spaces, trees, a historic street pattern, a village green, or features of archaeological interest' (Chapter.2.1). Appearance, as

a qualification to the idea of character, has thus inevitably formed the main argument for designating conservation areas. There has consequently been an emphasis on aesthetic and visual considerations, often at the expense of archaeological considerations.

Article 8 of the Burra Charter (1981) (Appendix 8) states that conservation requires the maintenance of an appropriate visual setting: e.g. form, scale, colour texture and materials. No new construction, demolition or modification which would adversely affect the settings should be allowed. Environmental intrusions which adversely affect appreciation or enjoyment of the place should be excluded. The emphasis is thus on the visually important rather than the pleasingly picturesque.

In its latest advice on the historic environment, Government Policy in the form of PPG 15 (1994) uses a similar language in discussing the assessment and designation of conservation areas. Thus quality and interest are regarded as being a function of the historic layout of property boundaries; on a particular mix of uses; on characteristic materials; on appropriate scaling and detailing of contemporary buildings; on the quality of advertisements, shop fronts, street furniture and hard and soft surfaces and on vistas along streets and between buildings.

3. Implications and Procedures

- The consideration of intrinsic qualities including, inter alia, scale, proportion, solid and void, building lines, materials, local character.
- The consideration of contextual qualities including the analysis of the role a building plays in a group, a street or an area and the extent to which identifiable elements contribute to the character of a space.
- The relationship of the place and its parts with its setting, and the development of this relationship over time.

4. The case study experience

The conservation studies conducted at the Waterfront indicated the potential impact that the theory and tools of Townscape can have on urban conservation. Townscape thus provided the means of a language that could be clearly articulated and could be

operational in terms of its incorporation into site development plans and the eventual built form.

The formulation of these conservation parameters at an early stage of the precinct plan enabled detailed discussion amongst the design professionals and the exploration of a variety of means for achieving the conservation objectives. With respect to the conservation proposals and guidelines indicated in section 10.3 consensus was achieved on issues relating to bulk, height and building lines which respected the existing buildings and resulted in a coherent urban form. The language of Townscape also enabled discussion and consensus between the Waterfront architects, the City Council, and the National Monuments Council. As conservation related issues were identified and assessed at an early stage of the planning process, development could proceed rapidly with minimum bureaucratic interference.

It is this ability to provide an easily understandable language as a means of communication between design professionals, control authorities and amenity groups that represents the primary contribution of the Townscape discipline to urban conservation. By identifying all the elements that contribute to character, it enables the understanding of what changes can be made to reinforce and enhance that character, and thus bridges the gap between conservation and development.



THE BREAKWATER PRISON

The first part of the Breakwater Prison was built on the ridge above you in 1859.

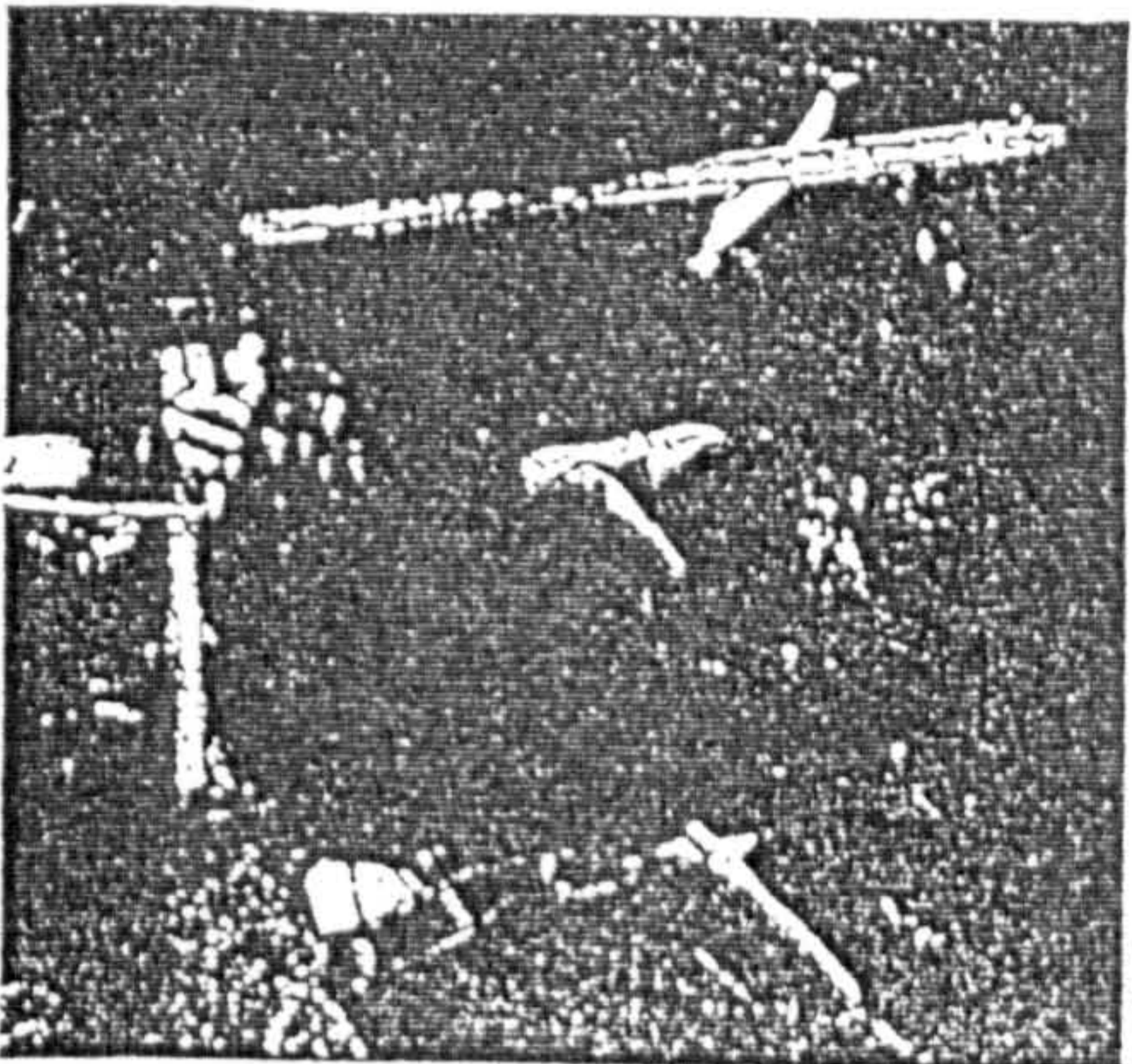
Prisoners came from all over the Cape. Some were convicted of violence or theft. Others were imprisoned for breaking labour contracts, pass laws or, later, illegally buying diamonds. Their punishment included building the

Breakwater between 1860 and the early 1900s.

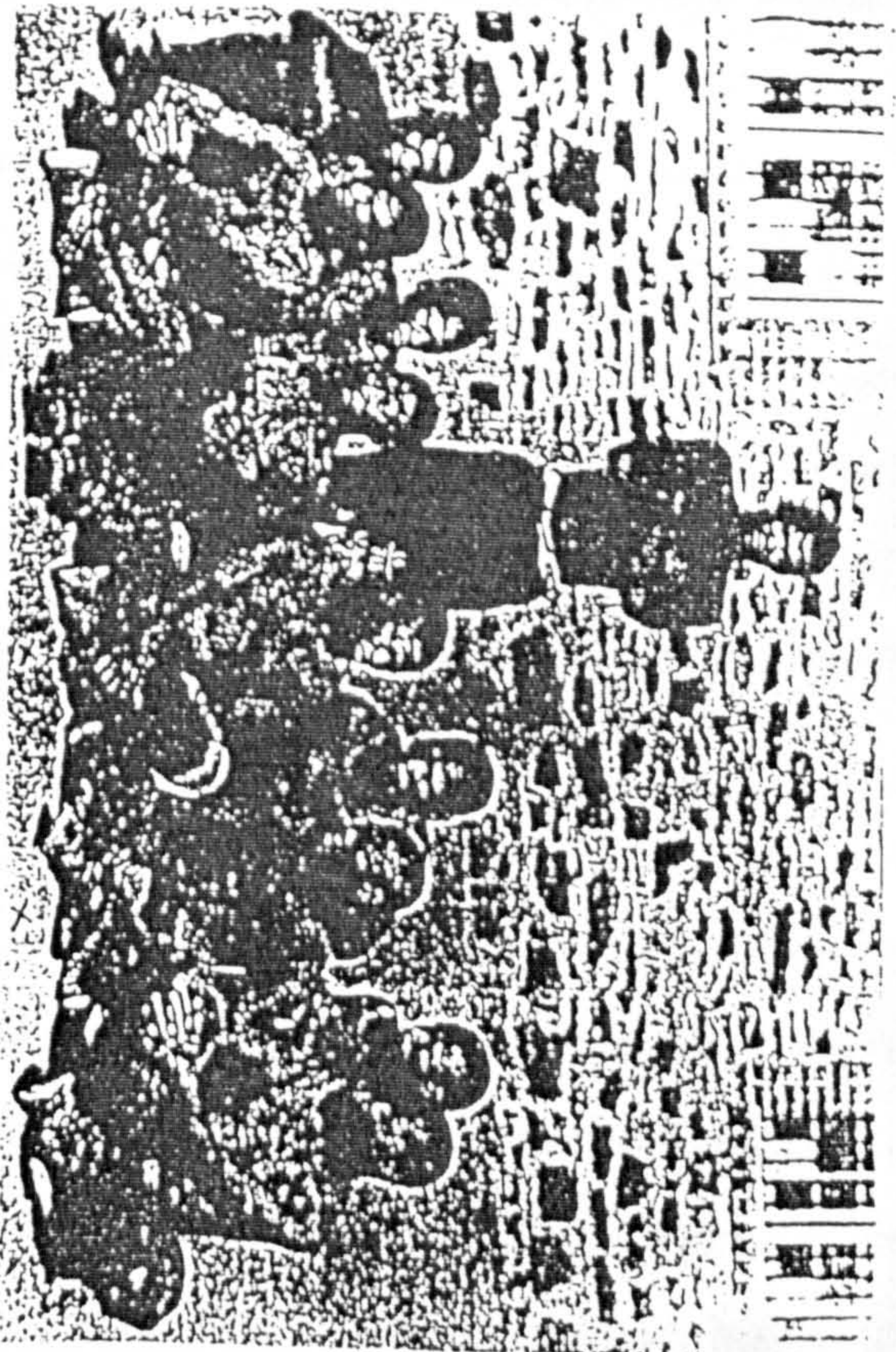
In 1899 some Boer prisoners of war were kept in the Breakwater Prison.

The castle-like building, called 'The Industrial Breakwater Prison', was added in 1901. It housed only convicts described as 'white' and 'off-coloured'. They were taught trades like carpentry.

It now houses the UCT Graduate School of Business and Breakwater Lodge.



Khooba and other San (Bushmen) prisoners of the Breakwater prison in the 1870s. They became important informants on San language and culture.



16

THE WATERFRONT - TAKE IT HOME ON AGFA FILM

Where is the Breakwater? See board 20.

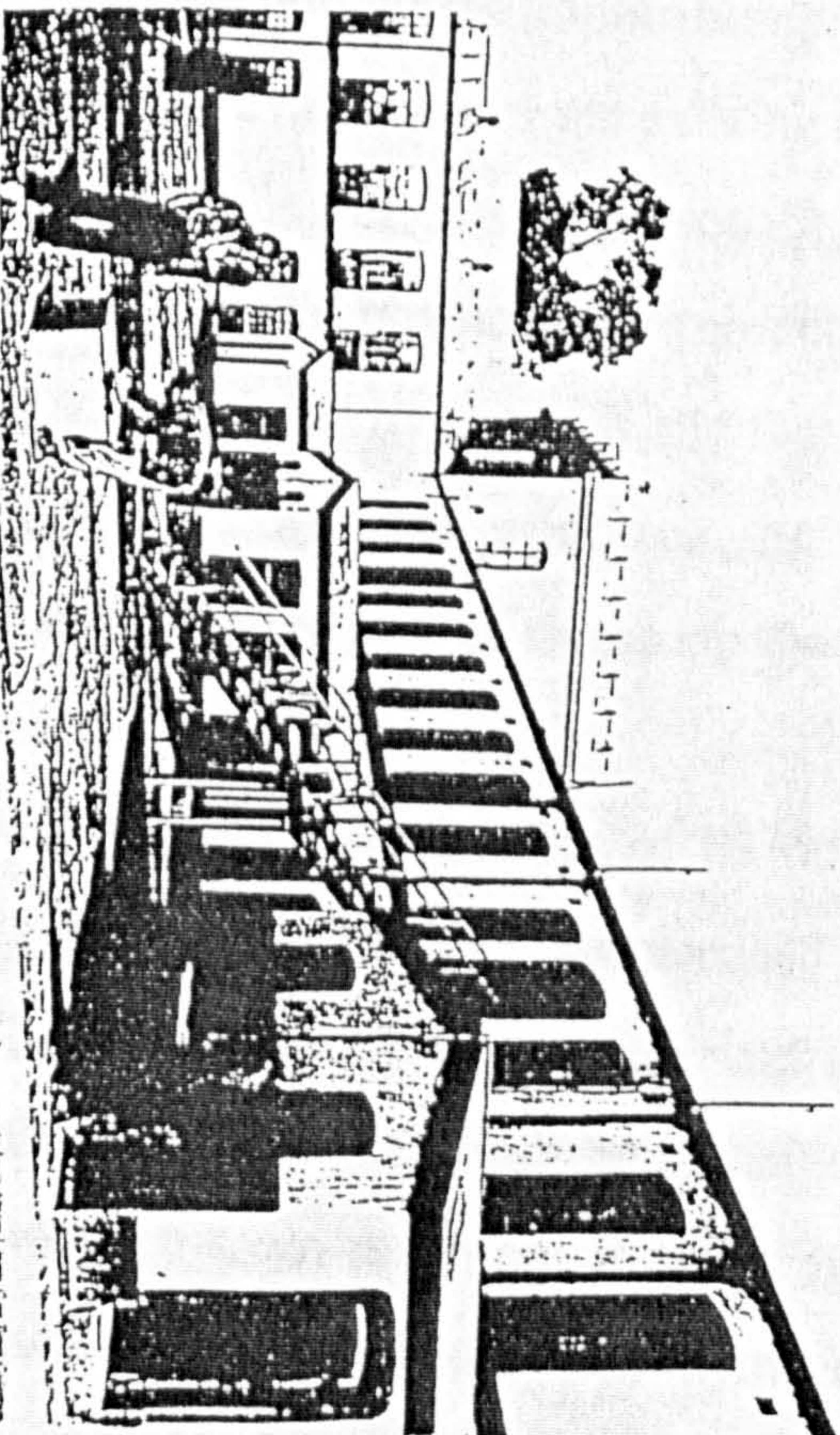
Migrant workers in the Breakwater hostel.



By courtesy of the South African Library, Cape Town website.

In 1861 the 858 convicts were classified as:

'Prize Negroes and Foreigners of Colour'	3.4%
'Emancipated Slaves'	6.3%
'Europeans and those of European descent'	17.6%
'Masters of the Border Tribes'	25.5%
'Hottentots, Bushmen, Fingoes and Free Blacks'	52.7%



By courtesy of the South African Library, Cape Town website.

NEXT BOARD:
AT THE
INFORMATION
CENTRE



11.2.5 Ecological Value

1. Definition:

Ecological value refers to the value of a building or place as a resource and relates to the concepts of sustainability and holism. Buildings and places are thus not regarded as separate entities but as parts of a larger whole. The value relates to conservation in its broadest sense and has a strong economic component. The existing building stock represents past capital investment, is a resource and has value. Ecological value thus relates to the understanding of places as wholes and the need for conservation to create a state of harmonious equilibrium in the constituent parts which is not static but which can constantly react to the pressures for development and change. In this sense it is congruent with the post modern emphasis on "the return of the missing body" and the attempt to restore meaning, rootedness and human proportions to place"(11).

2. Origins:

While ecological values are an inherent element of some of the earlier utility values discussed above, they become more clearly articulated in the latter part of the nineteenth century, primarily through the work of William Morris and the Society for the Protection of Ancient Buildings (SPAB). Thus ancient buildings were to be regarded as a whole with their historical alterations and additions. The SPAB Manifesto formed the basis for modern conservation policy. By implication protection was not limited to specific styles, but based on a critical evaluation of the existing building stock. Morris also attacked industrialization for its degrading effects on personality and on art, proposing to counteract it by achieving continuity in the physical environment. He maintained that rapid technological progress was accompanied by ugliness and that the only method of defence was to preserve historic monuments. He also criticized the exploitation of nature, the pollution of air with industrial smoke and of rivers by the dumping of refuse (Chapter 2.1).

The Amsterdam Declaration of 1975, in emphasising the need for an integrated approach to conservation, further emphasised ecological values. Thus it stressed the need for historical continuity to be preserved in order to maintain and create surroundings which enable individuals to find their identity and to feel secure despite abrupt social changes. In modern town planning, it called for an attempt to be made to bring back the human dimension, the enclosed spaces, the interaction of functions and the social and cultural

diversity that characterized the urban fabric of old towns. The Declaration also recognized that conservation activity helped to economize on resources and combat waste. Thus the rehabilitation of existing housing stock could help reduce encroachments on agricultural land and obviate, or appreciably diminish, movements of population. The value is strongly related to the "limits to growth" movement which emerged from the Club of Rome report in 1972.

Similarly the Recommendations concerning the Safeguarding and Contemporary Role of Historic Areas (Nairobi 1976) (Chapter 3.1) stated that every historic area and its surroundings should be considered in their totality as a coherent whole whose tolerance and specific nature depended on the fusion of the parts of which it was composed and which included human activities as much as the buildings, the spatial organization and the context.

A number of contemporary urban designers, discussed in Chapter 5.1, have grouped together under the broad aegis of a post-modern critique on the 'isotropic' space of modernism and have called for the need for sensitive urban place-making. To this end Jencks saw post-modern design as the "return of the missing body" and the attempts to restore meaning, rootedness and human proportions to place. This relates to the concept of respecting the existing whole and conferred on architects and planners the need to understand how a place works, in all its complexities, and to absorb its 'spirit'.

In the United States, Kevin Lynch, in particular emphasized the dynamic integration between the whole and its constituent parts. He stressed that the final development acted as an indivisible whole within which no one element could be changed without having an effect on other elements within the system. The whole landscape or townscape thus consisted not only of buildings and streets, but of a whole complex of structures, natural form, climate, texture and detail, above, below and at the surface. Each site, natural or man-made, is thus regarded as unique and all its parts have meaning in relation to the whole. He stressed that the essential quality of the whole needed to be understood, not only because it imposed certain practical limitations, but also because it contained new potentialities. "The site planner develops an automatic anxiety about the spirit of place; that total set of existing relations that flows over artificial boundary lines"

3. **Implications and Procedures:**

- the processes (natural, cultural and economic) that have shaped the place;
- the development sequence of the place and its relationship to the surviving fabric;
- the structural nature of the past and the principles that govern its continuance;
- the functions of the place and its parts;
- the relationship of the place and its parts with its setting;
- the cultural influences which have affected the form and fabric of the place;
- the significance of the place to people who use or have used the place, or descendants of such people;
- the nature of the 'fit' between the resident community and the environment;
- the capacity of the place to accommodate change and the parameters of such change;
- the ability of new development to create 'wholeness' at all levels and the creation of appropriate processes to ensure this.

4. **The case study experience**

With regard to the Waterfront development, ecological values, in the broadest sense, are evident in the restoration of physical and emotional ties between the inhabitants of the city and the water's edge. By adding the two elements together or by restoring a missing part, the city is made whole again and in a sense this is conservation activity at the most macro level.

At another level, however, fears have been expressed regarding the increasing commercialization of the Waterfront and the consequent tendency to displace many of the traditional working components such as the ship repair elements and the fishing industry. The enormous commercial and popular success of the development has generated further pressures for additional retail and office activities which do not necessarily require a Waterfront location. The existing scale and grain of the place, and the resident activities, are thus under threat. The container in the shape of the buildings and the spaces around them have been unable to accommodate the scale of commercial pressure and the sense of ecological balance and wholeness is being disrupted.

In Chapter 6.2 various definitions of Townscape were analysed. One of the standards identified by Ward (12) was the *sense of unity*, the town expressed not as lot of disconnected pieces but as a whole, with one recognizable area leading into another. With regard to conservation, historic building, their relationships and the spaces which they form are regarded as the foundations upon which the character or personality of a good township is built.

In this conception of conservation as the repair of wholes, the Townscape movement, through its emphasis on the integration of all the elements which contribute to the character of places has much to offer. Townscape is thus concerned with the harmonious insertion of new developments into an existing environment in such a way that they will not upset the existing balance but rather increase the ecological richness of the place.

11.3 CONSERVATION PRINCIPLES

11.3.1 Authenticity

1. Definition:

Authenticity refers to the need to correspond to facts and to respect the history of the place. It implies the need to avoid the temptation to renew or improve or to add one's own ideas or interpretations about a place.

2. Origins:

The emphasis on authenticity can be traced back to the latter half of the nineteenth century when a school of thought began to emerge, broadly termed archival conservation (Chapter 2.3), which stressed the artifact or building as a historical document and which regarded any intervention as a falsification of history. Aesthetic or qualitative judgements were specifically displaced. The importance of a building or monument was a function of the state and form in which it was found. Decay was regarded as part of the historical process of a building's evolution and there was then an inherent objection to architectural intervention.

In part this was a reaction against the eighteenth century's preoccupation with medieval architecture which had resulted in the excessive restoration of churches in the early part of the nineteenth century. The influence of this reaction was strongest in the United

Kingdom where the word "restoration" acquired a negative connotation. John Ruskin (Chapter 2.3 p.59) was the person most closely associated with this movement in the mid nineteenth century. The principle was emphasized in the RIBA Guidelines Conservation of Ancient Monuments and Remains published in 1865 and the SPAB Manifesto published in 1877. In Italy it was reflected in the principles contained in the first Italian Charter on conservation, published in 1883 (Chapter 2.3, p.68). Article 9 of the Venice Charter (1964) (Appendix 5) formally codified the principle, stating that the aim of restoration was to preserve and reveal the aesthetic and historic value of the monument based on respect for original material and authentic documents. It should stop at the point where conjecture begins.

3. **Implication and Procedures:**

- The extent to which any intervention respects the history of a place and avoids conjecture.
- The extent to which any intervention is based on thorough archival research and a critical evaluation of the nature of cultural significance of a place.
- The acknowledgement of the principle of layering of time and history, of the building or place as a historical document, and the avoidance of the tendency to return to a particular period.
- The extent to which symbolic or emotional values with their inevitable implication of restoration or betterment can contradict this principle.
- The extent to which commercial pressures, responding to popular tastes and the demands of international tourism, can impact negatively on the need to preserve the authentic fabric of a place.

4. **The case study experience:**

The predominant concern of Townscape, as reflected in the nature of the studies conducted at the Waterfront has been with the appearance of a group of buildings, with scale, skyline, textures and materials, rather than any other value. Such visual, predominantly picturesque, values frequently result in a distortion of the concept of authenticity . There is thus the frequent desire to enhance the glory of a past age at the expense of a broader, more authentic, interpretation of history. As discussed above, the experience at the Waterfront bears testimony to this tendency. Thus there has been an explicit commitment

to create a 'Victorian' ambience through the meticulous refurbishment of nineteenth century buildings and through detailed design attention to more formal and sensory qualities of the built environment. The development has thus been criticised for "appropriating" history and repackaging it. It is thus suggested that:

"..... preservation and presentation of the heritage of the city and its harbour (have been used) as part of the justification for its development, but this heritage is artificially constructed, overtly appealing to the nostalgia of a particular sector of Capetonians and moulded by the needs of profit and private enterprise".(13)

It is further suggested that the nostalgia and imagined 'Capetonian' identity which the carefully constructed image of the Waterfront is intended to look is associated with:

"..... a staid and solid past, representative of the industry and serious-mindedness of nineteenth century British entrepreneurs and men of commerce The ethos of the Waterfront provides an image of a commercially successful city which stood in its own right as controller of the Cape shipping routes and was by implication the hub of South Africa, before the decline of the city's economic role set in after the Second World War".(14)

As indicated by Wilkinson (15), this evocation of commercial interests and British imperialism is not misplaced as the 'real' or authentic history of the Victoria and Alfred Docks undoubtedly turns on the efforts of a rising commercial class to establish safer and more effective harbour facilities for the city.

But in terms of the principle of authenticity, it is suggested that this rather selective view of the period tends to suppress any sense of the exploitation, repression and squalor which accompanied everyday life for most of the people who lived and worked in the area (16). Excluded, for instance, from this image of the Waterfront heritage is any real sense of the lives of the mainly African and Coloured convicts who worked as cheap labour to construct the breakwater for the Alfred Basin and who were accommodated in the convict station referred to above. It is not clear how this portrayal of the Waterfront heritage can

be broadened to accommodate these concerns, given its predominantly tourist and recreational profile. As indicated above, the story or information boards provided are regarded by the critical objectors as having had limited success.

The principle of authenticity as it relates to urban conservation has also been questioned. At issue is the retention and interpretation of the original in a period of fundamental and necessary change. Urban conservation is about the retention and enhancement of the character and appearance of places. The Townscape movement is traditionally concerned with the appearance of places. It is not necessarily concerned with the authentic conservation of that appearance. In terms of Cullen's "manipulation within the tolerances", the concern of Townscape is with the overall character of a place and how this can contribute to a framework to guide change. This is regarded as a valid conservation activity and is further addressed below.

11.3.2 **Renovative Contribution:**

1. **Definition:**

Renovative contribution stresses the need to acknowledge that harmony between the past and the present is an essential part of city building and that new developments can contribute to, and enhance, past endeavours. City building is essentially an ongoing process and development is not necessarily perceived to be detrimental to conservation. They are rather seen as having a symbiotic relationship. Conservation is thus regarded as having a creative element.

2. **Origins:**

The approach can be traced back to Luca Beltrami in the mid nineteenth century (Chapter 2.3, p. 48) who recommended the identification of the restorer with the original designer of the building as a creative artist. Similarly Eugene Villet-Le-Duc in his Dictionary, published in 1866, stated that the term restoration was a modern one and that the purpose was not to preserve, or repair or rebuild but rather to reinstate a building in a condition of completeness which may never have existed at any given time. (Chapter 2.3, p41). Every building, or part of a building should thus be resolved in its own style, not only as regards appearance but also in terms of its structure.

After the destruction of the Second World War, a much more diverse and diffuse approach to the restoration of historic areas became apparent. In Italy, the approach adopted by practitioners such as Argan, Pane, Bonelli and Brandi became generally known as critical conservation (17, 18) (Chapter 2.4, p83). While archival research was important in providing essential factual information, it could not be regarded as a substitute for the restorer's own critical faculties. A shift in attitude, from the mechanical approach towards restoration as an activity forming part of the liberal arts, was thus evident. Similarly it was maintained that restoration should not exclude the possibility of choice based on critical appreciation. In this sense restoration was regarded as initially a critical method and then a creative act, the one an intrinsic premise of the other.

This attitude was reflected in the changing emphasis evident in the formulation of the Civic Amenities Act of 1967 in England which introduced the concept of enhancement. The Act thus embodied a shift of emphasis from negative control to creative planning for preservation.

3. Implications and Procedures

- A critical attitude towards the nature of the cultural significance of an area.
- An understanding of the immediate context, particularly with regard to elements of composition and their organizational principles.
- The analysis of the extent to which the value of a place or building is enhanced by modifying the present form.
- An avoidance of replication and the encouragement of new, innovative design attitudes, appropriate to contemporary conditions, and yet maintaining a unity of line.
- The degree of harmony between continuity and the concept of progress.

4. The case study experience:

The conservation activity at the Waterfront suggests that the Townscape discipline has much to contribute in terms of this principle. The urban conservation guidelines contained in the conservation studies, identified in the previous chapter, established the overall parameters within which development should take place. Critical elements contributing to area character were identified and expressed in terms of scale and massing, height,

alignment and architectural detail. The eventual products produced, illustrated in the form of the conservation of the prison into a Graduate Business School and the infill and addition required, (illustrated in the previous chapter) and the infill office development at Portswood Ridge (illustrated in Figure 11.3) establish the extent to which harmony can be achieved between old and new and the way in which contemporary development can contribute to and enhance past endeavours.

Townscape, particularly as construed by Worskett (19), is thus regarded as bridging the gap between conservation and development. Based on a thorough analysis and understanding of all the ingredients of place, it can formulate these into a framework to guide the nature of change. Thus continuous layers can be added onto the inherited structure and form of a place to contribute to what Lynch has referred to as "collages of time". As indicated above, this is regarded as valid conservation activity.

Similarly Conzen (Chapter 7, p.226) has provided a useful analytical framework to guide future change, based on historical research on the forces which led to the evolution of particular forms. The understanding of historic townscapes as a reflection of the physical forces which shaped them is frequently missing from traditional concepts of townscape planning. It is regarded as an essential and necessary process to align traditional urban design practice with urban conservation principles.

11.3.3 Area Character

1. Definition:

Area character refers to the need to broaden the concept of architectural heritage to include contextual issues and all the elements which contribute to the character of places including the communities which live within them. Places are thus regarded as cultural landscapes which reveal the accumulation of man-made forms which have developed uniquely over time to create a "genius loci".

2. Origins:

The evolution of conservation thought and practice, traced in Chapter Two, reveals an increasing concern for context. This was originally restricted to the preservation of the settings of monuments but later extended to areas as worthy of protection in themselves,

irrespective of the presence of monuments. Area legislation was first introduced into legislation in Italy in 1939 and later, in 1967, in England in the form of the Civic Amenities Act which made specific reference to the character of places. Thus the principal definition for preservation in the various circulars which followed the Act became "area character". Contributing to this could be 'pleasant groups of (unlisted) buildings, open space, trees, a historic street pattern, a village green, or features of archaeological interest' (Chapter 2.4, p88). While the Venice Charter of 1964 did not specially address the issue of conservation areas, the Amsterdam Declaration of 1975 stressed the need to broaden the concept of conservation to include 'all groups of buildings which constitute an entity, not only by virtue of the coherence of their architectural style but also because of the imprint of the communities which have been settled there for generations' (Appendix 6). The importance of conservation areas was further stressed by the Icomos Charter of 1987 for historic towns and urban areas which stressed that the qualities to be preserved included the historic character of the town or urban area and all those material and spiritual elements that express this character. Section 1 of the Charter (Appendix 9) makes specific reference to urban patterns defined by lots and streets, the relationship between buildings and green and open spaces, the formal appearance, interior and exterior, of buildings as defined by scale, style, materials, colour and decoration, the relationship between the town or urban area and its surrounding setting, both natural and man-made and the various functions that the place has acquired over time. The Charter states that any threat to these qualities would compromise the authenticity of the historic place or urban area.

These factors also form the essential grammar of the Townscape movement. Thus in launching the need to re-discover urbanity, the editors of the AR magazine in 1949 identified in this the need for another implicit discovery, the art of Townscape. This was seen to be a function of a number of 'imponderable relationships, of shape and siting certainly, but also of detail, of things like road surfaces, road signs, railings, awnings, lettering, symbols, colours, textures, upon the decisions made by officials who are as anonymous as the results their decisions bring about' (Chapter 6.7, p173). Thomas Sharp and Roy Worskett (Chapter 6.8) similarly identified a number of urban design issues required in the formulation of an urban conservation policy including the town/landscape relationship, and the need for a Townscape discipline.

3. **Implications and Procedures:**

- The understanding of all the elements which contribute to local distinctiveness which is a critical aspect of the character and appearance of towns. These include, inter alia, the assessment of the topography and how street alignments and property boundaries reflect this; the place's historical development; the archaeological significance and potential; prevalent building materials; the character and hierarchy of spaces; the quality and relationship of buildings in the area and also of trees and other green features.
- The extent to which new developments are woven into the fabric of the living and working community by respecting their setting, and adhering to existing rhythms of scale, height, massing, alignment and the use of appropriate materials.
- The understanding of the nature of the relationship between a building and its surroundings which is often an essential part of a place's character and an integral component of its economic viability.
- The understanding of visually important elements of a place and the extent to which any new development would impact on these relationships.
- The consideration of the historical dimension of the landscape as a whole rather than the concentration on selected areas.

4. **The case study experience:**

In a climate which is increasingly hostile to planning and aesthetic controls, and supportive of the belief that the private sector knows best, it is held that there is an obvious need for objective criteria with a sound philosophical underpinning. The conservation studies conducted at the Waterfront pointed to the potential contribution of the Townscape discipline in terms of its ability to define area character and utilise this as a framework for change. The grammar of Townscape referred to above was commonly understood by all the stakeholders in the development process, and its clear articulation, in an objective format and at an early stage of the planning process, enabled subsequent development which responded to and enhanced area character. Debate on the merits of particular proposals could thus occur on the basis of the principles identified in the analysis of various components contributing to area character. However, the increasing commercial success of the development and its growing popularity as the country's premier tourist destination are placing increasing pressure on the retention of area character.

Accommodating international and national tourist requirements is inevitably eroding the existing idiosyncracies of place and the functional nature of the physical fabric is proving incapable of accommodating the scale and nature of change. In this sense the implications of mass tourism are regarded as eroding area character.

11.2.4 Research, documentation and critical evaluation

1. Definition:

The principle refers to the need to base any conservation activity on thorough research and documentation to enable the critical evaluation of cultural significance.

2. Origins:

The emphasis on research and documentation prior to any intervention can be traced to the work of Luca Beltrami in Italy in the latter half of the nineteenth century and the movement generally referred to as Historical Restoration (Chapter 2.3 p.47). Later Giacomo Boni and Giulio Argan stressed the need for any restoration to be based on a thorough survey and study of the building fabric to enable the critical evaluation of all its parts which would then provide the basis for a judgement on what was conservation worthy.

The fundamental importance of research and documentation is emphasised in Article 9 of the Venice Charter of 1964 (Appendix 5) which states that any restoration must be preceded and followed by archaeological and historical analysis. The Amsterdam Declaration of 1975 similarly stresses the need for comprehensive documentation prior to any intervention.

Townscape practitioners such as Worskett (Chapter 6.8 p. 205) have also stressed the need for historical and archaeological research but this was always seen as subsidiary to the main visual survey.

Conzen, however, in his work in North Yorkshire in the 1950's established a direct link between geographic analysis and conservation planning through his emphasis on the need for the detailed elucidation of a town's morphological development to form the basis of townscape conservation.

3. **Implications and Procedures:**

- The degree and nature of research and documentation, and extent of analysis necessary to formulate a critical evaluation of conservation worthiness.
- The study of all phases of a building or place's development at different scales.
- The extent to which the research and documentation can contribute to the overall improvement of methods and techniques for restoration and rehabilitation.
- The extent to which the research and documentation is easily accessible and comprehensible and understood to form the basis of conservation activity.

4. **The case study experience:**

The morphological study and detailed archaeological analysis of the Portswood Ridge at the Victoria and Alfred Waterfront described in the previous chapter, highlighted the cultural significance of the various buildings and places over time and provided a logical and objective basis for conservation planning. It clarified previous errors of identification relating to the remaining fabric of the original prison, resulting in the need to de-designate a portion of the site, and the designation of a further eighteen structures as national monuments. It helped clarify the role of the area in the history of the Waterfront and contributed to the evolution of a series of story boards to assist in interpreting this history to a wider public.

In the context of a wide range of competing influences, it provided an objective basis for decision-making on conservation-related issues for all stake-holders involved in the process.

11.2.5 **Contribution of all phases:**

1. **Definition:**

The principle refers to the need to conserve the contributions of all periods to a building or place. Building or places are thus regarded as historical documents and the removal of any fabric is regarded as a falsification of history.

2. **Origins:**

The development of this principle can be traced to the movement generally known as Romantic and Archival Conservation which emerged in the latter half of the nineteenth

century in reaction to what was perceived to be the destruction of fabric resulting from the tendency to restore a building to a particular period or style. It is characterised by the respect for all the physical manifestations of a building or place's history; all phases of a building or place's development are regarded as having equal value and aesthetic or qualitative judgements are specifically avoided.

The RIBA guidelines on Conservation of Ancient Monuments and Remains published in 1865 (Chapter 2.3, p.60) recommended the special concern for the conservation of all periods of a building. Later the Manifesto for the Society for the Protection of Ancient Buildings published in 1877 (Chapter 2.3 p.64) urged a process of 'conservative repair' and the need to perceive buildings as wholes with their historical alterations and additions, with the aim of conserving them materially for future generations.

Similarly the Venice Charter of 1964 (Appendix 5) stresses the need to conserve the contributions of all periods to a building or place. Unity of style is specifically not the aim of restoration. However, Article 11 does state that the removal of later fabric can only be justified in exceptional circumstances when what is removed is of little cultural significance and when the material which is revealed is of great historical, archaeological or aesthetic value. This condition is echoed in other national and international charters, for example the Burra Charter of Australia, Article 16, (Appendix 8).

In terms of practical application, Conzen has provided a systematic means of incorporating all phases of a town's development into a townscape conservation plan. The tripartite division of the townscape into town plan, building fabric and land use provides the basis for a morphogenetic classification of the town's evolution and thus the opportunity for formulating guidelines for townscape management and conservation. The environment is perceived to be conditioned by culture and history. Historical townscapes are thus regarded as important to society, not only aesthetically, but both intellectually and as a wider emotional experience.

3. **Implication and Procedures:**

- The understanding of and respect for the contribution of all periods to a place's cultural significance.

- The conception of a place as a historical document with different layers, revealing different aspects of the place's history.
- The understanding of differing degrees of importance and significance of particular periods in a place's history for different segments of the population.
- The extent to which the revealing of the fabric of one period at the expense of another can be justified as when the fabric that is removed is of slight cultural significance and the fabric that is revealed is of much greater cultural significance.

4. The case study experience:

The tendency for visually interesting architectural ensembles to rate higher in any classification system than the possible incongruence and dissonance resulting from the obligation to preserve all the contributions to a place, or building's fabric is supported in the conservation experience at the Waterfront. As described above, there has been a conscious effort by the Company to conserve and perpetuate the Victorian ambience established by the late nineteenth century buildings, at the expense of both earlier and later fabric. Thus the remains of the old Amsterdam Battery, the only remaining Dutch construction in the area, has benefitted from minimal conservation attention. Rather than conserve the remaining fabric, the intention is to replicate the footprint of the Battery in a new urban design proposal for the area. Similarly there is unlikely to be any attempt to conserve the Fish Market building (1937) or the Grain Silo (1927) with its appendages, both of social and industrial archaeological significance. The Robben Island Prison embarkation point (Figure 11.2) has provided an interesting exception to the cultivation of this Victorian image. The face brick building dates from the 1980's and stands in sharp contrast to the architecture that surrounds it. Attempts to remove it, or even to plaster it to achieve some sort of harmony with its context, have been strongly resisted by powerful political forces.

An inherent contradiction in the Townscape movement is thus evident. While the basic philosophy refers to the cultivation of significant differences, this is regarded as being applicable only within certain visual parameters, or "tolerances". The "art of the ensemble" tends to suppress the cultivation of significant differences when these are classified in terms of historical, rather than visual, criteria.

11.2.6 Vernacular Issues

1. Definition:

Vernacular issues refer to the need to respect the traditional, indigenous everyday buildings which make up the aggregation of the built environment. It reflects a movement away from the "monumentalization" of past conservation practice towards a search for common ground in the form of environments which reflect the local synthesis of the forces which have shaped urban culture over time. It thus embodies the conception of history as the manifestation of a process and the need for conservation practice to continually reinterpret the past in terms of all the elements that contribute to the character of place.

2. Origins:

The increased interest in so-called minor architecture is related to the general movement, traced in Chapter Two, from the concern with monuments and artifacts to an increasing concern for context and urban areas as a source of interest and significance in themselves. It began to emerge in the latter half of the nineteenth century and is reflected in the work of William Morris and the principles articulated in the Manifesto of the Society for the Protection of Ancient Buildings published in 1877 which stressed, inter alia, the need for continuity in the physical environment (Chapter 2.3, p.64). Camillo Sitte, in City Planning according to Artistic Principles (Chapter 6.6, p.160) criticised planning approaches based solely on engineering considerations and proposed the investigation of the plans of old towns to elucidate the elements of composition and the organization principles which produced the perceived harmonious effects. He thus upheld the ideal of vernacular architecture and planning, which he perceived to stem from an innate sense of place and scale in the plazas and streets which had been created by those who were actually using these spaces and which were adapted by them over periods of time to fit changing needs.

Later Giovannoni in Italy also drew attention to the significance of "minor architecture" in giving continuity to the urban fabric and which represented the populace and their ambitions more than the grand palaces and churches (Chapter 2.3, p. 70).

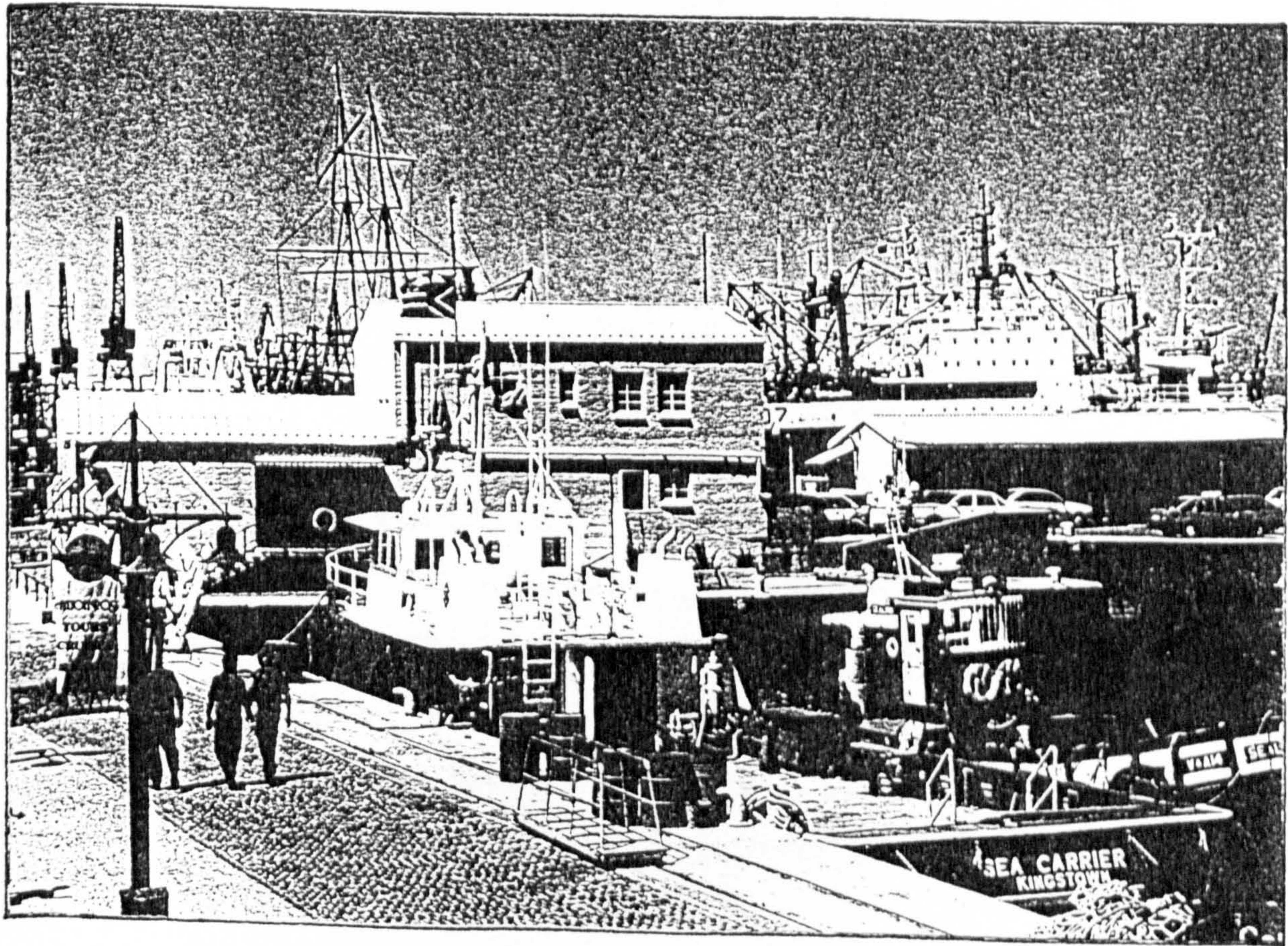
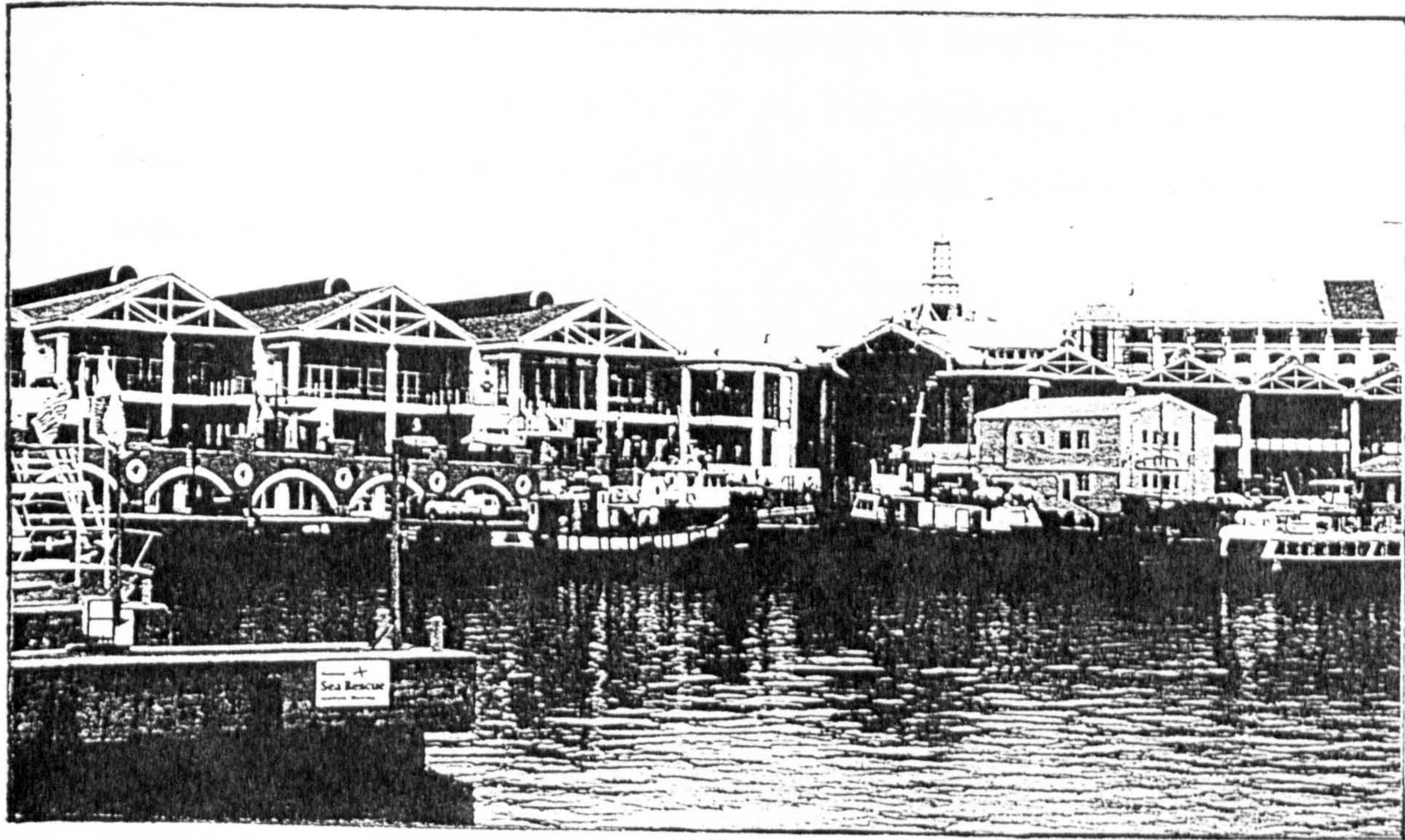


Fig. 11.2 Robben Island Embarkation Point

The conservation of the vernacular components of urban life is addressed in the Venice Charter of 1964. Article 1 states specifically that conservation applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time (Appendix 5). Similarly the ICOMOS Charter for the Conservation of Historic Towns stresses the importance of these areas, not just as historical documents, but as the emodiments of the values of traditional urban cultures (Appendix 9).

In calling for the revival for the Townscape Movement in the pages of the Architectural Review in 1949, the editors stressed the need to identify some of the contributory factors which resulted in urbanity. Good townscapes were seen to depend "not only on the architect and his building, nor even on the planner and his plans, but also and perhaps even more fundamentally, on a number of imponderable relationships, of shape and siting certainly, but also of detail, of things like road surfaces, road signs, railings, awnings, lettering, symbols, colours, textures, upon the decisions made by officials who are as anonymous as the results their decisions bring about". (Chapter 6.7, p.173).

The Picturesque Movement of the eighteenth century was seen to have a contemporary message; it exhorted the "visual planner, particularly the English visual planner, to preoccupy himself with the vast field of anonymous design and unacknowledged pattern which still lies entirely outside the terms of reference of official townplanning routine". (Chapter 6.7, p.172). These notions were developed by a number of researchers and theorists in the USA, particularly Jane Jacobs and Christopher Alexander (Chapter 7.5).

3. Implications and Procedures:

- The analysis of everyday environments in terms of the extent to which they reflect the forces which have shaped local urban culture over time.
- The approach to history as the manifestation of a process and the need for the continuous reinterpretation of the past in terms of the analysis and understanding of all the elements that contribute to the character of place and the value and attitudes of resident communities.
- The concern with the meaning and significance of familiar, positively performing environments which reflect a sense of timelessness and continuity and which

indicate the capacity to accommodate both public and private meaning.

- The understanding of places with meaning which represent the accumulation of a wide range of histories, and places of character which evolve from the use of local materials by local craftsmen using traditional skills.

4. **The case study experience:**

The conservation experience at the Waterfront points to the commercial pressures that can undermine these concerns. The synthesis of the business ethic and the Victorian imagery evident at the Waterfront has been discussed in previous paragraphs. Predominantly commercial values relating to the potential value of the land have thus resulted in the demolition of the few artisan cottages that did exist in the area.(20). Similarly the local fishing market is to be demolished to make way for a market related retail centre and the fishing community is to be relocated to a less strategic location in the harbour.

This has inevitably led to the criticism that the Waterfront's engagement with the historical context has been selective and superficial (21). This quality of 'depthlessness' and the "recuperation of 'history' (real, imagined or simply recreated as pastiche)" is what theorists such as Harvey (22), and Jameson (23) have identified as the hallmark of the 'post-modern' cultural sensitivity which characterizes many such schemes (24).

11.2.7 **Harmonious Integration:**

1. **Definition:**

Harmonious integration refers to the issue of harmoniously integrating new material into historic fabric or new developments into older urban areas. It embodies the concept of unity of line and should not be confused with stylistic unity.

2. **Origins:**

The issue of the extent to which new material or new development should be differentiated from the original fabric or the host environment has been at the core of the conservation debate since early nineteenth century and is strongly related to the concept of authenticity discussed above.

A gradual shift is evident, from the need to express any intervention in the modern idiom,

to an increasing concern for more harmonious integration. In the late nineteenth century the Society for the Protection of Ancient Buildings was primarily responsible for drawing particular attention to the treatment of the new with the old. In reaction to much of the devastation caused in the name of restoration, the Society stressed that new work should express modern needs in a modern language. This was seen to be the only terms in which the new could relate to the old in a way which was positive and responsive at the same time and which respected the principle of authenticity.

Giovannoni, in 1931, clarified these issues in his submission to the International Congress in Athens which led to the formulation of the Charter of Athens. In this and the formulation of a text for an Italian Charter, the main emphasis was laid on maintenance and consolidation, as well as on the preservation of the authenticity of a monument. Any modern addition should be dated and considered rather an integration of the mass than an ornament, and should be based on authoritative data. In emphasizing the need to acknowledge the contribution of all phases of a monument's history, both Charters stress the need not to falsify the understanding of later additions. The general criteria to be adhered to was the "architectural concept that aims at bringing the monument back to its artistic function and, as far as possible, to a linear unity (not to be confused with stylistic unity)", (Chapter 2.3, p. 74 Appendix 2,3). The challenge was thus to find a balanced judgement between the different aspects and values present in a monument or place, which should not be considered solely for the "use for study, but especially for art, made for the city and for the people. Compromises are thus inevitable. The essential is to control and document them, and not let oneself be carried away by the egotism that puts the restorer in the place of the monument" (Chapter 2.3, p.75).

A different dimension is evident in the various attitudes adopted to the restoration of urban areas after the destruction of the Second World War. Thus while the centre of Warsaw was built as a replica, the cities of Nuremberg and Munich were rebuilt largely in modern architectural forms but with respect for the scale and urban form of lost historic areas. In Belgrade a totally new urban form was created to express the values associated with the socialistic idea of the town.

In Italy a group of theorists under the general grouping of critical conservation stressed

the unity theme; that any restoration should aim at restoring the potential unity of a work of art, building or area, and should do this without committing a fake or cancelling the traces of history (Chapter 2.4).

In 1964 the Venice Charter stressed the respect for original material and the need to avoid conjecture. Article 9 states that any extra or new work regarded as indispensable should be distinct from the architectural composition and should bear a contemporary stamp. Similarly Article 12 states that replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence (Appendix 5).

With the development of what is generally termed as integrated conservation, codified in the Amsterdam Charter of 1975, conservation issues were placed firmly in the ambit of urban and regional planning with the resultant requirement for conservation to address social and economic issues. With the integration of conservation and planning, the strict emphasis on distinguishing old from new, evident in the early Charters, was no longer a central concern. Harmonious integration was implicit, with the need for an overall aesthetic and unity, and the avoidance of the dissonance often resulting from the strict separation of new from old.

The Townscape movement, as expressed by Cullen in his seminal work Townscape (Chapter 6.8) is concerned with the art of relationship in which the concept of harmonious integration is implicit. The aim is not to dictate the shape of the town but to "manipulate within the tolerances"(25). Cullen and later townscape practitioners identified a number of qualities that contribute to continuity within a group, or the parameters which apply when "manipulating within the tolerances." The range of checklists which have appeared in the various design guides (Chapter 4.3, p. 126) reflect a similar range of parameters in which the concern for harmonious integration is evident.

3. Implications and Procedures:

- The extent to which new developments integrate harmoniously with the existing environment.
- The extent to which conservation activity restores the potential unity of a building,

a group of buildings or an area and the extent to which this occurs without committing a fake, replicating historic styles or concealing the traces of history.

- The extent to which conservation options have been identified, analysed, evaluated and properly documented to justify new interventions and additions.
- The extent to which the adoption of contemporary architectural styles has been subjugated in favour of achieving a sense of unity and wholeness.
- The extent to which later additions are distinguishable from the original fabric, without compromising the principle of harmony and wholeness.

4. **The case study experience:**

Elements that contribute to continuity are evident in the conservation assessment matrix illustrated in Figure 10.12. Figure 11.3 reveals the application of the "tolerances" in a subsequent infill development on Portswood Ridge at the Waterfront.

As with conservation practice elsewhere, the principle of visual harmony in this instance has been regarded as having overriding importance. Close scrutiny reveals the infill building as being unmistakably modern and thus the principle of authenticity is upheld. However, the nature of this, and other, infill development has been criticised for diluting the value of the authentic historic buildings on either side of it, and for inhibiting the development of new architectural expression.

There has similarly been the criticism of a too strict adherence to a Victorian industrial aesthetic, characteristic of international waterfronts, and the lack of exploration of alternative approaches within the parameters established by the existing character of the place.

11.2.8 **Socio-economic issues**

1. **Definition:**

Socio-economic issues refers to the need to broaden the concept of conservation to include the analysis of the extent to which conservation activity can preserve and enhance the social and economic conditions of local communities.

2. Origins:

Social and economic issues did not become a major issue in conservation thought and practice until the 1930's when La Charte d'Athenes, dealing with the principles of modern town planning and how these related to the preservation of historic towns, was published in Paris (Chapter 3.2). Articles contained within the Charter stated that buildings should only be protected if their preservation did not entail keeping people in unhealthy conditions. The Charter also specified that by no means should a narrow-minded cult of the past bring about a disregard for the rules of social justice.

A greater regard for social issues was evident in Italy compared to other European countries in the late 1950's and 1960's. Thus while the Malraux Act in France resulted in expensive reconstruction programmes and a change in the social profile of older areas, in Italy in Bologna the State provided a recycling fund to be used by the local authority to buy historic properties as a means of social development. Rehabilitated housing was provided as a service to the community. Whereas previously, historic areas were analysed primarily in terms of their architectural and picturesque values, the approach was broadened to include people and activities.

The concept of historic was enlarged and in a sense eroded. Rather than the declaration of a conservation area in the centre of a historic town there developed the tendency to analyse the whole of the municipal area in order to read the history of the town in its fabric. Value thus was not only in picturesque quality but in the understanding that the town was formed by the fabric which was the consistent material, not just the facades. Patterns of development, how they evolved and formed groups, and the morphology of urban fabric became important considerations. Similarly typological analyses of buildings, streets and open spaces were used to guide the integration of new development into the urban fabric.

In 1964 the Venice Charter displayed a strong emphasis on the physical aspects of conservation with only a passing mention of non-physical aspects. Thus Article 5 suggests that the conservation of monuments is always facilitated by making use of them for some socially useful purpose (Appendix 5).

The Amsterdam Declaration of 1975 substantially broadened the concept of conservation. In the preface specific mention is made of the need to respect the equilibrium of communities and settlements formed over the years and the need to avoid psychological disturbance and social shock. Preserving the character of groups of historic buildings was therefore seen as an integral part of a social housing policy, i.e. a policy which recognizes the rights of poorer residents of long standing to enjoy familiar surroundings in healthier and improved conditions (Appendix 6).

Similarly the Recommendations Concerning the Safeguarding and Contemporary Role of Historical Areas, published in Nairobi in 1976, (Appendix 7) stressed the need to integrate heritage aspects into the social life of towns. Thus Article 3 states that every historic area and its surroundings should be considered in their totality as a coherent whole whose balance and specific nature depends on the fusion of the parts of which it is composed and which include human activities as much as the buildings, the spatial organization and the surroundings. All valid elements, including human activities, however modest, thus have a significance in relation to the whole which should not be disregarded.

In the latest planning policy guidance on planning and the historic environment in the UK (PPG15/1994) the Departments of the Environment and National Heritage state that a general criteria for consideration in all listed building consent applications should be the extent to which the proposed works would bring substantial benefits for the community, in particular by contributing to the economic regeneration of the area or the enhancement of its environment.

Early conceptions of Townscape concentrated almost entirely on the visual interpretation of the physical environment. However, in the series of studies commissioned by Alcan Industries in 1966, Gordon Cullen revealed a greater concern for social factors. In the USA, an attempt to include a range of behavioural aspects into traditional townscape conceptions is evident. Lynch, in particular, stressed the need to understand the perception and mental images of a city's inhabitants. Human experience, use and activity were thus regarded as central to townscape appreciation (Chapter 7.5).

Other researchers (Chapter 8.2) have drawn attention to the significant contribution that

the Townscape tradition has made as a design philosophy in satisfying a fuller range of human needs, including those which are at least partially met by the visual environment. Reference is made to a number of environmental psychologists who refer to the Townscape tradition as the physical and visual edification of their theories.

3. **Implications and Procedures:**

- The extent to which conservation activity preserves and enhances the social and economic conditions of local communities.
- The extent to which conservation policy is integrated with social and economic policies geared towards the upliftment of all sections of a community.
- The extent to which peoples' images and perceptions, as well as experience, use and activity are incorporated into conservation activity.
- The extent to which existing environments accommodate a community's psycho-social requirements.

4. **The case study experience:**

The Victoria and Alfred Waterfront has never been the home of any permanent residential community and it is thus difficult to assess the ability of the Townscape movement to address socio-economic considerations in this context. It is also one of the reasons why the Waterfront development has not been subjected to the same level of intense public debate that has occurred in relation to other strategic state held land parcels in the city.

The role of the fishing community has been discussed above. In this instance, the strategic nature of the land presently occupied by the community, associated with the Waterfront's committed objective of maximising land value, has resulted in the displacement of that community. Commercial considerations have thus obviously overridden social considerations in relation to the conservation of the fishing community's historical ties to a particular locale.

11.3.9 **Integration with Planning:**

1. **Definition:**

Integration with planning refers to the need to integrate conservation activity with the overall framework of urban and regional planning, specifically with regard to integrating

such activity into the context within which it takes place.

2. Origins:

Early attitudes towards the need to lodge conservation activity within a broader urban planning framework are evident in the writings of Ruskin in Italy in the latter half of the nineteenth century. He criticized the widening of streets and the construction of new buildings which resulted in the destruction of historic urban fabric. Similarly Giacomo Boni, who worked with Ruskin, criticized demolitions in the historic fabric of Venice and expressed concern about the unhygienic conditions of the housing. He stressed the need for official initiatives to provide Venice with an economic basis for its survival. Later Giovannoni (Chapter 2.3, p.70) dealt with the broader context of conservation and his work contributed directly to the field of urban planning.

In England, the Civic Amenities Act of 1967, developed the concept of conservation areas as a basis of safeguarding areas of historic and architectural interest and as a planning tool.

By adding the concept of enhancement to the central concern of preservation the Act embodied a shift of emphasis from negative control to creative planning for preservation.

The Venice Charter of 1964 made no mention of the need to integrate conservation activity with planning. However, the need for this integration formed the core concept of the Amsterdam Declaration of 1975. The Charter thus states that architectural conservation should be considered, not as a marginal issue, but as a major objective of town and country planning(26). Planners should recognise that "not all areas are the same, and that they should therefore be dealt with according to their individual characteristics" (Appendix 6). Similarly the Charter states that regional planning policy should take account of the architectural heritage and contribute to it. It could thus induce new activities to establish themselves in economically declining areas in order to check depopulation and therefore prevent the deterioration of old buildings. Decisions on the development of peripheral areas could also be oriented in such a way as to reduce pressure on older neighbourhoods. Transport and employment policies and better distribution of the focal points of urban activity could have an important impact on the conservation of the architectural heritage.

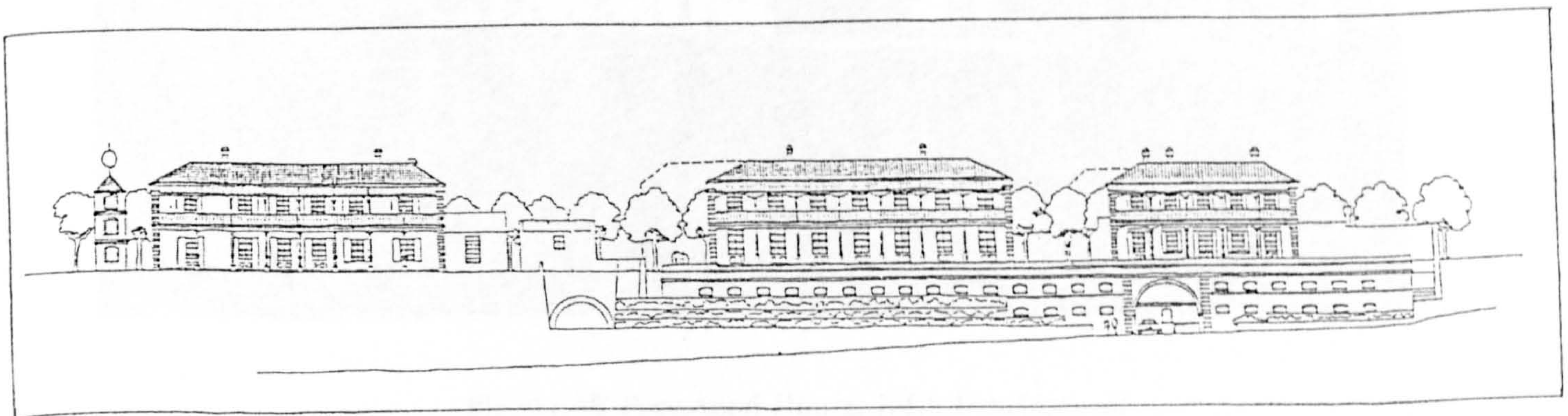
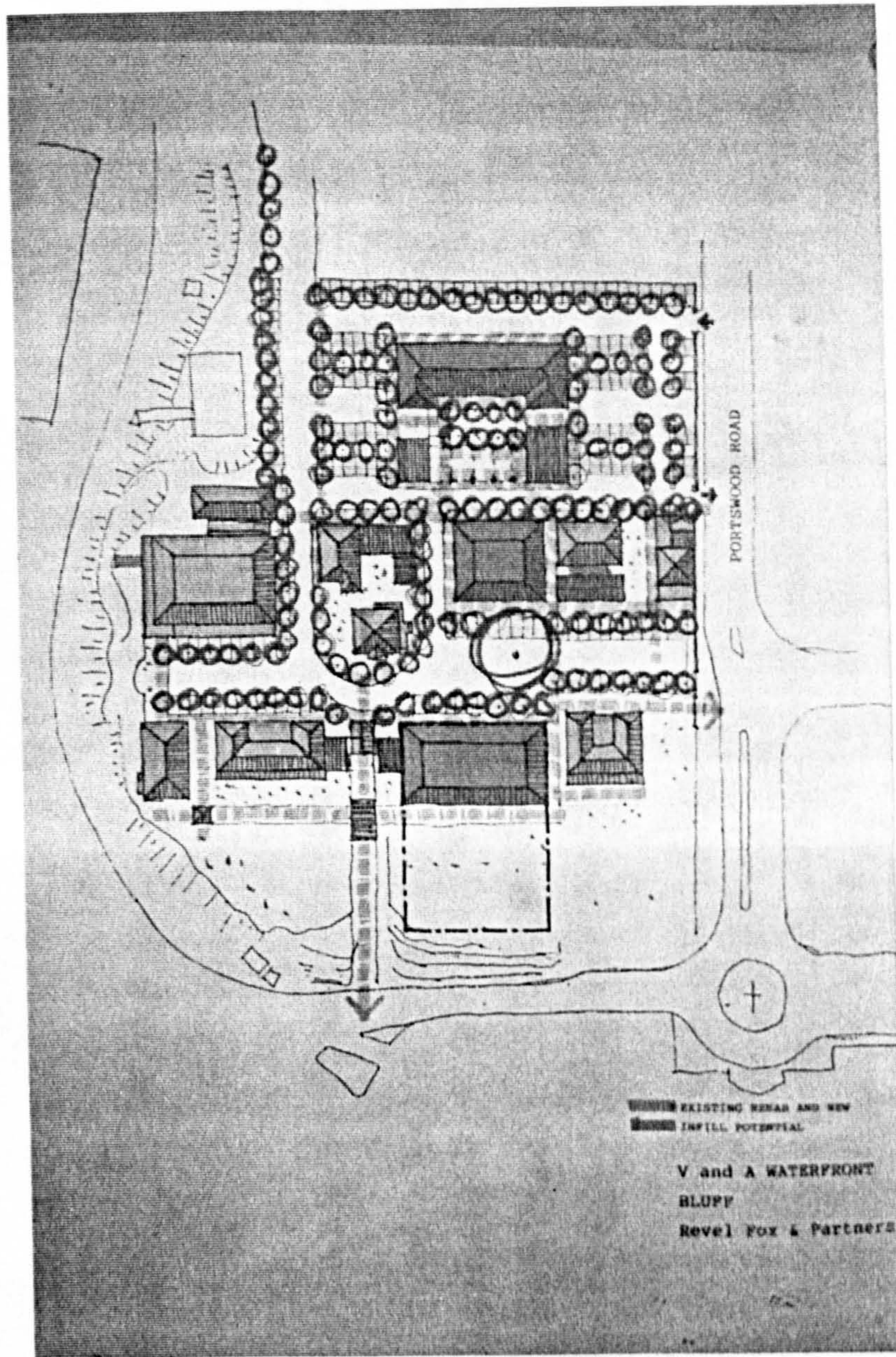


Fig. 11.3A Portswood House, Infill Development

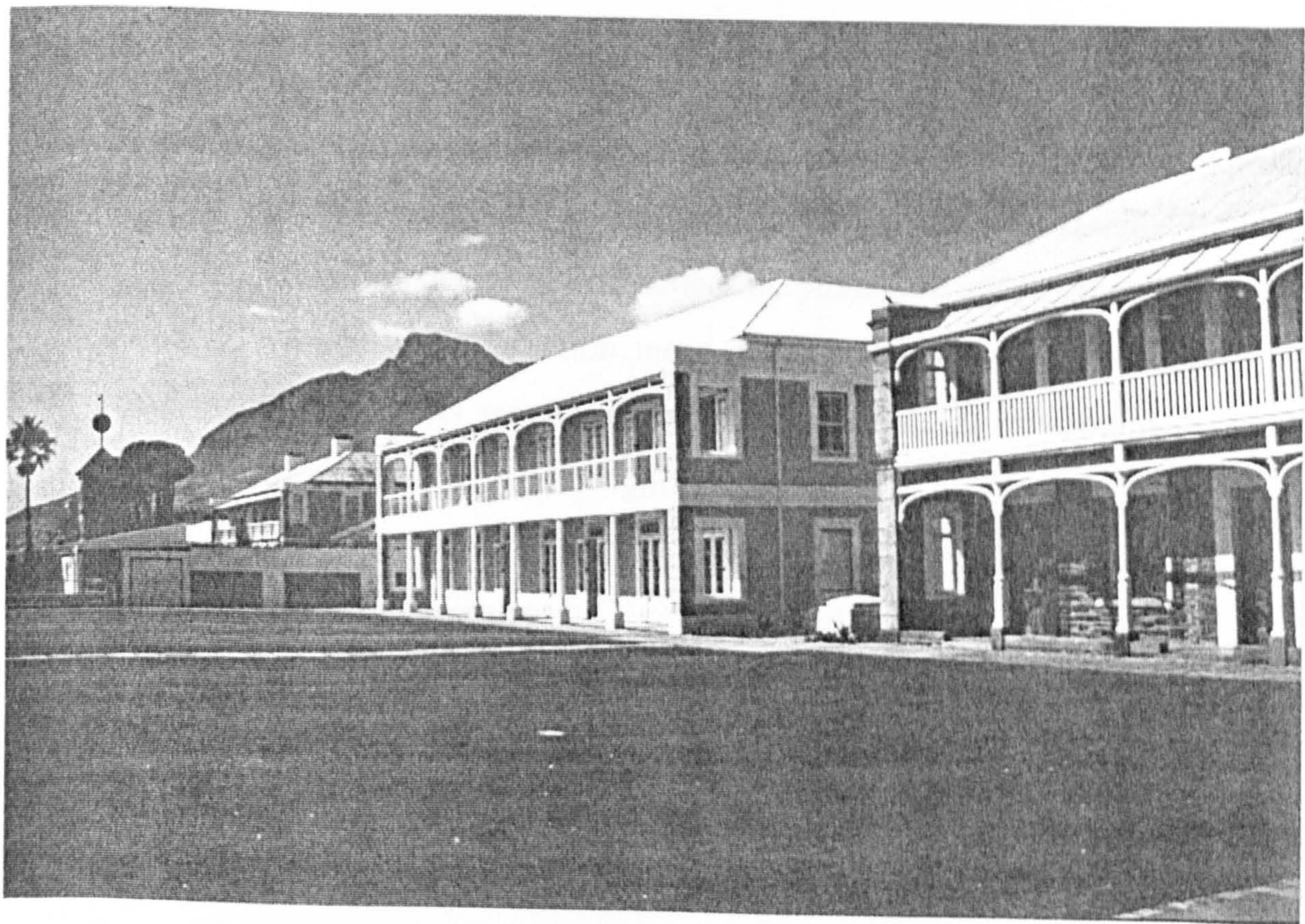
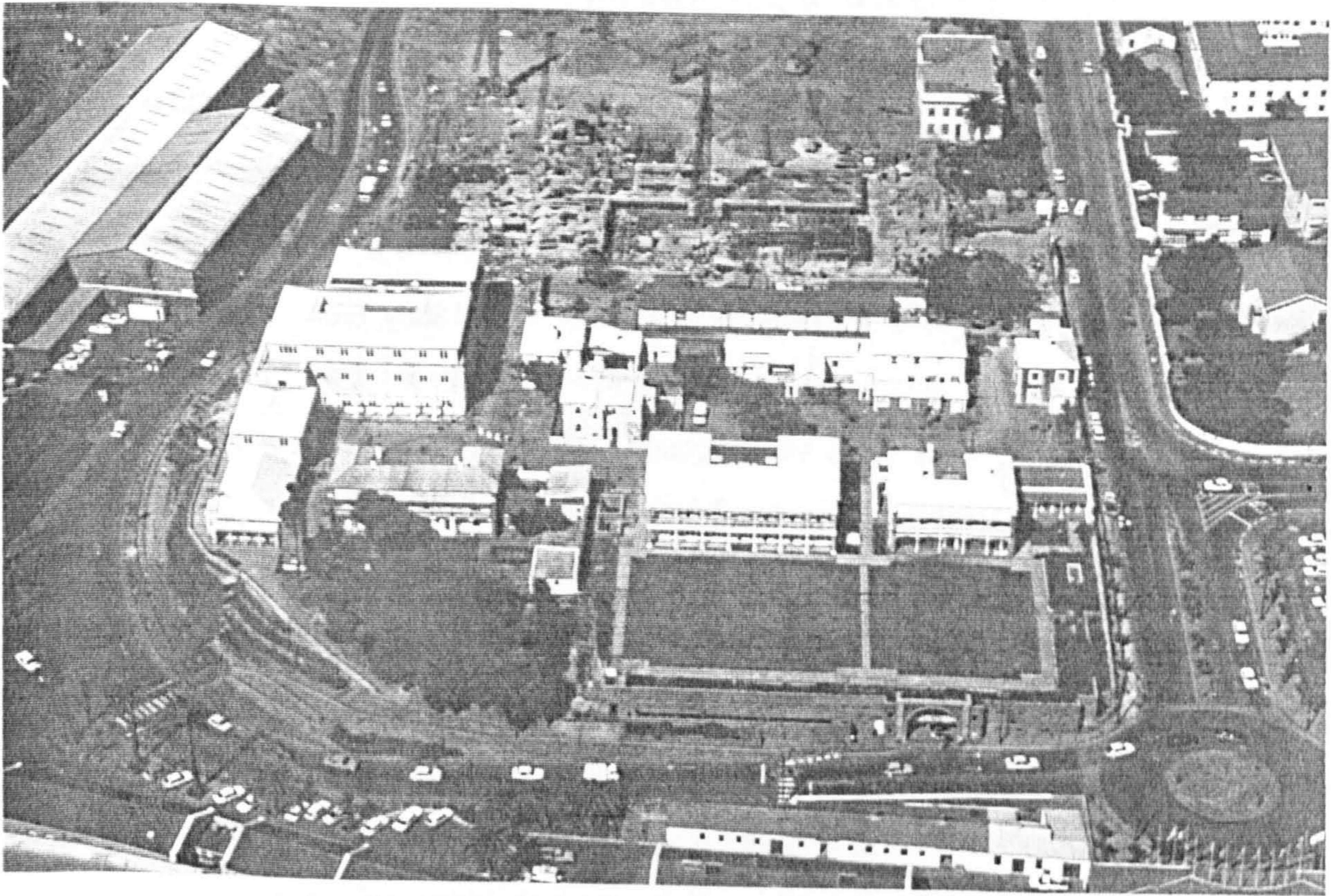


Fig. 11.3B Portsworld House, Infill Development

Early conceptions of Townscape regarded the tradition as very much the province of the trained visual observer, usually the architect, who operated independently of the urban and regional planning framework. While there was the later acknowledgement of the need to address social and economic issues, this tended to occur independently of ongoing planning activity. Worskett, however, in the Character of Towns (Chapter 6.8) specifically addressed the need to incorporate conservation policy into an overall planning framework. His central thesis was that a town's past, present and future should combine to create a recognizable unit, so that growth would be seen and felt to be continuous. Contextual issues were stressed by Thomas Sharp, inter alia, who criticized the impacts cause by architectural self-expression and called for a more understanding, magnanimous and well mannered approach to context.

The urban morphogenetic tradition of Conzen (Chapter 7.3) fully integrated townscape conservation with planning. His approach contributed to a conception of townscape in which the recognition of morphological regions according to academic criteria became a practical device for establishing guidelines for townscape conservation management.

Underlying the principle of the need to integrate conservation with planning activity, is the acknowledgment of conservation as a process as opposed to alternative approaches which result in the "commodification" of history. The cultural landscape is thus seen as a document reflecting the social and economic processes underpinning everyday life. This allows an attitude to conservation more concerned with the contemporary meaning and understanding of locally perceived, positively performing environments with a range of landmarks of private and public significance.

3. Implications and procedures:

- The extent to which conservation activity is integrated into the urban and regional framework.
- The extent to which conservation activity is fully integrated into the context within which it takes place.
- The extent to which conservation activity reflects positive and creative attitudes towards enhancement and the management of change, as well as preservation.
- The extent to which the identification of morphological regions as a device for the

management of townscape conservation is based on academic criteria.

4. **The case study experience:**

The package of plans approach utilized to guide development at the Waterfront has been described in the previous chapter and is illustrated in Figure 10.2. The conservation studies occurred in parallel and to a certain extent informed the precinct plans but did not benefit from the same statutory or legislative status. They were not subjected to the same degree of public scrutiny as the precinct plans and are thus not integrated into the planning framework. They are thus more susceptible to selective application by the Company.

However, there is no reason why the conservation studies could not be incorporated into the precinct plans. By acquiring legal status they could counter some of the arguments relating to the selective interpretation of history at the Waterfront, identified above. The benefit of the Package of Plans approach are many and would be amplified by the incorporation of conservation led strategies. Conservation related decisions could thus be made within a framework of a formally structured process of negotiation to which both the authority and the developer could bring a progressively more informed and detailed understanding of the problems and potentials of the site in question. The approach also enables the link between "forward planning" and the statutory regulation of development rights to be made immediately and explicitly, rather than indirectly and implicitly as in the established development control system. It also offers the possibility of addressing directly the problem of how an appropriate balance is to be achieved between public and private interests in the development process, through the preparation of a 'contextual' policy framework, within which the developer's proposals must be situated (27). The incorporation of conservation policies at these different levels of planning can contribute greatly to the integration of planning and conservation activities and thus a much richer, multi-dimensional physical environment. The ability of the Townscape discipline to communicate the character of place at these different levels of analysis has much to contribute.

11.2.10 Public Participation:

1. Definition:

Public participation refers to the need to involve individuals and communities in the identification and assessment of conservation value and significance.

2. Origins:

Early approaches to conservation, related to the conservation of the artifact or building and its setting, were traditionally the province of the skilled practitioner, usually the architect. With the increasing interest in area conservation and the more modest forms of architectural expression in addition to the traditional preoccupation with monuments, there developed a corresponding concern for the need for individuals and communities to participate in the identification and assessment of cultural value.

While the Venice Charter of 1964 makes no reference to public participation, this is stressed in the Amsterdam Declaration of 1975 which states that integrated conservation involves the responsibility of local authorities and requires citizens' participation. Thus local authorities are urged to improve their techniques of consultation for ascertaining the opinions of interested parties on conservation plans and to take these opinions into account from the earliest stages of planning. The decisions of local authorities should be taken in public, using a clearly understandable language, so that the local inhabitants may learn, discuss and assess the grounds for them (28). As part of this policy, methods such as public meetings, exhibitions, opinion polls, the use of the mass media and other appropriate measures are encouraged (Appendix 6).

Similarly the ICOMOS Charter for the Conservation of Historic Towns and Urban Areas states that the participation and the involvement of the residents are necessary for the success of a conservation programme and should be encouraged. The conservation of historic towns and urban areas concerns their residents first of all (Appendix 9).

While public participation has not been a major feature of townscape analysis, particularly in the United Kingdom, where visual analysis is usually the domain of the architect, a different emphasis is evident in the United States of America. Practitioners such as Kevin Lynch (Chapter 7.5) have stressed the need to establish people's perceptions of their

environments, especially with regard to their apparent clarity or legibility.

As indicated above, the principle of public participation relates to the acknowledgement of conservation activity as a process, and the necessary requirements to establish contemporary meanings and values associated with positively performing environments.

3. Implications and Procedures:

- The nature and degree of local community involvement in the identification and assessment of cultural significance.
- The degree to which conservation activity is acknowledged as an ongoing process involving the elucidation and interpretation of myriad values and meanings associated with different cultural groups.
- The extent of understanding of the way in which environments are used by local communities and the extent to which these communities perceive their environments as accommodating their psycho-social and economic needs.
- The extent to which documentary evidence and historical analysis is interpreted and communicated in clearly understandable language to enable local communities to debate and assess cultural significance and priorities.

4. The case study experience:

The conservation studies conducted at the Waterfront have tended to perpetuate the trend of conservation activity and townscape analysis being regarded as the responsibility of the skilled practitioner. The inability of the conservation significance assessments to be supported by a larger public was largely due to the limited public participation programme evident in the Waterfront development as a whole.

This was, in part, a function of the development occurring at a particular point in the country's transition to democracy, and the subsequent pressures for more inclusive and participatory modes of decision-making. Negotiations about the purpose and content of the project were thus essentially restricted to only two actors: the City Council and the Waterfront Company, and their concerns were, at the time, primarily focused on the financial viability of a purely commercial development programme and its impact on the adjacent areas of the city. It is clear, however, that the historical conditions under which

major redevelopment projects can be carried out on land that has been in public ownership have changed fundamentally. Any similar project will have to ensure effective and comprehensive participation by a very wide range of constituencies.

At present, participation with local stakeholders occurs in the form of a Ministerial Liaison Committee at which development proposals are presented and feedback solicited. Organizations represented include the Municipality, the Chambers of Commerce and Industry, the tourist industry, the National Monuments Council, The Fishing Industry Association, the Institute of Architects and the Cruising Association of South Africa.

Changes in local government and the recent elections are already resulting in calls for more effective participation and the need for the Waterfront to address issues related to the Reconstruction and Development Programme. As indicated above, the Amsterdam Declaration calls for the decisions of local authorities in conservation issues to be taken in public, using a clearly understandable language, so that local inhabitants and organizations may learn, discuss and assess the grounds for them. The language of Townscape has much to contribute to this end.

11.3 CONSERVATION POLICIES:

Chapter 9.4 identified appropriate conservation policies or processes as maintenance, preservation, restoration, reconstruction and adaptation, and rehabilitation. While maintenance, preservation and restoration relate largely to the conservation of individual buildings, processes such as reconstruction, adaptation and rehabilitation relate also to urban conservation.

11.3.1 Maintenance, care and consolidation:

Maintenance, care and consolidation refers to the continuous protective care of the fabric, contents and setting of a place and does not usually involve any physical intervention. It is regarded as probably the single most important conservation process, particularly in relation to artifacts and buildings.

11.3.2 Supportive evidence:

Maintenance, care and consolidation are evident in many of the earliest approaches to

conservation, notably in the injunctions of Theodoric the Great, King of Italy in the sixth century. However, as an articulated conservation policy it is most closely associated with the movements generally referred to as romantic, archival and scientific conservation which stressed the building or place as a historical document and which began to emerge in the latter part of the nineteenth century. Extreme versions of the approach regarded any intervention as a falsification of history. Aesthetic and qualitative judgements were specifically ignored. In England, the Society for the Protection of Ancient Buildings (SPAB) played an important and significant role in uniting a variety of forces against conjectural restoration and in promoting maintenance and conservation treatment. The Manifesto produced by SPAB formed the basis for modern conservation policy (Chapter 2.3, p.64). The philosophy was one of "conservative repair to steer off decay by daily care".

The conception of buildings and places as historical documents reflecting a stratification of contributions of different periods, all of which should be respected, was emphasized in the Italian Charter of 1888. Maintenance, care and consolidation were emphasized by Giovannoni in the presentation to the International Congress in Athens in 1931, which contributed to the formulation of the Charter of Athens (Chapter 2.3, p.74). The Venice Charter of 1964 similarly expressed the need for authenticity and the importance of retaining original materials. The Amsterdam Declaration of 1975 considerably broadened the concept of conservation to include the need for a discipline to accommodate change and to integrate conservation activity into an urban and regional planning framework. The Australian Icomos Charter for the Conservation of Places of Cultural Significance (the Burra Charter) of 1981 (Appendix 8), specifically includes maintenance as a component of conservation.

3. Implications and Procedures:

- The degree of continuous protective care of the fabric, including the contents and setting of a place.
- The degree to which conservation activity retains and recovers cultural significance through adequate provision for the maintenance of buildings and places, including the social and economic forces which underpin them.
- The degree to which the contributions of all periods to a building or place are

acknowledged, and the degree to which any form of conjectural restoration is avoided.

4. **The case study experience:**

The case study primarily involved the analysis of the existing fabric to provide a discipline for change. It provides little relevance to the policies of maintenance, care and consolidation as a means of conservation.

In a context in which fundamental change to the use of an area is established as an overarching policy, it is difficult to establish the extent to which maintenance, care and consolidation can be regarded as viable conservation options. To a very large degree the existing fabric has been adapted to accommodate a range of activities associated with the tourist and recreational profile of the area. The study did, however, identify a number of areas, building and structures which were worthy of protection in terms of National Monuments legislation. The protection afforded these structures has enabled a policy of consolidation to be adopted. However, in the majority of instances these policies relating to maintaining the character of existing places have been unable to withstand the commercial policies of the Waterfront Company, particularly where these policies are perceived to be at variance with the conservation policies.

11.3.2 **Preservation:**

1. **Definition:**

Preservation means maintaining the fabric of a place in its existing state and retarding deterioration. As opposed to maintenance, it may include the stabilization of a building or place where necessary.

2. **Origins:**

As indicated above, as a conservation policy preservation is very closely aligned to the policy of maintenance and care and thus shares much the same historical rationale and legislative provision.

The work done by Stern and Valadier during the years 1818-1821 on the Arch of Titus illustrated the approach. No attempt was made to restore missing friezes and sculptures,

but the structure was restored to reinstate the whole.

As a policy it became articulated and clarified in the mid-nineteenth century when the distinction began to emerge between two contrasting groups; 'scrape and anti-scrape'. While the restorers were mainly concerned with the faithful restoration, and if necessary, reconstruction of the original architectural form, the anti-restorationists were conscious of historic time and insisted that each monument belonged to its specific historic or cultural context and that it was not possible to recreate this with the same significance in another period. The only task was thus the protection and conservation of the authentic material of the original object of which the cultural heritage finally consisted.

Later the movement generally referred to as romantic conservation emphasized the importance of respect for the monument in the state and form in which it was found and argued that decay was itself part of the historical process of a building's evolution. As indicated above, the principles underpinning this approach were incorporated into the Manifesto of SPAB.

The Venice Charter of 1964 emphasized the need to conserve all periods and expressly refuted any form of stylistic restoration (Article 11, Appendix 5). It thus contributed to the resolution of the continually shifting emphasis between historic and aesthetic values which had developed since the mid-nineteenth century.

The Amsterdam Charter of 1975 specified the need for conservation activity to be integrated into an urban and regional framework and to address a range of social and economic issues. Strictly preservationist attitudes were thus regarded as subsidiary to broader contextual issues of both a physical and non-physical nature.

The Burra Charter of Australia, 1981, (Appendix 8) identified a range of acceptable conservation processes, including preservation which was defined as being appropriate where the existing state of the fabric itself constituted evidence of specific cultural significance, or where insufficient evidence was available to allow other conservation processes to be carried out. In terms of the Townscape tradition, in the Character of Towns; Roy Worskett (Chapter 6.8, p.205) stressed two aspects of a conservation policy;

- The need to preserve the most valuable architectural aspects of the town.
- The need to discipline and inspire what is changing and to create a framework for change.

Townscape as a guide to the design and siting of new development was thus regarded as the link of reconciliation between preservation and change.

3. Implications and procedures:

- The extent to which the fabric of a place is maintained in its existing state and the extent of the measures undertaken to retard deterioration.
- The extent to which all periods of a building or place are respected.
- The analysis of the extent to which the evidence of the fabric is of such significance that it must not be altered.
- The extent to which new development is permitted and encouraged with preservation in order to physically protect the fabric.

4. The case study experience:

As indicated above, the case study analysed the existing fabric as a means to providing a framework for change.

In terms of the fundamental change in use, from a predominantly fishing harbour and warehouse facility to a major tourist centre, it has not proved viable to maintain the fabric of the place in its existing state. From having to accommodate a minimum flow of people prior to the initiation of the development, the area now accommodates an estimated sixteen million visitors a year. The enormous popularity of the place and the obvious extent to which it has accommodated a range of socio-economic needs, is thus seen to be at variance with the need to preserve the existing fabric. This is exacerbated by the analysis of the fabric which is not, in most instances, of such significance that it should not be altered. While the fabric in itself may not constitute significance, concern has been expressed in a number of quarters regarding the erosion of the 'character and feel' of the place. The inappropriate massing, height, configuration and architectural treatment of many new developments is thus seen to owe more to international trends in waterfront development than the innate sense of history and of place at the existing Victoria and Alfred Waterfront. The guidelines contained in the conservation study have not been able

to develop sufficient support to resist the nature and degree of development resulting from the popular success of the development. In part this may be regarded as the result of the studies not being fully incorporated into the legislative framework, constituted by the Package of Plans, described in Chapter 10.1.

11.3.3 Restoration:

1. Definition:

Restoration refers to returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

2. Origins:

Attitudes to restoration as a conservation policy can be traced back to the Renaissance when a didactic and nostalgic attitude was evident in the desire to return to a distant past. With the evolution of nationalism and romanticism in European countries in the late eighteenth and nineteenth century, together with a maturing historical consciousness, the desire to protect and restore national monuments as concrete evidence of a nation's history became a widespread movement.

Restoration as a policy aimed at the completion and recreation of the architectural whole according to the original intentions or its most significant period. Every monument was regarded as a 'stylistic unit' and the object of restoration was to recreate the stylistic unit. This could even extend to the restoration of a building to a state of completeness that may never have existed. Historical research and analogy with other buildings of the same style were used as reference points. As opposed to the attitude to history as a continuous process, the historical significance of a building was seen, not so much related to continuity and stratification in time, but rather to a particular moment or period in history, especially that of the first architectural concept. The approach was most frequently associated with Viollet-Le-Duc in France during the years 1830 to 1870 and later Sir George Gilbert Scott in England (Chapter 2.3). In his Dictionary, published in 1866, Viollet-Le-Duc described the term as a modern concept: 'To restore a building was not to preserve it, to repair or to rebuild it, but to reinstate it, in a condition of completeness which may never have existed at any given time.' (Chapter 2.3, p.41).

In the guidelines for restoration of historic buildings, the Ministry of Education in Italy in 1882, stressed that any restoration should be based on a thorough study of a building or place and all the modifications that had occurred. A critical evaluation of all parts of the building in place was necessary to provide the basis for a judgement of what was important as history or as art and thus what had to be conserved, and what could be removed without damage to the monument or place. The aim was further to understand what had been the 'normal state' of the building originally, and what was its 'actual state' at present, and then to 'suppress' this difference. (Chapter 2.3, p.67). Restoration of lost or damaged features was accepted on condition that clear evidence of the original form existed, or if this was justified by the need for structural stability. If later additions were not important, from the historic or artistic point of view, their demolition could be justified.

While the Venice Charter of 1964 stressed importance of buildings and places as historical documents and the stratification of time, later Charters, such as the Burra Charter of Australia (1981), identified a range of conservation options which included restoration. Thus Article 13 of the Charter states that restoration is appropriate only if there is sufficient evidence of an earlier state of the fabric and only if retaining the fabric to that state recovered the cultural significance of the place. Similarly Article 14 states that restoration should reveal anew culturally significant aspects of the place. It should be based on respect for all the physical, documentary and other evidence and should stop at the point where conjecture begins.

As a qualification Article 16 states that the contributions of all periods to the place must be respected. If a place includes the fabric of different periods, revealing the fabric of one period at the expense of another can only be justified when what is removed is of slight cultural significance and the fabric to be revealed is of much greater cultural significance (Appendix 8).

3. Implications and Procedures:

- The extent to which restoration is based on the thorough study of the building or place and the critical evaluation of the component parts and their modification over time.

- The extent to which clear and unequivocal evidence exists of the earlier form.
- The extent to which the restoration to the original form recovers the cultural significance of a place.
- The extent to which the analysis of the available documentary evidence indicates that the fabric that is removed is of minor cultural significance and that which is revealed is of major cultural significance.

4. The case study experience:

As indicated previously, the conservation studies conducted at the Waterfront and the consequent conservation activities reflected a substantial change in use with the need to accommodate a range of facilities quite different from the original waterfront functions.

The available building stock, identified as having cultural significance, has thus in most instances been adapted and rehabilitated rather than restored to an original form.

The restoration of the old Industrial Breakwater Prison on Portswood Ridge, described in Chapter 10.3, indicates the value of thorough research and documentation in enabling the critical evaluation of the building's evolution over time and the achievement of a compromise to the satisfaction of the different stakeholders involved. Thus the wash houses and communal facilities added to the internal courtyard at a later date were deemed to have minor cultural significance. They were thus demolished and an internal ring of academic accommodation was constructed, enabling the restoration of the original outer structure to its original form.

The motivation for the restoration of the Robben Island embarkation point reveals some of the contradictions when restoration activity is perceived to be contrary to the overall Victorian industrial ethic being promoted by the Company. In this instance the original structure was constructed of facebrick in 1981 and revealed a strictly functional aesthetic. The cultural significance of the building was thus predominantly a function of its political historical value in terms of its role in processing prisoners from the main land prison to the Island. Its functionalist, brutalist architecture, typical of the Public Works Department of the authoritarian regime of the government of the time, is strictly at variance with the evolving Victorian aesthetic deemed appropriate for the role of the Waterfront as a premier

recreational resort. An attempt to improve the aesthetics of the building was made during the Royal visit of Her Majesty Queen Elizabeth II in 1996 when the yellow face brick was painted grey, to match the colour scheme of the surrounding new buildings which accommodate a major retail centre. This attempt to modify the building and downplay its significance is being regarded by some of the custodians of Robben Island as an act of cultural vandalism and calls are being made for its restoration to the original facebrick.

This is being resisted by the Company, primarily due to the visual dissonance caused. The principle of authenticity is thus seen to be in conflict with the principle of harmonious integration as discussed above.

11.3.4 **Reconstruction:**

1. **Definition:**

Reconstruction means returning a place as nearly as possible to a known earlier state, usually with the introduction of new materials.

2. **Origins:**

Reconstruction as a policy is very closely aligned with the evolution of restoration theory and practice described above. The work done by Valadier and Stern on the Arch of Titus, 1818 to 1821, could thus be described as reconstruction in terms of the introduction of new, visually neutral, materials. Similarly the work done by Viollet-Le-Duc in France in the latter part of the nineteenth century, and characterised by the attempt to achieve stylistic unity with the substantial introduction of new materials, could also be referred to as reconstruction.

In terms of area reconstruction, the excavations of Herculaneum and Pompei resulted in an increase in interest in the nature of historic towns and their structure and form. In this century the destruction of historic towns during the Second World War resulted in the demand for reconstruction in many instances, primarily for national symbolic reasons. Thus in Warsaw reference was made to measured drawings, prints and paintings to reconstruct the historic core of the city. Reconstruction, however, corresponded to the original only in terms of exteriors. Interiors were mostly adapted to accommodate modern facilities and the principle of authenticity may thus be said to be compromised.

Reconstruction in Europe throughout this period was accompanied by debate as to how this should be carried out; to what extent replicas of what had been lost were acceptable and to what extent, or when, the language of modern architecture was acceptable. The different approaches adopted are described in Chapter 2.4.

A much more diverse and diffuse approach to the restoration of historic areas thus became apparent. On the one hand, there was often a total refusal to reconstruct destroyed buildings in their original form, or to make a 'pastiche'. On the other hand, it was evident that the abrupt violent destruction of places called for new concepts in their restoration or reconstruction, not envisaged in the earlier guidelines. Thus in many instances it was considered justifiable to go beyond the limits earlier established and to allow the reconstruction of the artistic character of historic buildings even if this entailed the reconstruction of lost artistic decorations.

While the Venice Charter of 1964 stressed the significance of buildings and places as historical documents and the importance of respecting the stratification of time and the principle of authenticity, later Charters, particularly the Burra Charter of Australia (1981) identified a range of conservation options which included reconstruction. Thus Article 17 of the Charter suggests that reconstruction is appropriate where a place is incomplete through damage or alteration and where it is necessary for its survival, or where it recovers the cultural significance of the place as a whole. Furthermore, Article 18, states that reconstruction should be limited to the completion of a depleted entity and should not constitute the majority of the fabric of a place.

Reconstruction should be limited to the reproduction of the fabric, the form of which is known from physical and/or documentary evidence. It should be identifiable on closer inspection as being new work.

3. Implications and Procedures:

- The extent to which the contributions of all periods to a place's significance are critically evaluated.
- The extent to which reconstruction enables a state of completeness or wholeness in a place to be achieved.

- The extent to which this wholeness is critical to the retention of the cultural significance of the place.
- The extent to which the activity is limited to the completion of a depleted entity and the extent to which it constitutes a minority of the fabric of the place.

4. **The case study experience:**

As indicated above, conservation activity at the Waterfront has entailed to a very large extent the adaptation and rehabilitation of existing buildings to fulfil a fundamentally new role as the country's premier tourist and recreation centre. There has been no conservation activity which could be construed as reconstruction.

This reflects a concern expressed earlier regarding the increasing emphasis on one period of the Waterfront's history to the exclusion of both earlier and later periods. Thus the Victorian aesthetic, characteristic of the period 1860 to 1900, has been preserved and enhanced to the exclusion of the very limited earlier Dutch fabric and the later industrial developments from the early decades of the twentieth century. With regard to reconstruction, the remains of the Amsterdam Battery at the entrance to the Waterfront represents the only evidence of the Dutch occupation of the area. The Battery played an important role in the defence of the settlement during the eighteenth century and sufficient documentary evidence is available to enable reconstruction. However, for a variety of reasons, there has been no pressure for reconstruction. Rather, preliminary urban design notions indicate the possibility of reflecting the footprint of the Battery in the new proposed retail and office development. The area occupies a critical location between the Waterfront and the Central Business District and is envisaged as being able to accommodate a high degree of bulk. Similarly the notion of reconstructing the original shoreline in the form of a canal has not been implemented, primarily for financial technical reasons.

11.3.5 **Adaptation:**

1. **Definition:**

Adaptation means modifying a place to suit proposed compatible uses. It is often aligned with policies of renovation and rehabilitation which refer to renewal and the retention of character even if the end result is no longer authentic in all respects.

2. **Origins:**

Adaptive use as a conservation policy was an implicit attitude in much of the work done in adapting monuments for ecclesiastical use from the fourteenth century, described in Chapter 2.2. In accommodating the ecclesiastical requirements of the time, much historical fabric was often destroyed, giving rise to criticism that echoed the anti-restoration sentiments articulated at the end of the nineteenth century.

As indicated above, the Venice Charter of 1964 stressed the principle of authenticity and implicitly suggested that any modifications to a building or place may be regarded as a falsification of the historical process. This reflects an attitude more concerned with individual artifacts or buildings, rather than the concern for area conservation, context, and the need to integrate conservation activity into the urban and regional planning framework which were emphasized in the later Charters. The Burra Charter of Australia, for instance, identifies adaptation as an authentic conservation policy. Article 17 (Appendix 8) states that adaptation is acceptable where the conservation of the place cannot otherwise be achieved, and where the adaptation does not substantially detract from its cultural significance. Adaptation should furthermore be limited to that which is essential to a use for the place determined in accordance with the conservation policy adopted.

3. **Implications and procedures:**

- The extent to which a range of conservation policies including preservation, have been explored.
- The extent to which adaptation and the accommodation of compatible uses will impact on the cultural significance of a place.
- The extent to which adaptive use is limited to only the essential functions necessary to ensure the continued use of a place.
- The extent to which the adaptive use is compatible with the overall intentions contained in the conservation policy.

4. **The case study experience:**

A policy of adaptation, renovation and rehabilitation was implicitly adopted in the conservation activity at the Waterfront. It made feasible the introduction of new uses and the condemnation of old ones, provided the uses were compatible. It was also regarded as

an appropriate approach for areas of character but with no great historical or architectural significance, or for areas which have undergone substantial alteration but which still retain their character.

The conservation studies conducted at the Waterfront identified buildings and places of historical and architectural significance and these have in some instances been declared as National Monuments and preserved and in other instances have been substantially adapted to accommodate compatible uses. Thus the old power station has been adapted to accommodate a theatre, the old pump house for the graving dock has been adapted to function as a pub and restaurant and warehouse buildings have been adapted to accommodate an informal craft market. In this and other instances the cultural significance of the place had been identified and compatible uses established.

Less successful from a conservation point of view are other parts of the Waterfront which do not exhibit a high concentration of conservation-worthy buildings and elements. In these instances high bulk activities reflect an architectural idiom common to international waterfronts and reveal little of the unique history and character of the Cape Town waterfront. This is a result, in part, of the lack of articulated conservation policy by the Waterfront Company and the selective utilization of the findings of the conservation studies. Rather than the cultural significance of the place being regarded as the independent variable with the consequent requirement to establish uses compatible with that cultural significance, the impression is of an attitude in which buildings are adapted if regarded as compatible with the overall requirements of the Company. Company policy, rather than the established cultural significance of the place, appears to drive conservation policy. As indicated previously, much of the ad hoc approach to conservation policy could have been avoided if the conservation studies had been more fully integrated into the legislated planning process.

11.3.6 Contextual Integration:

1. Definition:

Contextual integration refers to the utilization of the existing fabric as a discipline for change. It ensures a link between preservation and change to ensure the identity of the whole and the need to accommodate new functions.

2.

Origins:

The need for contextual integration is closely related to the enlargement of the concept of conservation to include groups of buildings and areas that began to emerge in the latter half of the nineteenth century. While the studies conducted by Camillo Sitte during this time indicated the need to consider buildings as part of a larger context, the issue of area conservation only received legislative status in the latter half of the twentieth century in the UK in the form of the Civic Amenities Act of 1967. While the central concern remained preservation, the concept of enhancement was added. The Act thus embodied a shift of emphasis from negative control to creative planning for preservation.

The Recommendations Concerning the Safeguarding and Contemporary Role of Historic Areas, adopted by UNESCO in Nairobi in 1976 (Appendix 7) drew specific attention to the need to ensure that new buildings adapt harmoniously to the spatial organisation of their context. To this end, the Recommendations suggested the analysis of the urban context to define the general character of the area and its dominant features, including, *inter alia*, the harmony of heights, colours, materials and forms, constraints in the way facades and roofs were built and the relationship between the volume of buildings and spatial volume. Particular attention was to be paid to lot sizes as reorganization could cause a change of mass which could be detrimental to the harmony of the whole.

Similarly, recent policy guidance on Planning and the Historic Environment (PPG15/1994) states that the design of new buildings intended to stand alongside historic buildings needed to respect their setting and to follow fundamental architectural principles of scale, height, massing and alignment, and use appropriate materials. This does not mean that new buildings should copy their older neighbours in detail but that together they should form an harmonious group.

Similarly the advice draws attention to the quality and interest of areas, rather than individual buildings, which should be the prime consideration in identifying conservation areas. Aspects identified include the historic layout of property boundaries and thoroughfares; the particular mix of activities; characteristic materials; the appropriate scaling and detailing of contemporary buildings; the quality of advertisements, shop fronts, street furniture, hard and soft surfaces, vistas along streets and between buildings, and the

extent to which traffic intrudes and limits pedestrian use of spaces between buildings, (Chapter 4.2, p.119).

The elements identified above constitute the language of the Townscape Movement which is specifically concerned with all the elements that contribute to the character of place and which became an explicit profession of aesthetic faith on the part of the editors of the Architectural Review in the 1950's and other theorists and practitioners such as Cullen, Sharp and Worskett, discussed in Chapter 6.8.

In his seminal work, Townscape, Cullen stated that the aim of Townscape was not to dictate the shape of the town but "simply to manipulate within the tolerances" (Chapter 6.8, p.191). Similarly Sharp, in stressing the maintenance and enhancement of character, developed an approach between the two extremes of radical rebuild and total preservation. Thus actual preservation should only occur where it is regarded as highly important and its value could be established in historic or aesthetic terms. For the rest, new development should occur but where there is existing unity of character, new development should accept the disciplines that have brought that unity about. The main discipline identified is the maintenance of the rhythm of the street (Chapter 6.8, p.202). Later Conzen provided a detailed elucidation of how a town's morphological development could form the basis of Townscape conservation. Townscape, in this conception, is thus regarded as the cultural landscape which reveals the accumulation of man-made forms and which has developed uniquely over time to create the "genius loci" or sense of place.

3. Implications and procedures:

- The extent to which the character and spatial organisation of the existing fabric is utilised as a framework for change.
- The analysis of the constituent elements and dominant features which contribute to the character of the place and the degree of consistency within these elements.
- The degree of morphological analysis undertaken to contribute to a framework for change, particularly with reference to the historic layout of property boundaries and routes.
- The degree to which new developments respect their settings and adhere to the basic architectural principles of height, massing and alignment evident in the

existing context.

- The degree to which new and existing developments form an harmonious grouping.

4. The case study experience:

As indicated previously, the evaluation matrix utilised in the case studies provided a useful summary of the components that contributed to area character. The historical and morphological analysis identified areas of archaeological potential and archaeological studies were conducted to establish with greater accuracy the extent and condition of historical fabric.

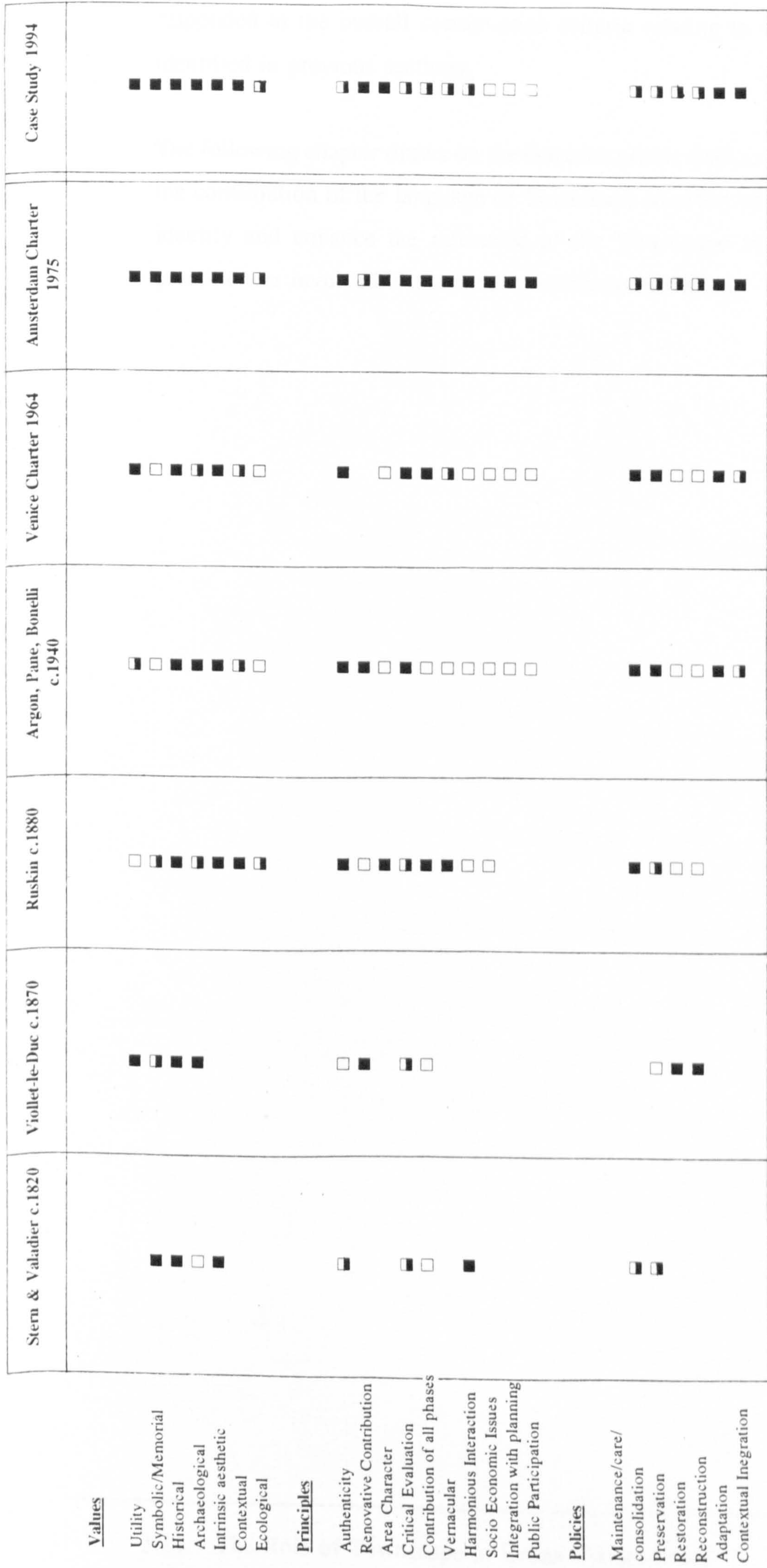
However, while the character of the areas accommodating a relatively high concentration of historic buildings have maintained their character and infill development has been conceived as such with due respect to its setting, different attitudes are evident in newer areas with less identifiable character. In such instances, commercial pressures in association with architectural attitudes based on the need to express contemporary issues rather than respect for the historical context, have contributed to the gradual erosion of the existing character of the harbour. New developments, revealing contemporary stylistic devices, are tending to overwhelm the historic character of older areas which are increasingly being perceived as quaint historical features within a burgeoning commercial enterprise. Different attitudes to harmonious integration are evident. In some instances, infill developments have tended to replicate their historic neighbours, resulting in a degree of confusion between old and new and the dilution of the concept of historicity and authenticity. In other instances new infill developments have respected their contexts in terms of massing, height and alignment but are unmistakably contemporary on closer inspection (figure 11.3, p.369).

While the conservation studies identified these parameters as an appropriate discipline to guide the nature of change, it is evident that commercial pressures and the lack of integration of the conservation studies with the planning framework, have resulted in increased massing and the gradual erosion of place.

This chapter has analysed the conservation experience at the Victoria and Alfred Waterfront to identify to what extent the analysis used and the eventual outcomes have

responded to the overall conservation criteria relating to values, principles and policies identified in previous sections.

The following chapter draws on the outcome of this analysis to establish conclusions about the contribution of the language of Townscape to urban conservation. The intention is to identify and enhance the relevance of the Townscape tradition as a valuable tool for practitioners involved in the field of urban conservation.



Key:

- Positive
- ◻ Medium
- Low

Figure 11.4 Conservative Values, Principles, Policies and the Case Study Analysis

CHAPTER TWELVE:

TOWNSCAPE IN URBAN CONSERVATION

12.1 INTRODUCTION

Section One traced the changing attitudes to the past over time and the increasing emphasis on places as cultural landscapes which reveal a range of social and economic processes. Section Two explored the origins and evolution of the Townscape movement and its ability to provide a language to describe the character of places. In Section Three a case study of the rehabilitation of the Victoria and Alfred Waterfront in Cape Town was used to establish the opportunities and constraints of the Townscape approach in urban conservation.

This chapter seeks to summarize the findings of the previous sections to identify the value of the Townscape tradition as an operational tool for practitioners in the field of urban conservation. To this end, the chapter is structured as follows:

- The need for a language of place;
- The need to clarify the terms Townscape to establish its potential contribution to such a language;
- The practical value of the Townscape tradition in urban conservation.

12.2 THE NEED FOR A LANGUAGE OF PLACE

The purpose of this section is to clarify the need for a language of place which can be clearly articulated by both professionals and the public and which can be operational in terms of achieving an appropriate end product.

Chapter Two identified the gradual shift away from the concern with objects and artifacts, to the settings of buildings, and to areas as a source of cultural significance in themselves. Particularly in culturally diverse societies such as South Africa it is increasingly evident that a policy of "monumentalization" is inadequate as a means of protecting the cultural heritage (1). Such objects or monuments are inevitably divisive and raise questions relating to whose values are being conserved. The extent to which the same concerns relate to areas was identified in the case study analysis in Chapter

Ten. As a consequence there is an increasing shift towards the study of everyday environments and the extent to which they reveal changing economic and social relationships. Physical environments as cultural landscapes can thus be regarded as a local synthesis of all the elements that contribute to place character. As opposed to the "commodification" of history referred to in previous chapters, this tendency may be regarded as a more process oriented with the cultural landscape envisaged as a document or text which reflects the social and economic processes underpinning everyday life. This enables an attitude towards conservation which is concerned with the contemporary meaning and understanding of locally perceived, well made and positively performing environments with a range of landmarks of personal and public significance.

Conservation, particularly in urban settings, cannot therefore be divorced from planning. Urban environments and cultural landscapes are assemblages of many different things other than just buildings.(2) The examples indicated in the case study analysis identified a wide range of elements including paving, walls, trees and views etc, which contributed to the particular character of the place. Character and quality evolves from the way in which these different elements relate to each other. There is thus clearly the need for a clearly understandable language that can communicate these elements of character in a wider public forum.

Secondly, the main threats to the continued existence of historic environments are created by economic and legislative process (as) which need to be addressed and accommodated by conservationists.(3) The best chances for the survival of culturally significant fabric are gained when planning policies are sensitively formulated to encourage the adaptation of historic environments to accommodate new needs and changing values. Qualities thus need to be clearly expressed in unambiguous terms in order to be incorporated into planning policies.

Thirdly, it is evident that conservation is an important means by which groups can maintain their socio-cultural identity and the planning mechanism is the most effective and appropriate means of identifying this. Previous sections have pointed to the limited utility of 'formal' aesthetic theories of conservation (4) which tend to explain

the assessment of historical buildings or areas in terms of their form rather than their content. Such approaches tend to emphasize the significance of sensory inputs rather than the investigation of the symbolism or meanings ascribed to places by virtue of individual histories and experiences. Formal theories of architectural assessment have thus tended to be replaced by studies of architectural meaning as it has been realised that no building or Townscape can be seen without some significance being ascribed to it. Such an approach to assessment stresses that the meaning of architecture is in the person and their interpretative mechanisms rather than being intrinsic to a set of physical characteristics (5).

This inevitably raises the question of the utility of scientific research since each individual attributes a unique meaning to his or her environment. However, it is also evident that meaning is transmitted socially, and that there exist structures of perception, cognition and action common to all members of a group based on their education and culture (6). It is thus suggested that the meaning of the built environment is not necessarily idiosyncratic, and that it, in fact, signifies cultural, group, or individual identity.

Thus Lowenthal has suggested that the past exists both as an individual and collective construct and, although personal images and histories may be highly selective and idiosyncratic, there are many shared values and experiences across members of similar socio-cultural groups or taste cultures (7). Similarly, Rapoport has suggested that the built environment communicates meaning on three levels; high-level, that is to say meanings that are shared globally; middle-level, those meanings that are shared between those of similar socio-cultural backgrounds; and low-level, meanings which are unique to individuals (8).

Conservation in this sense gives communities a sense of historical perspective and belonging, by creating a sense of place. This bond between place and identity is not necessarily created through conscious processes. As Stokols and Jacobi argue, "the physical manifestations of the traditional compose a repository of latent meanings that group members draw upon to reaffirm links with past or place" (9).

Urban conservation must therefore extend beyond the sole preoccupation with aesthetic and historical criteria which can, as indicated in the case study, result in the 'disneyfication' of the Townscape, and include the role that the built environment plays in the everyday lives of ordinary people (10).

There is thus the need for an appropriate language with which local communities can describe the 'sense of place' and which can be incorporated into the planning system to become an operational tool for local area revitalization. An appropriate language can thus act as an important source of information for those involved in the preparation of local conservation policies, as they can not only indicate the values of the different groups that make up the public, but also indicate differences in the perception of the cultural landscape between the public and the planners.(11) Such mechanisms are important in the absence of adequate public participation techniques, as although public participation has become increasingly popular in the UK since the 1969 Skeffington Report, local authorities are still typified by their reluctance to implement many of the consultative devices advocated by the Department of the Environment (12). The matrix illustrated in Figure 10.12 provides an easily understandable and communicable mechanism for identifying community perceptions.

Fourthly, legislation contained in the Civic Amenities Act of 1967 and the latest policy guidance on Planning and the Historic Environment (PPG 15/94) stress the need for the conservation of the character and appearance of areas. There is clearly the need for a language that can communicate the elements of character and appearance and that can easily be incorporated into local area policy plans.

Rather than being based on national criteria of architectural or historical significance, studies of the perception of Townscapes may facilitate an increased awareness of the local significance of the conserved environment and can thus act as a counter to the increasing globalization of culture. Before elaborating the role of Townscape in urban conservation, the various definitions of the term referred to in Section Two must be clarified.

12.3 INTERPRETING THE TERM TOWNSCAPE

Section Two indicated various interpretations and emphases relating to the term Townscape. For the sake of clarity two broad themes can be identified:

- Townscape as the visual or scenic elements of the town.
The Townscape discipline in this sense involves planning the visual aspects of land use, or in Cullen's terminology, "the art of relationship. Its purpose is to take all the elements that go to create the environment and to weave them together in such a way that drama is released" (13).
- Townscape as the physical fabric of the town plus people.
The Townscape discipline in this sense involves identifying the role and meaning of the physical fabric in people's everyday lives and using this as a discipline for change.

The first interpretation was more commonly used in the literature on Townscape generated in the UK, particularly during the 1950's and 1960's. It is this interpretation which has led to the conception of Townscape as the picturesque assemblage of physical elements, that is, what the town looks like. This has in turn restricted the role of Townscape in the land use planning process to the identification of relative levels of picturesque quality over an area. The intention was that the information on the location of attractive Townscapes could be incorporated in a factual manner in structure plans. (14) As indicated in Chapter Eight this approach is based on a flawed understanding of how people experience their immediate and more distant environments and the role these experiences play in their everyday lives.

The second interpretation of Townscape is more commonly associated with the socially grounded research conducted in the USA. Townscapes in this conception are places that support human life. Townscapes are considered as places, each with different and quantifiable environmental characteristics, which are in part the result of morphological development and the social and economic processes of the people who inhabit them. Townscapes are thus perceived as ever-changing environmental units reflecting the interaction between people and the physical container. People's past and present cultural, social and economic activities are acknowledged as playing

a major part in shaping the Townscape. In operational terms, it is thus important to understand how land management practices impact on Townscapes, and how land use changes can occur in sympathy with the Townscape. Townscape in this sense provides a discipline for change; it is only peripherally concerned with scenic issues. It regards these visual elements as only the end product of the interactions between man and the environment, but acknowledges that they impact on the human experience of place, and can thus contribute to the appreciation of place. It is this latter interpretation that is regarded as playing a positive role in urban conservation theory and practice.

12.4 TOWNSCAPE AND THE CASE STUDY ANALYSIS: OPPORTUNITIES AND LIMITATIONS

Section One traced the development of conservation practice and the formulation of a coherent set of policies and principles enshrined in the various International Charters on conservation. Section Two analysed the evolution of the Townscape movement and its various adaptations. For the sake of clarity and the purpose of this thesis an attempt was made to summarize the main components in the movement in the form of values, principles and policies which could then be compared to a similar criteria set for the conservation movement to identify areas of overlap and divergence. The case study of the Victoria and Alfred Waterfront was used to clarify the opportunities and limitations of the Townscape discipline in urban conservation. Table 12.1 contains a matrix intended to illustrate the extent to which the language of Townscape as utilised in the case study analysis addresses the provisions of urban conservation as established through the analysis of its development over time. It should be emphasized that these provisions or criteria are not finite but are ever-changing in response to a dynamic social and political environment. The visual emphasis of the Townscape movement can thus be regarded as reflecting a particular attitude at one point in time. This thesis argues that the main tenets of the movement can be extended and elaborated and can be regarded as an appropriate approach for understanding the current values of place, in both physical and spiritual terms.

The main criteria that evolved from the study of conservation practice and the international charters are arranged on the vertical axis. As indicated above this list is regarded as open-ended. The horizontal axis illustrates the various contributions to the

process and is intended to highlight the trends within the conservation movement. For example, the Italian school with the emphasis on conservation as a critical and creative process can be compared to the English emphasis on consolidation and repair, based on thorough research and documentation. The Townscape approach, as developed through the case study, is included alongside to indicate areas of overlap and congruence and to point to the issues which need to be addressed if it is to be fully integrated into urban conservation practice.

12.4.1 Opportunities:

- **The contribution of the Townscape discipline to understanding the way in which environments have accommodated a community's psycho-social and economic requirements over time:**

The early Townscape articles in the Architectural Review placed a high value on the functionalist tradition and analysed the extent to which the elements of this tradition contributed to the character of places such as Lyme Regis. Similarly the case study analysis revealed how the environment was adapted over time to accommodate the functional requirements of the harbour and the extent to which this has contributed to existing character.

Practitioners in the United States, in particular Jane Jacobs and Christopher Alexander, have drawn attention to the way in which physical environments shape activity patterns and the extent to which traditional structures have reinforced and nurtured these patterns while modern environments have tended to destroy them. Their studies, together with the space syntax analysis developed by Hillier and Hanson (Chapter 7.2, p.223) and adapted by researchers in South Africa to identify the underlying order in many informal settlements, provide a useful guide to practitioners in the field of urban conservation. The intuitive qualitative properties of urbanity commonly used to describe urban designs that are socially and aesthetically agreeable, can thus be given more precise and rigorous expression. This in turn enables their successful incorporation into local policy plans.

Use value in the broadest sense, is regarded as the extent to which a particular environment can accommodate a community's psycho-social requirements. (Chapter

8.2, p. 254) identified a number of environmental psychologists and social theorists who have drawn attention to the values of Townscape as the physical design accommodation of certain aspects of human needs in the visual environment. Thus the Gestalt psychologists, Rapoport and Kantor's hypothesis on the need for complexity in the visual environment and Lozano's similar hypothesis on the need for a plurality of visual inputs provide useful measures for practitioners to establish the extent to which particular environments satisfy these psycho-social needs and thus the extent to which they should be conserved.

In terms of use value as a reason for conservation, the Townscape discipline is thus regarded as having validity as a means of preserving an environment which has accommodated a range of human needs, particularly in the visual sense. The visual image that is conserved is thus the product of a number of social and economic conditions, and in terms of the principle of authenticity, should not be divorced from these conditions. The case study analysis draw attention to the problems associated with appropriating visual appearances for purely commercial ends. It was thus argued that the working elements of the harbour were retained for their picturesque quality, rather than the socio-economic role they fulfilled. This relates to the first interpretation of Townscape identified in the section above. The alternative interpretation which relates to the synthesis of people and place specifically addresses a community's social and economic requirements.

- **The contribution of the Townscape discipline to understanding the emotional and symbolic value of particular environments.**

The emotional and symbolic values of conservation which relate strongly to the attributes of familiarity and continuity described in Chapter 1.3 are addressed by the Townscape discipline. The section above indicated the pscho-social values of the Townscape movement and in many instances these relate also to the continuity element of emotional and psychological value.

By identifying key elements such as familiar landmarks and the role they play in orientation, as well as important views and vistas and other character enhancing elements, the Townscape discipline provides the means for incorporating these features

into policy plans for precinct development. It provides a common language that can be understood by developers, planners and architects, as well as the control authorities.

American theorists, in particular Kevin Lynch, have developed techniques aimed at achieving greater objectivity in analyzing the way people interpret their environments (Chapter 7.5, p. 238). The use of interviews to establish how particular environments are perceived by their inhabitants and the identification of five urban elements which could be used as key urban design categories or concepts, provide useful devices for practitioners involved in the identification of emotional and symbolic features worthy of conservation.

The language developed also potentially provides the medium for local community groups to articulate their notions of place. The absence of a local community in the Portswood precinct precluded the testing of this supposition. However, the inability of the fishing community to clarify what the significant ingredients of place were in their particular locale, resulted, in part, in the inability of an urban conservation policy to properly address the issue and thus their partial relocation. It is thus argued that, if an appropriate forum could have been established, the language of the Townscape discipline could have been used to articulate the place-bound concerns of the fishing community and thus the conservation of their continuity.

- **The contribution of the Townscape discipline to understanding and communicating the historical value of place.**

The Townscape discipline, through its morphological analysis of development over time, enabled the conservation of a number of elements and buildings of historical, as opposed to aesthetic value. It thus has the ability to address the historical values inherent in the urban conservation movement. The morphogenetic approach, developed by Conzen and described in Chapter 7.3, is regarded as particularly useful in understanding a place's development and transformation over time. The tripartite division of the Townscape into town plan, building fabric and land use provides a useful device for practitioners needing to establish historic value as part of the assessment of cultural significance leading to the formulation of a conservation policy.

The experience at the Waterfront, however, indicated the dangers inherent in providing a single version of the past and the extent to which this can be misinterpreted. The extent to which the physical fabric can reveal a variety of historical interpretations is not clear. However, with its emphasis on significant differentiation and the need to identify differentiating impulses it is argued that the Townscape discipline and language provides the medium to achieve this. Its value is the means for presenting this range of interpretations which can then be debated in open forum.

- **The contribution of the Townscape discipline to analysing and communicating aesthetic values**

The conservation studies conducted at the Waterfront have also indicated the positive role the Townscape discipline can play in articulating and communicating aesthetic values, both intrinsic and contextual. The identification of these values at an early stage of the planning and design phase allowed their incorporation into design briefs for specific site development plans. The pattern of development on Portswood Ridge in the Waterfront, and the number of National Monuments declared as a result of the conservation study recommendations, bear witness to the efficacy of the Townscape discipline and its integration into the planning framework. It is this ability to provide an easily understandable language as a means of communication between the design professionals, control authorities and amenity groups that represents the primary contribution of the Townscape discipline to urban conservation. By identifying all the elements that contribute to character, it enables the understanding of what changes can be made to reinforce and enhance that character, and thus bridges the gap between conservation and development.

The various elements of urban design, identified in Figure 4.3, p. 132, provide a useful checklist for the identification of aesthetic value for practitioners involved in the field of urban conservation.

Similarly Worskett, in the Character of Towns has provided a useful analysis of the design disciplines, at a number of scales, which can contribute to the assessment of both intrinsic and contextual aesthetic values.

- **The contribution of the Townscape discipline to understanding and communicating the ecological values of place.**

Townscape also provides a convenient medium for addressing the ecological values inherent in the urban conservation movement. In this sense Townscape does not analyse buildings and places as separate entities, but as parts of a larger whole. It provides the means of creating a state of harmonious equilibrium between the component parts which is not static but which is constantly able to react to the pressures of new forces and influences. Ward (15) specifies a *sense of unity* as a key ingredient of the Townscape approach and this is congruent with the ecological values of urban conservation. Through its emphasis on the harmonious insertion of new developments into existing environments and the resulting increase in the ecological richness of places, it has much to contribute to urban conservation.

The conservation studies conducted at the Waterfront created such a knowledge base in an easily understandable language for designers, control authorities and the public. They contributed towards a framework for change which elicited a range of innovative design solutions to unanimously agreed upon conservation issues.

- **The contribution of the Townscape discipline to the analysis and communication of area character.**

The Townscape discipline provides the essential grammar for identifying area character and the incorporation of this into design briefs. By lodging such descriptions of character into an objective analysis based on morphological development, criticism relating to the subjective and intuitive nature of such descriptions are avoided. By providing an easily understandable language, the elements contributing to place character can be openly debated by all the stakeholders in the developmental process and consensus can be forged.

As indicated above, the checklist for urban design, identified in Figure 4.3, p. 132, provides a useful language for identifying area character which can be incorporated into urban conservation guidelines. Similarly, Conzen's urban morphogenetic analysis, Chapter 7.3, provides an academic rationale for the identification of area character.

- **The ability of the Townscape discipline to ensure that new developments can contribute to past endeavours.**

The Townscape, particularly as construed by Worskett, Chapter 6.8, p. 205, is regarded as bridging the gap between conservation and development. Based on the thorough analysis and understanding of all the ingredients of place, it has the ability to formulate these into a framework to guide the nature of change. Thus, as indicated previously, continuous layers can be added onto the inherited structure and form of a place to contribute to what Lynch has referred to as "collages of time". This analysis ensures adherence to the principle of harmonious integration.

- **The ability of the Townscape discipline to contribute to the field of research and documentation and the critical evaluation of cultural significance.**

As traditionally conceived, the Townscape movement was not particularly concerned with research and documentation. Early exponents emphasized aesthetic factors which contributed to the character of towns and stressed the role of the skilled observer, usually the architect. Later practitioners such as Worskett have stressed the need for historical and archaeological research but this was always seen as subsidiary to the main visual survey. Conzen, however, developed a means for the clear elucidation of a town's morphological development and thus a direct link between geography and Townscape conservation. The morphological analysis of the Portwood Ridge at the Victoria and Alfred Waterfront highlighted the cultural significance of various places over time and provided a logical and objective basis for conservation planning. This in turn enables the building up of a knowledge base and comparative analysis regarding the morphological development of places.

- **The contribution of the Townscape discipline in assessing the contribution of all phases to the character of an area.**

The acknowledgement of all phases of a place's history is a key tenet of the conservation process. As indicated above, the two interpretations of Townscape have substantially different implications for this conservation principle. The scenic approach has the tendency to return to a particular point in time in much the same way as the stylistic restoration movement in the late nineteenth century discussed in Chapter Two. The alternative approach which stresses the role of the Townscape in people's

everyday lives acknowledges all phases of a place's history and emphasises the extent to which they contribute to the perception of positive urban performance. As indicated above, the morphogenetic analysis developed by Conzen provides a useful device for the objective analysis of the contribution of all phases to a place's character.

- **The contribution of the Townscape discipline to the assessment of vernacular issues.**

The frontispiece to this thesis includes a quote from Cullen: "Our sensitivity to the local gods must grow sharper". This emphasis on local distinctiveness and the identification of "individualising" or "differentiating impulses" is regarded as one of the major contributions that the Townscape discipline can make to the field of urban conservation. While urban design attitudes evident in the case study analysis revealed a universalising tendency and the gradual erosion of the inherent qualities of the place, the emphasis of the Townscape discipline on local vernacular issues can help contradict this tendency.

- **The contribution of the Townscape discipline to ensuring the harmonious integration of new developments with their setting.**

The value of the Townscape discipline lies in providing an overriding framework of "tolerances" within which new development can occur without contradicting other conservation principles. This concept of "manipulating within the tolerances" as developed by Cullen (Chapter 6.8) is regarded as one of the cornerstones of the Townscape discipline and a major potential contribution to the field of urban conservation. The urban conservation guidelines developed for the Portswood Ridge thus provided clearly understandable parameters to guide future infill development. As indicated previously these parameters are more difficult to formulate and enforce in areas where historic building patterns are less evident.

The Townscape discipline provides the means for articulating many of the policies inherent in the urban conservation movement. By identifying all the elements that contribute to the character of place within an objective analytical framework, it provides an appropriate vehicle for the management of change. Policies relating to adaptation and rehabilitation can thus occur within the framework provided by the

Townscape discipline. The experience at the Waterfront indicated that it was the total environment, rather than the individual buildings, which contributed to the overall experience and the Townscape discipline provided the means for translating this into policy. Consensus on the conservation worthiness of buildings and places at an early stage of the planning and development process thus enabled the relatively straightforward translation of policies into physical fabric.

12.4.2 Limitations:

The case study analysis revealed a number of limitations of the Townscape movement in terms of its contribution to urban conservation. These relate primarily to:

- the lack of emphasis on the principle of authenticity;
- the inability to effectively address a range of socio-economic issues;
- the poor integration of the urban conservation studies into the overall planning process;
- the lack of sufficient public participation.

Many of the limitations identified above resulted from the conception of Townscape as the visual image of a place, i.e. the first interpretation identified in Section 12.3 above. This together with the existence of the Waterfront as a profit-seeking enterprise has resulted in what has been termed the "commodification" of the historical process and the projection of a particular, predominantly Victorian, image at the expense of other less visually pleasing aspects of the Waterfront's history. The increasing universality of these waterfront images was discussed in the previous section. This tendency towards the visual emphasis, as opposed to the second, more behaviourally-based, interpretation of Townscape has had the following consequences:-

- the tendency to rely on professionally based interpretations of Townscape significance as opposed to the articulation of community based perceptions;
- the inability to portray the full range of historical experience at the Waterfront and the tendency to emphasize a rather sanitized and romanticised Victorian theme;
- the tendency to rely on visual, predominantly picturesque, values often with a consequent distortion of the principle of authenticity;

- the inability to accommodate the possible incongruity and dissonance resulting from the obligation to preserve all the contributions to a place, or building's fabric;
- the tendency for visual and marketable considerations to displace social and economic considerations, particularly for marginalised communities such as the independent fishermen at the Waterfront
- the tendency for urban conservation issues to be assessed independently of the urban planning system and the consequent lack of public scrutiny and acceptance.

Two core issues can be identified:

- the dissipation of the principle of authenticity, resulting from the combined pressures of commercial incentive and the evident public popularity of the aesthetic product being promoted;
- the poor integration of the urban conservation studies with the planning process.

The latter issue can be addressed by the simple incorporation of the need for the conservation studies to be incorporated into the package of plans process. The inevitable implications of such integration are greater public participation and the need for conservation activities to address broader socio-economic issues.

The issue of authenticity is more problematic. The case study analysis has revealed the extent to which principles of public participation, as reflected in the huge popularity of the development, and harmonious integration, together with the fundamental change in use being experienced have tended to dilute this principle. Also the emphasis on conservation as a process, susceptible to a variety of meanings and interpretations, would appear to be a variance with the notion of authenticity with its implications of history as a commodity or product. In terms of fundamental and dramatic change and the incorporation of urban conservation activity into the planning process it is difficult to envisage the principle of authenticity having precedence over other conservation principles.

The role of Townscape in urban conservation relates to the second interpretation identified in Chapter 12.3 above; that is, as it relates to the physical fabric of the town plus people. Townscape in this sense involves identifying the role and meaning of the physical fabric in people's everyday lives and using this as a discipline for change. Townscapes are thus considered as places, each with different physical characteristics which are, in part, the result of morphological development and the social and economic pressures of the people who inhabit them.

Townscape is thus perceived as the ever-changing environmental character reflecting the interaction between people and place. It provides the framework and discipline for change; it is only peripherally concerned with scenic issues. Townscape regards these visual elements as only the end product of the interaction between people and the environment, but acknowledges that they impact on the human experience of place and can thus contribute to the appreciation of place.

Urban conservation is concerned with the conservation of the appearance and character of places. This thesis has argued that the visual and historical appreciation of Townscape, underpinned with a thorough understanding of the forces which led to its layering over time, has a major contribution to make to the understanding of the character of place and consequent urban conservation policy. This process of identifying the different forces which contribute to a sense of place relates directly to one of the fundamental reasons for conserving towns; the need for ordinary people to feel a sense of continuity in the face of rapid change. It is the historic Townscape which provides a tangible easily accessible reference to previous experience as to how people went about their daily lives. Thus the Townscape discipline is regarded as having practical, aesthetic and intellectual value in urban conservation. At the practical everyday level Townscape elements are necessary for independent orientation; the mental map of the town depends on the individual's functional experience of the identity of localities within it. At the aesthetic level people tend to add a spontaneous emotional dimension to that experience and at the intellectual level, depending on the individual's mental access to relevant information, people experience the Townscape

in its full socio-cultural context well beyond the confines of the individual town or the present time. In Conzen's terms, the objectivation of the spirit thus enables individuals and groups to take root in an area and to develop an affinity with it. They thus acquire a sense of the historical dimension of human experience which stimulates comparison and encourages a less time-bound and more integrated approach to contemporary problems. Historical Townscapes are thus important not only aesthetically but both intellectually and as a wider emotional experience. More specifically:

1. Townscape provides an easily understood means of intercommunication regarding how people perceive their environments and what they mean in their everyday lives. It is a language that can be assimilated by the lay public, the design professionals and the control authorities and which can thus be used to forge consensus about the role of the physical environment and what needs to be conserved.

It can thus be regarded as a means for decoding the meaning inherent in the physical structure and the medium for the transference of this meaning from one generation to another.

2. When lodged in a morphological analytical framework it provides a rational objective basis for establishing the ingredients of the character of the place, the role this plays in promoting positively performing urban environments, and thus the need to conserve and develop the underlying spatial structure and the activities which contribute to this character. It thus promotes the identification of and the creative interpretation of the essential qualities of urbanism so that the city can continue to function as an expression of human culture and an effective means of its transmission from one generation to another. The aim is thus not only to conserve the urban heritage, but to enhance it for present use and to contribute another layer to it.
3. It promotes the democratization of culture and the recognition and importance of not only individual buildings and places, but of the city itself as a cultural artifact which is the setting for a range of different lifestyles and which

embodies cultural diversity. It recognizes that there is no one true and authentic past but that it is being constantly transformed and recreated in the light of the present and that any representation of it necessarily involves the interpretation of many possible meanings in response to present values.

By providing an appropriate language it enhances the ability of individuals and communities to perceive and interpret their particular environments, i.e. it is a more "process" than "thing" orientated conservation activity. It thus provides a means of environmental education to encourage people to establish the significance of their environments and the places and qualities which should be conserved.

4. It provides the link of reconciliation between conservation and change by using the signs and symbols of the past in accordance with current values and future visions of the city. As values are diverse and society is fragmented, the Townscape discipline provides the means for articulating the values of local groups, both in terms of the special quality and character identified as being conservation worthy, and the means by which their conservation can be achieved. Townscape in urban conservation thus becomes the means by which the environment can be transformed in a way which integrates and affirms established and communally held versions of the past. It thus contributes to a sense of self identity and the achievement of a desired future.
5. It provides a means of questioning the validity of universal technological solutions and returning to the lessons of the past for the recovery of human values and for the search of appropriate development forms which reflect particular conditions in terms of time, culture and context.
6. It acknowledges and promotes a holistic approach to the value of cultural capital and the image of the city and thus the need to conserve those elements which contribute to legibility and orientation, as well as the underlying spatial structure and activities which contribute to character. It acknowledges that a sense of place evolves primarily from the main structural framework of the city

and the processes which determine how the different components of the city relate to it. It provides the means for identifying which elements are critical to the formation of the urban image and which are not. It thus enables the understanding of both the main formal ordering system and the more vernacular order. The way in which they interrelate and reinforce one another is critical to the understanding of the cultural landscape and the resulting urban image.

7. It provides the means for identifying the differentiating tendencies or impulses within urban environments which are a function of different climatic conditions, building materials and social customs, inter alia, and which give rise to different kinds of built environment. Townscape provides a particularly focused way of looking at the environment by establishing visual clues and what they mean in terms of the history and development of the place.

It is evident that there is no clear vision of a philosophy, or ethic, of conservation (16) in either the United Kingdom or South Africa. One of the few expositions of such a need and suggestions for its development has been provided by Worskett (17). He identified four needs:

- The need to redefine the ways in which people perceive the historic town (and what constitutes historic). Instead of an emotional response against the twentieth century and the impact of Modernism there needs to be a more positive and considered approach. Change of some form is inevitable; the issue is how it is accommodated.
- This basic philosophical argument should be developed into a more widely accepted conservation ethic, dealing with the constraints upon, and opportunities for, coping with change in historic areas.
- The practical (as opposed to theoretical) applications of that ethic must be demonstrated.
- There is a need to stimulate public awareness and debate. 'Conservation' is too often confused with 'preservation'; the latter implying 'no change'.

The arguments presented in this study, and the evidence of the case study, suggest that the Townscape discipline can contribute substantially to the issues identified above.

Through the process of identifying appropriate and enabling constraints Townscape can contribute to the critical and creative reinterpretation of history in the light of ever-changing values. Rather than an attitude towards the past as a place of refuge, this critical approach leads to a positive interaction between past, present and future and the identification of the creative role that historical environments can play in the process of cultural self-expression. Rather than the obsession with the formal expression of 'high culture' the Townscape discipline within urban conservation can contribute to the identification of shared values and the accommodation of cultural diversity as it is expressed in the physical tissue of the city. The Townscape discipline does not necessarily approach the visual quality of the city as an end in itself. Rather it has the potential for establishing the significance of the image of the city as the physical manifestation of its inhabitants.

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APPENDIX 1

**INTERNATIONAL CONGRESS OF ARCHITECTS,
MADRID (1904)**

INTERNATIONAL CONGRESS OF ARCHITECTS, MADRID (1904)¹

1. Monuments may be divided into two classes: *dead monuments*, i.e. those belonging to a past civilization or serving obsolete purposes, and *living monuments*, i.e. those which continue to serve the purpose for which they were originally intended.
2. Dead monuments should be preserved only by such strengthening as is indispensable in order to prevent their falling to ruin: for the importance of such a monument consists in its historical and technical value, which disappears with the monument itself.
3. Living monuments ought to be restored so they may continue to be of use, for in architecture utility is one of the bases of beauty.
4. Such restoration should be effected in the original style of the monument, so that it may preserve its unity, unity of style being also one of the bases of beauty in architecture, and primitive geometrical forms being perfectly reproducible. Portions executed in a different style from that of the whole should be respected, if this style has intrinsic merit and does not destroy the aesthetic balance of the monument.
5. The preservation and restoration of monuments should be entrusted only to architects 'diplomés par le Gouvernement', or specially authorized and acting under the artistic, archaeological, and technical control of the state.
6. A society for the preservation of historical and artistic monuments should be established in every country. They might be grouped for common effort and collaborate in the compilation of a general inventory of national and local treasures.

¹W.J. Locke, 'The Sixth International Congress of Architects, 1904, Madrid; Report the Secretary of the Institute', *Journal of the Royal Institute of British Architects* (London) Vol. XI, Series III, p.344; M.L. Cloquet; 'la restauration des monuments anciens', *La revue de l'art chrétien*, Vol. 44 (Series 5, Vol. 12), 1901 pp. 498-503; Vol. 45 (Series 4, Vol. 13) 1902 pp. 41-5; M. Charles Buls, *La restauration de monuments anciens*, Brussels, Weissenbruch 1903 (pamphlet).

APPENDIX 2

CONCLUSIONS OF THE ATHENS CONFERENCE
(1931)

CONCLUSIONS OF THE ATHENS CONFERENCE (21-30 OCTOBER 1931)¹

GENERAL CONCLUSIONS

I. *Doctrines. General principles*

The Conference heard the statement of the general principles and doctrines relating to the protection of monuments.

Whatever may be the variety of concrete cases, each of which are open to a different solution, the Conference noted that there predominates in the different countries represented a general tendency to abandon restorations in toto and to avoid the attendant dangers by initiating a system of regular and permanent maintenance calculated to ensure the preservation of the buildings.

When, as the result of decay or destruction, restoration appears to be indispensable, it recommends that the historic and artistic work of the past should be respected, without excluding the style of any given period.

The Conference recommends that the occupation of buildings, which ensures the continuity of their life, should be maintained but that they should be used for a purpose which respects their historic or artistic character.

II *Administrative and legislative measures regarding historical monuments*

The Conference heard the statement of legislative measures devised to protect monuments of artistic, historic or scientific interest and belonging to the different countries.

It unanimously approved the general tendency which, in this connection, recognizes a certain right of the community in regard to private ownership.

¹*La conservation des monuments d'art et d'histoire*, (pp. 448-43), International Office of Museums, 1933.

It noted that the differences existing between these legislative measures were due to the difficulty of reconciling public law with the rights of individuals.

Consequently, while approving the general tendency of these measures, the Conference is of the opinion that they should be in keeping with local circumstances and with the trend of public opinion so that the least possible opposition may be encountered, due allowance being made for the sacrifices which the owners of property may be called upon to make in the general interest.

It recommends that the public authorities in each country be empowered to take conservatory measures in cases of emergency.

It earnestly hopes that the International Museums Office will publish a repertory and a comparative table of the legislative measures in force in the different countries and that this information will be kept up to date.

III. *Aesthetic enchainement of ancient monuments*

The Conference recommends that, in the construction of buildings, the character and external aspect of the cities in which they are to be erected should be respected, especially in the neighbourhood of ancient monuments, where the surroundings should be given special consideration. Even certain groupings and certain particularly picturesque perspective treatment should be preserved.

A study should also be made of the ornamental vegetation most suited to certain monuments or groups of monuments from the point of view of preserving their ancient character.

It specially recommends the suppression of all forms of publicity, of the erection of unsightly telegraph poles and the exclusion of all noisy factories and even of tall shafts in the neighbourhood of artistic and historic monuments.

IV. *Restoration materials*

The experts heard various communications concerning the use of modern materials for the consolidation of ancient monuments.

They approved the judicious use of all the resources at the disposal of modern technique and more especially of reinforced concrete.

They specified that this work of consolidation should whenever possible be concealed in order that the aspect and character of the restored monument may be preserved.

They recommended their adoption more particularly in cases where their use makes it possible to avoid the dangers of dismantling and reinstating the portions to be preserved.

V. *The deterioration of ancient monuments*

The Conference noted that, in the conditions of present-day life, monuments throughout the world were being threatened to an ever-increasing degree by atmospheric agents.

Apart from the customary precautions and the methods successfully applied in the preservation of monumental statuary in current practice, it was impossible, in view of the complexity of cases and with the knowledge at present, to formulate any general rules.

The Conference recommends:

1. That, in each country, the architects and curators of monuments should collaborate with specialists in the physical, chemical and natural sciences with a view to determining the methods to be adopted in specific cases.
2. That the International Museums Office should keep itself informed of the work being done in each country in this field and that mention should be made thereof in the publications of the Office. With regard to the preservation of monumental sculpture, the Conference is of the opinion that the removal of

works of art from the surroundings for which they were designed is, in principle, to be discouraged. It recommends, by way of precaution, the preservation of original models when-ever these still exist or, if this proves impossible, the taking of cases.

VI. *The technique of conservation*

The Conference is gratified to note that the principles and technical considerations set forth in the different detailed communications are inspired by the same idea, namely:

In the case of ruins, scrupulous conservation is necessary, and steps should be taken to reinstate any original fragments that may be recovered (anastylosis), whenever this is possible; the new materials used for this purpose should in all cases be recognizable. When the preservation of ruins brought to light in the course of excavations is found to be impossible, the Conference recommends that they be buried, accurate records being of course taken before filling-in operations are undertaken.

It should be unnecessary to mention that the technical work undertaken in connection with the excavation and preservation of ancient monuments calls for close collaboration between the archaeologists and the architect.

With regard to other monuments, the experts unanimously agreed that before any consolidation or partial restoration is undertaken, a thorough analysis should be made of the defects and the nature of the decay of these monuments. They recognized that each case needed to be treated individually.

VII. *The conservation of monuments and international collaboration*

(a) *Technical and moral co-operation*

The Conference, convinced that the question of the conservation of the artistic and archaeological property of mankind is one that interests the community of the states, which are wardens of civilization:

Hopes that the states, acting in the spirit of the Covenant of the League of Nations, will collaborate with each other on an ever-increasing scale and in a more concrete manner with a view to furthering the preservation of artistic and historic monuments.

Considers it highly desirable that qualified institutions and associations should, without in any manner whatsoever prejudicing international public law, be given an opportunity of manifesting their interest in the protection of works of art in which civilization has been expressed to the highest degree and which would seem to be threatened with destruction.

Expresses the wish that requests to attain this end, submitted to the Intellectual Co-operation Organization of the League of Nations, be recommended to the earnest attention of the states.

It will be for the International Committee on Intellectual Co-operation, after an inquiry conducted by the International Museums Office and after having collected all relevant information, more particularly from the National Committee on Intellectual Cooperation concerned, to express an opinion on the expediency of the steps to be taken and on the procedure to be followed in each individual case.

The members of the Conference, after having visited in the course of their deliberations and during the study cruise which they were able to make on this occasion, a number of excavation sites and ancient Greek monuments, unanimously paid a tribute to the Greek Government, which for many years past, has been itself responsible for extensive works and, at the same time, has accepted the collaboration of archaeologists and experts from every country.

The members of the Conference there saw an example of activity which cannot but contribute to the realization of the aims of intellectual co-operation, the need for which manifested itself during their work.

(b) The role of education in the respect of monuments

The Conference, firmly convinced that the best guarantee in the matter of the preservation of monuments and works of art derives from the respect and attachment of the peoples themselves;

Considering that these feelings can very largely be promoted by appropriate action on the part of public authorities;

Recommends that educators should urge children and young people to abstain from disfiguring monuments of every description and that they should teach them to take a greater and more general interest in the protection of these concrete testimonies of all ages of civilization.

(c) Value of international documentation

The Conference expresses the wish that:

1. Each country, or the institutions created or recognized competent for this purpose, publish an inventory of ancient monuments, with photographs and explanatory notes.
2. Each country constitute official records which shall contain all documents relating to its historic monuments.
3. Each country deposit copies of its publications on artistic and historic monuments with the International Museum Office.

APPENDIX 3

CARTA DEL RESTAURO ITALIANA (1931)

CARTA DEL RESTAURO ITALIANA (1931)¹

The Advisory Council for Antiquities and Fine Arts (II Consiglio Superiore per le Antichità e Belle Arti) bringing its study to bear on the norms that must govern the restoration of monuments, which in Italy constitutes a great national problem and being aware of the necessity to maintain and advance the indisputable preeminence of our country in such activity comprising science, art and technique;

Being convinced of the multiple and serious responsibilities each work of restoration (whether accompanied by excavation or not) involves, such as ensuring the stability of crumbling elements, conserving or restoring to the monument its value as a work of art, dealing with the complex of historic and artistic documents translated into stone, not less precious than those kept in museums and archives, allowing analytical studies that might induce new and unforeseen results in the history of art and construction;

Being convinced, therefore, that no justification for haste, practical utility or personal susceptibility can impose in this matter manifestations that are not thorough, that are not continuously and reliably controlled and that do not correspond to an affirmed set of criteria; ascertaining that such principles must be applied in restorations carried out by private as well as public bodies, starting with those executed by the very Superintendencies (*soprintendenze*) responsible for the study and conservation of monuments;

Considering that the work of restoration should incorporate and not exclude even in part any of the criteria of various kind such as, the historical criteria which demand that no phase which has contributed to the composition of the monument be moved, no additions that falsify the monument and lead scholars into error be tolerated and no material which was brought to light during analytical study be lost to the architectural concept which aims at giving back to the monument its aspects as work of art and, when possible, its unity of form (not to be

¹

C. Erder, *Our Architectural Heritage: from Consciousness to Conservation*, UNESCO, 1986

confused with unity of style); the criterion that derives from the very sentiments of the people, from the spirit of the city with its memories at nostalgia; and finally, that often indispensable criterion which refers to the administrative exigencies relating to available means and practical use;

Considers that after more than thirty years of activity in this field, carried out on the whole with excellent results, that it is and must be possible to derive from these results a body of concrete precepts to corroborate and specify a theory of restoration already firmly established in the deliberations of the Superior Council and adhere to by the Superintendences of antiquities and of medieval and modern art, sets on the essential principles of this theory confirmed by practice.

It consequently declares:

1. That above all else, maximum importance should be attributed to assiduous care for the maintenance and consolidation of monuments, in order to restore to them renewed resistance and durability, and to protect them from impairment or damage.
2. That the problem of reconstitution (*ripristino*) motivated by reasons of art and architectural unity, closely related to historical criteria, can be justified only when it is based on absolutely reliable data furnished by the monument itself and not on hypothesis, on elements prevalently existing rather than those prevalently new.
3. That all attempts towards completion should be avoided in monuments that are remote in time from our civilization and from our use, such as the monuments of antiquity; alone to be considered is anastylosis, meaning the recomposition of existing parts that have fallen, with the eventual addition of minimum neutral elements to integrate the form and to ensure the conditions for conservation.
4. That new use may be designated for 'living' monuments, only provided it is not radically different from that for which the monument was originally designed and such that the necessary adaptation would not require major alterations in the building.

5. That all elements having artistic or historic value should be preserved, whichever period they may belong to, without a desire to establish unity of style or to return to the original without intervening to exclude some elements to the detriment of others; and only those features considered useless disfigurements and devoid of importance and meaning, such as the fillings of windows or porticos, may be eliminated, but that judgement of such related values and eliminations must in all cases have valid justification and not rely on the personal judgement of the author of the restoration project.
6. That respect for the monument and for its various phases should be accompanied by respect for its environment which should not be altered to isolate the monument or to create a new urban fabric that would dominate the monument with its mass, colour or style.
7. That in terms of additions which might prove necessary for consolidation or for a total or partial reintegration or for the practical reuse of the monument, the essential principle to follow, in addition to that of limiting such new elements to a minimum, is that of lending them an aspect of nude simplicity and adherence to structural outline, allowing only the continuation of existing lines if they are expressed geometrically and are devoid of any decorative features.
8. That these additions should be accurately and discernibly indicated with the use of material different from the original, or with the adoption of a simple cornice without decorative carvings, or with the application of monograms or inscriptions such that the restoration could never mislead scholars or represent a falsification of a historic document.
9. That all the most modern building methods may prove to be of invaluable help and thus be appropriately used to reinforce the weakened structure of a monument and to reintegrate its mass when the adoption of building methods similar to those used to construct the ancient structure are not adequate; the support of various sciences, hitherto not employed, should also be called upon to contribute to the solution of the

intricate and complicated problems of the conservation of crumbling structures, in which the use of empiric procedures must now give way to those that are strictly scientific.

10. That in excavations and in searches which bring to light antique works, the process of liberation must be methodically and immediately followed by the arrangement of the ruins and the sound protection of those works of art that were discovered and that can be conserved *in situ*.
11. That in the restoration of monuments as in excavations, an essential and compulsory condition should be that an accurate documentation accompany the work by means of analytical descriptions published in a restoration journal and illustrated by drawings and photography in order that all the components of the structure and form of the monument, phases of the work of recomposition, liberation and completion be permanently and reliably preserved.

APPENDIX 4

ATHENS CHARTER (1933)

ATHENS CHARTER (1933)¹

The Historic Heritage of Cities

65 *Architectural assets must be protected, whether found in isolated buildings or in urban aggregations.*

The life of a city is a continuous event that is expressed through the centuries by material works - lay-outs and building structures - which form the city's personality, and from which its soul gradually emanates. They are precious witnesses of the past which will be respected, first for their historical or sentimental value, and second, because certain of them convey a plastic virtue in which the utmost intensity of human genius has been incorporated. They form a part of the human heritage, and whoever owns them or is entrusted with their protection has the responsibility and the obligation to do whatever he legitimately can to hand this noble heritage down intact to the centuries to come.

66 *They will be protected if they are the expression of a former culture and if they respond to a universal interest ...*

Death, which spares no living creature, also overtakes the works of men. In dealing with material evidence of the past, one must know how to recognize and differentiate that which is still truly alive. The whole of the past is not, by definition, entitled to last forever; it is advisable to choose wisely that which must be respected. If the continuance of certain significant and majestic presences from a bygone era proves injurious to the interests of the city, a solution capable of reconciling both points of view will be sought. In the case where one is confronted with structures repeated in numerous examples, some will be preserved as documents and the others will be demolished; in other cases, only the portion that constitutes a memorial or a real asset can be separated from the rest, which will be serviceably modified. Finally, in certain exceptional cases, complete transplantation may be envisaged for elements that prove to be inconveniently located but that are worth preservation for their important aesthetic or historical significance.

¹

Our Architectural Heritage: From Consciousness to Conservation, Cervat Erder, UNESCO, 1986

67 *And if their preservation does not entail the sacrifice of keeping people in unhealthy conditions ...*

(1) Our Architectural Heritage: From Consciousness to Conservation, Cerat Erder, UNESCO, 1986.

By no means can any narrow-minded cult of the past bring about a disregard for the rules of social justice. Certain people, more concerned for aestheticism than social solidarity, militate for the preservation of certain picturesque old districts unmindful of the poverty, promiscuity, and diseases that these districts harbour. They assume a grave responsibility. The problem must be studied, and occasionally it may be solved through some ingenious solution; but under no circumstances should the cult of the picturesque and the historical take precedence over the healthfulness of the dwelling, upon which the well-being and the moral health of the individual so closely depend.

68 *And if it is possible to remedy their detrimental presence by means of radical measures, such as detouring vital elements of the traffic system or even displacing centres hitherto regarded as immutable.*

The exceptional growth of a city can create a perilous situation, leading to an impasse from which there is no escape without some measure of sacrifice. An obstacle can only be removed by demolition. But whenever this measure is attended by the destruction of genuine architectural, historical, or spiritual assets, then it is unquestionably better to seek another solution. Rather than removing the obstacle to traffic flow, the traffic itself can be diverted or, conditions permitting, its passage can be forced by tunnelling beneath the obstacle. Finally, it is also possible to displace a centre of intense activity and, by transplanting it elsewhere, entirely change the traffic pattern of a congested zone. Imagination, invention, and technical resources must be combined in order to disentangle even the knots that seem most inextricable.

69 *The destruction of the slums around historic monuments will provide an opportunity to create verdant areas.*

In certain cases, it is possible that the demolition of unsanitary houses and slums around some monument of historical value will destroy an age-old ambience. This is regrettable, but it is inevitable. The situation can be turned to advantage by the introduction of verdant areas. There, the vestiges of the past will be bathed in a new and possibly unexpected ambience, but certainly a tolerable one, and one from which the neighbouring districts will amply benefit in any event.

70 *The practice of using styles of the past on aesthetic pretexts for new structures erected in historic areas has harmful consequences. Neither the continuation of such practices nor the introduction of such initiatives will be tolerated in any form.*

Such methods are contrary to the great lesson of history. Never has a return to the past been recorded, never has man retraced his own steps. The masterpieces of the past show us that each generation has had its way of thinking, its conceptions, its aesthetic, which called upon the entire range of the technical resources of its epoch to serve as the springboard for its imagination. To imitate the past slavishly is to condemn ourselves to delusion, to institute the 'false' as a principle, since the working conditions of former times cannot be re-created and since the application of modern techniques to an outdated ideal can never lead to anything but a simulacrum devoid of all vitality. The mingling of the 'false' with the 'genuine' far from attaining an impression of unity and from giving a sense of purity of style, merely results in artificial reconstruction capable only of discrediting the authentic testimonies that we were most moved to preserve.

APPENDIX 5

VENICE CHARTER

VENICE CHARTER (1964)¹

ICOMOS (INTERNATIONAL COUNCIL OF MONUMENTS AND SITES)

INTERNATIONAL CHARTER FOR THE CONSERVATION AND RESTORATION OF MONUMENTS AND SITES

Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity.

It is essential that the principles guiding the preservation and restoration of ancient buildings should be agreed and be laid down on an international basis, with each country being responsible for applying the plan within the framework of its own culture and traditions.

By defining these basic principles for the first time, the Athens Charter of 1931 contributed towards the development of an extensive international movement which has assumed concrete form in national documents, in the work of ICOM and Unesco and in the establishment by the latter of the International Centre for the Study of the Preservation and the Restoration of Cultural Property. Increasing awareness and critical study have been brought to bear on problems which have continually become more complex and varied; now the time has come to examine the Charter afresh in order to make a thorough study of the principles involved and to enlarge its scope in a new document.

Accordingly, the Second International Congress of Architects and Technicians of Historic Monuments, which met in Venice from 25 - 31 May 1964, approved the following text:

¹ Our Architectural Heritage: From Consciousness to Conservation, Cerat Erder, UNESCO, 1986.

DEFINITIONS

Article 1. The concept of an historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or an historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural

Article 2. The conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage.

AIM

Article 3. The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence.

CONSERVATION

Article 4. It is essential to the conservation of monuments that they be maintained on a permanent basis.

Article 5. The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the layout or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted.

Article 6. The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and colour must be allowed.

Article 7. A monument is inseparable from the history to which it bears witness and from the setting in which it occurs. The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interests of paramount importance.

Article 8. Items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation.

RESTORATION

Article 9. The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument.

Article 10. Where traditional techniques prove inadequate, the consolidation of a monument can be achieved by the use of any modern technique for conservation and construction, the efficacy of which has been shown by scientific data and proved by experience.

Article 11. The valid contributions of all periods to the building of a monument must be respected, since unity of style is not the aim of a restoration. When a building includes the superimposed work of different periods, the revealing of the underlying state can only be justified in exceptional circumstances and when what is removed is of little interest and the material which is brought to light is of great historical, archaeological or aesthetic value, and its state of preservation good enough to justify the action. Evaluation of the importance of the elements involved and the decision as to what may be destroyed cannot rest solely on the individual in charge of the work.

Article 12. Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.

Article 13. Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.

HISTORIC SITES

Article 14. The sites of monuments must be the object of special care in order to safeguard their integrity and ensure that they are cleared and presented in a seemly manner. The work of conservation and restoration carried out in such places should be inspired by the principles set forth in the foregoing articles.

EXCAVATIONS

Article 15. Excavations should be carried out in accordance with scientific standards and the recommendation defining international principles to be applied in the case of archaeological excavation adopted by Unesco in 1956.

Ruins must be maintained and measures necessary for the permanent conservation and protection of architectural features and the objects discovered must be taken. Furthermore, every means must be taken to facilitate the understanding of the monument and to reveal it without ever distorting its meaning.

All reconstruction work should however be ruled out *a priori*. Only anastylosis, that is to say, the reassembling of existing but dismembered parts can be permitted. The material used for integration should always be recognizable and its use should be the least that will ensure the conservation of a monument and the reinstatement of its form.

PUBLICATION

Article 16. In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs.

Every stage of the work of clearing, consolidation, rearrangement and integration, as well as technical and formal features identified during the course of the work, should be included. This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published.

APPENDIX 6

THE AMSTERDAM CHARTER (1975)

Congress on the European Architectural Heritage

Amsterdam Declaration

The Congress was held under the auspices of the Council of Europe, at the invitation of the Netherlands Ministry of Cultural Affairs, Recreation and Welfare and the Municipality of Amsterdam, and was organised by the Secretariat General of the Council of Europe, Strasbourg, France and the "Stichting Congres M75 Amsterdam", Organisatie Bureau Amsterdam B.V. Europaplein 14, P.O. Box 7205, Amsterdam.

PREFACE

The Declaration of Amsterdam is an important landmark in the evolution of European thinking about the conservation of the architectural heritage.

The striking thing about this evolution is the broadening of that concept.

Formerly limited to the most famous monuments, sites or complexes, the concept of the architectural heritage today includes all groups of buildings which constitute an entity not only by virtue of the coherence of their architectural style but also because of the imprint of the communities which have been settled there for generations.

The Congress of Amsterdam confirmed this trend of abolishing a hierarchical difference between groups of buildings of outstanding artistic interest and those of lesser importance.

Conservation of the architectural heritage is thus given its rightful place in a comprehensive and democratic environment policy. Furthermore, it has become abundantly clear that such conservation is a vital requirement because it is based on a profoundly human need: the need to live in surroundings that remain familiar, while allowing for desirable and inevitable changes.

The atmosphere so much appreciated by visitors and the family feeling so dear to the inhabitants are abstract terms which nevertheless correspond to a reality deeply rooted in time: the accumulation of layers, deposited by several generations, of an existence marked by a certain continuity.

The equilibrium of communities and settlements formed over the years must be respected; otherwise the way will be opened to psychological disturbances among individuals and to social shock. Our era, which has so often been subject to upheavals caused by those who think only in terms of profit and return, provides daily examples of this danger.

Preserving the character of groups of historic buildings is therefore an integral part of a social housing policy, i.e. a policy which recognises the rights of poorer residents of long standing to enjoy familiar surroundings in healthier and improved conditions. In this connection we may mention Resolution 598 of the Parliamentary Assembly of the Council of Europe on the social aspects of architectural conservation.

The cost of such a policy may be, in the opinion of some, out of proportion to the means available to the authorities. For this reason it is advisable when undertaking operations in the public interest - such as the preservation of an area containing good buildings - to make a careful allocation of the respective contributions from private and public resources.

Furthermore, and irrespective of the source of financing, architectural conservation as it should be, on the scale of an urban rehabilitation exercise, is not necessarily more expensive than the building, or rebuilding after demolition, of groups of modern housing blocks with the necessary infrastructure.

The European Programme of Pilot Projects and the Council of Europe symposia have provided case studies which demonstrate concretely the economic value of rehabilitation operations.

At the time of increasing awareness of the need to moderate growth, to use and re-use what already exists, is it at last going to be admitted that conservation, far from being synonymous with conservatism, is an indispensable instrument in a policy of human change?

It should be mentioned in passing that the architectural heritage, built at a time when strict and uniform standards of industrial housing did not exist, may be adapted to new needs without being disfigured. Will the same be true of today's mass-produced housing?

All these facts, gradually revealed during twelve years of study by the Council of Europe, were sanctioned at the Congress of Amsterdam, which brought together eminent personalities

from all the political and professional circles concerned, not only in Western Europe but also in Eastern Europe, the United States and Canada.

It is now important that the impetus provided by the Council of Europe through the organisation of the Congress be maintained and strengthened.

The governments must take in the lessons of the Congress and earmark adequate funds for the preservation of the national heritage.

Such a political and economic choice naturally presupposes the support of public opinion.

The public is already aware of the value of an architectural heritage which, by virtue of its composition and design, caters for a variety of needs and tastes. It is right to stress the decisive part played in fostering this awareness by the national campaigns conducted in 1975, proclaimed European Architectural Heritage Year by the Council of Europe. However, the governments should continue their efforts, retaining the national committees or setting up equally effective instruments. They should give the widest possible publicity to the Council's European Charter of the Architectural Heritage, a text aimed at the general public and which they have adopted unanimously.

Carrying out integrated conservation therefore requires the fulfilment of two prerequisites: an informed and vigilant public opinion, and adequate budgetary resources.

It is on these conditions that building companies will be encouraged to adapt their organisation and methods to the requirements of restoration and maintenance.

It is on these conditions that there will be some prospect of stable employment in this sector and of resolving the very serious and urgent problem of the lack of specialised architects and town planners and the shortage of skilled manpower.

Finally, it is on these conditions that the truths applauded in Amsterdam will finally triumph.

The task of the Council of Europe is to examine those truths in greater depth while continuing, more than in the past, to act as a catalyst and co-ordinator for the efforts of the member states.

AMSTERDAM DECLARATION

The Congress of Amsterdam, the crowning event of European Architectural Heritage Year 1975, and composed of delegates from all parts of Europe, wholeheartedly welcomes the Charter promulgated by the Committee of Ministers of the Council of Europe which recognises that Europe's unique architecture is the common heritage of all her peoples and which declares the intention of the member states to work with one another and with other European governments for its protection.

The Congress likewise affirms that Europe's architectural heritage is an integral part of the cultural heritage of the whole world, and has noted with great satisfaction the mutual undertaking to promote co-operation and exchanges in the field of culture contained in the Final Act of the Congress on Security and Co-operation in Europe adopted at Helsinki in July of this year.

In so doing, the Congress emphasises the following basic considerations:

- a. Apart from its priceless cultural value, Europe's architectural heritage gives to her peoples the consciousness of their common history and common future. Its preservation is, therefore, a matter of vital importance.
- b. The architectural heritage includes not only individual buildings of exceptional quality and their surroundings, but also all areas of towns or villages of historic or cultural interest.

- c. Since these treasures are the joint possession of all the peoples of Europe, they have a joint responsibility to protect them against the growing dangers with which they are threatened - neglect and decay, deliberate demolition, incongruous new construction and excessive traffic.
- d. Architectural conservation must be considered, not as a marginal issue, but as a major objective of town and country planning.
- e. Local authorities, with whom most of the important planning decisions rest, have a special responsibility for the protection of the architectural heritage and should assist one another by the exchange of ideas and information.
- f. The rehabilitation of old areas should be conceived and carried out in such a way as to ensure that, where possible, this does not necessitate a major change in the social composition of the residents. All sections of society should share in the benefits of restoration financed by public funds.
- g. The legislative and administrative measures required should be strengthened and made effective in all countries.
- h. To help meet the cost of restoration, adaptation and maintenance of buildings and areas of architectural or historic interest, adequate financial assistance should be made available to local authorities and financial support and fiscal relief should likewise be made available to private owners.
- i. The architectural heritage will survive only if it is appreciated by the public and in particular by the younger generation. Educational programmes should, at all levels, therefore, give increased attention to this subject.
- j. Encouragement should be given to independent organisations - international, national

and local - which help to awaken public interest.

- k. Since the new buildings of today will be the heritage of tomorrow, every effort must be made to ensure that contemporary architecture is of high quality.

In view of the recognition by the Committee of Ministers in the European Charter of the Architectural Heritage that it is the duty of the Council of Europe to ensure that the member states pursue coherent policies in a spirit of solidarity, it is essential that periodic reports should be made on the progress of architectural conservation in all European countries in a way which will promote an exchange of experience.

The Congress calls upon governments, parliaments, spiritual and cultural institutions, professional institutes, commerce, industry, independent associations and all individual citizens to give their full support to the objectives of this Declaration and to do all in their power to secure their implementation.

Only in this way can Europe's irreplaceable architectural heritage be preserved, for the enrichment of the lives of all her peoples now and in the future.

Arising from its deliberations, the Congress submits its conclusions and recommendations, as set out below.

Unless a new policy of protection and integrated conservation is urgently implemented, our society will shortly find it has lost much of its heritage of buildings and sites which form its traditional environment. Protection is needed today for historic towns, the old quarters of cities, and towns and villages with a traditional character as well as historic parks and gardens. The conservation of these architectural complexes can be seen only in a broad perspective, embracing all buildings of cultural value, from the greatest to the humblest - not forgetting those of our own day - together with their surroundings. Such overall protection will complement the piecemeal protection of individual and isolated monuments and sites.

The significance of the architectural heritage and the arguments for conserving it are now more clearly recognised. It is accepted that historical continuity must be preserved in the environment if we are to maintain or create surroundings which enable individuals to find their identity and feel secure despite abrupt social changes. In modern town planning, an attempt is being made to bring back the human dimension, the enclosed spaces, the interactions of functions and the social and cultural diversity that characterised the urban fabric of old towns. But it is also being realised that the conservation of ancient buildings helps to economise on resources and combat waste, one of the major preoccupations of present-day society. It has been shown that historic buildings can be given new functions related to the needs of contemporary life. Furthermore, conservation calls for artists and highly-qualified craftsmen whose talents and skills have to be kept alive and passed on. The rehabilitation of existing housing helps also to reduce encroachments on agricultural land and to obviate, or appreciably diminish, movements of population - a very important advantage of conservation policy.

For all these reasons, the arguments for the conservation of the architectural heritage seem stronger today than ever before. It must however, be given a firm and lasting basis and therefore made the subject of fundamental research and part of all educational and cultural development programmes.

The conservation of the architectural heritage: one of the major objectives of urban and regional planning

The conservation of the architectural heritage should become an integral part of urban and regional planning, instead of being treated as a secondary consideration or one requiring only incidental action, as has so often been the case in the recent past. A permanent dialogue between conservationists and those responsible for planning is thus indispensable.

Planners should recognise that not all areas are the same and that they should therefore be dealt with according to their individual characteristics. The recognition of the claims of the

aesthetic and cultural values of the architectural heritage should lead to the adoption of specific aims and planning rules for old architectural complexes.

It is not enough simply to superimpose, without co-ordinating them, ordinary planning regulations and specific rules for protecting historic buildings.

To make the necessary integration possible, an inventory of buildings, architectural complexes and sites demarcating protected zones around them is required. It should be widely circulated, particularly among regional and local authorities and officials in charge of town and country planning, in order to draw their attention to the buildings and areas worthy of protection. Such an inventory will furnish a realistic basis for conservation as a fundamental qualitative factor in the management of space.

Regional planning policy must take account of the conservation of the architectural heritage and contribute to it. In particular it can induce new activities to establish themselves in economically declining areas in order to check depopulation and thereby prevent the deterioration of old buildings. In addition, decisions on the development of peripheral urban areas can be orientated in such a way as to reduce pressure on the older neighbourhoods; have transport and employment policies and a better distribution of the focal points of urban activity may have an important impact on the conservation of the architectural heritage.

The full development of a permanent policy of conservation requires a large measure of decentralisation as well as a regard for local cultures. This means that there must be people responsible for conservation at all levels (central, regional and local) at which planning decisions are taken. The conservation of the architectural heritage, however, should not merely be a matter for experts. The support of public opinion is essential. The population, on the bases of full and objective information, should take a real part in every stage of the work, from the drawing up of inventories to the preparation of decisions.

Lastly, the conservation of the architectural heritage should become a feature of a new long-

term approach which pays due attention to criteria of quality and just proportions and which should make it possible henceforth to reject options and aims which are too often governed by short-term considerations, a narrow view of technology and, in short, an obsolete outlook.

Integrated conservation involves the responsibility of local authorities and calls for citizens' participation

Local authorities should have specific and extensive responsibilities in the protection of the architectural heritage. In applying the principles of integrated conservation, they should take account of the continuity of existing social and physical realities in urban and rural communities. The future cannot and should not be built at the expense of the past.

To implement such a policy, which respects the man-made environment intelligently, sensitively and with economy, local authorities should:

- use as a basis the study of the texture of urban and rural areas, notably their structure, their complex functions, and the architectural and spatial characteristics of their built-up and open spaces;
- afford functions to buildings which, whilst respecting their character, correspond to the needs of contemporary life and thus ensure their survival;
- be aware that long-term studies on the development of public services (educational, administrative, medical) indicate that excessive size impairs their quality and effectiveness;
- devote an appropriate part of their budget to such a policy. In this context, they should seek from governments the creation of funds specifically earmarked for such purposes. Local authority grants and loans made to private individuals and various associations should be aimed at stimulating their involvement and financial commitment;
- appoint representatives to deal with all matters concerning the architectural heritage;
- set up special non-commercial agencies to provide direct links between potential users of buildings and their owners;

- facilitate the formation and efficient functioning of voluntary associations for restoration and rehabilitation.

Local authorities should improve their techniques of consultation for ascertaining the opinions of interested parties on conservation plans and should take these opinions into account from the earliest stages of planning. As part of their efforts to inform the public, the decisions of local authorities should be taken in public, using a clearly understandable language, so that the local inhabitants may learn, discuss and assess the grounds for them. Meeting places should be provided, in order to enable members of the public to consult together.

As part of this policy, methods such as public meetings, exhibitions, opinion polls, the use of the mass media and all other appropriate methods should become common practice.

The education of young people in environmental issues and their involvement with conservation tasks is one of the most important communal requirements.

Complementary proposals or alternatives put forward by groups or individuals should be considered as an important contribution to planning.

Local authorities can benefit greatly from each other's experience. They should therefore establish a continuing exchange of information and ideas through all available channels.

The success of any policy of integrated conservation depends on taking social factors into consideration.

A policy of conservation also means the integration of the architectural heritage into social life.

The conservation effort to be made must be measured not only against the cultural value of the buildings but also against their use-value. The social problems of integrated conservation

can be resolved only by simultaneous reference to both these scales of values.

The rehabilitation of a complex forming part of the architectural heritage is not necessarily more costly than new building on an existing infrastructure or even than building a new complex on a previously undeveloped site. When therefore comparing the cost of these three solutions, whose social consequences are quite different, it is important not to overlook the social costs. These concern not only owners and tenants but also the craftsmen, tradespeople and contractors on the spot who keep the district alive and maintain it.

To avoid the laws of the market having free play in restored and rehabilitated districts, resulting in inhabitants who are unable to pay the increased rents being forced out, public authorities should intervene to reduce the effect of economic factors, as they already do in the case of low-cost housing. Financial interventions should aim to strike a balance between restoration grants to owners, combined with the fixing of maximum rents, and housing allowances to tenants to cover, in part or in whole, the difference between the old and new rents.

In order to enable the population to participate in the drawing up of programmes, they must be given the facts necessary to understand the situation, on the one hand through explaining the historic and architectural value of the buildings to be conserved, and on the other hand by being given full details about permanent and temporary rehousing.

This participation is all the more important because it is no longer simply a matter of restoring a few privileged buildings but of rehabilitating whole areas.

This practical way of interesting people in culture would be of considerable social benefit.

Integrated conservation necessitates the adaptation of legislative and administrative measures.

Because the concept of the architectural heritage has been gradually extended from the

individual historic building to urban and rural architectural complexes, and to more recent architecture, far-reaching legislative reform, in conjunction with an increase in administrative resources, is a prerequisite to effective action.

This reform must be guided by the need to co-ordinate regional planning legislation with legislation on the protection of the architectural heritage.

This latter must give a new definition of the architectural heritage and the aims of integrated conservation.

In addition it must devise special procedures particularly with regard to:

- the designation and delineation of architectural complexes;
- the mapping out of protective peripheral zones and the limitations on use to be imposed therein in the public interest;
- the preparation of integrated conservation schemes and the inclusion of their provisions in planning policies;
- the approval of projects and authorisation to carry out work.

In addition, necessary legislative provision should be made in order to:

- ensure a balanced redistribution of budgetary resources, available for urban planning, between rehabilitation and redevelopment respectively;
- grant citizens who decide to rehabilitate an old building at least the same financial advantages as those which they enjoy for new construction;
- revise the system of state and public authority financial aid in the light of the new policy of integrated conservation.

As far as possible, the application of building codes, regulations and requirements should be relaxed to meet the needs of integrated conservation.

In order to increase the operational capacity of the authorities, it is necessary to review the

structure of the administration to ensure that departments responsible for the cultural heritage are organised at the appropriate levels and that sufficient qualified personnel and essential scientific, technical and financial resources are put at their disposal.

These departments should assist local authorities, co-operate with regional planning offices and keep in constant touch with public and private bodies.

Integrated conservation necessitates appropriate financial means

It is difficult to define a financial policy applicable to all countries or to evaluate the consequences of the different measures involved in the planning process, because of their mutual repercussions.

Moreover, this process is itself governed by external factors resulting from the present structure of society.

It is accordingly for every state to devise its own financing methods and instruments.

It can be established with certainty, however, that there is scarcely any country in Europe where the financial means allocated to conservation are sufficient.

It is further apparent that no European country has yet devised the ideal administrative machinery to meet the economic requirements of an integrated conservation policy.

In order to solve the economic problems of integrated conservation, it is important - and this is a decisive factor - to draw up legislation subjecting new buildings to certain restrictions with regard to their volume and dimensions (height, coefficient of land use) that will make for harmony with their surroundings.

Planning regulations should discourage increased density and promote rehabilitation rather

than redevelopment.

Methods must be devised to assess the extra cost occasioned by the constraints of conservation programmes. Where possible, sufficient funds should be available to help owners who are obliged to carry out this restoration work to meet the extra cost - no more and no less.

If such a system of aid for the extra cost were accepted, care would need to be taken, of course, to see that the benefit was not diminished by taxation.

The same principle should be applied to the rehabilitation of dilapidated complexes of historic or architectural interest. This would tend to restore the social balance.

The financial and fiscal advantages available for new building should be accorded in the same proportion for the upkeep and conservation of old buildings, less, of course, any compensation for extra cost that may have been paid.

Authorities should set up or encourage the establishment of Revolving Funds, by providing local authorities or non-profit-making associations with the necessary capital. This is particularly applicable to areas where such programmes can become self-financing in the short or the long term because of the rise in value accruing from the high demand for such attractive property.

It is vital, however, to encourage all private sources of finance, particularly coming from industry. Numerous private initiatives have shown the viable part that they can play in association with the authorities at either national or local level.

Integrated conservation requires the promotion of methods, techniques and skills for restoration and rehabilitation.

Methods and techniques of restoration and rehabilitation of historic complexes should be better exploited and their range developed.

Specialised techniques which have been developed for the restoration of important historic complexes should be henceforth applied to the wide range of buildings and complexes of less outstanding artistic merit.

Steps should be taken to ensure that traditional building materials remain available and that traditional crafts and techniques continue to be used.

Permanent maintenance of the architectural heritage, will, in the long run, obviate costly rehabilitation operations.

Every rehabilitation scheme should be studied thoroughly before it is carried out. At the same time, comprehensive documentation should be assembled about materials and techniques and an analysis of costs should be made. This documentation should be collected and housed in appropriate centres.

New materials and techniques should be used only after approval by independent scientific institutions.

Research should be undertaken to compile a catalogue of methods and techniques used for conservation, and for this purpose scientific institutions should be created and should cooperate closely with each other. This catalogue should be made readily available and distributed to everyone concerned, thus stimulating the reform of restoration and rehabilitation practices.

There is a fundamental need for better training programmes to produce qualified personnel. These programmes should be flexible, multidisciplinary and should include courses where on-site practical experience can be gained.

International exchange of knowledge, experience and trainees is an essential element in the training of all personnel concerned.

This should help to create the required pool of planners, architects, technicians and craftsmen to prepare conservation programmes and help to ensure that particular crafts for restoration work, that are in danger of dying out, will be fostered.

The opportunity for qualifications, conditions of work, salary, employment security and social status should be sufficiently attractive to induce young people to take up and stay in disciplines connected with restoration and rehabilitation work.

Furthermore, the authorities responsible for educational programmes at all levels should endeavour to promote the interest of young people in conservation disciplines.

APPENDIX 7

RECOMMENDATION CONCERNING THE
SAFEGUARDING AND CONTEMPORARY ROLE
OF HISTORICAL AREAS, NAIROBI (1976)

United Nations Educational, Scientific and
Cultural Organization

Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas

Adopted by the General Conference at its
nineteenth session, Nairobi, 26 November 1976

The General Conference of the United Nations Educational, Scientific and Cultural Organization, meeting in Nairobi at its nineteenth session, from 26 October to 30 November 1976,

Considering that historic areas are part of the daily environment of human beings everywhere, that they represent the living presence of the past which formed them, that they provide the variety in life's background needed to match the diversity of society, and that by so doing they gain in value and acquire an additional human dimension,

Considering that historic areas afford down the ages the most tangible evidence of the wealth and diversity of cultural, religious and social activities and that their safeguarding and their integration into the life of contemporary society is a basic factor in town-planning and land development,

Considering that in face of the dangers of stereotyping and depersonalization, this living evidence of days gone by is of vital importance for humanity and for nations who find in it both the expression of their way of life and one of the corner-stones of their identity,

Noting that throughout the world, under the pretext of expansion or modernization, demolition ignorant of what it is demolishing and irrational and inappropriate reconstruction work is causing serious damage to this historic heritage,

Considering that historic areas are an immovable heritage whose destruction may often lead to social disturbances, even where it does not lead to economic loss,

Considering that this situation entails responsibilities for every citizen and lays on public authorities obligations which they alone are capable of fulfilling,

Considering that in order to save these irreplaceable assets from the dangers of deterioration or even total destruction to which they are thus exposed, it is for each State to adopt, as a matter of urgency, comprehensive and energetic policies for the protection and revitalization of historic areas and their surroundings as part of national, regional or local planning,

Noting the absence in many cases of a legislation effective and flexible enough concerning the architectural heritage and its interconnexion with town-planning, territorial, regional or local planning,

Noting that the General Conference has already adopted international instruments for the protection of the cultural and natural heritage such as the Recommendation on International Principles Applicable to Archaeological Excavations (1956), the Recommendation Concerning the Safeguarding of the Beauty and Character of Landscapes and Sites (1962), the

Recommendation Concerning the Preservation of Cultural Property Endangered by Public or Private Works (1968), and the Recommendation Concerning the Protection, at National Level, of the Cultural and Natural Heritage (1972),

Desiring to supplement and extend the application of the standards and principles laid down in these international instruments,

Having before it proposals concerning the safeguarding and contemporary rôle of historic areas, which question appears on the agenda of the session as item 27,

Having decided at its eighteenth session that this question should take the form of a Recommendation to Member States,

Adopts, this twenty-sixth day of November 1976, the present Recommendation.

The General Conference recommends that Member States apply the above provisions by adopting, as a national law or in some other form, measures with a view to giving effect to the principles and norms set out in this Recommendation in the territories under their jurisdiction.

The General Conference recommends that Member States bring this Recommendation to the attention of the national, regional and local authorities and of institutions, services or bodies and associations concerned with the safeguarding of historic areas and their environment.

The General Conference recommends that Member States report to it, at the dates and in the form determined by it, on action taken by them on this Recommendation.

I. Definitions

1. For the purposes of the present recommendation:

- (a) 'Historic and architectural (including vernacular) areas' shall be taken to mean any groups of buildings, structures and open spaces including archaeological and palaeontological sites, constituting human settlements in an urban or rural environment, the cohesion and value of which, from the archaeological, architectural, prehistoric, historic, aesthetic or socio-cultural point of view are recognised.

Among these 'areas', which are very varied in nature, it is possible to distinguish the following in particular: prehistoric sites, historic towns, old urban quarters, villages and hamlets as well as homogeneous monumental groups, it being understood that the latter should as a rule be carefully preserved unchanged.

- (b) The 'environment' shall be taken to mean the natural or man-made setting which influences the static or dynamic way these areas are perceived or which is directly linked to them in space or by social, economic or cultural ties.
- (c) "Safeguarding" shall be taken to mean the identification, protection, conservation, restoration, renovation, maintenance and revitalization of historic or traditional areas and their environment.

II. General principles

2. Historic areas and their surroundings should be regarded as forming an irreplaceable universal heritage. The governments and the citizens of the States in whose territory they are situated should deem it their duty to safe-guard this heritage and integrate it into the social life of our times. The national, regional or local authorities should be answerable for their performance of this duty in the interests of all citizens and of the international community, in accordance with the conditions of each Member State as regards the allocation of powers.
3. Every historic area and its surroundings should be considered in their totality as a coherent whole whose balance and specific nature depend on the fusion of the parts of which it is composed and which include human activities as much as the buildings, the spatial organization and the surroundings. All valid elements, including human activities, however modest, thus have a significance in relation to the whole which must not be disregarded.
4. Historic areas and their surroundings should be actively protected against damage of all kinds, particularly that resulting from unsuitable use, unnecessary additions and misguided or insensitive changes such as will impair their authenticity, and from damage due to any form of pollution. Any restoration work undertaken should be based on scientific principles.

Similarly, great attention should be paid to the harmony and aesthetic feeling produced by the linking or the contrasting of the various parts which make up the groups of buildings and which give to each group its particular character.

5. In the conditions of modern urbanization, which leads to a considerable increase in the scale and density of buildings, apart from the danger of direct destruction of historic areas, there is a real danger that newly developed areas can ruin the environment and character of adjoining historic areas. Architects and town-planners should be careful to ensure that views from and to monuments and historic areas are not spoilt and that historic areas are integrated harmoniously into contemporary life.

6. At a time when there is a danger that a growing universality of building techniques and architectural forms may create a uniform environment throughout the world, the preservation of historic areas can make an outstanding contribution to maintaining and developing the cultural and social values of each nation. This can contribute to the architectural enrichment of the cultural heritage of the world.

III. National, regional and local policy

7. In each Member State a national, regional and local policy should be drawn up, in conformity with the conditions of each State as regards the allocation of powers, so that legal, technical, economic and social measures may be taken by the national, regional or local authorities with a view to safeguarding historic areas and their surroundings and adapting them to the requirements of modern life. The policy thus laid down should influence planning at national, regional or local level and provide guidelines for town-planning and regional and rural development planning at all levels, the activities stemming from it forming an essential component in the formulation of aims and programmes, the assignment of responsibilities and the conduct of operations. The co-operation of individuals and private associations should be sought in implementing the safeguarding policy.

IV. Safeguarding measures

8. Historic areas and their surroundings should be safeguarded in conformity with the principles stated above and with the methods set out below, the specific measures being determined according to the legislative and constitutional competence and the organizational and economic structure of each State.

Legal and administrative measures

9. The application of an overall policy for safeguarding historic areas and their surroundings should be based on principles which are valid for the whole of each country. Member States should adapt the existing provisions, or, where necessary, enact new laws and regulations, so as to secure the protection of historic areas and their surroundings taking into account the provisions contained in this chapter and in the following chapters. They should encourage the adaptation or the adoption of regional or local measures to ensure such protection. Laws concerning town and regional planning and housing policy should also be reviewed so as to co-ordinate and bring them into line with the laws concerning the safeguarding of the architectural heritage.

10. The provisions establishing a system for safeguarding historic areas should set out the general principles relating to the establishment of the necessary plans and documents and, in particular:

the general conditions and restrictions applicable to the protected areas and their surroundings;

a statement as to the programmes and operations to be planned for the purpose of conservation and provision of public services;

maintenance to be carried out and the designation of those to be responsible for it;

the fields to which town-planning, redevelopment and rural land management are applicable;

the designation of the body responsible for authorizing any restoration, modification, new construction or demolition within the protected perimeter;

the means by which the safeguarding programmes are to be financed and carried out

11. Safeguarding plans and documents should define:

the areas and items to be protected;

the specific conditions and restrictions applicable to them;
the standards to be observed in the work of maintenance, restoration and improvements;
the general conditions governing the establishment of the supply systems and services needed in urban or rural life;
the conditions governing new constructions.

12. These laws should also in principle include provisions designed to prevent any infringement of the preservation laws, as well as any speculative rise in property values within the protected areas which could compromise protection and restoration planned in the interests of the community as a whole. These provisions could involve town-planning measures affording a means of influencing the price of building land, such as the establishment of neighbourhood or smaller development plans, granting the right of pre-emption to a public body, compulsory purchase in the interests of safeguarding or rehabilitation or automatic intervention in the case of failure to act on the part of the owners, and could provide for effective penalties such as the suspension of operations, compulsory restoration and/or a suitable fine.

13. Public authorities as well as individuals must be obliged to comply with the measures for safeguarding. However, machinery for appeal against arbitrary or unjust decisions should be provided.

14. The provisions concerning the setting up of public and private bodies and concerning public and private work projects should be adapted to the regulations governing the safeguarding of historic areas and their surroundings.

15. In particular, provisions concerning slum property and blocks and the construction of subsidized housing should be planned or amended both to fit in with the safeguarding policy and to contribute to it. The schedule of any subsidies paid should be drawn up and adjusted accordingly, in particular in order to facilitate the development of subsidized housing and public construction by rehabilitating old buildings. All demolition should in any case only concern buildings with no historic or architectural value and the subsidies involved should be

carefully controlled. Further, a proportion of the funds earmarked for the construction of subsidized housing should be allocated to the rehabilitation of old buildings.

16. The legal consequences of the protection measures as far as buildings and land are concerned should be made public and should be recorded by a competent official body.

17. Making due allowance for the conditions specific to each country and the allocation of responsibilities within the various national, regional and local authorities, the following principles should underline the operation of the safeguarding machinery:

- (a) there should be an authority responsible for ensuring the permanent co-ordination of all those concerned, e.g. national, regional and local public services or groups of individuals;
- (b) safeguarding plans and documents should be drawn up, once all the necessary advance scientific studies have been carried out, by multidisciplinary teams composed, in particular of:
 - specialists in conservation and restoration, including art historian;
 - architects and town-planners;
 - sociologists and economists;
 - ecologists and landscape architects;
 - specialists in public health and social welfare;
 - and, more generally, all specialists in disciplines involved in the protection and enhancement of historic areas;
- (c) the authorities should take the lead in sounding the opinions and organizing the participation of the public concerned;
- (d) the safeguarding plans and documents should be approved by the body designated by law;
- (e) the public authorities responsible for giving effect to the safeguarding provisions and regulations at all levels, national, regional and local, should be provided with the necessary staff and given adequate technical, administrative and financial resources.

Technical, economic and social measures

18. A list of historic areas and their surroundings to be protected should be drawn up at national, regional or local level. It should indicate priorities so that the limited resources available for protection may be allocated judiciously. Any protection measures, of whatever nature, that need to be taken as a matter of urgency should be taken without waiting for the safeguarding plans and documents to be prepared.

19. A survey of the area as a whole, including an analysis of its spatial evolution, should be made. It should cover archaeological, historical, architectural, technical and economic data. An analytical document should be drawn up so as to determine which buildings or groups of buildings are to be protected with great care, conserved under certain conditions, or, in quite exceptional and thoroughly documented circumstances, destroyed. This would enable the authorities to call a halt to any work incompatible with this recommendation. Additionally, an inventory of public and private open spaces and their vegetation should be drawn up for the same purposes.

20. In addition to this architectural survey, thorough surveys of social, economic, cultural and technical data and structures and of the wider urban or regional context are necessary. Studies should include, if possible, demographic data and an analysis of economic, social and cultural activities, ways of life and social relationships, land-tenure problems, the urban infrastructure, the state of the road system, communication networks and the reciprocal links between protected areas and surrounding zones. The authorities concerned should attach the greatest importance to these studies and should bear in mind that valid safeguarding plans cannot be prepared without them.

21. After the survey described above has been completed and before the safeguarding plans and specifications are drawn up, there should in principle be a programming operation in which due account is taken both of town-planning, architectural, economic and social considerations and of the ability of the urban and rural fabric to assimilate functions that are compatible with its specific character. The programming operation should aim at bringing the density of settlement to the desired level and should provide for the work to be carried out in stages as well as for the temporary accommodation needed while it is proceeding, and premises for the permanent rehousing of those inhabitants who cannot return to their previous

dwellings. This programming operation should be undertaken with the closest possible participation of the communities and groups of people concerned. Because the social, economic and physical context of historic areas and their surroundings may be expected to change over time, survey and analysis should be a continuing process. It is accordingly essential that the preparation of safeguarding plans and their execution be undertaken on the basis of studies available, rather than being postponed while the planning process is refined.

22. Once the safeguarding plans and specifications have been drawn up and approved by the competent public authority, it would be desirable for them to be executed either by their authors or under their authority.

23. In historic areas containing features from several different periods, preservation should be carried out taking into account the manifestations of all such periods.

24. Where safeguarding plans exist urban development or slum clearance programmes consisting of the demolition of buildings of no architectural or historic interest and which are structurally too unsound to be kept, the removal of extensions and additional storeys of no value, and sometimes even the demolition of recent buildings which break the unity of the area, may only be authorized in conformity with the plan.

25. Urban development or slum clearance programmes for areas not covered by safeguarding plans should respect buildings and other elements of architectural or historic value as well as accompanying buildings. If such elements are likely to be adversely affected by the programme, safeguarding plans as indicated above should be drawn up in advance of demolition.

26. Constant supervision is necessary to ensure that these operations are not conducive to excessive profits nor serve other purposes contrary to the objectives of the plan.

27. The usual security standards applicable to fire and natural catastrophes should be observed in any urban development or slum clearance programme affecting a historic area, provided that this be compatible with the criteria applicable to the preservation of the cultural

heritage. If conflict does occur, special solutions should be sought, with the collaboration of all the services concerned, so as to provide the maximum security, while not impairing the cultural heritage.

28. Particular care should be devoted to regulations for and control over new buildings so as to ensure that their architecture adapts harmoniously to the spatial organization and setting of the groups of historic buildings. To this end, an analysis of the urban context should precede any new construction not only so as to define the general character of the group of buildings but also to analyze its dominant features, e.g. the harmony of heights, colours, materials and forms, constants in the way the façades and roofs are built, the relationship between the volume of buildings and the spatial volume, as well as their average proportions and their position. Particular attention should be given to the size of the lots since there is a danger that any reorganization of the lots may cause a change of mass which could be deleterious to the harmony of the whole.

29. The isolation of a monument through the demolition of its surroundings should not generally be authorized, neither should a monument be moved unless in exceptional circumstances and for unavoidable reasons.

30. Historic areas and their surroundings should be protected from the disfigurement caused by the erection of poles, pylons and electricity or telephone cables and the placing of television aerials and large-scale advertising signs. Where these already exist appropriate measures should be taken for their removal. Bill-posting, neon signs and other kinds of advertisement, commercial signs, street pavements and furniture, should be planned with the greatest care and controlled so that they fit harmoniously into the whole. Special efforts should be made to prevent all forms of vandalism.

31. Member States and groups concerned should protect historic areas and their surroundings against the increasingly serious environmental damage caused by certain technological developments - in particular the various forms of pollution - by banning harmful industries in the proximity of these areas and by taking preventive measures to counter the destructive effects of noise, shocks and vibrations caused by machines and vehicles.

Provision should further be made for measures to counter the harm resulting from over-exploitation by tourism.

32. Member States should encourage and assist local authorities to seek solutions to the conflict existing in most historic groupings between motor traffic on the one hand and the scale of the buildings and their architectural qualities on the other. To solve the conflict and to encourage pedestrian traffic, careful attention should be paid to the placing of, and access to, peripheral and even central car parks and routing systems established which will facilitate pedestrian traffic, service access and public transport alike. Many rehabilitation operations such as putting electricity and other cables underground, too expensive if carried out singly, could then be co-ordinated easily and economically with the development of the road system.

33. Protection and restoration should be accompanied by revitalization activities. It would thus be essential to maintain appropriate existing functions, in particular trades and crafts, and establish new ones, which, if they are to be viable, in the long term, should be compatible with the economic and social context of the town, region or country where they are introduced. The cost of safeguarding operations should be evaluated not only in terms of the cultural value of the buildings but also in relation to the value they acquire through the use made of them. The social problems of safeguarding cannot be seen correctly unless reference is made to both these value scales. These functions should answer the social, cultural and economic needs of the inhabitants without harming the specific nature of the area concerned. A cultural revitalization policy should make historic areas centres of cultural activities and give them a central rôle to play in the cultural development of the communities around them.

34. In rural areas all works which cause disturbances and all changes of economic and social structure should be carefully controlled so as to preserve the integrity of historic rural communities within their natural setting.

35. Safeguarding activities should couple the public authorities' contribution with the contribution made by the individual or collected owners and the inhabitants and users, separately or together, who should be encouraged to put forward suggestions and generally

play an active part. Constant co-operations between the community and the individual should thus be established at all levels particularly through methods such as: information adapted to the types of persons concerned; surveys adapted to the persons questioned; establishment of advisory groups attached to planning teams; representation of owners, inhabitants and users in an advisory function on bodies responsible for decision-making, management and the organization of operations connected with plans for safeguarding or the creation of public corporation to play a part in the plan's implementation.

36. The formation of voluntary conservation groups and non-profit-making associations and the establishment of honorary or financial rewards should be encouraged so that specially meritorious work in all aspects of safeguarding may be recognized.

37. Availability of the necessary funds for the level of public investment provided for in the plans for the safeguarding of historic areas and their surroundings should be ensured by including adequate appropriations in the budgets of the central, regional and local authorities. All these funds should be centrally managed by public, private or semi-public bodies entrusted with the co-ordination of all forms of financial aid at national, regional or local level and with the channelling of them according to an overall plan of action.

38. Public assistance in the forms described below should be based on the principle that, wherever this is appropriate and necessary, the measures taken by the authorities concerned should take into account the 'extra cost' of restoration i.e. the additional cost imposed on the owner as compared with the new market or rental value of the building.

39. In general, such public funds should be used primarily to conserve existing buildings including especially buildings for low rental housing and should not be allocated to the construction of new buildings unless the latter do not prejudice the use and functions of existing buildings.

40. Grants, subsidies, loans at favourable rates, or tax concessions should be made available to private owners and to users carrying out work provided for by the safeguarding plans and in conformity with the standards laid down in those plans. These tax concessions, grants and loans could be made first and foremost to groups of owners or users of living

accommodation and commercial property, since joint operations are more economical than individual action. The financial concessions granted to private owners and users should, where appropriate, be dependent on covenants requiring the observance of certain conditions laid down in the public interest, and ensuring the integrity of the buildings such as allowing the buildings to be visited and allowing access to parks, gardens or sites, the taking of photographs, etc.

41. Special funds should be set aside in the budgets of public and private bodies for the protection of groups of historic buildings endangered by large-scale public works and pollution. Public authorities should also set aside special funds for the repair of damage caused by natural disasters.

42. In addition, all government departments and agencies active in the field of public works should arrange their programmes and budgets so as to contribute to the rehabilitation of groups of historic buildings by financing work which is both in conformity with their own aims and the aims of the safe-guarding plan.

43. To increase the financial resources available to them. Member States should encourage the setting up of public and/or private financing agencies for the safeguarding of historic areas and their surroundings. These agencies should have corporate status and be empowered to receive gifts from individuals, foundations and industrial and commercial concerns. Special tax concessions may be granted to donors.

44. The financing of work of any description carried out for the safeguarding of historic areas and their surroundings by setting up a loans corporation, could be facilitated by public institutions and private credit establishments, which would be responsible for making loans to owners at reduced rates of interest with repayment spread out over a long period.

45. Member States and other levels of government concerned could facilitate the creation of non-profit-making associations responsible for buying and, where appropriate after restoration, selling buildings by using revolving funds established for the special purpose of enabling owners of historic buildings who wish to safeguard them and preserve their character

to continue to reside there.

46. It is most important that safeguarding measures should not lead to a break in the social fabric. To avoid hardship to the poorest inhabitants consequent on their having to move from buildings or groups of buildings due for renovation, compensation for rises in rent could enable them to keep their homes, commercial premises and workshops and their traditional living patterns and occupations, especially rural crafts, small-scale agriculture, fishing etc. This compensation which would be income-related, would help those concerned to pay the increased rentals resulting from the work carried out.

V. Research education and information

47. In order to raise the standard of work of the skilled workers and craftsmen required and to encourage the whole population to realize the need for safe-guarding and to take part in it, the following measures should be taken by Member States, in accordance with their legal and constitutional competence.

48. Member states and groups concerned should encourage the systematic study of, and research on:

town-planning aspects of historic area and their environment;
the interconnexions between safeguarding and planning at all levels;
methods of conservation applicable to historic area;
the alteration of materials;
the application of modern techniques to conservation work;
the crafts techniques indispensable for safeguarding.

49. Specific education concerning the above question and including practical training periods should be introduced and developed. In addition, it is essential to encourage the training of skilled workers and craftsmen specializing in the safeguarding of historic areas, including any open spaces surrounding them. Furthermore, it is necessary to encourage the crafts themselves, which are jeopardized by the process of industrialization. It is desirable that the institution concerned co-operate in this matter and with specialized international

agencies such as the Centre for Study and Research of Cultural Property, in Rome, the International Council of Monuments and Sites (ICOMOS) and the International Council Museums (ICOM).

50. The education of administrative staff for the needs of local development in the field of safeguarding of historic areas should be financed where applicable and needed and directed to the appropriate authorities according to a long-term program.

51. Awareness of the need for safeguarding work should be encouraged by education in school, out of school and at university and by using information media such as books, the press, television, radio, cinema and travelling exhibitions. Clear, comprehensive information should be provided as the advantages - not only aesthetic, but also social and economic - to be reaped from a well-conducted policy for the safeguarding of historic areas and their surroundings. Such information should be widely circulated among specified private and government bodies and the general public so that they may know why and how their surroundings can be improved in this way.

52. The study of historic areas should be included in education at all levels, especially in history teaching, so as to inculcate in young minds an understanding of and respect for the works of the past and to demonstrate the rôle of this heritage in modern life. Education of this kind should make wide use of audio-visual media and of visits to groups of historic buildings.

53. Refresher courses for teachers and guides and the training of instructors should be facilitated so as to aid groups of young people and adults wishing to learn about historic areas.

VI. International co-operation

54. Member States should co-operate with regard to the safeguarding of historic areas and their surroundings, seeking aid, if it seems desirable, from international organizations, both intergovernmental and non-governmental, in particular that of the Unesco-ICOM-ICOMOS

Documentation Centre. Such multilateral or bilateral co-operation should be carefully co-ordinated and should take the form of measures such as the following:

- (a) exchange of information in all forms and scientific and technical publications;
- (b) organization of seminars and working parties on particular subjects;
- (c) provision of study and travel fellowships, and the dispatch of scientific technical and administrative staff, and equipment;
- (d) joint action to combat pollution of all kinds;
- (e) implementation of large-scale conservation, restoring and rehabilitation projects for historic areas and publications of the experience acquired. In frontier areas where the task of development and safeguarding historic areas and their surroundings gives rise to problems jointly affecting. Member States on either side of the frontier, they should co-ordinate their policies and activities to ensure that the cultural heritage is used and protected in the best possible way;
- (f) mutual assistance between neighbouring countries for the preservation of areas of common interest characteristic of the historic and cultural development of the region.

55. In conformity with the spirit and the principles of this recommendation, a Member State should not take any action to demolish or change the character of the historic quarters, towns and sites, situated in territories occupied by that State.

APPENDIX 8

THE AUSTRALIA ICOMOS CHARTER FOR THE
CONSERVATION OF PLACES OF CULTURAL
SIGNIFICANCE, (The Burra Charter), 1981

THE AUSTRALIA ICOMOS CHARTER FOR THE CONSERVATION OF PLACES OF CULTURAL SIGNIFICANCE (The Burra Charter)

This revised Charter was adopted on 23rd February, 1981.

Preamble

Having regard to the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1966), and the Resolutions of 5th General Assembly of ICOMOS (Moscow 1978), the following Charter has been adopted by Australia ICOMOS.

Definitions

Article 1. For the purpose of this Charter:

- 1.1 *Place* means site, area, building or other work, group of buildings or other works together with pertinent contents and surroundings.
- 1.2 *Cultural significance* means aesthetic, historic, scientific or social value for past, present or future generations.
- 1.3 *Fabric* means all the physical material of the *place*.
- 1.4 *Conservation* means all the processes of looking after a *cultural significance*. It includes *maintenance* and may according to circumstance include *preservation*, *restoration*, *reconstruction* and *adaptation* and will be commonly a combination of more than one of these.
- 1.5 *Maintenance* means the continuous protective care of the *fabric*, contents and setting of a *place*, and

Explanatory Notes

These notes do not form part of the Charter and may be added to by Australia ICOMOS.

Article 1.1
place includes structures, ruins, archaeological sites and areas.

reconstruction and it should be treated accordingly.

- 1.6 *Preservation* means maintaining the *fabric* of a *place* in its existing state and retarding deterioration.
- 1.7 *Restoration* means returning the **EXISTING** *fabric* of a *place* to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
- 1.8 *Reconstruction* means returning a *place* as nearly as possible to a known earlier state and is distinguished by the introduction of materials (new or old) into the *fabric*. This is not to be confused with either recreation or conjectural reconstruction which are outside the scope of this Charter.
- 1.9 *Adaptation* means modifying a *place* to suit proposed compatible uses.
- 1.10 *Compatible use* means a use which involves no change to the culturally significant fabric, changes which are substantially reversible, or changes which require a minimal impact.

Conservation Principles

Article 2. The aim of *conservation* is to retain or recover the *cultural significance* of a *place* and must include provision for its security, its *maintenance* and its future.

Article 3. *Conservation* is based on a respect for the existing *fabric* and should involve the least possible physical intervention. It should not distort the evidence provided by the *fabric*.

Article 2
Conservation should not be undertaken unless adequate resources are available to ensure that the fabric is not left in a vulnerable state and that the cultural significance of the place is not impaired. However, it must be emphasised that the best conservation often involves the least work and can be inexpensive.

Article 3
The traces of additions, alterations and earlier treatments on the fabric of a place are evidence of its history and uses. Conservation action should tend to assist rather than to impede their interpretation.

Article 4

Conservation should make use of all the disciplines which can contribute to the study and safeguarding of a *place*. Techniques employed should be traditional but in some circumstances they may be modern ones for which a firm scientific basis exists and which have been supported by a body of experience

Article 5. *Conservation* of a *place* should take into consideration all aspects of its *cultural significance* without unwarranted emphasis on any one at the expense of others.

Article 6. The conservation policy appropriate to a *place* must first be determined by an understanding of its *cultural significance* and its physical condition.

Article 7. The conservation policy will determine which uses are compatible.

Article 8. *Conservation* requires the maintenance of an appropriate visual setting: e.g. form, scale, colour, texture and materials. No new construction, demolition or modification which would adversely affect the settings should be allowed. Environmental intrusions which adversely affect appreciation or enjoyment of the *place* should be excluded.

Article 9. A building or work should remain in its historical location. The moving of all or part of a building or work is unacceptable unless this is the sole means of ensuring its survival.

Article 10. The removal of contents which form part of the *cultural significance* of the *place* is unacceptable unless it is the sole means of ensuring their security and *preservation*. Such contents must be returned should changed circumstances make this practicable.

Article 8
New construction work, including infill and additions, may be acceptable provided:

It does not reduce or obscure the cultural significance of the place

it is in keeping with Article 8

Article 9
Some structures were designed to be readily removable or already have a history of previous moves, e.g. prefabricated dwellings and popper-heads. Provided such a structure does not have a strong association with its present site its removal may be considered.

If any structure is moved it should be moved to an appropriate setting and given an appropriate use. Such action should not be to the detriment of any place of cultural significance.

Reconstruction

Article 17. *Reconstruction* is appropriate where a *place* is incomplete through damage or alteration and where it is necessary for its survival, or where it recovers the *cultural significance* of the *place* as a whole.

Article 18. *Reconstruction* is limited to the completion of a depleted entity and should not constitute the majority of the *fabric* of a *place*.

Article 19. *Reconstruction* is limited to the reproduction of *fabric* the form of which is known from physical and/or documentary evidence. It should be identifiable on close inspection as being new work.

Adaptation

Article 20. *Adaptation* is acceptable where the *conservation* of the *place* cannot otherwise be achieved, and where the *adaptation* does not substantially detract from its *cultural significance*.

Article 21. *Adaptation* must be limited to that which is essential to a use for the *place* determined in accordance with Articles 6 and 7.

Article 22. *Fabric* of *cultural significance* unavoidably removed in the process of *adaptation* must be kept safely to enable its future reinstatement.

Conservation Practice

Article 23. Work on a *place* must be preceded by professionally prepared studies of the physical, documentary and other evidence, and the existing *fabric* recorded before any disturbance of the *place*.

Article 24. Study of a *place* by any disturbance of the *fabric* or by archaeological excavation should be

undertaken where necessary to provide data essential for decisions on the *conservation* of the *place* and/or to secure evidence about to be lost or made inaccessible through necessary *conservation* of other unavoidable action. Investigation of a *place* for any other reason which requires physical disturbance and which adds substantially to a scientific body of knowledge may be permitted, provided that it is consistent with the conservation policy for the *place*.

Article 25. A written statement of conservation policy must be professionally prepared setting out the *cultural significance*, physical condition and proposed *conservation* process together with justification and supporting evidence, including photographs, drawings and all appropriate samples.

Article 26. The organisation and individuals responsible for policy decisions must be named and specific responsibility taken for each such decision.

Article 27. Appropriate professional direction and supervision must be maintained at all stages of the work and a log kept of new evidence and additional decisions recorded as in Article 25 above.

Article 28. The records by Articles 23, 25, 26 and 27 should be placed in a permanent archive and made publicly available.

Article 29. The items referred to in Article 10 and Article 22 should be professionally catalogued and protected.

Words in italics are defined in Article 1.

GUIDELINES TO THE BURRA CHARTER: CULTURAL SIGNIFICANCE

These guidelines for the establishment of cultural significance were adopted by Australia ICOMOS on 14 April 1984. They explain aspects of Articles 6, 23, 25 and 28 of the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (Burra Charter) and should be read in conjunction with the Charter.

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1.0 Preface

1.1 Intention of Guidelines

These Guidelines are intended to clarify the nature of professional work done within the terms of the Burra Charter. They recommend a methodical procedure for assessing the cultural significance of a place, preparing a statement of cultural significance and for making such information publicly available. The Guidelines refer to Articles 6, 23, 25 and 28 but do not cover all the matters referred to in those Articles.

1.2 Applicability

The Guidelines apply to any place likely to be of cultural significance regardless of its type or size.

1.3 Need to establish cultural significance

The assessment of cultural significance and the preparation of a statement of cultural significance, embodied in a report, are essential pre-requisites to making decisions about the future of a place.

1.4 Skills required

In accordance with Article 4 of the Burra Charter, the study of a place should make use of all relevant disciplines. The professional skills required for such study are not common. It cannot, for example, be assumed that any one practitioner will have the full range of skills required to assess cultural significance and prepare a statement. Sometimes in the course of the task it will be necessary to engage additional practitioners with special expertise.

1.5 Issues not considered

The assessment of cultural significance and the preparation of a statement does not involve or take account of such issues as the necessity for conservation action, legal constraints, possible uses, structural stability or costs and returns. These issues will be considered in the development of conservation proposals. Guidelines for the development of conservation proposals are the subject of another document.

2.0 The Concept of Cultural Significance

2.1 Introduction

In the Burra Charter Cultural Significance means "aesthetic, historic, scientific or social value for past, present or future generations".

Cultural significance is a concept which helps in estimating the value of places. The places that are likely to be of significance are those which help an understanding of the past or enrich the present, and which we believe will be of value to future generations.

Although there are a variety of adjectives used in definitions of cultural significance in Australia, the adjectives "aesthetic", "historic", "scientific" and "social", given alphabetically in the Burra Charter, can encompass all other values.

The meaning of these terms in the context of cultural significance is discussed below. It should be noted that they are not mutually exclusive, for example architectural style has both historic and aesthetic aspects.

2.2 Aesthetic value

Aesthetic value includes aspects of sensory perception for which criteria can and should be stated. Such criteria may include consideration of the form, scale, colour, texture and material of the fabric, the smells and sounds associated with the place and its use; and also the aesthetic values commonly assessed in the analysis of landscape and townscape.

2.3 Historic value

Historic value encompasses the history of aesthetics, science and society and therefore to a large extent underlies all of the terms set out in this section.

A place may have historic value because it has influenced, or has been influenced by, an historic figure, event, phase or activity. It may also have historic value as the site of an important event. Places in which evidence of the association or event survives in situ, or in which the settings are substantially intact, are of greater significance than those which are much changed or in which evidence does not survive. However, some events or associations may be so important that the place remains its significance regardless of subsequent treatment.

2.4 Scientific value

The scientific or research value of a place will depend upon the importance of the data involved, on its rarity, quality or representativeness, and on the degree to which the place may contribute further substantial information.

2.5 Social value

Social value embraces the qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority group.

2.6 Other approaches

The categorisation into aesthetic, historic, scientific and social values is one approach to understanding the concept of cultural significance. However, more precise categories may be developed as understanding of a particular place increases.

3.0 The Establishment of Cultural Significance

3.1 Introduction

In establishing the cultural significance of a place it is necessary to assess all the information relevant to an understanding of the place and its fabric. The task includes a report comprising written material and graphic material. The contents of the report should be arranged to suit the place and the limitation on the task, but it will generally be in two sections: first, the assessment of cultural significance (see 3.2 and 3.3) and second, the statement of cultural significance (see 3.4).

3.2 Collection of information

Information relevant to the assessment of cultural significance should be collected. Such information concerns:

- a) the development sequence of the place and its relationship to the surviving fabric;
- b) the existence and nature of lost or obliterated fabric;
- c) the rarity or technical interest of all or any part of the place;
- d) the functions of the place and its parts;
- e) the relationship of the place and its parts with its setting;
- f) the cultural influences which have affected the form and fabric of the place;
- g) the significance of the place to people who use or have used the place, or descendants of such people;
- h) the historical content of the place with particular reference to the ways in which its fabric has been influenced by historical forces or has itself influenced the course of history;
- i) the scientific or research potential of the place;
- j) the relationship of the place to other places, for example in respect of design, technology, use, locality or origin;
- k) any other factor relevant to an understanding of the particular place.

3.3 The assessment of cultural significance

The assessment of cultural significance follows the collection of information.

The validity of the judgements will depend upon the care with which the data is collected and the reasoning applied to it.

In assessing cultural significance the practitioner should state conclusions. Unresolved aspects should be identified.

Wherever may be considered the principal significance of a place, all other aspects of significance should be given consideration.

3.3.1 Extent of recording

In assessing these matters a practitioner should record the place sufficiently to provide a basis for the necessary discussion of the facts. During such recording any obviously urgent problems endangering the place, such as stability and security, should be reported to the client.

- 3.3.2 Disturbance of the fabric
Disturbance of the fabric at this stage should be strictly within the terms of Article 24 of the Burra Charter, which is explained in separate Guidelines.
- 3.3.3 Hypotheses
Hypotheses, however expert or informed, should not be presented as established fact. Feasible or possible hypotheses should be set out, with the evidence for and against them, and the line of reasoning which has been followed. Any attempt which has been made to check a hypothesis should be recorded, so as to avoid repeating fruitless research.
- 3.4 Statement of cultural significance

The practitioner should prepare a succinct statement of cultural significance, supported by, or cross referenced to, sufficient graphic material to help identify the fabric of cultural significance.

It is essential that the statement be clear and pithy, expressing simply why the place is of value but not restating the physical or documentary evidence.
- 3.5 The report
- 3.5.1 Content
The report will comprise written material and graphic material and will present an assessment of cultural significance and a statement of cultural significance.
In order to avoid unnecessary bulk, only material directly relevant to the process of assessing cultural significance and to making a statement of cultural significance should be included.
- 3.5.2 Written material
The text should be clearly set out and easy to follow. In addition to the assessment and statement of cultural significance as set out in 3.2 and 3.3 it should include:
- a) name of the client;
 - b) names of all the practitioners engaged in the task;
 - c) authorship of the report;
 - d) date;
 - e) brief or outline of brief;
 - f) constraints on the task: for example, time, money, expertise;
 - g) sources; refer to 3.5.4
- 3.5.3 Graphic material
Graphic material may include maps, plans, drawings, diagrams, sketches, photographs and tables, and should be reproduced with sufficient quality for the purposes of interpretation.
All components discussed in the report should be identified in the graphic material. Such components should be identified and described in a schedule.
Detailed drawings may not be necessary. A diagram may best assist the purpose of the report.
Graphic material which does not serve a specific purpose should not be included.
- 3.5.4 Sources
All sources used in the task must be cited with sufficient precision to enable others to locate them.
It is necessary for all sources consulted to be listed, even if not cited.
All major sources of collections not consulted but believed to have potential usefulness in establishing cultural significance should be listed.
In respect of source material privately held the name and address of the owner should be given, but only with the owner's consent.
- 4.0 Procedures for Undertaking the Task
- 4.1 Brief

Before undertaking the task, the client and the practitioner should agree upon:
- a) the extent of the place and any aspect which requires intensive investigation;
 - b) the dates for the commencement of the task, submission of the draft report and submission of the final report;
 - c) the fee or the basis upon which fees will be paid;
 - d) the use of any joint consultant, sub-consultant or other practitioner with special expertise;
 - e) the basis for any further investigation which may be required within the terms of section 4.5 of these Guidelines;
 - f) the representative of the client to whom the practitioner will be responsible in the course of the task;
 - g) the sources, material or services to be supplied by the client;
 - h) any requirements for the format or reproduction of the report;
 - i) the number of copies of the report to be supplied at each stage;
 - j) copyright and confidentiality;
 - k) the conditions under which the report may be published by the client, the practitioner or others;
 - l) the procedure for any required exhibition of the report and consideration of comment upon it.
- 4.2 Responsibility for content of report

The content of the report is the responsibility of the practitioner. The report may not be amended without the agreement of the practitioner.

4.3 Draft report

It is useful for the report to be presented to the client in draft form to ensure that it is understood and so that the practitioner may receive the client's comments.

4.4 Urgent action

Where it becomes clear that urgent action is necessary to avert a threat to the fabric involving, for example, stability or security, the client should be notified immediately.

4.5 Additional expenditure

Where it becomes clear that some aspect of the task will incur additional expenditure by requiring more investigation or more expertise than has been allowed, the client should be informed immediately.

4.6 Recommendations for further investigation

In respect of major unresolved aspects of cultural significance, recommendations for further investigation should be made only where:

- a) the client has been informed of the need for such investigation at the appropriate stage and it has been impossible to have it undertaken within the budget and time constraints of the task:

- b) further information is anticipated as a result of disturbance of the fabric which would not be proper at this stage, but which will become appropriate in the future (see Guidelines for Article 24 of the Burra Charter).

Such recommendations should indicate what aspect of significance might be established by such study.

4.7 Exhibition and comment

The report for any project of public interest should be exhibited in order that interested bodies and the public may comment and reasonable time should be allowed for the receipt and consideration of comment.

4.8 Further evidence

If after the completion of the report further evidence is revealed, for example by disturbance of the fabric or as a result of further investigation or public comment, it is desirable for such evidence to be referred to the original practitioner so that the report may be amended if necessary.

4.9 Permanent archive

A copy of the report should be placed in a permanent archive and made publicly available.

GUIDELINES TO THE

BURRA CHARTER:

CONSERVATION POLICY

These guidelines which cover the development of conservation policy and strategy for implementation of that policy, were adopted by Australia ICOMOS on 25 May 1985. They explain aspects of Articles 6, 7, 23, and 25 of the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (Burra Charter) and should be read in conjunction with the Charter.

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1.0 Preface

1.1 Intention of guidelines

These guidelines are intended to clarify the nature of professional work done within the terms of the Burra Charter. They recommend a methodical procedure for development of the conservation policy for a place, for the statement of conservation policy and for the strategy for the implementation of that policy. The guidelines refer to Articles 6, 7, 23 and 25.

1.2 Applicability

The guidelines apply to any place likely to be of cultural significance regardless of its type or size.

1.3 Cultural significance to precede conservation policy

The establishment of cultural significance and the preparation of a statement of cultural significance, embodied in a report, are essential pre-requisites to the development of conservation policy. Guidelines for the establishment of cultural significance are the subject of another document.

1.4 Need to develop conservation policy

The development of conservation policy, embodied in a report, is an essential pre-requisite to making decisions about the future of the place.

1.5 Skills required

In accordance with Article 4 of the Burra Charter, the study of a place should make use of all relevant disciplines. The professional skills required for such study are not common. It cannot, for example, be assumed that any one practitioner will have the full range of skills required to develop a conservation policy and prepare the appropriate report. In the course of the task it may be necessary to consult with other practitioners and organizations.

1.6 Aspects excluded

These guidelines are directed at the planning process and not the detailed specification of action.

2.0 The Scope of the Conservation Policy

2.1 Introduction

The purpose of the conservation policy is to state how the conservation of the place may best be achieved both in the long and short term. It will be specific to that place.

The conservation policy will include the issues listed below.

2.2 Fabric and setting

The conservation policy should identify the most appropriate way of caring for the fabric and setting of the place arising out of the statement of significance and other constraints. A particular combination of conservation actions will be identified. This may or may not involve changes to the fabric.

2.3 Use

The conservation policy should identify a use or combination of uses or constraints on use that are compatible with the retention or recovery of the cultural significance of the place and that are feasible.

2.4 Interpretation

The conservation policy should identify the most appropriate way of making the significance of the place understood consistent with the retention of that significance. This may be a combination of the treatment of the fabric, the use of the place and the use of introduced interpretive material. In some instances the cultural significance and other constraints may preclude the introduction of such material.

2.5 Management

The conservation policy should identify a management structure through which the conservation policy is capable of being implemented. It should also identify:

- those to be responsible for subsequent conservation and management decisions and for the day to day management of the place;
- the mechanism by which policy decisions are to be made and recorded; and
- the means of providing security and regular maintenance for the place.

2.6 Control of investigation of the place

The conservation policy should make provision for the control of investigations at the place in order to prevent investigations that might diminish the cultural significance of the place.

2.7 Control of physical intervention

The conservation policy should include provisions for the control of physical intervention. These controls may identify:

- the situations in which intervention is permissible;

- the likely impact of the cultural significance of any intervention;
- unavoidable intervention; and
- the degree of intervention acceptable for non-conservation purposes.

(Refer to Guidelines to the Burra Charter: Physical Intervention.)

2.8 Future activities

The conservation policy should see guidelines within which future activities such as new works for changing needs may take place.

2.9 Review

The conservation policy should contain provision for review.

3.0 Development of the Conservation Policy

3.1 Introduction

In developing a conservation policy for the place it is necessary to assess all the information relevant to the future care of the place and its fabric. Central to this task is the statement of cultural significance.

The task includes a report comprising written material and graphic material. The contents of the report should be arranged to suit the place and the limitations of the task, but it will generally be in three sections:

- the development of a conservation policy (see 3.2 and 3.3)
- the statement of conservation policy (see 3.4); and
- the development of an appropriate strategy for implementation of the conservation policy (See 4.0).

3.2 Collection of information

In order to develop the conservation policy sufficient information relevant to the following should be collected:

3.2.1 Significant fabric

Check and if necessary supplement information as to the nature, extent and degree of intactness of the significant fabric. Fabric includes contents. (Refer to Guidelines to Burra Charter - Cultural Significance, 3.0 and Guidelines to Burra Charter: Physical Intervention 3.0).

3.2.2 Requirements and constraints arising out of cultural significance

Identification of desirable actions and controls which would have to be applied to the place to conserve the various aspects of its significance.

3.2.3 Client, owner and user's requirements and resources

Information about needs, aspirations, current proposals, available finances, etc., in respect of the place.

<p>3.2.4 Other requirements and concerns Information about other requirements and concerns likely to affect the future of the place and its setting including:</p> <ul style="list-style-type: none"> - federal, state and local government acts, ordinances and planning controls; - community needs and expectations; and - locational and social context. <p>3.2.5 Condition of fabric Survey of fabric sufficient to establish how its physical state will affect opinions for the treatment of the fabric (refer to Burra Charter 11-22)</p> <p>3.2.6 Uses Collection of information about uses, sufficient to determine whether or not such uses are compatible with the significance of the place (refer to Burra Charter 1.10) and feasible.</p> <p>3.2.7 Comparative information It may be desirable to collect comparative information about the conservation of similar places.</p> <p>3.2.8 Unavailable information Identification of information sought and unavailable that may be critical to the determination of the conservation policy or to its implementation.</p> <p>3.3 Assessment of information</p> <p>The information gathered above must be assessed and synthesized in relation to the matters raised in 2.0.</p> <p>The object of assessment is to develop a conservation policy to be included in 3.4. Strategies for the implementation of the policy will be considered for inclusion in 4.0.</p> <p>In the course of the assessment it may be necessary to collect further information.</p> <p>3.4 Statement of conservation policy</p> <p>The practitioner should prepare a statement of conservation policy that addresses each of the issues listed in 2.0 viz:</p> <ul style="list-style-type: none"> - fabric and setting; - use; - interpretation; - management; - control of investigation at the place; - control of physical intervention; - future activities; and - review. <p>The statement of conservation policy should be cross-referenced to sufficient documentary and graphic material to explain the issues considered.</p> <p>3.5 Consequences of conservation policy</p> <p>The practitioner should set out the way in which the implementation of the conservation policy will or will not:</p> <ul style="list-style-type: none"> - change the place including its setting; - affect its significance; - affect the client, owner and user; and 	<ul style="list-style-type: none"> - affect others involved. <p>4.0 Strategy for Implementation of Conservation Policy</p> <p>4.1 Introduction</p> <p>Following preparation of the conservation policy a strategy for its implementation should be prepared. Strategy is an essential part of any conservation planning. The techniques of strategy preparation are common to many disciplines and are therefore not described here.</p> <p>4.2 Contents of strategy</p> <p>The strategy may include information about:</p> <ul style="list-style-type: none"> - the financial resources to be used; - the technical and other staff to be used (human resources); - the sequence of events; - the timing of events; and - the management structure. <p>The strategy should allow the implementation of the conservation policy under changing circumstances, for example, availability of funds.</p> <p>5.0 The Report</p> <p>5.1 Introduction</p> <p>The report is the vehicle through which the conservation policy is expressed, and on which conservation is based.</p> <p>5.2 Written material</p> <p>Written material will include:</p> <ul style="list-style-type: none"> - the statement of cultural significance; - the development of conservation policy; - the statement of conservation policy; and - the strategy for implementation of conservation policy. <p>It should also include:</p> <ul style="list-style-type: none"> - name of the clients; - authorship of the report; - date; - brief or outline of brief; - constraints on the task, for example, time, money, expertise; - names of all the practitioners engaged in the task, the work they undertook, and any separate reports they prepared; - sources (refer to 5.4).
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5.3 Graphic material

Graphic material may include maps, plans, drawings, diagrams, sketches, photographs and tables, clearly reproduced. Material which does not serve a specific purpose should not be included.

5.4 Sources

All sources of information, both documentary and oral, consulted during the task should be listed, whether they proved fruitful or not. All sources used in the report must be cited with sufficient precision to enable others to locate them.

In respect of source material privately held, the name and address of the owner should be given, but only with the owner's consent.

6.0 Procedures for Undertaking the Task

6.1 Brief

Before undertaking the task, the client and the practitioner should agree upon:

- a) the extent of the place and any aspect which requires intensive investigation;
- b) the dates for the commencement of the task, submission of the draft report and submission of the final report;
- c) the fee or the basis upon which fees will be paid;
- d) the use of any joint consultant, sub-consultant or other practitioner with special expertise;
- e) the basis for any further investigation which may be required, for example, within the terms of section 3.3 of these guidelines;
- f) the representative of the client to whom the practitioner will be responsible in the course of the task;
- g) the sources, material or services to be supplied by the client;
- h) any requirements for the format or reproduction of the report;
- i) the number of copies of the report to be supplied at each stage;
- j) copyright and confidentiality;
- k) the conditions under which the report may be published or distributed by the client, the practitioner or others;
- l) the procedure for any required exhibition of the report, consideration of comment upon it and archival storage.

6.2 Responsibility for content of report

The content of the report is the responsibility of the practitioner. The report may not be amended without the agreement of the practitioner.

6.3 Draft report

It is useful for the report to be presented to the client in draft form to ensure that it is understood and so that the practitioner may receive the client's comments.

6.4 Urgent action

Where it becomes clear that urgent action is necessary to avert a threat to the fabric involving, for example, stability or security, the client should be notified immediately.

6.5 Additional expenditure

Where it becomes clear that some aspect of the task will incur additional expenditure by requiring more investigation or more expertise than has been allowed, the client should be informed immediately.

6.6 Recommendations for further investigations

In respect of major unresolved aspects of the conservation policy or of the strategies for its implementation, recommendations for further investigation should be made only where:

- a) the client has been informed of the need for such investigation at the appropriate stage and it has been impossible to have it undertaken within the budget and time constraints of the task;
- b) further information is anticipated as a result of disturbance of the fabric which would not be proper at this stage, but which will become appropriate in the future (refer to Guidelines to the Burra Charter: Physical Intervention).

Such recommendations should indicate what aspects of conservation policy or its implementation might be established or assisted by such study.

6.7 Exhibition and comment

The report for any project of public interest should be exhibited in order that interested bodies and the public may comment and reasonable time should be allowed for the receipt and consideration of comment. Where public exhibition is not appropriate, comment should be sought from relevant individuals and organisations.

6.8 Adoption and review

Provision should be made for the formal adoption and review of the conservation policy.

6.9 Further evidence

If after the completion of the report further evidence is revealed, for example, by disturbance of the fabric or as a result of further information, it is desirable for

such evidence to be referred to the original practitioner so that the report may be amended if necessary.

6.10 Permanent archive

A copy of the report should be placed in a permanent public archive and made publicly available. Public access to parts of reports considered to be confidential may be restricted for a stated period.

APPENDIX 9

CHARTER FOR THE CONSERVATION
OF HISTORIC TOWNS AND URBAN AREAS,
ICOMOS, (1987)

CHARTER FOR THE CONSERVATION OF HISTORIC TOWNS AND URBAN AREAS (1)

PREAMBLE AND DEFINITIONS

1. All urban communities, whether they have developed gradually over time or have been created deliberately, are an expression of the diversity of societies throughout history.
2. This charter concerns historic urban areas, large and small, including cities, towns and historic centres or quarters, together with their natural and man-made environments. Beyond their role as historical documents, these areas embody the values of traditional urban cultures. Today many such areas are being threatened, physically degraded, damaged or even destroyed, by the impact of the urban development that follows industrialization in societies everywhere.
3. Faced with this dramatic situation, which often leads to irreversible cultural, social and even economic losses, the International Council on Monuments and Sites (ICOMOS) deems it necessary to draw up an international charter for historic towns and urban areas that will complement the "International Charter for the Conservation and Restoration of Monuments and Sites", usually referred to as "The Venice Charter". This new text defines the principles, objectives, and methods necessary for the conservation of historic towns and urban areas. It also seeks to promote the harmony of both private and community life in these areas and to encourage the preservation of those cultural properties, however modest in scale, that constitute the memory of mankind.
4. As set out in the UNESCO "Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas" (Warsaw-Nairobi, 1976), and also in various other international instruments, "the conservation of historic towns and urban areas" is understood to mean those steps necessary for the protection, conservation and restoration of such towns and areas as well as their development and harmonious adaptation to contemporary life.

PRINCIPLES AND OBJECTIVES

1. In order to be most effective, the conservation of historic towns and other historic areas should form part of ongoing development and of urban and regional planning at every level.

2. Qualities to be preserved include the historic character of the town or urban area and all those material and spiritual elements that express this character, especially:

- a) urban patterns as defined by lots and streets;
 - b) relationships between buildings and green and open spaces;
 - c) the formal appearance, interior and exterior, of buildings as defined by scale, size, style, construction, materials, colour and decoration;
 - d) the relationship between the town or urban area and its surrounding setting, both natural and man-made;
 - e) the various functions that the town or urban area has acquired over time.
- Any threat to these qualities would compromise the authenticity of the historic town or urban area.

3. The participation and the involvement of the residents are essential for the success of the conservation programme and should be encouraged. The conservation of historic towns and urban areas concerns their residents first of all.

4. Conservation in an historic town or urban area demands prudence, a systematic approach and discipline. Rigidity should be avoided since individual cases may present specific problems.

METHODS AND INSTRUMENTS

5. Planning for the conservation of historic towns and urban areas should be preceded by multidisciplinary studies.

Conservation plans must address all relevant factors including archaeology, history, architecture, techniques, sociology and economics.

The principle objectives of the conservation plan should be clearly stated as should the legal, administrative and financial measures necessary to attain them.

The conservation plan should aim at ensuring a harmonious relationship between the historic urban areas and the town as a whole.

The conservation plan should determine which buildings must be preserved, which should be preserved under certain circumstances and which, under quite exceptional circumstances, might be expendable. Before any intervention, existing conditions in the

area should be thoroughly documented. The conservation plan should be supported by the residents of the historic area.

6. Until a conservation plan has been adopted, any necessary conservation activity should be carried out in accordance with the principles and the aims of this Charter and the Venice Charter.

7. Continuing maintenance is crucial to the effective conservation of a historic town or urban area.

8. New functions and activities should be compatible with the character of the historic town or urban area.

Adaptation of these areas to contemporary life requires the careful installation or improvement of public service facilities.

9. The improvement of housing should be one of the basic objectives of conservation.

10. When it is necessary to construct new buildings or adapt existing ones, the existing spatial layout should be respected, especially in terms of scale and lot size.

The introduction of contemporary elements in harmony with the surroundings should not be discouraged since such features can contribute to the enrichment of an area.

11. Knowledge of the history of a historic town or urban area should be expanded through archaeological investigation and appropriate presentation of archaeological findings.

12. Traffic inside a historic town or urban area must be controlled and parking areas must be planned so that they do not damage the historic fabric or its environment.

13. When urban or regional planning provides for the construction of major motorways, they must not penetrate an historic town or urban area, but they should improve access to them.

14. Historic towns should be protected against natural disasters and nuisances such as pollution and vibration in order to safeguard the heritage and for the security and well-being of the residents. Whatever the nature of a disaster affecting an historic town or urban area, preventive and repair measures must be adapted to the specific character of the properties concerned.

APPENDIX 10

DOE CIRCULAR ON AESTHETIC
CONTROL, CIRCULAR 31/85

Joint Circular from the
Department of the Environment
2 Marsham Street, London SW1P 3EB

Welsh Office
Cathays Park, Cardiff CF1 3NQ

Sir

10 December 1985

Aesthetic Control

1. The Secretary of State for the Environment and the Secretary of State for Wales wish to remind local planning authorities of the advice given in Circular 22/80 (Welsh Office Circular 40/80) on the use of planning powers to control the detailed design of buildings. A large proportion of planning appeals involve detailed design matters, either as the principle grounds on which planning permission has been refused or as a subsidiary reason. Likewise far too many planning applications are delayed because the planning authority seeks to impose detailed design alterations.

2. The Secretaries of State therefore draw the attention of all local planning authorities to what was said in paragraphs 19.21 of the original circulars:

"19. Planning authorities should recognise that aesthetics is an extremely subjective matter. They should not therefore impose their tastes on developers simply because they believe them to be superior. Developers should not be compelled to conform to the fashion of the moment at the expense of individuality, originality or traditional styles. Nor should they be asked to adapt designs which are unpopular with their customers or clients.

20. Nevertheless control of external appearance can be important especially for instance in environmentally sensitive areas such as national parks, areas of outstanding natural beauty, conservation areas and areas where the quality of environment is of a particularly high standard. Local planning authorities should reject obviously poor designs which are out of scale or character with their surroundings. They should confine concern to those aspects of design which are significant for the aesthetic quality of the area. Only exceptionally should they control design details if the sensitive character of the area or the particular building justifies it. Even where such detailed control is exercised it should not be overfastidious in such matters as, for example, the precise shade of colour of bricks. They should be closely guided in such matters by their professionally qualified advisers. This is especially important where a building has been designed by an architect for a particular site. Design guides may have a useful role to play provided they are used as guidance and not as detailed rules.

21. Control of external appearance should only be exercised where there is a fully justified reason for doing so. If local planning authorities take proper account of this policy there should be fewer instances of protracted negotiations over the design of projects and a reduction in the number of appeals to the Secretaries of State on matters of design. When such appeals are made the Secretaries of State will be very much guided by the policy advice set out in this circular in determining them."

We are, Sir, your obedient Servants.

I H NICOL, *Assistant Secretary*

J C LEWIS, *Assistant Secretary*

The Chief Executive

County Councils }
District Councils } in England and Wales
London Borough Councils
Urban Development Corporations
Council of the Isles of Scilly

The Town Clerk, City of London
The Director-General Greater London Council
The National Park Officer

Lake District Special Planning Board
Peak Park Joint Planning Board

APPENDIX 11

JOINT RTPI/RIBA STATEMENT ON DESIGN
CONTROL

NEW RTPI/RIBA INITIATIVE ON PLANNING AND DESIGN (1991)

The RIBA and the Institute published a joint submission to the Department of the Environment on the role of design in the planning process at a press conference at RTPI headquarters in London on May.

Design

1. The appearance of proposed development and its relationship to its surroundings are material considerations, and those who determine planning applications and appeals should have regard to them in reaching their decisions.
2. Good design should be the aim of all involved in the development process, but it is primarily the responsibility of designers and their clients. Applicants and planning authorities should recognise the benefits of engaging skilled advisers and encouraging high design standards.
3. Planning authorities should reject obviously poor designs, but aesthetic judgements are to some extent subjective and authorities should not impose their taste on applicants for planning permission simply because they believe it to be superior. Authorities should not interfere with the detailed design of buildings, especially where applicants can demonstrate that the building was designed by an architect for the particular site. In considering a development proposal, authorities should recognise the design skills and advice of architects and be closely guided by their own professionally qualified advisers.
4. Applicants for planning permission should always demonstrate that they have considered the wide-setting of buildings. New developments should respect but not necessarily mimic the character of their surroundings. Particular weight should be given to the impact of development on existing buildings and the landscape in environmentally sensitive areas such as National Parks, Areas of Outstanding Natural Beauty and Conservation Areas.

5. The appearance and treatment of the spaces between and around buildings is also of great importance. Where these form part of an application site, the landscape design - whether hard or soft - will often be of comparable importance to the design of the buildings and should likewise be the subject of consideration, attention and expert advice.

6. Development plans and guidance for particular areas or sites should provide applicants with clear indications of planning authorities' design expectations. Guidance should avoid excessive prescription and detail and should concentrate on broad matters of scale, density, height, massing, layout, landscape and access. It should focus on encouraging good design rather than stifling experiment, originality or initiative. Indeed the design qualities of an exceptional scheme and its special contribution to the townscape may justify departing from local authorities' design guidance.

7. Planning authorities should encourage applicants to consult them before formulating development proposals. Authorities' consideration of proposals will be assisted if applicants provide appropriate illustrative material, according to the circumstances, to show their proposals in context. It may sometimes be helpful for the applicant to submit a short written statement setting out the design principles of the proposal.

APPENDIX 12

ANNEX B TO DRAFT PLANNING POLICY
GUIDANCE
NOTE 1 (1991); DESIGN CONTROL

ANNEXURE B TO DRAFT PLANNING POLICY GUIDANCE

Note 1 (1991): Design Control

The following appears as Annexure B to the new draft Planning Policy Guidance Note 1 issued by the Government on October 1.

The draft text on design control takes the form of seven paragraphs (as in the Institutes' submission) and reads:

1. The appearance of proposed development and its relationship to its surroundings are material considerations, and those who determine planning applications and appeals should have regard to them in reaching their decisions.
2. Good design should be the aim of all involved in the development process, but it is primarily the responsibility of designers and their clients. Applicants and planning authorities should recognise the benefits of engaging skilled advisers and encouraging high design standards. In considering a development proposal, authorities should recognise the design skills and advice of architects and consider carefully the advice of their own professionally qualified advisers, although the final decision remains that of the authority itself.¹
3. Planning authorities should reject obviously poor designs, but aesthetic judgments are subjective and authorities should not impose their taste on applicants for planning permission simply because they believe it to be superior. Authorities should not interfere with the detailed design of buildings unless the sensitive character of the setting for the development justifies it.²
4. Applicants for planning permission should demonstrate wherever appropriate that they have considered the wider setting of buildings. New developments should respect but not necessarily mimic the character of their surroundings. Particular weight should be given to the impact of development on existing buildings and the landscape in environmentally sensitive areas such as National Parks, Areas of Outstanding Natural Beauty and Conservation Areas.
5. The appearance and treatment of the spaces between and around buildings is also of great importance. Where these form part of an application site, the landscape design - whether hard or soft - will often be of comparable importance to the design of the buildings and should likewise be the subject of consideration, attention and expert advice. The aim should be for any development to result in a 'gain' in environmental and landscape terms.³
6. Development plans and guidance for particular areas or sites should provide applicants with clear indications of planning authorities' design expectations. Such advice should avoid excessive prescription and detail and should concentrate on broad matters of scale, density, height, massing, layout, landscape and access. It should focus on

encouraging good design rather than stifling experiment, originality or initiative. Indeed the design qualities of an exceptional scheme and its special contribution to the landscape or townscape may justify departing from local authorities' design guidance.

7. Planning authorities should encourage applicants to consult them and, as necessary, highway authorities before formulating development proposals.⁴ Authorities' consideration of proposals will be assisted if applicants provide appropriate illustrative material, according to the circumstances, to show their proposals in context. It may sometimes be helpful for the applicant to submit a short written statement setting out the design principles of the proposal.

Notes on how the DoE draft differs from the RIBA/RTPI submission

1. In paragraph two, the words "consider carefully" have replaced "be closely guided by" in the Institutes' submission. The words at the end of the paragraph: "although itself" have been added by the DoE.
2. In paragraph three, the final sentence in the RTPI/RIBA draft read: "Authorities should not interfere with the detailed design of buildings especially where applicants can demonstrate that the building was designed by an architect for a particular site".
3. In paragraph five, the final sentence "The aim ... landscape terms" has been added by the DoE.
4. In paragraph seven, in the first sentence the words "and, as necessary, highway authorities," have been added by the DoE.

Ref: Design Control The Planner 22 November, 1991. p6.