
INVENTORISATION

OF MODERN HERITAGE

URBANISATION AND LANDSCAPE

13 MARCH 2014

EDINBURGH COLLEGE OF ART
74 LAURISTON PLACE, EDINBURGH EH3 9DF

MORNING SYMPOSIUM

WESTER HAILES FEILD EXCURSION

EVENING MASTERCLASS

do_co,mo_mo
international



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

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COVER IMAGE:
Toulouse-le-Mirail Housing Zone (France)

GRAPHIC DESIGN:
Lilian Tuohy Main (B.DesArch. USYD)



Conference Schedule

This day-long conference explored and compared a range of issues and experiences relating to the surveying, recording and inventorisation of modern urban ensembles - including issues of organisation, agency and definition as well as technical and IT aspects.

The conference comprised of three elements: firstly, a morning session of lectures at the Edinburgh University College of Art by speakers from various countries, followed by a discussion; secondly, an early-afternoon field visit to a major postwar suburban development area, including an on-site demonstration of local community-based digital records; and lastly, an evening keynote lecture by Poul Sverrild (head of Forstads museet/ Museum of the Suburb, Hvidovre/ Brøndby, Denmark), as part of the SCCS Masterclass Series.

INTERNATIONAL DAY CONFERENCE

MORNING SYMPOSIUM

(ECA LAURISTON CAMPUS)

SESSION ONE (CHAIR: MILES GLENDINNING)

WELCOME AND INTRODUCTION

DIANE WATTERS, Architectural Historian, RCAHMS

'Recording our recent past: state and private inventorisation initiatives'

GEOFFREY STELL, Building Historian

'Recording 20th-century wartime landscapes'

DAWN MCDOWELL, Historic Scotland Deputy Head of Listing and Designed Landscapes

'The inventorisation of New Town landscapes: principles for the identification and selection for listing Glenrothes Town Art'

CAROLINE ENGEL, PhD Candidate in Architecture, University of Edinburgh, *'The Role of Documentation in the Conservation of the Post-War University Campus'*

DISCUSSION

COFFEE BREAK

SESSION TWO (CHAIR: OLA UDUKU)

KARINA VAN HERCK, Researcher, Flanders Heritage Agency.

'Between commonness and utopia: inventorising social housing in Flanders'

ANNA WOJTUN, Exhibition Researcher, Glasgow City Heritage Trust. *'Critical Assessment of postwar cross-border heritage'*

KATHERINE ATKINSON, Digitisation Heritage Specialist, RCAHMS. *'Regeneration of Hutchesontown 'B' – The role of inventorisation in area assessment'*

JAN HAENRAETS, Landscape Architect and Heritage Specialist, Atelier Anonymous, Vancouver. *'Recognition and Documentation of Modern Movement Landscapes in Asia'*

DISCUSSION

WESTER HAILES FIELD EXCURSION

EOGHAN HOWARD *Community Database Presentation (Prospect Community Housing, 6 Westburn Avenue) and Walk*

AFTERNOON/EVENING EVENTS

(ECA LAURISTON CAMPUS)

MSc Student Seminar with **POUL SVERRILD**

KEYNOTE MASTERCLASS: **POUL SVERRILD**

(ECA MAIN LECTURE THEATRE)

RECEPTION





Diane Watters

Recording our Recent Past:
State and Private Inventorisation Initiatives

Abronhill Area 4, Cumbernauld New Town (1967, Wheeler & Sproson Architects)

DIANE WATTERS

ARCHITECTURAL HISTORIAN, RCAHMS

Diane Watters is an architectural historian who works at RCAHMS, and teaches at the Scottish Centre for Conservation Studies, Edinburgh University. A specialist in twentieth century architecture and conservation in Scotland, she has undertaken a succession of research-based publications for RCAHMS, and is currently researching the history of Scotland's school architecture.

This paper provided a brief overview of the national recording initiatives of post-war buildings and sites in Scotland, and how these have developed in the past. These have fallen roughly into two main categories. The first is the state funded heritage apparatus responsible for the recording, inventourisation, and protection of historic buildings. Unlike almost all other western European countries, this system has in the past been sharply divided, between Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS) undertaking recording and dissemination, and Historic Scotland, responsible for listing and, in partnership with local authorities, historic building control. The second category is the once historically dominant quasi-private, voluntary, or academic initiatives. But, despite this extensive state and private apparatus, no systematic programme of inventorising post-war architecture and planning schemes has been carried out to date.

Geoffrey Stell

Recording 20th-Century Wartime Landscapes



Gun emplacement and director tower at Buchanan Battery, Flotta, Orkney Islands.



GEOFFREY STELL BUILDING HISTORIAN

Trained at the Universities of Leeds and Glasgow, Geoffrey Stell is a buildings historian with specialist interests in Scottish castles and fortifications, and is the author/editor of numerous books and essays on various aspects of Scottish architecture (<http://geoffreystell.com/>). In 1969 he joined the Royal Commission on the Ancient and Historical Monuments of Scotland where he became Head of Architecture from 1991 until his retirement in late 2004. Since 2005 he has served as an historic buildings consultant, tutor, and lecturer, his principal teaching commitment being in historic building analysis at Edinburgh College of Art, University of Edinburgh.

The recording of 20th-century wartime landscapes on the home front, as opposed to landscapes of war in overseas battle zones, has had a chequered history since its inception in the 1970s. Made up of seemingly endless defence types, the subject has still not fully shaken off its reputation as a form of military train-spotting. However, recording has now gone well beyond this stage, adopting holistic approaches which recognise that inter-related networks of defence were of varying strategic importance with cores and peripheries, and that a fuller appreciation of the historical context comes from a study of structures and documents within the three main physical theatres in which warfare was conducted and organised, that is, by land, sea and air.

Dawn McDowell

The Inventorisation of New Town Landscapes:
Principles for the identification and
selection for listing Glenrothes' Town Art



Fife Council Offices, Glenrothes Town Centre



DAWN MCDOWELL

HISTORIC SCOTLAND DEPUTY HEAD OF LISTING AND DESIGNED LANDSCAPES

Dawn McDowell is Deputy Head of Listing and Designed Landscapes at Historic Scotland. She has an MA in Art History from the University of Toronto and an MPhil in Decorative Art from the University of Glasgow. She has contributed to and edited a number of publications on Scottish architecture including Scotland: Building for the Future and Power to the People: The built heritage of Scotland's hydro-electric power. She has recently published on the post-war listed buildings in Glasgow and Edinburgh and is editor of Architectural Heritage: Journal of Architectural Heritage Society of Scotland.

This case study explored the problems of identifying and selecting disparate objects in the context of the post-war planned urban landscape of Glenrothes. More than 140 art works, of various scale and type, are located in the townscape and all of these have been considered recently for statutory designation by Historic Scotland, an executive agency of the Scottish Government.

Glenrothes, in Fife, was designated in 1948 under the New Towns (Scotland) Act 1946 as Scotland's second post-war New Town, after East Kilbride in 1947. The original plan was to build a new settlement for a population of around 34,000. Careful consideration was given to the form and infrastructure of the town, focusing on individual suburban neighbourhoods (known as precincts) each with their own identity. Engineers, builders, and architects worked together to not only to create good quality mass housing but also conceived green spaces, tree planting and hard and soft landscaping. By its 20th anniversary, the Glenrothes Development Corporation adopted a pioneering approach to ensure a lasting sense of place and identity for a town that had experienced the ebb and flow of its first generation of residents by appointing its very own Town Artist in 1968. This was the first appointment of its kind in the country, arousing widespread interest in the UK and abroad thereafter.



Caroline Engel

The Role of Documentation in the Conservation of the Post-War University Campus

*On-going refurbishment of post-war buildings at the University of Edinburgh.
IMAGE: Caroline Engel, 2014.*



CAROLINE ENGEL PhD CANDIDATE IN ARCHITECTURE, UNIVERSITY OF EDINBURGH

Caroline Engel is a doctoral student in the Department of Architecture at the Edinburgh College of Art, and her research documents the development and evolution of conservation policy for modern movement architecture in the United Kingdom and the United States. She has presented her research at the IUC Dubrovnik conference, Our Modern: Re-appropriating Vulnerable XX Century Heritage, the Association for Preservation Technology NYC conference, Preserving the Metropolis, and most recently at the 13th DOCOMOMO International Conference in Seoul. With the help of Dr Miles Glendinning and Dr Ruxandra Iulia Stoica, she coordinated the DOCOMOMO ISC:U+L conference held in March 2014, Inventorisation of Modern Heritage: Urbanism and Landscape, and currently works as editor of the forthcoming journal published by the Scottish Centre of Conservation Studies, c|a|u (conservation|architecture|urbanism).

When using documentation to inform the decisions taken in a conservation project regarding post-war modern heritage, we must first ask what we are intending the documentation to support and often whether our aim is to conserve the original conceptual authenticity or the material authenticity. Perhaps neither can be conserved in their entirety, but our personal interpretation of the documents at hand must be acknowledged as an outside influence that would never have played into the original design.

With exceedingly acute pressure on university buildings, is it enough to promote conservation through documentation, as was the leading agenda for Docomomo at its founding, or is it now commendable to preserve select fragments of a building, and if so, is it acceptable to restore unbuilt or lost elements of the design if solid evidence exists in the documentation?



Karina van Herck

Between commonness and utopia: inventorising
social housing in Flanders

Antwerpen - Kiel housing project, Flanders



KARINA VAN HERCK

RESEARCHER AT THE FLANDERS HERITAGE AGENCY

Karina Van Herck graduated as Civil Engineer Architect and Master in the Cultural Studies at the University of Leuven (KU Leuven, Belgium, 1996). She was member of a research unit on architecture and urbanism (OSA, KU Leuven, 1996-2004), worked as a project leader at the Flemish Architecture institute (2005-2006), and as a freelance researcher, writer and editor (2007-2010). Her research focuses upon collective housing in the 20th century, post war dwelling culture, and modern architecture and urbanism. She (co)-edited several publications on these topics. Since 2009 she is researcher at the Flanders Heritage Agency, where she currently co-ordinates an inventorisation of social housing in Flanders (research in collaboration with Evert Vandeweghe and Joeri Mertens).

From the garden-cities in the 1920s, via the high rise blocks in the post-war period, to the urban renewal in the 1970s, one of the great achievements of the 20th century is the concept and realisation of social housing. Nowadays however, the heritage value of these everyday dwelling spaces is contested and under threat. In order to align the on-going energetic renovation programme with heritage values, the Flanders Heritage Agency is in collaboration with the Flemish Social Housing Company carrying out a typologically based inventorisation of the social housing stock built before 1985. This assignment however, ultimately resulting in a policy-oriented evaluation, raises a lot of methodological questions ranging from substantive ones such as the relation between heritage and issues like uniformity, street patterns, or contemporary dwelling quality, to more practical ones such as the use of GIS and online applications.



Anna Wojtun

Critical assessment of postwar cross-border heritage

Nowy Targ Square (New Market Square) Wrocław, Poland

ANNA WOJTUN

EXHIBITION RESEARCHER, GLASGOW CITY HERITAGE TRUST



Anna holds an MA degree in History of Art from the University of Wroclaw and an MSc degree in Architectural Conservation from the University of Edinburgh. Her research has focussed on Polish postwar architecture with regard to its wider European context. She is a member of Docomomo Scotland and Docomomo International and currently works on an outreach and heritage project in Glasgow.

In post-1945 Poland, the re-urbanisation of heavily destroyed cities was tackled head-on by the communist regime. Of particularly unique circumstance were areas of a pre-war German nationality, then incorporated within borders of its Eastern neighbours. This was the case for the city of Wroclaw [former Breslau].

My presentation focused on one of the Wroclaw Old Town's newest markets, Nowy Targ Square [formerly Neumarkt] and provided a critical assessment of its documents and records, tracking its redevelopment in the postwar era and bearing witness to the conflicted postwar dynamic of this its region.

Katherine Atkinson

Regeneration of Hutchesontown 'B' – The role of inventorisation in area assessment



Area B (Riverside), Hutchesontown/Gorbals Comprehensive Development Area, Glasgow, Scotland. IMAGE: Peter Atkinson



KATHERINE ATKINSON

DIGITISATION HERITAGE SPECIALIST, RCAHMS

Katherine Atkinson graduated from the University of Edinburgh in 2013 with an MSc in Architectural Conservation following an MA in History and Geography from the University of Dundee. Currently employed at the Royal Commission on the Ancient and Historical Monuments of Scotland, Katherine works on the digitisation and cataloguing of 20th Century negatives at the National Collection of Aerial Photography.

Between 2007 and 2011 an extensive regeneration project of Glasgow's Hutchesontown 'B'/Riverside estate was undertaken by local organisations. The project aimed to improve the aesthetics of the area and the ways it functions for those who live there. In the summer of 2013 Katherine completed a dissertation studying regeneration as a tool by which to safeguard an estate that would otherwise be under threat of demolition. Through the study, the area was inventorised in order to form a platform from which to discuss the topic with residents and professionals involved in the project.

JAN HAENRAETS

Recognition and Documentation of Modern Movement Landscapes in Asia



*The Cheonggyecheon River after restoration.
IMAGE: Jan Haenraets, 2013.*



JAN HAENRAETS

Landscape Architect and
Heritage Specialist,
Atelier Anonymous,
Vancouver

Jan is a Director of Atelier Anonymous, Vancouver, BC, Canada, a consultancy team in landscapes and public space. He was Head of Gardens and Designed Landscapes of the National Trust for Scotland and Assistant Professor in South Korea. Jan is an Advisor to the Indian National Trust for Art and Cultural Heritage, Jammu and Kashmir Chapter, where he assists with the conservation of the Mughal gardens and their UNESCO World Heritage nomination.

Jan is a member of the DOCOMOMO International Specialist Committee on Urbanism and Landscape, and the Kashmir Mughal Gardens Conservation Collaborative. He co-authored cultural landscape management reports with the Olmsted Centre for Landscape Preservation, US National Park Service. Recent creative landscape practice includes ongoing project involvements in Canada, Mexico, Belgium, South Korea, Morocco, Japan and Saudi Arabia.

The paper reflects on landscapes of the modern movement and their documentation, inventorisation and recognition. During the rapid expansion in the twentieth century in Asia, conflict not only occurred between new imported methods and local traditions, but also between the expansion of our cities and local landscape. With at present many efforts occurring in Asia to address the urban development shortcomings, the significance of documenting and inventorisation, and understanding the values of the modern movement landscapes and their possible contributions towards increasing the lifestyle quality is needed. Examples from Korea that will be given include the Cheonggyecheon River rehabilitation and the creation of Seonyudo Park, both located in Seoul. This paper highlights the importance of such landscapes and makes suggestions for actions that could be undertaken by DOCOMOMO, to help increase the understanding and awareness in Asia of the values of these landscapes.



Eoghan Howard & Caroline Richards

Tour of Wester Hailes

Wester Hailes, Edinburgh, Scotland.

EOGHAN HOWARD AND CAROLINE RICHARDS

VISIT TO PROSPECT COMMUNITY HOUSING

When the West Edinburgh Times closed its doors in 2008, it left behind an archive of photographs, negatives and newspapers that documented life in Wester Hailes over 30 years. High quality journalism, community reporting and iconic images captured the physical transformation of the area as well as the community's fight to improve the local infrastructure. With the newspaper's sudden departure, Prospect Community Housing offered to house the archive. We wanted to ensure it was protected, but also to identify ways in which the material could be shared in public formats. We set up a blog in 2010, uploading the photos and newspapers onto the site and using past stories and images to reflect on present situations. In 2011, we established a Facebook page to share the photos more widely and to increase interaction with the images. Our involvement with the area's social history has brought us into a collaborative local partnership which focuses on using digital technology to explore the past and present.

When visiting the area, participants on the tour had the chance to see some of the original material housed at Prospect, as well as finding out more about how we have used the public free platforms of the blog and facebook page to both digitally preserve parts of the archive and also to collect a diverse and rich range of memories and viewpoints about the area's past.

SOCIAL HISTORY WALK, EOGHAN HOWARD

The following large schematic wall maps were produced in Wester Hailes in 1983, 1992, & 1997 respectively and clearly show the major changes that have taken place in the area since residents moved in between 1969 & 1973. Of special interest are the localities around the stretch of the Union Canal that was filled along the length of the estate after construction until it's reopening in 2000. It might also be useful for future students to "draw in" the route of the canal on copies of the 1983 & 1992 maps? (a dotted line first appears on the 1997 version showing where the canal would be reinstated should the then Millennium Link application prove successful).

WESTER HAILES
COMMUNITY MAPS
& THE CANAL
COLLEGE

1983

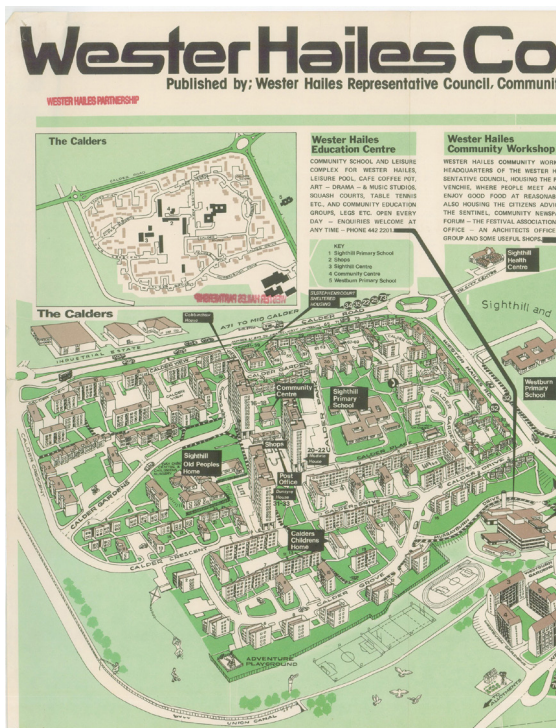
Produced mainly by hand in pre-technology days by staff at the then Wester Hailes Management Agency. This provided an excellent community perspective of housing & associated facilities (or lack of these) on the estate. Shows all original 24 high rise blocks.

1992

Using the 1983 map as its base, this updated version was produced by the Wester Hailes Partnership. One noticeable change from the original was due to the demolition of 3 of the high-rise blocks in Hailesland to make way for new low rise homes with gardens.

1997

5 years later, a further update was produced, again by the Wester Hailes Partnership. By this time, 18 of the original 24 high rise blocks are now shown as having been demolished. A blue dotted line also now appears showing the proposed route of the soon to be re-opened Union Canal through the estate

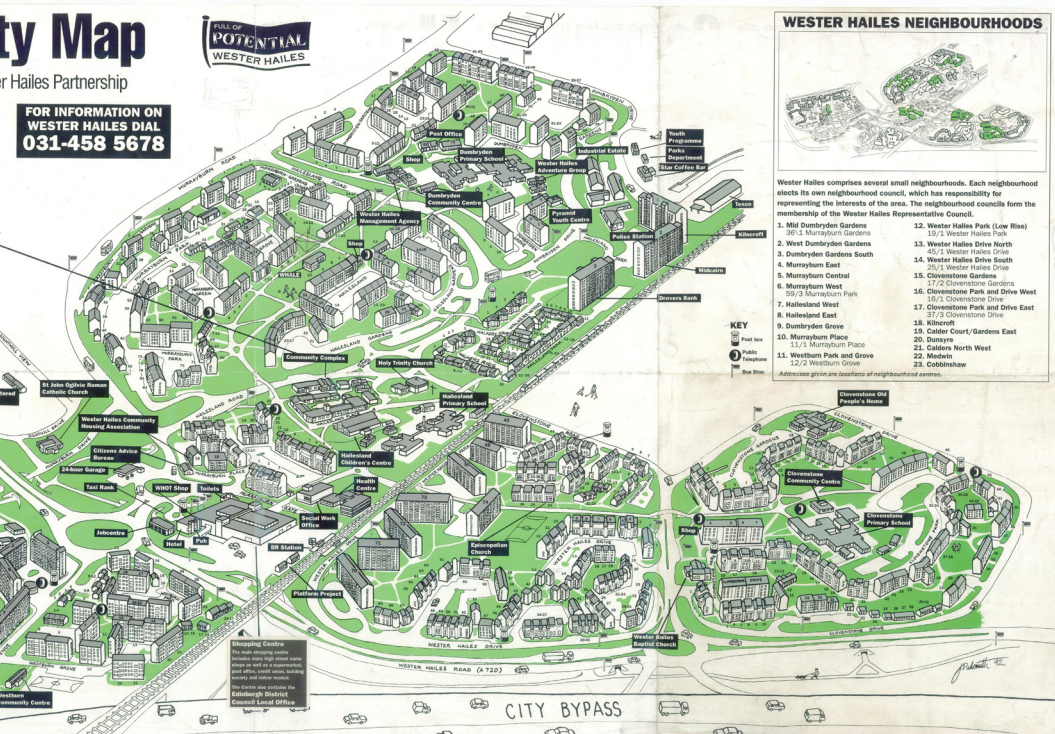


ty Workshop, Hailesland Place.



er Hailes Partnership

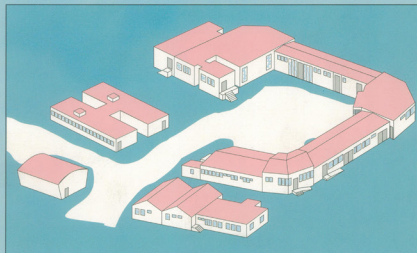
**FOR INFORMATION ON
WESTER HAILES DIAL
031-458 5678**



Wester Hailes Community Complex

Includes:

Wester Hailes Representative Council, 22 Haileland Place EH14 2SL
 Wester Hailes Sentinel, 18 Haileland Place EH14 2SL
 Wester Hailes Land & Property Trust, 17 Haileland Place EH14 2SL
 Wester Hailes Community Complex Ltd, 16 Haileland Place EH14 2SL
 Wester Hailes Community Retreat, 16 Haileland Place EH14 2SL
 Westside Training Agency, 13-15 Haileland Place EH14 2SL
 Cropticks Express, 11 Haileland Place EH14 2SL
 Wester Hailes Partnership Company, 7 Haileland Place EH14 2SL
 Wester Hailes Health Project, 6 Haileland Place EH14 2SL
 Wester Hailes Good Neighbourhood Scheme, 5 Haileland Place EH14 2SL
 Dove Centre, 26 Haileland Place EH14 2SL
 Cyber Bytes Cafe, 56 Haileland Place EH14 2SL



Blocks 20-31
 Clovenstone
 Park due for
 demolition 1997

Clovenstone
 Primary School

Clovenstone
 Community Centre

Clovenstone Home
 for Older People

Wester Hailes Park Tenants
 Management Co-op (43/1)

Haileland
 Out of School
 Project

Wester Hailes
 Community
 Housing Assoc.

Haileland
 Primary School

Wester Hailes
 Community
 Education Office

Haileland
 Children's
 Centre

Dumbryden
 Industrial Estate
 Inc. Guardian Print

Container Adventure
 Play Project

Youth Programme
 & Pyramid

Parks Department

Wester Hailes
 Adventure Group

Dumbryden
 Primary School
 and Out of
 School Project

Stairway Project

Post Office & Shop

Hailes Park
 Industrial Estate
 Inc. Community Transport

Sports Court

Shop

Whole

Wester Hailes
 Community
 Housing Assoc.

Wester Hailes
 Community
 Education Office

Wester Hailes
 Community
 Education Office

Wester Hailes
 Community
 Education Office

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Wester Hailes
 Community
 Education Office

Wester Hailes Community Map



Published by Wester Hailes
 Partnership on behalf of
 the community of Wester Hailes
 Autumn 1997

◀ To City Centre

Sighthill
 Health Centre

WESTER HAILES NEIGHBOURHOODS



Wester Hailes comprises several small neighbourhoods. Each neighbourhood elects its own neighbourhood council, which has responsibility for representing the interests of the area. The neighbourhood councils form the membership of the Wester Hailes Representative Council.

- | | |
|----------------------------|-------------------------------------|
| 1. Mid Dumbryden Gardens | 14. Wester Hailes Park |
| 2. Dumbryden Gardens South | 15. Clovenstone Gardens |
| 3. Heather Vale | 16. Clovenstone Park and Drive East |
| 4. Kilncroft | 17. Clovenstone Park and Drive West |
| 5. Midbank | 18. The Barns |
| 6. Walker's Estate | 19. Three Fields |
| 7. Dumbryden Grove | 20. Westburn Park and Grove |
| 8. Hailesland East | 21. Westburn Village |
| 9. Hailesland West | 22. Calders South |
| 10. Murrayburn East | 23. Calders Canal |
| 11. Murrayburn Central | 24. Calders North West |
| 12. Murrayburn West | 25. Calders High Rise |
| 13. Murrayburn Place | 26. Calders Court/Gardens East |

Westside Plaza

Main shopping centre which includes a supermarket, post office and building society.



Proposed Route of Union Canal

CITY BYPASS

To Mt. Glye & North

To Mt. Glye & West

To Bank of Scotland & Clydesdale Bank

Pentland Gait



Poul Sverrild

Housing, Modernism and Cultural Heritage



POUL SVERRILD DIRECTOR OF FORSTADSMUSEET, COPENHAGEN

Poul Sverrild, M.A. in history, is director at Forstads museet (the Suburban Museum), in Copenhagen. He has been on the scene of historical suburban studies in Denmark since this discipline appeared around 1980.

His work covers illegal dwellings, the history of social housing, local history, valuation of cultural heritage in suburban building-stock and museum strategies. He is currently working on a dissertation aimed at identifying periods when the suburban landscape took new turns expressed in physical change leading to new social realities. These are discussed in light of the centre-periphery relationship between old-town and suburb, using the working-class suburb Hvidovre next to Copenhagen as a case study and covering the period between 1800 and 1980. Poul Sverrild is engaged in listing modernist building culture at a national level and heads a museum that holds the buildings, infrastructure and traces of life lived in two municipalities as its central museum collection. It mainly communicates virtually and in public space with the guests.

The lecture presented the main points in Danish housing history since 1850 with a focus on the working classes and architectural/technical problem-solving.

Danish listing practice/ideology were presented leading to an introduction to the museum's methodology developed to identify heritage qualities in the built landscapes in the suburb.

Zooming in on early Danish prefab housing, the lecture introduced the first Danish experimental low/dense project "Grenhusene" by architect Svenn Eske Christensen.

Using "Grenhusene" as case the lecture moved on to discuss the complex problems arising from working with a building heritage that concerns the history of ordinary people in a cultural climate dominated by the dwellers' economic interests, tenants democracy, habitual cultural attitudes and the climate agenda.



INVENTORISATION OF MODERN HERITAGE: URBANISM AND LANDSCAPE

Thursday 13 March 2014 - Session One - Welcome & Introduction

Chair: Dr Miles Glendinning (Professor of Architectural Conservation, University of Edinburgh)

Welcome to The DOCOMOMO-International Day Conference on the Inventorisation of the Modern Urban and Landscape Heritage. I'm Miles Glendinning, chair of the DOCOMOMO-International Specialist Committee on Urbanism and Landscape (ISC U + L), the host organisation of this event, and before we get into our first session I'd like to say a few introductory words – firstly about our subject matter today, and secondly about some organisational aspects. Let's begin with the subject-matter: What are we aiming to get out of today's event, with its mixture of lectures, field visit and discussions?

I'd like to highlight three main themes, the first being the relationship between inventorisation or recording on the one hand and conservation on the other. This relationship is spotlighted in the very name DOCOMOMO –DOcumentation followed by COnservation – in that order. Documentation is seen as an essential first step before conservation, but also something that's worthwhile in its own right and has its own specific and distinctive values. Can it be an alternative to conservation – for example, in the documenting of housing areas that have been significantly demolished, as we'll see this afternoon on our field visit to Wester Hailes? Within Scottish government heritage circles this is a rather live issue, as up till now recording and conservation have been quite distinctively divided between two separate organisations, the Royal Commission and Historic Scotland, but these are soon likely to be merging with each other.

The second main theme I'd like to highlight is another definition issue reflected in DOCOMOMO nomenclature, in this case the name of the Committee on Urbanism and Landscape. It was created partly in relation to the cult of the heroic architect and the individual iconic building, to champion the cause of the collective heritage of ensembles and landscapes: but what does *this* mean for recording? Does it mean a more broad-brush approach, or different types of database? We can discuss that later in the morning.

The third issue I want to highlight is what I'll call in shorthand that of 'agency' – about the people and organisations involved in recording, and especially the contrast between the work of expert organisations, often at a national or

government level, and the work of volunteer groups, often at local community level. This is something that goes back to the early days of the conservation movement in the 19th century, in the contrast between French government experts like Prosper Merimee and English volunteer zealots like William Morris – but what form does it take today, in the recording of modernist urban heritage? We'll be able to see both approaches in action today in our expert lectures and in our community field visit to Wester Hailes.

These are just three possible areas we could discuss, but there are many others! Now, I'd like to touch on some organisational aspects of the day. As you'll see from the schedule, we have two sessions of lectures and discussion at the University, with a field trip in the middle to the Community recording initiative at Wester Hailes on the south-west outskirts of the city. The morning session is made up of a mixture of 25-minute lectures on broad, national themes, and shorter, 10-15 minute interventions focusing on specific case studies. The sessions are all being audio recorded for possible podcast release.

At the end of the morning, those who have booked for the Wester Hailes visit should proceed by local bus to Wester Hailes Westside Plaza, where Eoghan Howard will meet us to host our community recording workshop and local tour of what was once Edinburgh's largest area of postwar mass housing – now largely redeveloped, which makes the recording task partly one of landscape archaeology. The culminating evening event back here is Poul Sverrild's Masterclass, a separately-bookable extended lecture and discussion.

I'd like to move on now to introducing the three speakers of our first session. All three of them are closely connected with our twin-headed heritage system in Scotland, with Diane Watters and Dawn McDowell respectively representing the Royal Commission and Historic Scotland, and Geoffrey tell having been for many years the Head of Architecture at the Royal Commission. So all of them will doubtless have views on the pluses and minuses of the relationship of recording and conservation.

Thursday 13 March 2014 - Session One - Paper One

'Recording our Recent Past: State and Private Inventorisation Initiatives'

by Diane M Watters (Architectural Historian, RCAHMS)

This paper examines how Scotland has dealt with the heritage legacy of its post-war architecture and building in the last thirty odd years. The focus will be survey and inventory, rather than preservation as such, but, as we'll see, the history of building inventories and survey has always been bound up in various ways with conservation and preservation, and Scotland's no exception.

Throughout the twentieth century there has been a recurring tension between the aspirations to widen the scope of heritage to embrace more and more of the built environment and cultural landscape, and the practical reality of extending preservation that far. This first came into focus with Industrial Archaeology in the 1980s, when Scotland's vanishing traditional nineteenth and twentieth century heavy industries became a heritage concern. But the relationship between broad documentation (to include non-elite buildings) and active preservation only really become a problem in Scotland in the early 1990s, when the 'heritage' focus shifted to post-war architecture and mass housing – only a decade after the drive behind the national programme of rebuilding had fallen away.

Today, Scotland has a cluster of inter-related, or some might say disconnected, preservation registers, inventories, survey programmes, topographical publications and guides, and websites. Building preservation and survey currently form part of a state-funded heritage apparatus responsible for the survey, listing, and protection of historic buildings. But in Scotland, unlike almost all other western European countries, our system has, in the past, been sharply divided between the Royal Commission on the Ancient and Historic Monuments of Scotland (RCAHMS), undertaking survey and dissemination, and the much-larger Historic Scotland (HS) responsible for 'listing' and, in partnership with local authorities, historic building control. This separation of the survey and documentation agency from the government preservation agency was formed, as we'll see, in the early decades of the twentieth century. This system survived into the twentieth century, but the Scottish Government decided to merge the two functions in 2012, and a new unified body to be called Historic Environment Scotland will take-over business in 2015.

Recording and preserving the post-war environment in the last four decades has been dominated by the state, but the once historically-important private, voluntary

and academic initiatives have come to the fore again in the last two-decades. Development has not simply been a linear one, of more and more of the post-war heritage being inventorised, or covered. How these state and 'private' heritage bodies developed in the twentieth century has, I'd argue, shaped their current approach to our post-war heritage. Scotland made great efforts in the twentieth century to inventorise and protect its 'historic' built environment, but at times it has been piecemeal and un-co-ordinated in comparison with other European countries. The tradition of detailed building inventory programmes in Scotland was abandoned by RCAHMS in the early 1990s. Despite our extensive national apparatus, no systematic, on-going programme of inventorising post-war architecture and housing has been carried out to date.

Post-war heritage has its own specific problems:

- Firstly, we have so much – vast industrial landscapes, peripheral housing schemes, and entire towns – even today, after a lot has been demolished. Scottish architecture following WWI was still fairly traditional, and like most other English speaking countries, we didn't launch into any kind of revolutionary Modern Movement in architecture until after the WWII. In the late 1950s and 60s the mass social programmes got underway, including new towns and public housing, and slightly later, the planning of large public ensembles, including new universities, hospitals, schools, and civic centres. These ranged from the one-off architect-designed house or church, to the ubiquitous and everyday system-built mass-housing in peripheral schemes.
- Secondly, Scotland's post-war heritage was, and still is, a focus of strong passions and conflicting views, and many people, and communities, are angry that these places can still exist today. Specialist architect-led critiques of the late 1960s and 70s, in time, gave way to outright popular vilification of the Modern Movement by the 1990s. But running parallel to this was a top-down re-evaluation of the post-war era by academics and preservationists.

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by Diane M Watters (Architectural Historian, RCAHMS)

WHAT HAD BEEN OUR TRACK-RECORD ON HERITAGE INVENTORIES AND SURVEY? WHAT POST-WAR BUILDING HAVE BEEN 'COVERED', AND WHO AND WHAT HAS DETERMINED THE SELECTION?

Scotland began well. RCAHMS began as the first attempt at systematic nationwide heritage inventorisation in 1908. A wide definition for this was adopted, and the terminal date of 1707 was also late for its time. From 1913, the government's building preservation efforts took a different route (see below for HS), but the RCAHMS county-by-county archaeological and building inventories continued until 1992, independent from preservation responsibilities. Detailed RCAHMS building inventory stopped here.

Although the commission is almost unrecognisable from its original early twentieth century form, the continuation of three original guiding principles - *autonomy from preservation; breadth of survey and archive-gathering; and a threat-based remit* - enabled RCAHMS to provide an extensive and broad overview of Scotland's post-war built environment through its collections, and strategic surveys. These guiding principles were particularly relevant to the complexities surrounding large scale post-war built environments.

Autonomy from Preservation: preserving or 'listing' large post-war ensembles such as peripheral housing schemes and new towns is a difficult process: surveying for posterity and archive gathering has proven less so.

Breadth of survey and archive-gathering: The wide definition adopted in 1908, and still retained today - 'ancient and historical monuments and constructions connected with or illustrative of the contemporary culture, civilisation, and conditions of life of the people in Scotland' - has allowed a broad-based approach to surveying and collecting. It is well suited to the large collective post-war planning of entire new areas. The traditional emphasis on high-status architect-designed buildings can be given due recognition, but equally important is the non-elite houses, streets, industrial zones, and ordinary architecture of these new environments. RCAHMS's traditional site-based approach counter-acts any tendency to give dominance to any particular architect or individual building, and positions that architect's work within the broader collective nature of the urban environment. Private practice architects' papers from the post-war era

often cover a full range of building types, from a firm's important public works, down its 'bread and butter' domestic work and alterations.

HOW DID RCAHMS SET THE PACE FOR POST-WAR BUILDING SURVEY?

A special niche for threat-based recording was established for RCAHMS under the 1969 Planning Act: recording prior to demolition, and making that record available to the general public, was seen as the 'last resort' in the new conservation development control system. This created a recording role of RCAHMS who had the statutory right to record any listed building prior to demolition (Geoffrey Stell was initially in charge of this programme). However, up until the late-1990s only a small number of post-war buildings were 'listed' by HS, so this had no real impact. The real impact came alongside this new threat-based role, with a programme of recording building types under long term threat, outside the statutory framework, to include non-elite building types. Our activity was hugely boosted in 1985 with the newly-formed Industrial Survey, under the direction of Miles Ogletorpe, which led the way with its systematic coverage of the vanishing traditional heavy industry in the 1980s and early 1990s. Recording included: products of 1950s coal-mining expansion such as Monktonhall Colliery (surveyed in 1989 prior to demolition); the vanishing steel industry, such as Ravenscraig Steel Works, built from 1957 (recorded prior to demolition in 1990); and de-commissioned nuclear and coal- powered stations. Archive gathering whilst 'on site' also began.

From the 1980s threat-based and area survey programmes were under the direct control of Miles Glendinning. This long term threat-based approach pioneered in industrial sites was quickly extended to a wide range of non-industrial types under threat, ranging from Victorian lunatic asylums to Cold War defence sites facilities such as MHQ Pitreavie Underground Headquarters (surveyed prior to closure 1996), and coming forward to the mass post-war buildings now suddenly in many cases obsolete through redevelopment.

The scale of the threat to Scotland's post-war heritage over the last three decades is reflected in the RCAHMS collection. These range from factory closures (Cummins Diesel Factory, surveyed 1996 prior to closure), to

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young churches burdened with technical problems (St Benedict's, Drumchapel, recorded prior to demolition in 1990). In terms of housing, 1990s records ranging from tower blocks to small prefabs dominate RCAHMS archives, such as Dundee's massive Ardler Estate (surveyed 1997 prior to demolition).

The vanishing 1950s and 1960s site-sensitive neo-vernacular housing developments in the east of Scotland, such as Buckhaven Central Redevelopments, became the focus of survey in the first decade of the new century, as did the numerous post-war schools earmarked for demolition such as Smithycroft High School, Glasgow (surveyed prior to demolition in 2002). Post-war School demolition continues apace today – the ambitious Portobello High School and Gillespie's High in Edinburgh have been surveyed in 2013 prior to demolition.

A series of non threat-based thematic and area surveys were also set-up in the late 1980s which greatly expanded the post-war built environment archive by focussing mainly on urban areas (beginning with the vast Glasgow and the Clydeside area), and chiefly consisted images of post-war housing schemes, schools, hospitals, and new administrative and commercial town centres. In the 1990s low level oblique aerial photography was introduced and all five post-war New Towns were recorded from the air.

In terms of collecting post-war architects' papers, it was the ambitious salvaging of office papers from Scottish architectural practices, threatened with closure and downsizing in the challenging financial climate of the early 1990s, which formed the core of commission holdings. The ground-breaking Scottish Survey of Architectural Practices set up in 1992, enabled RCAHMS, in collaboration with the Royal Incorporation of Architects in Scotland, to survey and selectively re-house 200,000 architectural papers. Although the majority of practices surveyed were established prior to 1950, a large proportion of these date from the post-war period. These collections ranged from big-practice leading firms (Spence Glover & Ferguson); to prolific regional practices (Buchanan Campbell); and to key influential designers (J L Paterson).

Architects' papers at RCAHMS are diverse, but the traditional broad-based approach to collecting, has led to the acquisition of a number of non-architect archives that focus particularly on housing design and

the 'ordinary' architecture of post-war environments, such as the Saltire Society archive, which records the winners and runners-up of the national housing awards established in 1937, and the unique Mactaggart & Mickel central-belt speculative house building archive.

WHAT HAVE THE PRESERVATION 'LISTING' ACTIVITIES OF HISTORIC SCOTLAND HAVE ADDED TO OUR KNOWLEDGE?

About 200 post-war buildings in Scotland are listed – this represents, in HS's own words 'a tiny percentage of the nation's built heritage'. Scotland has, in the past, lagged behind English Heritage's initiatives for post-war protection – despite the fact that our interwar prototype 'listing' in Scotland, unlike that in England, was at the beginning focussed on townscape and group-significance of the built heritage. If we had retained our original broader significance criteria, preservations dealings with post-war heritage may have been easier. It was an interwar initiative – a semi-private one which formed the basis of Scotland's post-war government-listing programme. It focused on the preservation of Scotland's historic burghs and towns, and its driving force was our premier interwar preserver 4th Marquess of Bute who instigated the compilation of a basic map-based inventory of groups of old burgh houses by architect Ian Lindsay in 1935-9. Unlike the narrower Victorian definition of heritage, Lindsay's lists focused on the whole environment of towns. These lists were expanded from 1947 into state-sponsored official lists roughly along the same lines as England, but these were purely advisory. Lindsay's 1948 guidance for listing focuses on his preferred 'townscape' approach and planned towns were very important 'The houses in themselves are often rather dull but nevertheless in certain places they should all be included for group effect.' National statutory coverage was only achieved in 1967. By this stage listing became caught up in the growth of town and regional planning, and unlike earlier ancient monument protection, listing designation crucially did not imply financial responsibility by the state.

Now the lists became more overtly art-historical, detailed, concerned with the work of known architects and with other historically significant buildings – most notably Industrial ones, and Lindsay's 'group' value' was increasingly jettisoned. David Walker became Lindsay's

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successor in the mid-1970s, and extensive listing of nineteenth, and in turn pre-1914 heritage flourished with his extensive expertise. An inventory pioneered by the RIAS Scottish Thirties project in the early 1980s led to HS's innovative listing programme of interwar architecture. Under Walker, Scotland developed one of the widest listing programmes in Europe – today it's estimated that one and a half times as many buildings are listed in Scotland than in England.

Listing of post-war buildings began tentatively in the late 1980s and early-1990s, but still along similar traditional lines: focusing on the elite projects of some leading architects – Basil Spence, Morris & Steadman, and Peter Womersley, and traditional building types – including churches, individual houses, schools, and the odd civic centre. The work of the Glasgow-based avant-garde architects Gillespie Kidd & Coia was given a privileged position in HS post-war lists, and from the mid-to-late 1990s almost every church and school designed by the firm.

Scotland's post-war listings were not at this stage very different from those of England. English Heritage also began listing post-war buildings by key architects, but by the mid-1990s, it developed a more ambitious scheme, listing public housing tower blocks by known architects, and moving on to complex local authority designed estates such as Park Hill, Sheffield, and in 2003 it listed the avant-garde Byker estate. It focussed on a more holistic approach to selection and preservation, involving leading conservation architects and historians alike. In the early decades of this century, HS also expanded its coverage to include more complex architect-led public works, including new universities, leisure centres, and selected small-scale housing, but it carefully stayed away from controversial large public housing schemes. More recently HS has raised awareness of its post-war listing programme with a series of publications. These stated that selection followed its traditional evaluative system 'but with a rigour on account of their youth'.

As a case-study, Cumbernauld New Town highlights the difficulty our traditional Scottish heritage apparatus has in dealing with the collective environments of the post-war era. Despite being a multi-award winning New Town, by the early-1990s Cumbernauld adopted a notorious reputation, amidst a general anti-Modern Movement climate, as one of Britain's most reviled product of post-war architecture and planning. To date

six post-war buildings have been listed in the new town area: four religious and educational buildings by private architects. Yet, the most significant architectural and planning elements of the new town design – its layout, housing patterns, landscape, and the avant-garde Town Centre designed by the in-house team, have no heritage protection under our state system, and the award winning innovations made in design terms are not to be found in the educational and religious set pieces of the listed and protected buildings, interesting though they are.

Unburdened by controversial preservation concerns, RCAHMS carried out a full ground and aerial photographic survey of the town in 1990, and began archive gathering in anticipation of the winding-up of the Cumbernauld Development Corporation in 1993. This included the most significant architectural and planning elements of the new town design – its layout, housing patterns, landscape, its massive megastructural Town Centre (G Copcutt, Phase I, 1963-7), and also included its listed buildings.

The internationally-renowned Town Centre was part demolished and refurbished from 1999-2007, and RCAHMS recorded its painfully slow demise throughout the 1990s. Survey and archive collecting was clearly less problematic than active preservation, in this instance, but no detailed inventory was made.

Today, heritage professionals and academics alike appear to have accepted that whilst our traditional listing can deal effectively with one-off architect-designed buildings, there still remains vast post-war schemes, new towns, and mixed-use civic schemes threatened with demolition and redevelopment, which have no heritage protection. It has been argued that to list large environments and turn them into protected buildings, would specialise their ordinariness and therefore be contrary to their original idea.

This on-going dilemma is highlighted by two cases:

- On the one hand we have the enormous Glasgow landscape of 20 storey slab blocks marching in parallel at Sighthill Estate. For 40 years it housed nearly 10,000 Glaswegians, and latterly asylum seekers, but is now under phased demolition which began in 2008-9 with five blocks being demolished. It was system built by the local authority, was not designed by a renowned architect and there is little-known about it.

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- On the other, we have the architect designed point blocks picturesquely sited on landscaped ground on Cumbernauld's highest points of 1964-7. These 12 blocks with unique artwork and rich landscaping are due for phased demolition. When these are demolished, the all-important Italian hill-top town aesthetic of Cumbernauld will be lost.

So, if these large schemes cannot be simply preserved, then all that is open to us is recording and documentation for posterity. Both schemes have been surveyed by RCAHMS, but effective detailed inventorisation of large complex areas such as Sighthill is a challenge. This challenge on a local or national level is currently not one favoured by our cash-strapped state.

But in Scotland we have a history of inventory programmes and research being pioneered by voluntary and quasi-private initiatives. Some of examples of these being:

THE DESIGNER/CREATOR-LED INVENTORY BY SUBJECT EXPERTS

- The county by county *Buildings of Scotland* publications, formulated in the late-1960s by Colin McWilliam and David Walker, followed the selective art-historical pattern laid down by Pevsner, but our Scottish series deviated in important ways. In his 1978 inaugural Lothian volume, McWilliam's stressed the value of buildings of all periods. In his six-page section on Livingston New Town he deviated from the normal Pevsner hierarchy 'In the case of Livingston the historical and planning background is of such importance that it must come before the descriptions of individual buildings..'. The guides in turn became all-important reference books in themselves – a formula chiefly created by John Gifford, lead *Buildings of Scotland* author and researcher for over 40 years. *Buildings of Scotland* brought a new focus on public buildings, and included all schools buildings regardless of date. Full national coverage is expected by 2016. Underlining all this work was Gifford's extensive *Buildings of Scotland* research, now held in the RCAHMS

- The online *Dictionary of Scottish Architects*, is a database providing biographical information and job lists for all architects known to have worked in Scotland during the period 1840-1980. It began in 2002 as an academic initiative to 'publish' a lifetime of David Walker's scholarly notes on nineteenth and early twentieth century architects. Under the direction of Yvonne Hillyard, and with the support of HS and Edinburgh College of Art it has mushroomed into an essential architect and site resource. The all-important extension to cover the 1940-80 period began in 2007.

THE TRADITIONAL SITE-BASED INVENTORY

- More modest was the *Cumbernauld Inventory Project* formed part of a three-year government-funded PhD thesis by a Docomomo member Jessica Taylor, begun 2002 (also part-funded by RCAHMS). It broadened and successfully developed the Docomomo detailed fiche-based inventory to cover an entire planned town, examining in detail the unique non-area clustered zoning of Cumbernauld's town plan. The task was made simpler because its built fabric had changed little over 50 years.

So, with the focus now shifting back to documentation, is it possible, in Scotland, to envisage any kind of coherent, site based 'inventory' of these post-war mass environments? Can we devise a sufficiently sophisticated recording technique to reflect a much greater diversity of the 'creators' – not just big-name architects – and one which covers the everyday and outstanding environments? Even if the will is there, who would fund such a process?

Our heritage inventory projects in the past have been pioneered by voluntary and quasi-private initiatives, which were eventually incorporated into the state structure. Amidst a growing acceptance that preservation can't deal with the scope and scale of our contentious post-war heritage, this model might be repeated.

SUGGESTED FURTHER READING:

INVENTORISATION OF MODERN HERITAGE: URBANISM AND LANDSCAPE

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M Glendinning and D Watters 'Cumbernauld New Town: Reception and Heritage Legacy' in H Moravcikova (ed) *Architektura & Urbanismus, Journal of Architecture and Town Planning Theory*, 2012

P Graham and D Watters 'Explorations: The Royal Commission on the Ancient and Historical Monuments of Scotland', in *European Architectural Heritage Network Newsletter*, No.1, 2012

Historic Scotland *Scotland: Building for the Future, Essays on the Architecture of the Post-War Era*, 2010

D Watters 'Recording our Recent Past: Scotland's Survey and Preservation Initiatives for Post-war Sites and Monuments, 1985-2012', in *Docomomo International Specialist Committee for Education and Technology Newsletter*, Spring 2012

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'Recording 20th-Century Wartime Landscapes in Scotland: An Introductory Summary of Progress' by Geoffrey Stell (Building Historian)

IDENTIFYING AND RECORDING WARTIME REMAINS IN BRITAIN

Understandably for a nation and a world wearied by two global conflicts and worried by the prospect of a third, Britain took at least a generation after 1945 for the physical relics of war on the home front to be regarded with anything other than indifference or, at worst, positive distaste. However, recognition that these were much more than ugly, mainly concrete, scars in the landscape and that they were tangible monuments to vital and significant episodes of modern history slowly gathered pace in the 1960s.

A significant first, path-breaking stage in this process was marked in 1973 when the fruits of a research group formed in 1970 at the University of Bath resulted in the publication by Keith Mallory and Arvid Ottar of a major work that was entitled in Britain *Architecture of Aggression* (Architectural Press, London) and in the USA as *The Architecture of War* (Pantheon Books, New York). Later, in 1979, it was re-issued in London as *Walls of War* and helpfully sub-titled *A history of military architecture in North-West Europe 1900-1945*. Under these different titles, this same book presented for the first time in English a broad international perspective of the salient physical products of 20th-century warfare in 'the fortress zone' of Germany, France and Britain, and set them in their political, military and architectural contexts and landscapes. The authors effectively demonstrated that, allowing for technological mutations, constructions in this period fitted into the three time-honoured military categories of fortification: temporary field; permanent; and counter fortifications. From an architectural standpoint the authors drew attention to another underlying set of principles that have remained virtually the same since the beginnings of warfare and fortification, that is, a 'continually adaptive process' in which structures responded and adapted to events.

An important further stage was reached in 1975 when the Fortress Study Group (FSG), an international body dedicated to the study of artillery fortifications, including those of the two World Wars, was founded. The early issues of the Group's journal, *Fort*, provided a vehicle for pioneering, academic studies of wartime defences, and, with further landmark publications such as Henry Wills, *Pillboxes, A Study of UK Defences 1940* (London, 1985) and Andrew Saunders, *Fortress Britain*

(Liphook, 1989), the subject of wartime remains, at least in a British historical perspective, finally came of age in the 1980s.

The FSG had long been aware of the urgent need for a survey of 20th-century defence structures. In 1992, in what proved to be a successful and rewarding test of recording techniques and processes, some of the Group's members were commissioned by the former RCHME (Royal Commission on Historical Monuments, England) to carry out a wartime landscape survey of the Holderness area of East Yorkshire.¹ Shortly afterwards, in 1995, the 50th anniversary of the end of World War II in both Europe and Asia provided a unique opportunity to heighten general awareness of the importance of such remains and of associated wartime memories. A programme of investigation and recording was thrown open to the nation under the auspices of the Defence of Britain project which enlisted voluntary help in the huge task of creating a publicly accessible database of 20th-century sites and monuments of war in Britain. Launched in April 1995, the project was initiated and run by the Council for British Archaeology (CBA) and the FSG, supported by the Department of National Heritage, the Heritage Lottery Fund and the Imperial War Museum. The project ran a successful and much-acclaimed course until March 2002 when the database was consolidated. The project data was made publicly accessible via the CBA website,² and paper copies were distributed to National and Local Sites and Monuments Records throughout the United Kingdom. These bodies assumed responsibility for the maintenance and updating of the records through their own systems, so that all the Scottish records, for example, were absorbed into the Canmore database operated by the Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS).

Much in the best military traditions, the project was accompanied by a handbook and guide that was designed specifically to serve as a training manual for the army of voluntary fieldworkers. However, such modest aims belie the true worth of Bernard Lowry (ed.), *20th Century Defences in Britain, An Introductory Guide* (CBA, Practical Handbooks in Archaeology, No 12, revised edition, 1996). Covering a vast range of types and technologies over which no single expert could possibly have command, the editor and his team of specialist contributors, most of whom had worked on the preliminary Holderness survey, created a work of immeasurable and lasting value. The only significant

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gap in its coverage related to marine defences and associated shore-based stations.

As the Defence of Britain project advanced, it became apparent that the bulk of the records that were being gathered were of defence works that had been built mainly in the critical years of 1940-41 against threatened German invasion. Reflecting the balance of the fieldwork, the project thus acquired an anti-invasion emphasis, and for data entry purposes the records became divided between 'Anti-Invasion' and 'Non Anti-Invasion', that is, all the many other categories of 20th-century military sites. The sheer weight of numbers in the 'Anti-Invasion' category is graphically represented by a map on the project website that was generated from the first-phase Defence of Britain database and showed a dense distribution of some 11,500 anti-invasion sites of various types. By the end of the project the 'Anti-Invasion' database contained records of 14,691 individual sites, and the 'Non Anti-Invasion' 5,778, making an overall total of 20,469.

Following completion of the Defence of Britain project in 2002 and using the records it generated, the CBA, with funding from English Heritage, undertook a study of specific 'defence areas' across England. This project resulted in extensive revisions and additions to the original Defence of Britain database and the results were published in a series of research reports. The most substantial of these was William Foot's *Beaches, Fields, Streets, and Hills: The Anti-Invasion Landscapes of England, 1940* (CBA Research Report, No 144, 2006), which further developed the dominant anti-invasion emphasis of the original project.

Correlating the fieldwork with the abundant historical documentation, lodged for the most part in the UK National Archives (TNA) at Kew,³ was, as always, key to understanding what was planned, what was built, and what survived. The documents enabled individual surviving remains to be set within a mapped strategy involving the defence of likely invasion beaches, vulnerable points (VPs), and the creation of stop-lines and other linear barriers. During and after the Defence of Britain project, the wartime documentation thus guided and informed all aspects of the field survey, while, then and later, ground survey itself has often amplified, modified or even contradicted the historical record, an unsurprising conclusion given the constant need during wartime to make on-the-spot decisions

or changes of plan in accordance with local site conditions.

Archive-led assessments of specific groups of World War II military remains were also carried out under the auspices of English Heritage's Monuments Protection Programme. These ultimately led to the publication of a series of substantial thematic monographs in a Monuments of War series authored by Colin Dobinson: *Fields of Deception: Britain's bombing decoys of World War II* (London, 2000); *AA Command: Britain's Anti-Aircraft defences of World War II* (London, 2001); and *Building Radar: Forging Britain's early warning chain 1935-1945* (London 2010). Another theme, war art, was also published collaboratively by English Heritage and the CBA: Wayne Cocroft et al., *War Art: Murals and Graffiti* (Research Report No 147, 2006). Meanwhile, guides to specific monuments with wartime attributes continued to be issued by English Heritage, including, for example, Jonathan Coad, *Hellfire Corner, Dover Castle's Secret Tunnels and the Dunkirk Evacuation* (London, 1993) and Paul Pattison, *Landguard Fort* (London, 2006).

RECORDING WARTIME REMAINS IN SCOTLAND

With support from Historic Scotland, RCAHMS and the Council for Scottish Archaeology (CSA), Scotland participated fully in the Defence of Britain project, and, as shown in Table 1, some 1,975 records were gathered, 733 of which were classified as 'Anti-Invasion' and 1,242 as 'Non-Anti-Invasion'. Three of the named contributors to the accompanying *Guide* were also acknowledged experts in Scottish wartime remains: Ian Brown (radar), John Guy (coastal defence) and Nigel Ruckley (geology and water supply). Prior to serving as project co-ordinator in Scotland, John Guy had already been commissioned by Historic Scotland to carry out a wider survey of 20th-century defences throughout the country, placing an emphasis on those that formed part of what had been designated as a wartime coastal 'crust'. The outcome was a series of 12 illustrated reports issued by Historic Scotland between 1993 and 2002. Started before Scottish local government was re-organised in 1996, all the reports were issued in accordance with the pre-1996 regions, some of which in any case corresponded closely or exactly with the newly created local council areas: in chronological order of appearance they comprised Orkney (1993),

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Grampian (1993), Fife (1994), Shetland (1995), Lothian (1997), Dumfries and Galloway (1998), Tayside (1999), Borders (1999), Central (1999), Highland (2000), Strathclyde (2001) and, finally, Western Isles and Inner Hebrides (2002).

Overall, the 12 Guy reports made reference to 841 sites in Scotland with known or recorded wartime remains (Table 2). This information was fed into the RCAHMS Canmore database, where it was merged with data generated from other sources. Calculations based on the best available data showed that by the end of 2005 Canmore then contained 2,886 entries in the wartime remains category, that is, 2,045 more than the Guy survey.

However, these numerical shortfalls and discrepancies were misleading and open to misinterpretation. Many additional entries were indeed the result of other Defence of Britain project contributions, most notably that carried out by RCAHMS itself in Orkney, but most additions arose out of a data entry methodology that required multiple sub-divisions and sub-numbering of the component parts of large unitary complexes. The exigencies of a national database serving many different purposes requires a data input discipline that distinguishes and separates individual items, while making it technically possible to retrieve the information on a collective or group basis. Hence, like major industrial and engineering monuments that often extend over wide areas and are made up of many different component parts, extensive wartime remains, such as airfields and military camps, have a collective integrity but incorporate several structures and features that demand individual description and sub-numbering.

The not particularly sizeable World War II airfield at Findo Gask, a few miles west of Perth, may be taken as a typical example. It was the subject of a survey by SUAT Ltd which distinguished and placed on record 66 component features.⁴ Another example is the military camp at Laxobiggie in Shetland that served both the Coastal Command seaplane base of Sullom Voe as well as its nearby attendant fighter airfield at Scatsta. In the Guy report on Shetland reference is briefly made to 'RAF Camp' and a 'Light Anti-Aircraft Battery', two items, while in the Canmore database there are 14 separate entries relating to the camp alone. The clear differences in approach and accounting speak for themselves: from just two cases out of several hundred,

the wider implications of a somewhat misleading 'numbers game' become easier to appreciate. The identification, mainly from historical air photographs, of several sites, most of which are known or assumed to be no longer extant, has also added considerably to the accounting discrepancies. By the terms of reference under which the survey was originally carried out, the Guy benchmark figure of 841 was probably hundreds, not thousands, short of the full tally, and few, if any, of the major sites appear to have been omitted in his reports.

It took over another decade for the 733 Scottish anti-invasion records generated by the Defence of Britain project to be brought more closely into line with English statistics and to receive historical and archaeological amplification. Following on from a detailed case-study,⁵ Gordon Barclay's *If Hitler Comes, Preparing for Invasion: Scotland 1940* (Edinburgh, 2013) is a commendably thorough three-part appraisal of (a) the historical and military background, (b) the different phases and approaches towards the construction of defence works from May 1940 through to 1942 (and in one case in Orkney, to 1943), and (c) what was actually built and what has survived.

With references, this descriptive inventory makes up a substantial 172 pages out of the 318-page work: subdivided into the seven sections that reflected the contemporary army defence organisation in eastern and northern Scotland - two areas, four sub-areas and a command line - it is supported by field descriptions, clear maps and many contemporary illustrations. Unfortunately, what it does not appear to contain is a numerical summary, even approximate, of built and extant physical remains on either a regional or national basis. A cursory review suggests that the work has enlarged the existing record by several thousand entries, but we are going to have to await the absorption of this material into the RCAHMS Canmore database before rough estimates can be converted into precise figures. Outside the main eastern zones covered by Barclay, there are also a few slightly more unlikely areas where anti-invasion measures are known to survive: at Ardrossan and Stevenston on the Ayrshire coast of the River Clyde, for example.

Since the 1980s, well before the Defence of Britain project, survey and recording of wartime remains had been carried out by RCAHMS on an ad hoc basis, among the earliest subjects of detailed survey being

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a group of World War I aircraft, seaplane and airship hangars.⁶ In a subsequent survey of the buildings of St Kilda, account was taken of the U-boat attack in May 1918 which damaged the village storehouse and led to the permanent installation in October 1918 of a naval gun and ammunition store.⁷ Wartime remains themselves became the central focus of survey in 1995 when Commissioners decided to make a contribution to the Defence of Britain project and to devote field resources to a detailed area survey of wartime remains. The decision was narrowed to a choice between Orkney and the Firth of Forth, and was finally settled in favour of the defences of Scapa Flow, largely on account of the greater density of surviving remains and the relative lack of access restrictions and development pressures compared to those at Rosyth Dockyard, the historical centrepiece of the Forth's wartime defences. The fieldwork of the ensuing survey, arguably the most detailed of its kind ever to have been undertaken in Britain, was completed by 1999, but, for a variety of reasons, its publication and further supporting research stalled. Eventually, in late 2011, as a result of agreement reached between *The Orcadian* Media Group and RCAHMS, the first in a planned two-volume work based on this survey was published.⁸

This survey work was also complemented by parallel activity in the National Monuments Record of Scotland (NMRS), a branch of RCAHMS that had developed after 1966 out of the Scottish National Buildings Record (SNBR). Given that the genesis of the SNBR in 1941 had been prompted by the threat of wartime aerial bombardment, it was fitting that the aerial collections in the NMRS eventually provided a rich source of wartime and immediate post-war records. Published by RCAHMS between 1999 and 2004, *Scotland from the Air 1939-49* was a three-part series of illustrated catalogues that introduced significant early aspects of those collections. The first of these catalogues (Edinburgh, 1999) served as guide to a small but highly informative group of 126 images and 28 maps of Scotland produced by the Luftwaffe during World War II.⁹ The second (Edinburgh, 2000) was a guide to a valuable collection of some 4,000 photographs of wartime Scotland taken by the RAF, a collection which had, incidentally, remained secret until 1997. The third (Edinburgh, 2004) catalogued some 19,000 oblique air photographs also taken by the RAF as part of a national survey in the immediate post-war period, many of the images depicting wartime defences which had only

recently been stood down.

It has taken yet another commemoration – this time of the centenary of the outbreak of war in August 1914 – to prompt and give sharper focus to official efforts to identify and, where appropriate, protect wartime remains. In 2013, Historic Scotland and RCAHMS joined forces to sponsor and support an audit of the built heritage of World War I in Scotland, and contracted Gordon Barclay to carry out the six-month project. Completed in September 2013, made public in March 2014 and underpinned by hundreds of detailed records in the Canmore database, the structure and content of the report marked a considerable step forward in official approaches to wartime recording and evaluation in Scotland.¹⁰ Two of its greatest attributes are, firstly, an effective marrying of the documentary and archaeological evidence, and, secondly, a strengthening of the links between recording and the mechanisms of designation and conservation.

Here is a thoroughly competent, almost model, appraisal of the subject, arranged and grouped in ways that make sense militarily, coupled with a totally transparent listing of extant sites whose designation status is clearly indicated, many said to be 'under review'. A feature of the report is the attention that is paid to the logistical 'tail' and not just the armed 'teeth' of wartime defences, two-thirds of it focusing on hospitals of military origins and use or on Territorial Army drill halls, buildings which remain surprisingly enduring and numerous.¹¹ Designed to characterise the quantity and quality of the built heritage in Scotland during the Great War, in bald statistical terms the project updated or created over 830 additional records, representing more than 600 sites in the Canmore database. At the same time, the corpus of over 2,000 World War I era records onto which these were grafted was rendered more consistent and capable of discrete identification and extraction. Geographically, the report tends to avoid distinguishing the strategically outstanding areas of World War I Scotland, but, overall, as the latest and best official document on the subject, it is to be warmly welcomed.

INVENTORISATION OF MODERN HERITAGE: URBANISM AND LANDSCAPE

Thursday 13 March 2014 - Session One - Paper Two

'Recording 20th-Century Wartime Landscapes in Scotland: An Introductory Summary of Progress' by Geoffrey Stell (Building Historian)

NOTES AND REFERENCES

1. Geoffrey Stell and John Guy, 'The FSG Holderness Pilot Study, 1992', *Casemate*, 100 (May 2014), 18-22.

2. See: <http://www.archaeologyuk.org/cba/projects/dob/>; and the 2006 update of the project archive at <http://archaeologydataservice.ac.uk/archives/view/dob/>.

3. The vast bulk of the anti-invasion records are in the War Office (WO), Home Forces series WO 166 and WO 199: <http://discovery.nationalarchives.gov.uk/SearchUI/Details?uri=C14373> and

<http://discovery.nationalarchives.gov.uk/SearchUI/Details?uri=C14406>. Relevant published guides include John D Cantwell, *The Second World War: a guide to documents in the Public Record Office* (London, 1972 and 1993), Michael Roper, *The Records of the War Office and related departments 1660-1964* (Kew, 1998).

4. David Bowler, 'Survey of WWII remains at Findo Gask Airfield, Clathymore, Perth and Kinross', *Tayside and Fife Archaeological Journal*, vol. 11 (2005), 103-13.

5. G J Barclay, 'The Cowie Line: a Second World War "stop line" west of Stonehaven, Aberdeenshire', *Proc Soc Antiq Scot*, 135 (2005), 119-61.

6. Geoffrey D Hay and Geoffrey P Stell, *Monuments of Industry* (Edinburgh, 1986), 230-8.

7. Geoffrey P Stell and Mary Harman, *Buildings of St Kilda* (Edinburgh, 1988), 17.

8. Geoffrey Stell, *Orkney at War: Defending Scapa Flow*, volume 1, *World War I* (Kirkwall, n.d. [2011]); idem, volume 2, *World War II* (in course of preparation).

9. The largest British collection of German wartime aerial reconnaissance photographs is held by the Imperial War Museum see: <http://www.iwm.org.uk/collections/item/object/205015285>; <http://www.iwm.org.uk/collections/item/object/205011790>;

<http://www.iwm.org.uk/collections/item/object/205004233>. See also <http://www.njcpublications.co.uk/photos.htm>, a partly published private collection which includes some Scottish subjects.

10. See: <http://www.rcahms.gov.uk/collection-highlights/first-world-war>.

11. Mike Osborne, *Always Ready: The Drill Halls of Britain's Volunteer Forces* (Nottingham, 2006).

Table 1: Defence of Britain project records relating to Scotland (from CBA Defence of Britain database re-arranged in regional order)

Former Region	Anti-invasion records	Non-anti-invasion records	Totals
Borders	22	36	58
Central	4	11	15
Dumfries and Galloway	7	47	54
Fife	135	165	300
Grampian	135	145	280
Highland	132	214	346
Lothian	118	168	286
Orkney	49	89	138
Shetland	30	94	124
Strathclyde	32	166	198
Tayside	68	88	156
Western Isles	1	19	20
Totals	733	1,242	1,975

Table 2: Comparative numbers of records of wartime structures in Scotland (from CBA Defence of Britain database, John Guy, *A Survey of 20th-Century Defences* (1993-2002), and RCAHMS Canmore database entries (as supplied to Historic Scotland in 2003-5))

Former Region	Defence of Britain	Guy survey	Canmore database
Borders	58	36	93
Central	15	15	56
Dumfries and Galloway	54	41	179
Fife	300	92	324
Grampian	280	105	325
Highland	346	133	376
Lothian	286	62	256
Orkney	138	72	511
Shetland	124	51	145
Strathclyde	198	114	320
Tayside	156	84	249
Western Isles	20	36	52
Totals	1,975	841	2,886

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'The Inventorisation of New Town Landscapes: Principles for the identification and selection for listing Glenrothes' Town Art'

by Dawn McDowell (Deputy Head of Listing and Designed Landscapes, Historic Scotland)



David Harding, *Mushrooms*, Pitteuchar, 1976. © Crown Copyright: www.historicscotlandimages.gov.uk

This case study will explore the challenges of identifying and selecting diverse objects in the context of the post-war planned urban landscape of Glenrothes. More than 140 public art works, of various scale and type, are located in the townscape and all of these have been considered recently for statutory listing by Historic Scotland, an executive agency of the Scottish Government.¹

INTRODUCTION

Glenrothes was designated in 1948 under the New Towns (Scotland) Act 1946 as Scotland's second post-war New Town, after East Kilbride in 1947. Glenrothes is located in the east of Scotland in the county of Fife and approximately 35 miles north of Edinburgh. The original plan was to build a new settlement for a population of around 34,000 to house mining families following the recent opening of the Rothes Colliery. The early failure of the mine was mitigated by the Scottish Office's establishment of electronics and high tech companies in the town as part of Scotland's emerging technologies economic development programme, ensuring a continuation of access to local employment from around 1961 to

2000 and a certain level of stability in the local economy which gave flexibility for a more ambitious town plan.

From the beginning, careful consideration was given to the form and infrastructure of the town, focusing on individual precincts, which were self-contained residential areas that were kept separate from planned industrial estates. Engineers, planners, builders and architects worked together to not only create good quality mass housing but also green spaces, tree planting and hard and soft landscaping giving each precinct a distinctive identity. By its 20th anniversary, the Glenrothes Development Corporation took the pioneering step to ensure a lasting sense of place and identity for a town that had by then experienced the ebb and flow of its first generation of residents by appointing an artist to join the planning department in 1968. This was the first permanent post of a 'town artist' in the country, arousing widespread interest across the UK as it demonstrated most decisively an innovative collaborative approach by this development corporation.

1 See www.historic-scotland.gov.uk/glenrothestownart for more information about the listing review and the project. To search listed buildings see Historic Scotland's data webpages <http://data.historic-scotland.gov.uk>.

David Harding, *Dog Cemetery*, Pitteuchar, 1970. © Crown Copyright: www.historicscotlandimages.gov.uk

When Historic Scotland undertook a listing survey of



Left: Richard Doyle, the General Manager of the Glenrothes Development Corporation, with the Glenrothes Master Plan in 1976. © The Scotsman Publications Ltd. Licensor www.scran.ac.uk

Right: Ariel view of Caskieberran and Tanshall precincts, 1989. © Crown Copyright: RCAHMS. Licensor www.rcahms.gov.uk

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the public art of Glenrothes in 2010, it was the first time that the agency looked at art related to a large scale, planned urban environment in one of Scotland's five New Towns.² Previously, tentative steps had been taken to identify the special interest of buildings for the purpose of listing in these post-war new town settlements, where no listing programme had yet been prioritised. More widely across Scotland, the statutory listing of mass or social housing has only taken place intermittently, and area designation – the responsibility of local authorities – is virtually non-existent in relation to post-war estates. Only one post-war conservation area has been designated by the City of Edinburgh Council at the Thistle Foundation, which recognises special housing types and their immediate infrastructure to support disabled war veterans and their families. While listing cannot account for the spaces in between buildings, conservation areas of post-war urban environments have not yet come forward to bridge the gap that listing cannot fill.

Nevertheless, the buildings and the fabric of post-war urban environment that can or should be recognised through listing, by way of existing statutory and non-statutory mechanisms is worthy of further consideration. Thus, the assessment of a significant body of work across an entire New Town can be seen as a convenient entry point into the post-war urban townscape at Glenrothes in particular. The need to identify and measure or rather 'inventorise' the work before statutory listing could take place was an accepted first step of the proposed listing review. It was also anticipated that the act of inventorising would foster a positive understanding of the town art to help decision-making for statutory listing, and to provide

further recognition of the artwork as individual assets and within their architectural context.

To consider the principles of identification and selection and the recognition of value or special interest, it will be useful to discuss how the listing of Glenrothes town art was initiated, what criteria was applied to assess the work, and some of the lessons which can be learned from it.

GLENROTHES'S ARTISTS AND ART WORK

The planning, development, management and promotion of Glenrothes was conceived as a totality, and certainly the public art – especially the earliest work associated with first phases of town planning – can be seen to define the progressiveness of the socialist-utopian vision of the period. The town produced a distinctive and diverse collection of art works set within a carefully planned urban landscape which included site specific art works ranging in date from 1965 to the present.

In 1968, twenty years after the town's inauguration, the artist David Harding, was employed by the Glenrothes Development Corporation to work collaboratively and in consultation with planners, architects on art projects that became inextricably linked to the town's built environment. While the appointment of a permanent post for a town artist was new, Glenrothes was not the first new town in the UK to commission public art as part of considered policy by local authorities for their housing developments and planned public spaces. By the late 1950s for example, Peterlee in County Durham, employed the well-known contemporary artist, Victor Passmore, whose striking architectural and sculptural arrangements in the town were well-considered for their context, however, the extent of his work in the town was limited. By contrast, Harlow, in Essex, which had appointed the architect Frederick Gibberd as its master planner, held a distinct policy to commission and purchase sculpture by well-known artists (such as Auguste Rodin, Henry Moore and Barbara Hepworth), although these works were not necessarily integrated into the planning and architecture of the town and eventually formed a civic art collection, giving the town its present council-endorsed title of 'Sculpture Town'.³

² East Kilbride (1947); Glenrothes (1948); Cumbernauld (1956); Livingston (1962); and Irvine (1966).

³ See http://www.davidharding.net/?page_id=37 and http://www.davidharding.net/?page_id=13

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Indeed, the Glenrothes Development Corporation had commissioned one of Scotland's leading sculptors, Benno Schotz, in 1964/5 to create a setpiece sculpture to represent the growing ambition of the town. Three years later, the development corporation had shifted its rationale, perhaps unconsciously following a wider change in thinking from early modernist formalism in art and architecture, to the later modern period. By the late 1960s and early 1970s, uniform structured planning systems had been broken down making way for humanising, collaborative cross-discipline dialogue between artists and architects. The artist, David Harding was involved directly in taking decisions with the architects and town planners and the post of 'town artist' (a moniker adopted by Harding after it was suggested by an acquaintance) became the actualisation of utopian idealism to which the New Town movement aspired and to which Glenrothes Development Corporation was ready to take forward.

From 1972, post-graduate students were engaged on year-long contracts to assist the town artist. These artists-apprentices helped Harding to create distinct works in the town, including the infamous Glenrothes hippos, and went on to work in other modern urban environments, such as Stanley Bonner, who contributed to environmental art schemes in Newcastle and East Kilbride. Harding also considered it important to involve local residents, adults and children alike, in the creation of the work. Harding left his post in 1978 but the role continued on and he was followed by Malcolm Robertson who worked with Glenrothes Development Corporation until the corporation dissolved in 1995.



David Harding and Stanley Bonnar, *Feeding Hippos*, Caskieberran, 1973. © Crown Copyright: www.historicscotlandimages.gov.uk

The result of over 30 years collaborative working between planners, architects and artists produced around 140 individual sculptural objects, sculptural groups, architectural reliefs, or 'environmental works of art' (as David Harding has preferred to refer to the work) located in Glenrothes. The works of art are of varying scale, purpose and contribute to multiple layers of meaning in the context of the post-war planned urban landscape. During Harding's tenure, which coincided with the most intense period of urban development for the town, the artist had the opportunity to work closely with different teams in the development corporation, ranging from the commercial, industrial, landscape and civil engineering departments. The resultant works were extremely varied and included architectural panels in the housing types, others relate to urban-planning and infrastructure such as under- or overpass design, urban fabric on a domestic scale such as street furniture, or



Left: *Ex Terra*, unveiling ceremony, 1965. © Newsquest (Herald & Times). Licensors www.scran.ac.uk



Right: David Harding supervises as children place their tiles in Huntly Drive, Caskieberran, 1971. © David Harding

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more deliberately artistic sculptural hard landscaping, and sculptural groups which are playful and cheerful for the sake of it. Patterns of use emerged early on, and many sculptural groups and their locations were soon adopted as local meeting places, and in some cases, games developed around them.

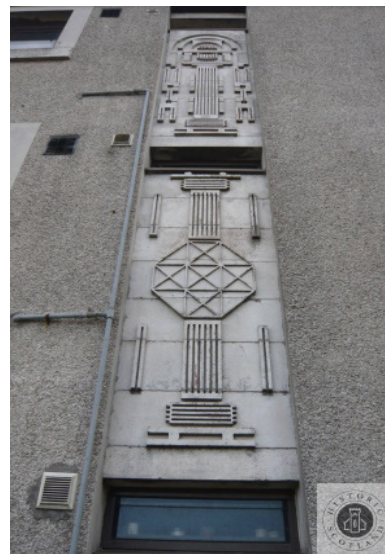
SENSE OF PLACE

Today, there is a deliberate cultural layering that is still evident in the town which boasts a thriving arts programme, including a theatre as well as music, photography, fine art exhibitions, and a community arts ethos completely imbedded into the creative psyche of the town.

It is not surprising that the recent listing review was suggested by this engaged community who were

conversant with the language of public art by their familiarity with the work that had pervaded their buildings and public spaces for more than forty years. While the character of the artwork remained strong, by the first decade of the 21st century, wear and tear had become an issue and many of the works either required maintenance or were proposed for re-siting within other areas of the town. The sense of impending loss of Glenrothes's personal landmarks was widely felt by the town's residents leading to an approach by the local Member of Scottish Parliament (MSP) to raise interest in securing a future for the art through political channels.

Notwithstanding the expectation of the requirement for care and maintenance which fell to the local authority, Fife Council had already recognised the unique contribution the art made to the town and from 2009 had already initiated a recording project of the art.



Left: John Gray and Malcolm Robertson, *Four Seasons*, panel relief, Tarvis Place, Collydean, 1980. © Crown Copyright: www.historicscotlandimages.gov.uk

Right: John Gray and Malcolm Robertson, *Geometric Panels*, Kemnay Drive, Collydean, 1980. © Crown Copyright: www.historicscotlandimages.gov.uk



Left: *Playing in the Pipe Tunnels*, Newcastle precinct, early 1970s. © Hulton Getty. Licensor www.scran.ac.uk

Right: Malcolm Robertson, *Dinosaur*, Waverley Drive, Caskieberran, 1980. © Crown Copyright: www.historicscotlandimages.gov.uk

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Left: David Harding and Hugh Graham, *Nature Culture*, Queensway Underpass, 1976. © Crown Copyright: www.historicscotlandimages.gov.uk

Right: David Harding, *Cluny Place Mushrooms*, Pitteuchar, 1976. © Crown Copyright: www.historicscotlandimages.gov.uk



Left: Hugh Graham with David Harding, *Victorian Picture Frame*, 1976, Balgonie Avenue, Woodside. © Crown Copyright: www.historicscotlandimages.gov.uk

Right: *Picture Frame*, re-sited to Riverside Park, Glenrothes. © Crown Copyright: www.historicscotlandimages.gov.uk

Supported by interested volunteers, a comprehensive list of art works was compiled locally. Although it is difficult to qualify how town residents regarded the value of the public art works relative to their built environment specifically, it was noteworthy that when art works began to disappear, with some to eventually be re-erected with some become decontextualized completely, by moving to new locations, or perhaps to be moved into storage, decisions were being questioned. It was at this point that Historic Scotland was asked to engage formally with a review of the work for the purpose of statutory listing.

THE LISTING REVIEW

The onset of change or rather more pointedly, the threat of loss, is not an uncommon point of entry into the listing process; however the perception that listing can stop change can be misplaced. Rather, listing

ensures that a building's, or in this case a sculpture's, special interest may be considered before change occurs and as part of the planning process. It can be assumed that the community did not expect all 140 sculptures would become listed; but what would listing a selection of the artworks in Glenrothes achieve? How could these structures, in the context of their environment, be protected? Should they be protected? What would their protection through listing ultimately mean?

In the last ten years, as themes related to post-war architecture and post-war environments have emerged, Historic Scotland has actively engaged with the question of the special interest of Scotland's post-war heritage. Some of the projects the agency has been involved in include surveys of the work of leading architectural practices of the period, reviews of university estates which contain a significant number of post-war buildings, and other targeted thematic

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reviews, including for example, post-war churches. The agency has also committed to publishing, where possible, on post-war themes. A greater understanding of this period is growing, and it becomes easier to assess the significance in listing terms as academic interest develops. There is also a general sense of appreciation by the public who now recognise the vulnerability of the buildings of this period and have increasingly been responsible for proposing ad hoc listing proposals for post-war buildings. Nevertheless, the number of listed post-war buildings is very small against the total number of listed buildings in Scotland, and is less than 0.5% of the overall figure of 47,500.

SELECTION PRINCIPLES FOR GLENROTHES TOWN ART

At Glenrothes, the task was to identify and select the public art by considering their 'special architectural or historic interest' under the terms of the Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997 and to assess the work against set published criteria, whose broad headings are: age and rarity; architectural or historic interest; and close historical association.⁴ A building is defined broadly, and can include structures such as sculptures, public monuments, grave stones, war memorials, garden ornaments, market crosses, fountains, wells, bridges, milestones, finger posts, phone boxes, post boxes, and any objects which are fixed or are fixed by their own weight.

What then was the starting point for the listing assessment in Glenrothes? Inventorising for this project meant assessing each and every sculpture according to the listing criteria. Although this process is necessarily prescriptive, it is also an active process that provides a system for classifying the subject. Inventorising therefore allowed for the understanding of the art in its physical context and as a complete body of work which would be crucial before taking decisions related to statutory designation.

The first job was to consider the context of the work: a post-war urban landscape developed for a mass housing environment where no comprehensive listing

survey had previously taken place, and where there were three existing listed buildings and no designated conservation areas.

The lack of statutory designations in Glenrothes, as discussed above, is typical of all five new towns in Scotland, which were designed on mass scale with common and repetitive building types. It is also typical in this context that the few listed buildings which exist are community defining landmarks such as churches or schools and this is true of any context, from all periods, where common building types are found, such as a tenemented areas in large cities or traditional terraced housing in smaller towns and settlements. Indeed the three existing listed buildings in Glenrothes are churches.⁵



Gillespie, Kidd and Coia, St Paul's Church, Glenrothes, 1956, listed category A. © Crown Copyright: www.historicscotlandimages.gov.uk

In reference to age and rarity of the building type, in this case public sculpture, it is a typology that is eligible for listing and hundreds of public monuments of all periods are listed across Scotland, including two post-war sculptures which are not war memorials (in Glasgow and in the Western Isles). Although the sculptures in Glenrothes are not old or rare in themselves, it is rare to find such a concentrated collection of artwork and a concerted integrated programme that made this association with the work special in Scottish and UK context. It was established that they were of a sufficient interest

⁵ St Paul's Glenrothes Roman Catholic Church (HB10012); St Columba's Parish Church (HB49999); St Margaret's Parish Church (HB42983). For their listed building records see <http://data.historic-scotland.gov.uk>. 1 in 5 post-war listed buildings in Scotland are places of worship.

⁴ See <http://www.legislation.gov.uk/ukpga/1997/9/contents>. The criteria for listing are published in the Scottish Historic Environment Policy (SHEP) 2011, see <http://www.historic-scotland.gov.uk/index/heritage/policy/shep>.

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for the contribution to a post-war urban settlement but also that a number of works were representative of a significant shift in public sculptural practice characteristic of the late 1960s and 1970s conceptual art movement. Most of the sculpture was conceived to be integrated with the architecture and the spatial planning of the town and not set apart as self-referential works of art on plinths to be admired in and of themselves.

After setting the work into a temporal and spatial context, the assessment then considered the individual works of art within their type and how the approximately 140 works of public art could then be compared within the entire body of work. For example, it was also important to consider if the artwork conceived in the earliest phase of the arts programme could be more closely aligned with the early town plan and therefore possibly of considerably more interest in listing terms, and generally this was found to be the case.

Individually the works had to be considered for their architectural or historic interest, which was also critical in selecting specific works for possible listing. Therefore sculptures were also considered for the design quality and artistic value. They were considered within the period they were created and whether they were stylistically important or representative of a period style. They were also assessed for the artist's contribution to the development of the architecture

or artwork and whether it was significant within that artist's own output.

Within this heading and an important consideration for the selection process for listing public art, the work's setting was considered extremely significant. How the sculpture as an environmental work of art, related to its surroundings was a crucial question to pose as it recognises the importance of the site specific nature of a public monument or sculpture. It would be therefore consistent to question the special interest of the artwork if it was no longer in its original location and had lost its original context.

Close historical association is another broad heading for the listing criteria and becomes more relevant when there is less intrinsic architectural or artistic and design value associated with the building or structure and where a close association related to a nationally significant event or person is known. The programme for producing public art at Glenrothes on such a large scale was thought to be nationally significant however it was not a determining factor for listing the works individually.

Following the assessment against the criteria for listing, it was not surprising that only a small number of sculptures were selected for statutory listing – there were only four put forward. *Ex Terra* (1965) by Benno Schotz, was the first major work of public sculpture in Glenrothes. Welded in bronze it depicts a maternal



Our Lady of the Isles, Comhairle nan Eilean (Western Isles). © Comhairle nan Eilean



David Harding, *Heritage of 1976*, are 14 white concrete columns representing architectural styles of earlier cultures including Egyptian, Greek, Roman, Inca and Aztec. This sculptural group was originally located in front of the County Buildings which have recently been demolished. The group has been re-sited in Riverside Park in Glenrothes. (Left: © David Harding. Right: © Fife Council)



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figure emerging tree-like from the ground, symbolising the growth of the town. Its title is a take on the motto of the development corporation 'Ex Terra Vis' which means 'from the earth comes life' and is a reference to the town's inception as a mining community. *Industry Past and Present*, or *Western Avenue Underpass* (1970), conceived by David Harding, is a significant feature in the landscape and is designed on a large scale. It is intricately detailed and is representative of how artwork was developed as part of the town's infrastructure. The work draws heavily on the Glenrothes mining, paper and electronics industries

and used modern concrete casting techniques in its execution. *Henge* (1970) by Harding exemplifies the type of personal and distinctive narrative that epitomises the ethos of the public art in Glenrothes. The work, an homage to a local Neolithic stone circle, is interactive and encourages the viewer to move into the sculpture where there are symbols and quotations from contemporary popular culture on the inward face of the cement monoliths. *The Birds* (1980), by Malcolm Robertson, is prominently sited in front of the County Offices and is significant in its context of the commercial town centre.



Left: Benno Schotz, *Ex Terra*, 1965. © Crown Copyright: www.historicscotlandimages.gov.uk

Centre: David Harding, *Industry Past and Present*, © Crown Copyright: www.historicscotlandimages.gov.uk

Right: David Harding, *Henge*, 1970, Pitteuchar. © Crown Copyright: www.historicscotlandimages.gov.uk



Malcolm Robertson, *The Birds*, 1980. © Crown Copyright: www.historicscotlandimages.gov.uk

UNDESIGNATED HERITAGE

It became clear, early on, that a vast majority of the art work at Glenrothes would not be considered to meet the listing criteria and would likely not become listed buildings at the present time under the terms of the 1997 Act. What did the listing review achieve if not many sculptures were listed? The survey itself brought

the art into recognition, with the statutory listing acting as a signpost to the wider historic interest of the area, in the same way that the three listed churches had pointed to this interest previously. Place-making, so critical to current heritage and political debate, had already been conceived and created in the 1960s, '70s and '80s as part of urban socialist agenda, which was successful in uniting Glenrothes in a shared local

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'The Inventorisation of New Town Landscapes: Principles for the identification and selection for listing Glenrothes' Town Art'

by Dawn McDowell (Deputy Head of Listing and Designed Landscapes, Historic Scotland)

identity that is clearly associated with the architectural and artistic collaboration so important to this point in our history.

These four listed sculptures, in a collection of 140, are then the mnemonic signifiers of a greater whole and are part of a tangible architectural and artistic legacy for the town. The listing survey succeeded by expanding the understanding of the significance of the work as a group, with future designation still remaining a possibility at Glenrothes and possibly in other new towns and similar environments in Scotland. The survey effectively produced valuable and wide ranging resources related to the project with the publication of a free booklet and the gathering of detailed documentation of each sculpture including their artist, date and location. Historic Scotland also for the first time created a webpage dedicated to a single project which includes virtual town walks in five different parts of Glenrothes providing key stopping off points for all the town art in these routes. The agency also sponsored a popular photography competition and related exhibition.⁶

However, this can best be achieved by engaging with local communities by asking them about their priorities while seeking meaningful partnerships to enable them to take the lead in matters that are most important to them. Listing is only one part of this story.

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CONCLUSION

So what lies ahead for post-war urban and suburban townscapes? Glenrothes town art may well act as a template for future reviews and could be seen as a useful approach to assess other art collections in modern planned towns. East Kilbride, Cumbernauld, Irvine and Livingston, all had town art programmes with artists employed in various guises around the same period as Glenrothes, but the approach could definitely reach beyond these five New Town settlements. The value placed on buildings or sculptures that are not immediately viewed as 'historic' has usefully been expanded. In the very least, the Glenrothes Town Art listing review has ensured that public art can no longer be understood exclusively in terms of 'worthies on a plinth'.

New conservation areas may yet recognise town art as integral to the historic built environment and may be the next step in identifying the interest of modern urbanism and landscape more widely. It remains for national agencies to continue to be aware of the interest of these totally designed environments and to recognise key elements of our ever evolving heritage.

⁶ See www.historic-scotland.gov.uk/glenrothestownart.

Thursday 13 March 2014 - Session Two - Paper Five

'The Role of Documentation in the Conservation of the Post-War University Campus'

Caroline Engel (PhD Candidate in Architecture, University of Edinburgh)

This paper was prepared as part of a wider international study of modern movement documentation, with special emphasis on case-study material from America.

USING DOCUMENTATION TO INFORM DECISIONS

When using documentation to inform the decisions taken in a conservation project regarding post-war modern heritage, we must first ask what we are intending the documentation to support and often whether our aim is to conserve the original conceptual authenticity or the material authenticity. Perhaps neither can be conserved in their entirety if the building is to suit an unintended use or the incongruent requirements of the client, but regardless, our personal interpretation of the documents at hand must be acknowledged as an outside influence that would never have played into the original design.¹ Likewise, the differing personal interpretation of a building by professionals and the public should not under-valued.

Modern architecture has challenged us to question whether material authenticity truly offers a direct connection to the past, and whether this is an aim we should continue to embrace. It is no wonder that the writings of Viollet-le-Duc and the 'conservative surgery' methods of Patrick Geddes have once again risen to the fore in conservation theory.

With exceedingly acute pressure for university buildings to suit current study programmes and the image of 'newness' to impress the students and their guardians, is it enough to rely on conservation through documentation, as was the leading agenda for Docomomo at its founding, or is it possible to use documentation to support the often unpopular proposal for extensive material conservation, if such a thing is possible? Is it commendable to preserve just fragments of a building, and if so, is it acceptable to restore elements of the design no longer there if solid evidence for such exists in the documentation?²

1 France Vanlaethem and Celine Poisson, "Questioning Material/Conceptual Authenticity," in *The Challenge of Change : Dealing with the Legacy of the Modern Movement*, ed. Dirk van den Heuvel (Amsterdam: IOS Press., 2008).

2 Jukka Jokilehto, *A History of Architectural Conservation*, Butterworth-Heinemann Series in Conservation and Museology (Oxford: Butterworth-Heinemann, 1999). P 335-338.

RECENT DOCUMENTATION PROGRAMMES IN THE UNITED STATES

Architect Jon Buono, a senior associate in historic preservation and design at Einhorn Yaffee Prescott in New York, has said that the evolution of modern architecture in American universities has led the growing appreciation of the campus as an assemblage of well-designed architecture representative of the passage of time. In the campus setting, Buono explains that historic preservation is 'more broadly understood as an act of institutional stewardship, a successful tool for strengthening diverse stakeholder relations, and a companion to sustainable development goals.'³ By the beginning of the 21st century, though a framework for campus preservation planning had been suggested by a number of state and federal management organisations, none had successfully demonstrated the benefits of building and landscape conservation over the increased facility demands and other influences on the campus planning process. Since 1976, it has been required by Congress that all properties meeting the eligibility requirements for designation on the National Register for Historic Places must be considered with a greater sensitivity. Despite this federal edict, academic interests have often been at conflict with building conservation, which was addressed by the Getty Foundation Campus Heritage Initiative that ran from 2002 through 2007 to assist colleges and universities with the identification, management and conservation of architectural heritage.

Under this initiative, the Campus Heritage Preservation Conference⁴, held in May 2002, set out to address four questions that would frame the goals of the 5-year initiative:

1. *How do we define campus heritage resources from the recent past?*
2. *What is the relationship between heritage resources from the recent past and campus planning?*
3. *What are the challenges of community relations, especially as they impact heritage resources from*

3 Jon Buono, "Modern Architecture and the U.S. Campus Heritage Movement," *Planning for Higher Education* 39, no. 3 (2011). P 88.

4 Papers from this conference have since been published in the April-June 2011 edition of *Planning for Higher Education*, published by the Society for College and University Planning (SCUP).

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the recent past?

4. *What are the challenges of institutional leadership, alumni relations, and funding regarding sites from the recent past?*

Barbara Christen has described the post-war building era as a 'freight train coming down the track' and asked how documentation could be used to establish the value and significance of a place, in relation to original design intent, materials and relation to the surround campus landscape and buildings.⁵ She argues that architecture of the recent past exists in a category of "otherness" with respect to the canonical value system of the U.S. National Register of Historic Places. Thus, this unapproachable nature does not readily render it as 'national heritage' in the minds of those whom are unfamiliar with the aesthetics of post-war modernism. Documentation through the personal experiences and memories of alumni, staff and faculty denote how the architecture of the post-war building programmes have less (or a different type) of 'psychological potency' as the University Gothic or Richardsonian styles of the late 19th- early 20th century.⁶ Of the vast number of university campus building and expansion programmes of the 1960s, Christen points out that little documentation exists outside of works by the master architects like Gropius, Kahn and Rudolph. The high-style bias of the research and attention paid to the modern movement is beginning to widen to include the lesser-known actors, some as a direct result of the Getty Foundation Campus Initiative.

The Council of Independent Colleges Historic Campus Architecture Project (CIC HCAP) project was funded by two generous grants from The Getty Foundation Campus Heritage Initiative – one to fund survey data collection and the second to fund the development of the website database. Over the six-year course of the initiative, The Getty Foundation supported 86 campus preservation projects across America with the total grant aid exceeding \$13.5 million. The project culminated in November 2011 with a national symposium on campus conservation, organised by the Society for College and University Planning (SCUP), where numerous campus conservation plans funded by the Campus Heritage Initiative were presented. Many of these campus conservation plans are now available

5 Barbara S. Christen, "The Historian's and the Preservationist's Dilemma," *Planning for Higher Education* 39, no. 3 (2011).

6 Ibid. P 106.

online through the Society for College and University Planning.⁷ Richard Ekman, the Council of Independent Colleges (CIC) president, outlined the ongoing development of the Council of Independent Colleges Historic Campus Architecture Project (CIC HCAP), the first nationwide architecture and landscape database of independent college and university campuses.⁸ From 2002-2004, the CIC collected survey data of university buildings and landscapes with significant historical interest (in relation to design, educational reform, history, religion, engineering, or culture) to 'help various constituencies gain an awareness of and appreciation for campus history and also to learn from the architecture and landscape preservation efforts made by institutions.'⁹ While the survey covers 724 independent, four-year, B.A.-granting institutions with less than 5,000 students, it by no means accounts for all architectural heritage to be found in universities across the US, leaving out the larger universities that often commissioned larger projects by eminent architects in the post-war period.

NEW YORK UNIVERSITY CAMPUS PRESERVATION PLAN

In 2006, New York University (NYU) in lower Manhattan was granted \$180,000 through The Getty Campus Heritage Initiative to fund a campus conservation programme to survey 96 buildings, two of which are already designated as historic landmarks, and 65 of which are set within locally designated historic districts.¹⁰ The study aimed to not only evaluate and document the architectural heritage within NYU's possession, but also to develop management guidelines and to 'develop a rational strategy and schedule for performing necessary preservation work on all of NYU's buildings'.¹¹

The project was subdivided into four phases: Phase I: Building Assessment; Phase II: Treatment Guidelines; Phase III: Implementation Strategy; and Phase IV:

7 "Getty Higher Education Historic Preservation Plans", Society for College and University Planning <http://getty.scup.org/> (accessed 28 March 2014).

8 "Council of Independent Colleges Historic Campus Architecture Project", Council of Independent Colleges <http://hcap.artstor.org/cgi-bin/library> (accessed 28 March 2014).

9 Ibid. Project Background.

10 LLC Murphy Burnham & Buttrick Architects with Higgins Quasebarth & Partners, *New York University Campus Preservation Plan* (New York: New York University, 2007).

11 Ibid. P 2.

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Education and Training. Phase I was completed over 6 months, beginning in the autumn of 2006, by Murphy Burnham & Buttrick and Higgins Quasebarth & Partners, wherein the historical significance and visual conditions of each campus building were evaluated. The Phase II Treatment Guidelines were categorised by building type - determined by building function, age and construction materials – and was adapted to work with the *Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings*. In the preservation report, the Treatment Guidelines are divided into categories of architectural features, wherein the recommendations for *preservation/maintenance* or *restoration/rehabilitation* are outlined for each subsequent type of feature, i.e. concrete canopies or exposed-steel canopies. The division by architectural feature rather than construction material or time period is done to emphasise those features that define the character of a building, and to emphasise the need for thoughtful preservation or rehabilitation works.

The Phase III Implementation Strategy prioritizes the necessary maintenance and preservation work for the buildings of historical or architectural significance. Approximately half of the NYU campus buildings are designated as New York City Landmarks or fall within the boundaries of historic districts, so any work to these buildings will require a permit from the Landmarks Preservation Commission before work can begin. The Implementation Strategy priorities are as follows:¹²

1. *Adopt a program of preservation and preventative maintenance for buildings under six stories.*
2. *Expand the scope of the five-year cycle Local Law 11 work to preserve NYU's buildings six stories or higher.*¹³
3. *Restore a select group of NYU's buildings that have outstanding architectural qualities or a strong presence in the immediate neighbourhood.*

¹² Ibid. P 3.

¹³ New York City's Local Law 11 jurisdiction requires façade inspections and resulting repairs in five-year cycles. The Local Law 11 was implemented to ensure the safety of buildings and the public areas around them, it does not require proper conservation practice and therefore does not ensure the integrity of repairs in relation to the aesthetics or original materials of the building.

Of interest to this to this paper, the NYU Campus Preservation Plan evaluated both post-war apartment buildings (building type R4) and late-20th century commercial buildings (type C2). The report briefly outlines the history of the significant buildings, such as I.M. Pei's 1961 University Village (now Silver Towers), and other apartment buildings that were constructed as part of Robert Moses' slum clearance measures implicated under the Title I redevelopment plan for the South Village. In 1964, NYU commissioned Philip Johnson and Richard Foster to design a master plan which would create a cohesive architectural identity for the University, incorporating both new and acquired buildings. Three new institutional buildings were constructed as part of the master plan - Tisch Hall (1970-72), Bobst Library (1972) and Meyer Hall (1971) – but since that time, construction has proceeded without coherence to a master plan.

The campus-wide building assessment survey found inappropriate material repairs to the 20th century institutional, commercial and residential buildings and that the alteration of uniform interior lighting throughout the buildings has had a noticeably detrimental effect on the intended aesthetic quality. The report insists that where modernist buildings are concerned, 'the unity of the façade is critical to maintaining the buildings' integrity' and that any necessary upgrades or rehabilitation works 'should always avoid any efforts that compromise the character and defining features of these buildings.'¹⁴

This section of the report lists the common features, materials and construction methods used in 20th century buildings, followed by the typical maintenance and technical issues and their associated solutions. The section is not technical but is meant to be an overview of typical issues and solutions for each period of building types. For late 20th century commercial buildings, NYU has three, including the commercial development on LaGuardia Place, to accompany the Washington Square Village apartment buildings. The development was never fully realised, but what was built was well designed, faced in blue stone veneer and colour-glazed brick to match the Village apartment buildings. The survey found that the buildings were not in good condition overall, and that inappropriate signage, awnings, light fixtures and storefront infill has compromised the architectural integrity. It is not surprising that, with the exception of the University

¹⁴ Ibid. P 1-32.

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Village, the report found that all buildings from the 1940s through the 1960s were suffering from poor maintenance. Given that ornamentation is limited in these structures, the greatest on-going threat is the use of improper materials in ad-hoc replacement and renovation works.¹⁵

The conclusions drawn regarding NYU's current maintenance and repair efforts were that smaller buildings not covered by Local Law 11¹⁶ have been neglected, but as a result of the survey, the recently implemented expansion of annual building inspections to all campus buildings has been found to be a positive step toward addressing the growing backlog of repair and conservation needs of these buildings.¹⁷ Local Law 11 work has been effective in identifying and addressing deterioration of the larger campus buildings, however, the review proposed extending the scope of these annual checks to insure that work is appropriate to the historic integrity of buildings.

At the time the report was published, an implementation plan had been developed for buildings which warranted special consideration for their architectural value. These *Initial Restoration and Rehabilitation Projects* outlined the scope of work to be done on a select number of buildings. It is worth noting that no buildings after 1945 were included in the initial implementation plan.

CONCLUSION

In the post-war period, the newly developed notion of a university as a 'microcosm of society', with planning emphasis on knowledge, politics, values and socialisation, informed new concepts of environments that encouraged a certain 'experience', and thus, the university became an equally influential setting for developing the students' personality as well as their mind.¹⁸ It was here that architects were able to implement their grand plans for urban environments on a smaller scale. Complexities of urban planning,

including industrialised building methods, separation of automobile and pedestrian traffic, and new architectural forms for the expanding variation of building uses all came into practice in the universities where these new problems could be grappled with at a graspable scale. General urban planning concepts like compactness in layout to encourage social mixing, visual coherence and interest were experimented with around newly developed pedestrian precincts and motorcar byways. By the 1960s, the functionalist theory of modern architecture had fallen out of fashion, and though architects were foremost assigned to serve the programmatic needs of the building in an economical manner, they strove to accomplish something more in terms of the aesthetics. The political, social and moral values of a building could be elevated through the artistic treatment of the buildings and campus as a whole.

Unfortunately, the idealist and moral aims of this architecture has been lost in translation over the years. In Britain, The Twentieth Century Society has recently published the eleventh journal in their *Twentieth Century Architecture* series, entitled *Oxford and Cambridge*.¹⁹ Inviting contributions from a number of notable professionals, the journal presents the design ideas behind some of the most loathed modern buildings that have since been viewed as disruptions to the picturesque cityscapes of Oxford and Cambridge. Alan Berman writes in 'Modernising Oxford's C20 Listed Buildings' about the difficulties of saving these buildings when some college fellows and faculty are viscerally opposed to their continued presence in any form.

*When it comes to buildings and architecture some are wonderfully open, enlightened and realistic while others, notwithstanding their enormous collective brainpower, are deeply conservative and suspicious of anything modern: knowledgeable of course, but occasionally narrowly opinionated, unworldly and impractical.*²⁰

Over 25 years, the architectural firm Berman Geddes

15 Murphy Burnham & Buttrick Architects with Higgins Quasebarth & Partners. P 1-18.

16 New York City Local Law 11 requires that the exteriors of buildings over 6 storeys in height must be examined for safety at least once every five years.

17 Ibid. P 3-2.

18 Stefan Muthesius, *The Postwar University : Utopianist Campus and College / Stefan Muthesius* (New Haven, Conn. ; London : Yale University Press, 2001., 2001). P 4.

19 Alan Powers Elain Harwood, Otto Saumarez Smith, ed. *Oxford and Cambridge*, ed. The Twentieth Century Society, Twentieth Century Architecture, vol. 11 (London: The Twentieth Century Society, 2013).

20 Alan Berman, "Modernising Some of Oxford's Listed Twentieth-Century Buildings," in *Oxford and Cambridge*, ed. Alan Powers Elain Harwood, Otto Saumarez Smith (London: The Twentieth Century Society, 2013). P 181.

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Stretton has been commissioned to work on listed buildings of all eras at fourteen of the Oxford colleges and one Cambridge college. He has found that though only the best young architects of the post-war period built at Oxford and Cambridge, these buildings remain largely, but by no means universally, unloved. In the environments dense with significant historic buildings, funds are found for the repair, restoration and retention of the traditional buildings, while the College Fellows question whether to allocate funds for work on the 1960s 'monsters'.²¹ In one particular meeting to discuss potential changes to a listed Killick, Partridge & Amis building, one Fellow vehemently remarked, 'Now get my position on this building clear. Semtex is the only solution.'²²

It is important to document the difficulties faced when arguing for the conservation or sensitive refurbishment of these buildings for the prosperity of other professionals in the field. Berman found the foremost challenge to be the construction of a convincing case for the expenditure of funds necessary to ensure proper renovation. In regards to post-war buildings, the 'patch and repair' attitudes continue to dominate discussions in many college financial committees, and in his experience, Berman says 'it sometimes seems they have a positive mission to use inadequate maintenance to ensure a building's demise.'²³

Though the fate of many modern post-war buildings still remains uncertain and advocacy for sensitive renovations remain an uphill battle, the awareness of modern architecture as national heritage has risen in recent years in the US and the UK. The major restoration and rehabilitation projects underway at the Illinois Institute of Technology (IIT), Boston University and Yale University are evidence that institutions of higher education are coming to believe that their modern buildings and campuses are not only valuable, but also continue to effectively serve contemporary educational needs. In August 2001, Mies van der Rohe's Crown Hall at IIT was listed as a National Historic Landmark, the country's highest award for national heritage. Despite this progress, most of the country's modern university heritage remains under threat, both from hasty determinations of obsolescence and insensitive

or uninformed surveys and condition assessments.²⁴ Subjective opinions in opposition to modern movement architecture exist in academic professionals, administrators, users, planning professionals and architects. Competition for the brightest minds and the constant pressure to possess the newest technology and state-of-the-art facilities often paint the post-war modern buildings as outdated dinosaurs. Over the next decade, thorough and informed documentation of these buildings will be necessary to save the best representatives from this era against the detriments of deferred maintenance, prejudice, thoughtless renovations and demolition. Let us hope that more campus administrations begin to see the campus as a collective of architectural history and theory over time, valuing each age for its unique contribution regardless of style and personal taste.

Caroline Engel is a second-year PhD Candidate in Architecture at the University of Edinburgh School of Architecture and Landscape Architecture. Her research investigates the development of the movement to conserve post-war modern architecture in the United Kingdom and United States through case studies related to large-scale developments, such as the university campus.

21 Ibid. P 182.

22 Semtex is a general-purpose plastic explosive often used in commercial blasting and demolition.

23 Berman. P 182.

24 Buono, "Modern Architecture and the U.S. Campus Heritage Movement." P 101.

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'Between commonness and utopia. An inventory of social housing in Flanders'

Karina Van Herck (Researcher in Built Heritage, Flanders Heritage Agency)

Since October 2011 the Flanders Heritage Agency has been conducting a systematic research of the heritage-value of all the social housing in Flanders (the Northern Region of Belgium) that was built before 1985 and which is still owned by a housing company¹. The project is a joint initiative between, on the one hand, the Flanders Heritage Agency and, on the other hand, the Flemish Social Housing Company. This paper provides an overview of the motives, the goals and the methodology of this research. As the research is only scheduled to be finished in August 2016, this paper depicts a "work in progress".

SOCIAL HOUSING IN FLANDERS

As in other European countries, in Belgium social housing was one of the great achievements of the Modern Movement and has often been a playground for leading architects and planners to experiment with new building materials, new architectural forms and new concepts of living. In the pre-war period a series of internationally acknowledged garden districts emerged, such as "Small Russia" ("Klein Rusland", architect Huib Hoste) or the Unitas District (Deurne, architect Edouard Van Steenberghe). Following the Brunfaut Act, which regulated the financing of grouped building (1949)



Fig 1. Unitas District (Antwerp, architect Edouard Van Steenberghe, 1924-1932) © OE – O. Pauwels

¹ The research is carried out in collaboration with Evert Vandeweghe, Joeri Mertens and Dirk Pauwels. Parts of this paper have previously been published in: Van Herck, Karina; Meganck, Leen, "Can we afford to save the heritage of affordable housing", in DoCoMoMo, "The Survival of the Modern – From Coffee Cup to Plan", (Proceedings of the 12th International Docomomo Conference, held in Finland, August 7-10 2012), 295-303.

some prestigious high rise districts were realised, and gained international attention. The districts designed by Renaat Braem, such as the "Dwelling Unit" at the Kiel in Antwerp or Sint-Maartensdal in Leuven are, in particular, milestones in the history of modern architecture and urbanism in Belgium. The 1970s, in turn, gave rise to some outstanding projects such as the structuralist low rise neighbourhood Den Elst in Herent (architect Paul Felix), or "reconstruction of the historical city" projects such as the Vleeshuis in Antwerp (architect R. Groothaert).



Fig 2. The Kiel 'dwelling unit' (Antwerp, architect Renaat Braem, 1949-1958) © OE - Kris Vandevorst

At the same time however social housing in Flanders has some highly specific, if not idiosyncratic characteristics. Already, in the nineteenth century, the Belgian Government had opted for a liberal approach to "the question of housing", encouraging above all individual dwellings, private initiative and private property. Social housing companies were also involved in this overall dwelling policy: at times they built up to 50% for immediate sale, and even the rental housing sector is characterised by small scale, decentralisation and the ideal of the individual house with its own garden. Most social housing in Flanders is based on suburban or peripheral housing schemes, with small rows of houses or semi-detached houses. The 1950s witnessed the growth of middle-scale neighbourhoods on the periphery of cities and communities, expressing modernity in their overall lay-out and floor plans, but not in their architectural outlook. After the middle of the 1960s, and rising to an absolute peak in the mid-1970s, rather large peripheral standardised neighbourhoods were built, often by local prefabricated-construction companies. These distinguish themselves from the surrounding environment by their uniformity (mostly based on two or three dwelling types) and often large open spaces. In this way, the social housing companies contributed in

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a specific manner to the creation of Flanders' post-war "middle landscape".



Fig 3. A typical 1950s neighbourhood (Vosberg, Wezembeek-Oppem, arch. Robert Schuiten, 1954 © OE)

For the first inhabitants, however – often moving out from the slums - both ends of this spectrum reflected "utopia": a better place to live. As such, social housing foremost symbolises the 20th century welfare state and the emancipation of the worker. Moreover, as social housing has provided some of the rare planned environments in Flanders with heritage status, this heritage is not only of architectural and urbanistic value, but is also of great cultural and social significance.

INVENTORISING SOCIAL HOUSING: THE PROJECT STRATEGY

Nowadays, as in most European countries, the heritage of social housing in Flanders is under a high degree of threat. On top of the legal minimum standards for dwelling comfort of rental housing set by the Flemish Dwelling Code (1997), came the rising demands for high energy efficiency. The Flemish government, supported by the European Union, has set out to renovate all affordable housing by 2020 to meet with new standards of energy efficiency (a deadline later adjusted to 2023). As such the Flemish Social Housing Company – overarching the local housing companies - decided to develop a strategic renovation program with a substantiated multi-year plan. As the first insulation regulations were imposed in the early 80s, 1985 clearly functions clearly as a pivot point, with most

of the social housing built before that date needing a thorough renovation.

As the current trend is to reduce heat loss by adding outside insulation, this requirement is drastically altering the appearance of social housing. This is especially the case for post war modern architecture, with its large glazed surfaces, experimental concrete structures and brutalist architecture – nowadays merely referred to as "cold bridges". Moreover due to financial cuts in budgets for renovation, building companies most easily opt for replacement of the buildings by new ones, or they decide to sell valuable heritage to private developers.

In recent years, this situation led to some intense discussions between building companies, local administrations and Flanders Heritage, often only at the moment when building companies were applying for a permit. In order to align this renovation programme in a proactive way with heritage values the Flemish Social Housing Company in 2011 asked the Flanders Heritage Agency to carry out systematic research into the heritage value of the housing stock of the local social housing companies. So at the core of the assignment lies the expectation that a systematic inventory will avoid uncertainty, delays, and unnecessary cost in the building process, which is the case when heritage value is only recognised late in the planning process.

As such the assignment represents a rather unique collaboration between two agencies of the Flemish authorities. The main task of Onroerend Erfgoed (Flanders Heritage) is to inventorise and protect valuable buildings, landscapes, archaeological sites and maritime heritage in Flanders. Furthermore, it supports heritage management and carries out policy-oriented research. The Flemish Social Housing Company, in its turn, encompasses 120 recognized local housing companies. Its main task is the planning and management of financial resources and quality control, the latter carried out by their own regional architects.

The final goal of the project was defined as a representative selection of social housing to be added to the *Inventory of built heritage in Flanders* (see below). Moreover, this screening was intended to result in a management-oriented evaluation: a kind of "guideline" for renovation that clearly spells out the heritage values and the material elements that constitute this value. This will enable the social housing

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companies to take into account heritage value from the earliest stages of the planning process. For the same reason, the project is divided into three phases, starting with an indicative list based on desktop research (October 2011-October 2012), followed by a definitive list based on field work (November 2012-December 2014), and, in a final stage, the elaboration of the management oriented evaluation (January 2015-August 2016). Subsequently, after this third phase, a very stringent selection will be made of housing projects to be listed and well-preserved as monuments.

Due to the quantity of the heritage involved and the fact that it is still in use as social housing (and needs to meet contemporary standards of dwelling quality), and the complex issue of management, this assignment is a big challenge, and calls for a broadening of the usual methodologies, instruments and heritage perspectives. The survey covers the total surface of Flanders, involving more than 6000 social housing groups. Moreover, these represent a variety of historical periods and building types. As pre-war housing makes up only 15% of the housing to be screened the focus is largely on the post war period (with 50% falling between 1970 and 1985). We are, in other words, confronted with the task of developing frames of reference for rather "young" heritage and often large peripheral schemes.

THE INVENTORY OF BUILT HERITAGE IN FLANDERS

The main instrument for carrying out this assignment is a long-established programme, the Inventory of Built Heritage in Flanders. This inventory developed an offshoot in the 1960s in the form of a series of books (*Building throughout the centuries*). In 2005 it became an online database in which each heritage object is indicated in a GIS-layer (*Geographical Information System*) and provided with exact address components, a characterization and a description (<https://inventaris.onroerendergoed.be/dibe>). The main goal of the Inventory is to provide a scientific overview and documentation of the built heritage in Flanders, easily available for everybody involved. Since 2009, however, buildings and ensembles that figure on the scientific Inventory of built heritage in Flanders can periodically be added to the so-called "Legal Inventory" ("Vastgestelde Inventaris"). This confers four legal benefits on these buildings:

- 1) in the case of an application for demolition local administrations are obliged to ask the provincial advisers of the Flanders Heritage agency for non-binding advice;
- 2) a change of zoned use that conflicts with the legal zoning of the area becomes easier;
- 3) exceptions concerning energy efficiency standards are possible;
- 4) in the case of affordable housing, the housing societies are not obliged to demolish and build anew if the renovation of the existing buildings costs more than 80% of a new building (which is the general rule in the social housing sector).

As regards our research it is important to point out at the distinction between "relicts" and "built ensembles" in the inventory. Whereas the first term refers to the more "traditional" singular object, the second one refers to clusters of buildings that spatially and/or functionally belong together. In other words, it refers to sites where the individuality of the buildings is less important than the overall unity. Ensembles can also be defined as groups of buildings and open spaces (or heritage elements in general) which have a complementary relation. As such, for the inventory of social housing, the consideration of the ensemble is crucial. Until now however, this category is under-represented in the Inventory of Built Heritage. Whereas the Inventory includes about 81.000 relicts it only includes 177 built ensembles. And while many pre-war social housing districts are already figuring in the inventory, post-war social housing is largely absent. So the Inventory of social housing will be an important expansion of an existing Inventory that has been largely focused on older singular buildings.

In the case of protection, a distinction is made between "monuments" and "heritage ensembles" – corresponding with the difference between "relicts" and "built ensembles". Listed monuments are subject to several restrictions but are eligible for public grants. With regard to social housing, currently only four houses in a well-known pre-war garden district are listed as monuments (with a pilot restoration currently in progress), and one pre-war garden district is listed in its totality as a "heritage ensemble". No post-war social

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housing whatsoever is listed.

MAIN OUTLINES OF THE METHODOLOGY

A thematic and typological approach

In order to deal adequately with challenge of the quantity and diversity of social housing in Flanders, the general scientific basis of our approach is necessarily "typological" in character. Here we are not aiming at a full taxonomy of social housing, but at a so-called "pragmatic" typology that makes it possible to determine heritage value and to make a selection on the basis of well-defined criteria for each type. This typology takes the form of a "matrix" of types with heritage value, that forms the background for the evaluation and selection, and, later on, also for the description. Against the background of this matrix, social housing of the same type, developed in a similar context (spatial as well as historical), can be weighted and compared in order to determine the most valuable, the most representative, the best preserved, or (for instance) the earliest examples. This typological framework is being implemented in the second phase of the research and will be further elaborated during the third phase. This approach not only guarantees the representativeness of the selection, but offers, as well, the possibility of selectivity and of telling a captivating story of social housing in Flanders, on the basis of a limited amount of concrete examples.

This analysis has foregrounded a number of clear types of ensembles: for instance the early Garden Cities (beginning in the 1920s) or the inner city

apartment blocks modelled after the example of the famous "Wiener Höfe" (in the 1920s/1930s) In the post-war period, typical examples of social housing include the decentralized semi-rural quarters within 15 minutes walking distance of railway stations in small communities and villages (1950s), or the densely-planned "structuralist" designs developed as a critical response to the uniformity of the modernist estates (1970's). For each of these types we will make a short characterization and define specific criteria and values for selection and description.

This typological framework, in addition to structuring the initial research, also forms the basis for the management-oriented evaluation. Except in the case of a few extraordinary ensembles, the guidelines for renovation will be based on examples representing a whole range of similar buildings and neighbourhoods. In this way the study will be equally applicable to social housing that was not selected to be included in the Inventory, but which, for instance, might have local importance, or might be in a less well preserved state. In this way, our efforts will hopefully provide an effective instrument for judging the heritage value of the entire social housing stock, and for gauging the impact of renovation measures. This instrument can be used by housing companies, the provincial advisors of Flanders Heritage or by local administrations. This 'guideline' will be combined with a stringent selection of social housing to be added to the legal Inventory.

Evaluation methodology

In Flanders the heritage value of an object, both for listing and for adding to the Inventory of built heritage



Fig 4. Wiener Höfe (Geelhandplaats, Antwerpen, architect Alfons Francken, 1935) © OE

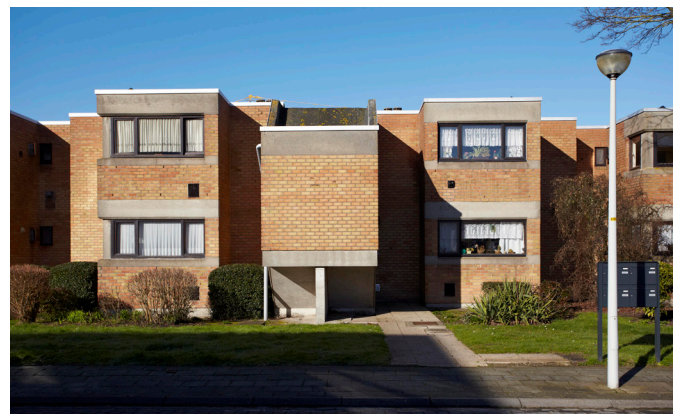


Fig 5. Structuralist dense 'tissue' (Gelijkheidstraat, Oostende, Architect Groep Planning, 1970) © OE - Kris Vandevorst

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in Flanders, is determined by six values, which are enshrined in the legislation:

- historic value (which incorporates art-historical or architectural-historical value);
- artistic value (e.g. the work of a great sculptor, or beautiful craftsmanship in an interior);
- industrial-archaeological value;
- 'folkloric' value (e.g. a building which plays a key role in public memory, oral history etc.);
- scientific value (e.g. use of a new type of concrete structure);
- and socio-cultural value.

In addition, buildings and ensembles always have to be weighted by the following more general criteria and values: rareness; integrity (the degree to which the property retains its physical and historical characteristics); authenticity; representativeness; value as an ensemble; and value in a larger context. As mentioned above, these values and criteria are defined as specifically as possible for each type.

We are also employing some additional criteria that are not at the core of the definition of heritage value, but that might make it possible to anticipate issues of conservation and management: these criteria include geographical scope (coinciding with the operational areas of the regional housing companies), renovation planning (which is relevant to the actual state of the renovation plans), technical state of the buildings, dwelling quality and so on. These additional criteria cannot in themselves determine the heritage value of an object or ensemble, but can play a role in the choice between comparable objects.

One of these additional criteria concerns the number of houses in an estate that are still owned today by the housing company. As part of the overall national dwelling policy of encouraging home-ownership as the preferred tenure, social tenants have, under certain conditions, the right to buy the house they rent after 5 years (except, importantly, in the case of apartments). This means most social housing quarters have a complex ownership pattern, often with the privatised houses already altered in radical ways but the public spaces still belonging to the municipality or the city. The more

houses still owned by the housing company, the higher the possibility that the uniformity of the site can be preserved.

In this whole matrix of values and criteria the focus of heritage concern must be the question of any estate's value as an ensemble. This means foremost that an integrated evaluation on different levels of scale is necessary, ranging from issues of planning (localization), to the overall spatial scheme (morphology), building typology and dwelling types, and finally, in some cases, to the architectural detailing. Therefore, the focus shifts from the materiality of the singular buildings to the ensemble, to open spaces and their furnishing (small heritage), (street)patterns, and (structural) greenery as characteristic assets.

Dealing with the heritage value of modern ensembles however is not always a straightforward matter. The 20th-century quest within the social housing sector in general and the Modern Movement in particular for a renewal of the dwelling environment and the construction of affordable housing for the masses, often by means of industrial production and standardization of building elements, has led to an aesthetics that radically differs from earlier concepts of "beauty". As Le Corbusier argued in *Towards an architecture*, the "beauty" of modernist architecture and urbanism was claimed by its advocates to stem from functionality and rationality, and from a spirit of optimism. And whereas the value of architectural ensembles of earlier date is often understood to be based on principles of harmony and images of the picturesque, one of the main characteristics of post-war social housing is the uniformity of the built ensembles, with repetition, mirroring, or slight variation as specific composition techniques.

Dealing with this kind of heritage also means dealing in a different ways with issues like authenticity and integrity, challenging one of the most important principles in the contemporary heritage sector: the preservation of the physical object in its original materiality. A key notion in this discussion is the notion of "authenticity". In the case of modern ensembles with standardized serial elements an important question is whether a building can only be authentic if it is strictly kept in its original materiality. And furthermore: when does the integrity of the structure become more important than the materiality of the buildings? Should we include, or exclude, sites where the buildings have

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Fig 6. Prefabricated high rise (Klein Heide, Antwerpen, architect M. Denkens, M. Appel, J. Weslau, 1970) © archive VMSW

been radically renovated but where the urbanistic structure, or the original ideas, are intact? In our evaluation we take as an offshoot the relative balance between urban structure and buildings.

The issue of data-management

In developing a methodology for our project, the issue of data governance has been a big challenge. Due to the quantity of the data and the phasing of the process, the working tools had to be dynamic and open, with the possibility of growth and change throughout the whole process. The data management process is based on two dynamic tools. The first is a continuously updated report of each site, comprising basic documentation and a synopsis of the most important information (notes of the visits in situ, information provided by the housing company, literature and archival sources, and so forth). Secondly, the data generated is embedded in a GIS-environment (*Geographical Information System*). All social housing that forms part of the research is demarcated in GIS in different steps (in accordance with the different phases of the project) and on different levels of accuracy (in accordance with the heritage value). In the last phase of the research all social housing with heritage value will be given an accurate operational demarcation based on property plots, with a precise indication of areas with heritage value.

This link between the inventory of social housing and a GIS-environment gives the research an important added value. To start with, it is a key tool for the planning of the visits in situ and for a clear object-based

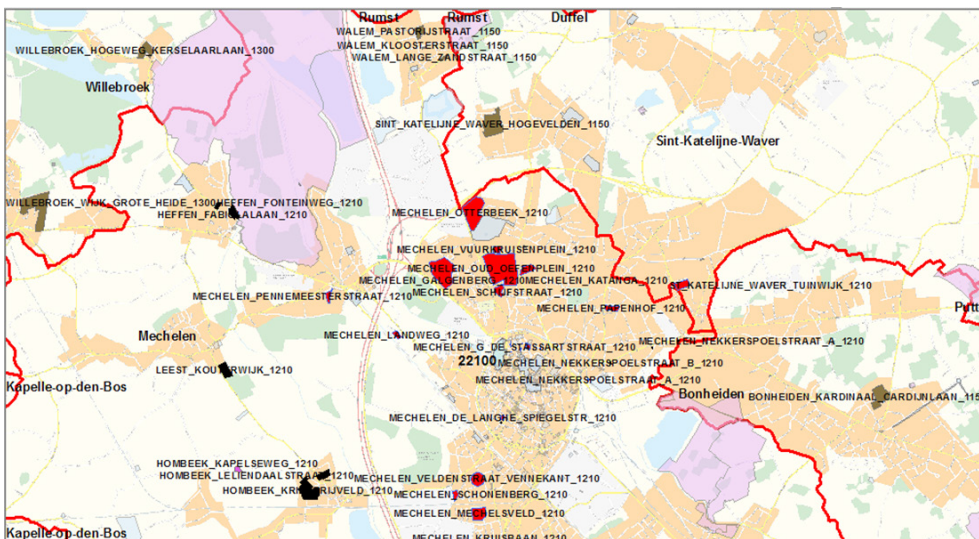


Fig 7. Extract from the GIS-project © OE

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communication of the examined and selected areas. Moreover, adding layers such as contemporary and historical maps, and aerial photographs, contributes to the visual and historical analysis of the quarters. In other words, the inventory gains a spatial dimension that makes it possible to present and interpret it in a synoptic and visual way. The final research results can also be compared directly with other compatible data sets.

STATE OF THE ART: TOWARDS AN INTEGRATED PROCESS

The first phase (October 2011-October 2012)

As mentioned in the beginning of this paper, the assignment was divided in three subsequent phases. In order to align the renovation programme at an early stage with heritage values, the first phase of the research (October 2011- October 2012) was defined

as a "quick scan", based on desk-top research and resulting in an indicative list of housing with heritage value. The starting points were an existing patrimony database of the Flemish Social Housing Company - comprising more than 6,000 dwelling groups - and an archive with very precise layout and site plans (drawn by the central registration of immovable property of the social housing companies). The core of the work in this phase consisted of gathering the available information in a structured way (on basis of the tools mentioned above). All dwelling groups were clustered together into spatial coherent units, provided with a preliminary demarcation in GIS, and a unique code that is used in all other working tools and communication. This work resulted in a reduced list of 2,000 sites to be researched. Using basic documentation (implantation plans, aerial photographs, street views) a first indicative evaluation was made, using a code system ranging from A (already inventorised) to F (no heritage value).

The outcome of this evaluation indicated that around 10% of the estates possibly possessed heritage value but were not yet inventorised. These indicative results, however, were not communicated in a top-down manner after the first phase, as was the original intention, but have been communicated during the second phase via individual contacts with the building companies.

The second phase (November 2012-December 2014)

During the second phase the patrimony of the social housing companies is being documented more thoroughly, on the basis of fieldwork, literature, archival research, and consultation of the social housing companies and experts. We are also collaborating with universities and other scientific institutions. At the end of 2014 this should result in a scientific list of housing with heritage value, embedded in the thematic-typological framework mentioned above.

As a first step in this second phase of the research a documentation platform was established that can easily be consulted by all researchers. Important sources are contemporary architectural and urbanistic magazines, magazines published by the housing sector, and presentation books published by the local companies themselves to celebrate their anniversaries. On basis of this documentation and the results of the first phase



Fig 8 . Archival location/site plan (Oud Oefenplein, Mechelen, architect J. Chabot, J. Faes et al, 1950s) © VMSW

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of the research, we made a pre-selection of sites to be visited. During such a visit we undertake an initial 'rapid survey', which involves the following tasks: taking photographs; precisely establishing the site boundary; taking notes on the estate's present-day condition; and making a short characterization (not a description). If necessary, we consult the original building permit in the archives subsequently, to check the estate's original condition, and in the case of an immediately threatened housing estate of significance, we make a full photographic record.

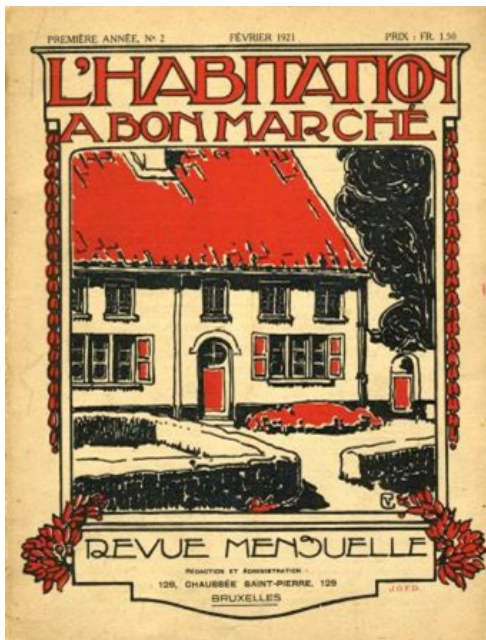


Fig 9. Cover of *L'Habitation à Bon Marché*, monthly magazine on social housing

In order to collect information on the housing stock, but also with the purpose of analysis and dissemination of the preliminary results, a line of communication with the building companies and the regional architects of the Flemish social housing company was added to the project. In this way, we aim at balancing a top-down and a bottom-up approach. A key point to mention is that, due to the complex issue of management and renovation of social housing, we intend to clearly distinguish between the scientific list that will result from the second phase of the research, and the policy-orientated list that will be delivered at the end of the third phase: the latter will include a conservation based interpretation.

The third phase (January 2015-August 2016)

This scientific list will form the jumping-off point for the last phase of the research, consisting of the full recording of the selected areas, and the writing of descriptions and the "management oriented evaluation" (including specific description of heritage values and material components for each type). The final goal of the research is a graded list, that can be represented schematically as a pyramid. (see figure 10). Also important to mention is that, during this phase, we will add parallel research trajectories focused on management and policy aspects of the social housing heritage. In parallel with our purely scientific research into heritage value, a research strand on the problems and best practices of social housing will be pursued, as well as research on the possibility of aligning norms on dwelling quality and energy performance with heritage values. In this way, we hope that the final result of all our efforts will be a graded list that can be supported by all actors involved, and which offers the heritage of social housing a realistic chance to be preserved for future generations.

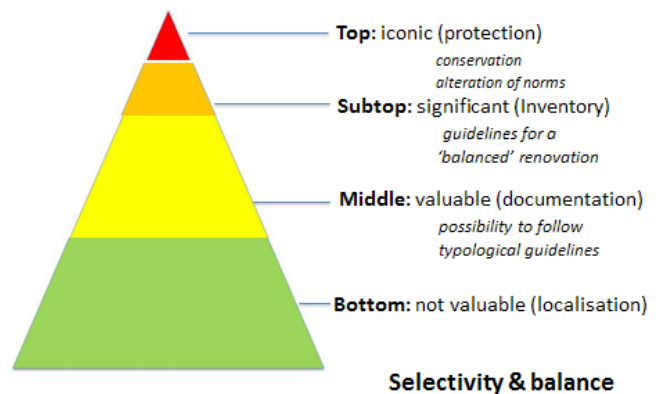


Fig 10. Graded list according to a pyramid model

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In post-1945 Poland the re-urbanisation of heavily destroyed cities was tackled head-on by the communist regime. Areas of pre-war German nationality which were subsequently incorporated within borders of its Eastern neighbours were of particularly unique circumstance. This was the case for the city of Wrocław [formerly Breslau].

This article focuses on one of the Wrocław Old Town's newest markets, Nowy Targ Square [formerly Neumarkt] and provides a critical overview of its documents and records, supplemented by the author's own photographic surveys and interviews. These track the site's redevelopment in the postwar era, contextualised within the conflicted dynamic of this region.

THE SITE

The beginnings of the Nowy Targ market date back to the 13th century, when the quarter was incorporated into the neighbouring town under the Magdeburg Rights (1241). Soon after the regular pattern of the square began to emerge, and this established outline has remained the same ever since.

Throughout the centuries, the integrity of the square's architectural development was upheld by the means of a building code [Die Bauordnungen der Stadt Breslau], which helped sustaining the original morphology of the plots. From the mid-19th century a series of conversions and interventions had taken place. Subsequently, at the beginning of the twentieth century, the southern side was redeveloped to accommodate a vast edifice in a baroque revival manner. This was followed by a new market hall constructed further north from the square, where the merchants' stalls were transferred, marking a tipping point in Nowy Targ's changing function.

In 1945, having escaped damage for most of the war, the quarter's fabric suffered significant bombing damage, and was shortly afterwards dismantled. The only structures left standing relatively intact were the representative edifice and one of the corner houses.

Following the War, under the conditions of the Treaty of Potsdam, Eastern German lands became Polish - these lands, free from encumbrances, were made the property of the Polish State Treasury. This was reflected by a new organisation of planning and development

units, herein in 1951 the management of Nowy Targ Square was handed over to the newly established Workers' Housing Estates' Construction Directory [Dyrekcja Budowy Osiedli Robotniczych].

After 1956 in Poland the pressure for historic reconstruction, applied across towns and cities soon after the war, has lessened. By that time Wrocław was a subject to an almost total population exchange, and a decision was made to redevelop Nowy Targ Square to keep up with pressing housing demands. The construction of a new housing estate commenced in 1960. Today, after years of insufficient maintenance, Nowy Targ Square stands as a neglected remain of a previous political system, at the heart of the historic Old Town of Wrocław City.

BUILDING DATA: ARCHITECTURAL RECORDS AND WRITTEN DOCUMENTS

The main challenge of critically assessing the estate is confronted when considering its shifting topographies. The square's multi-national history is to be traced not only within its physical fabric, but also through associated records: archives, literature, photographs and personal memories.

As Wrocław's new citizens were uncertain of their long-term future, and were lacking both knowledge of local culture and emotional attachment, memories of the city from this period are scarce. Furthermore, resources, such as reports, articles and chronicles from this time often reflect the communist government agenda, and hence cannot be studied without this larger context.

Just as important however, is a critical reading of more recent texts. As Michał Murawski observes, "architecture (and in this sense any debate about architecture / author's note) continues to fulfil a role in the everyday production of social forms and moral values in the paradoxical setting of post-1989 (...) where ideological 'intentions' are generated in part by consciously defining themselves against 'ideology' (...)."

In 1944, with the mass migration of the city's population, the city's conservation officials also evacuated the city, taking with them large portions of archival material. Many of these have been retrieved, however there will always be a number of files damaged or missing - it is estimated that about 80

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percent have survived to date.

The Museum of Architecture, with its branch the Wrocław City Building Archive, is the main source of building data, holding architectural drawings, plans, written records and photographs. The Wrocław City Building Archive builds on the archival legacy of the pre-war city of Breslau, and in addition is in possession of technical documentation relating to the Polish postwar period. Collections on contemporary architecture are however a central domain of the Museum, including a special collection on post-1945 period. The split of resources between these institutional branches may enforce a perception of lack of linearity, creating an opportunity for research selectivity and categorisation.

One of the most comprehensive online photographic resources relating to built heritage in the region are provided by an online crowdsourced database "Wrocławiae Amici". The database was created in 2001 by a group of local enthusiasts to supplement the public archives which were often difficult to access without adequate permissions and until recently were most often not digitised. It holds photographs taken by amateurs and professionals and images retrieved from personal collections, as well as albums, maps and aerial material.

In Poland, the recording of architectural heritage is put largely in the hands of art historians responsible for the documentation of monuments inscribed on the National Registry; there is no official body devoted solely to this purpose. As to date very few postwar buildings have been granted a place on the list, the recording of these structures is under particular threat. In this respect the "Wrocławiae Amici" online database serves yet another vital role. With no restrictions on agenda, its database includes photographic records regardless of the buildings' listed status or age.

The author's survey of Nowy Targ compensated, in some aspects, for the lack of official inventorisation records, and also captured the buildings at their most current state, including details such as fabric decay, and social organisation. Complementary to this were interviews with the square's architects - an invaluable resource when verifying the data found in reports, and access to architects' personal photographic collections.

ESTATE AS SEEN THROUGH ITS RECORDS

A record-led assessment of Nowy Targ Square's heritage assets was carried out, centring on two main aspects: sensitivity towards the historic surrounding of the estate and its innovation value:

- an early situation plan shows sensitive approach to the original street pattern and outline of the square. The buildings continue to face the square and do not contradict the pre-war plot arrangement, as seen in many postwar redevelopments. The square is still legible within the urban layout of the Old Town (il. 2)
- drawings of the estate provide evidence that the architects carefully studied the remaining historic architecture, its proportions and scale, and not only did not erase the history from their proposal, but invited it into the scheme. (il. 3)
- the interviews provided details about architects' technological ambitions and goals: the construction was based on in-situ rubble recycling, an innovative idea which fast tracked the building process and allowed the incorporation of pre-war fabric into the new scheme. Furthermore, the housing proposal was considered flexible and open to user modifications, hence the lack of subdividing load-bearing walls within the interior space of the flats - a precedent at that time in Poland and beyond (1956). (il. 4)
- photographic records of architectural models and early proposals, obtained from privately held collections reveal the value of landscape and diversity of form in pavilions and street furniture - their purpose was to soften the cubical blocks and break the monotonous outlook of the estate.(il. 5)
- photographic surveys followed by interviews with local residents highlighted tenants' self-determination to maintain the estate, and evidence of negligence on behalf of local authorities causing further disrepair and decay. (il. 6)
- reconstruction drawings show significant differences when set against the 1939 survey, resembling a kind of cherry-picking through historical periods. (il. 7)

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POSTWAR MODERNISM AND HERITAGE DEBATE

In 2008 the Nowy Targ's Square estate was inscribed on the so-called "List of Contemporary Cultural Goods".

This Polish national document was initiated in response to the increasing demolition of buildings erected between 1945-1980. The list however does not form part of the monuments registry. Instead, it was authorised by the Law on Spatial and Land Use Planning. This has implications for the level of protection, provided here not by tools available to conservation authorities, but within local land management plans. Due to the aim and methods of such plans, as well as lack of support for itemised specification, the integrity of existing architectural objects cannot be effectively ensured.

Paradoxically, the author of the 2005 conservation guidelines in support of the local land management plans for the area, advised the demolition and recovery of the historical (pre-modern) pattern of the square as the only means for its successful rehabilitation.

The architecture of Nowy Targ Square embodies the present day commonplace belief of inseparability between a political era and architectural production. This results in a vicious circle of politico-cultural misunderstanding and stigmatisation, from which a further decay and disintegration seems the only outcome. As Andrew Benjamin said: "repeating the destruction that created the present city by a further act of destruction is not an intervention (...) Hence the force of the question: how not to continue?".

NOTES AND REFERENCES

ⁱ This data is comprehensively discussed in articles by Prof. Rafał Eysymont and Dr Łukasz Krzywka: Rafał Eysymont, "Wrocławski Nowy Targ, Jego Dzieje i Rewaloryzacja" [Wrocław Nowy Targ, Its History and Revaluation], *Quart* no. 1 (2006): 55-73; Rafał Eysymont, Łukasz Krzywka. "Plac Nowy Targ We Wrocławiu - Reaktywacja?" [Nowy Targ Square in Wrocław - Reactivation?] *Ochrona Zabytków* no. 2 (2006): 41-56.

ⁱⁱ Workers Housing Estates Construction Directory replaced the Workers Housing Estates Company and was established in 1948 in Warsaw, followed by satellite offices located in bigger cities of Poland: Piotr Majewski, *Ideologia i Konserwacja. Architektura Zabytkowa w Polsce w Czasach Socrealizmu* [Ideology and Conservation. Historic Architecture in Poland During Socialist Realism] (Warsaw: Trio, 2009).44; Edmund Malachowicz, *Stare Miasto We Wrocławiu: Zniszczenie, Odbudowa, Program* [Wrocław Old Town: Destruction, Reconstruction, Programme] (Wrocław: PWN, 1976), 119.

ⁱⁱⁱ Records documenting the period of 1945-1956 were collected and thoroughly discussed by Piotr Majewski in Piotr Majewski, *Ideologia i Konserwacja. Architektura Zabytkowa w Polsce w Czasach Socrealizmu...*

^{iv} Authorship of Włodzimierz Bronic - Czerechowski, Jerzy Tarnawski, Anna Tarnawska and Ryszard Natusiewicz

^v Zawada, Andrzej. "Mity założycielskie powojennego Wrocławia" [The founding myths of postwar Wrocław]. In *Przestrzenie Komunikowania* [Spaces of communication], edited by Igor Borkowski and Karina Stasiuk-Krajewska, 45-55. Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego, 2010.

^{vi} Michał Murawski, "(A)political Buildings: Ideology, Memory and Warsaw's 'old' Town," (Docmomo e-proceedings 2, Edinburgh, December 2009), http://www.fredmussat.fr/e-proceedings2_dec09/mirror_of_modernity_murawski.htm (accessed on 11.04.2013).

^{vii} <http://ma.wroc.pl/zbiory72.html> (accessed on 30.04.2014)

^{viii} <http://dolny-slask.org.pl/> (accessed on 30.04.2014)

^{ix} The survey was undertaken in June 2013.

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^x Włodzimierz Bronic - Czerechowski, E-mail interview, July 8, 2013 (copy available upon request); Włodzimierz Bronic - Czerechowski, Telephone interview, July 9-10, 2013 (copy available upon request); Jerzy Tarnawski, Interview, June 2013.

^{xi} Originals held in the Museum of Architecture, reprinted in: Rafał Eysymont, "Wrocławski Nowy Targ, Jego Dzieje i Rewaloryzacja" ..., 69; Rafał Eysymont, Łukasz Krzywka. "Plac Nowy Targ We Wrocławiu - Reaktywacja?" ..., 47.

^{xii} As understood by the 23rd of July 2003 Law on Protection and Care of Monuments

^{xiii} As understood by the 27th of March 2003 Law on Spatial and Land Use Planning

^{xiv} Andrzej Siwek, "Między Zabytkiem a Dobrem Kultury Współczesnej" [Between a historic monument and a contemporary cultural good], *Kurier Konserwatorski* no. 10 (2011): 9.

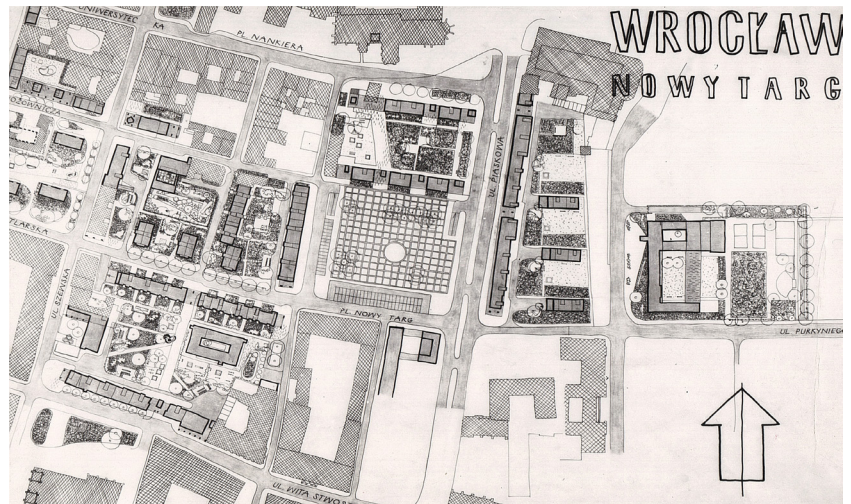
^{xv} Rafał Eysymont, Łukasz Krzywka. "Plac Nowy Targ We Wrocławiu - Reaktywacja?" ..., 54.

^{xvi} Andrew Benjamin, *Architectural Philosophy* (London: The Athlone Press, 2000), 96, 197.

ILLUSTRATIONS:



Left: Image 1. Nowy Targ Square, early 1970s (source: dolny-slask.org.pl)



Right: Image 2. Nowy Targ Square Situation Plan (courtesy of Jerzy Tarnawski)

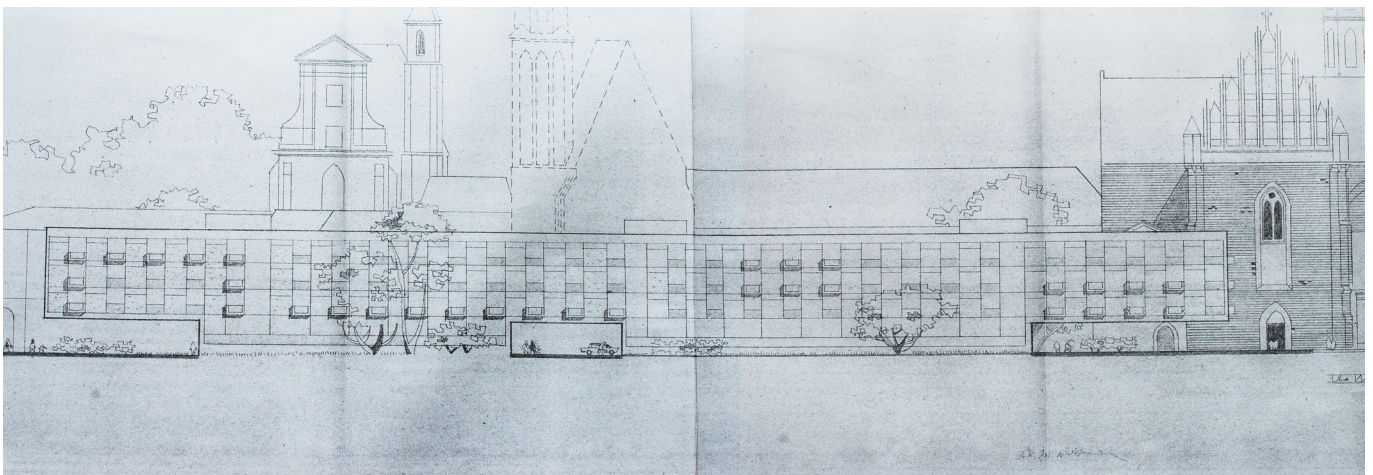


Image 3. Archival Drawing (source: the Wrocław City Building Archive)

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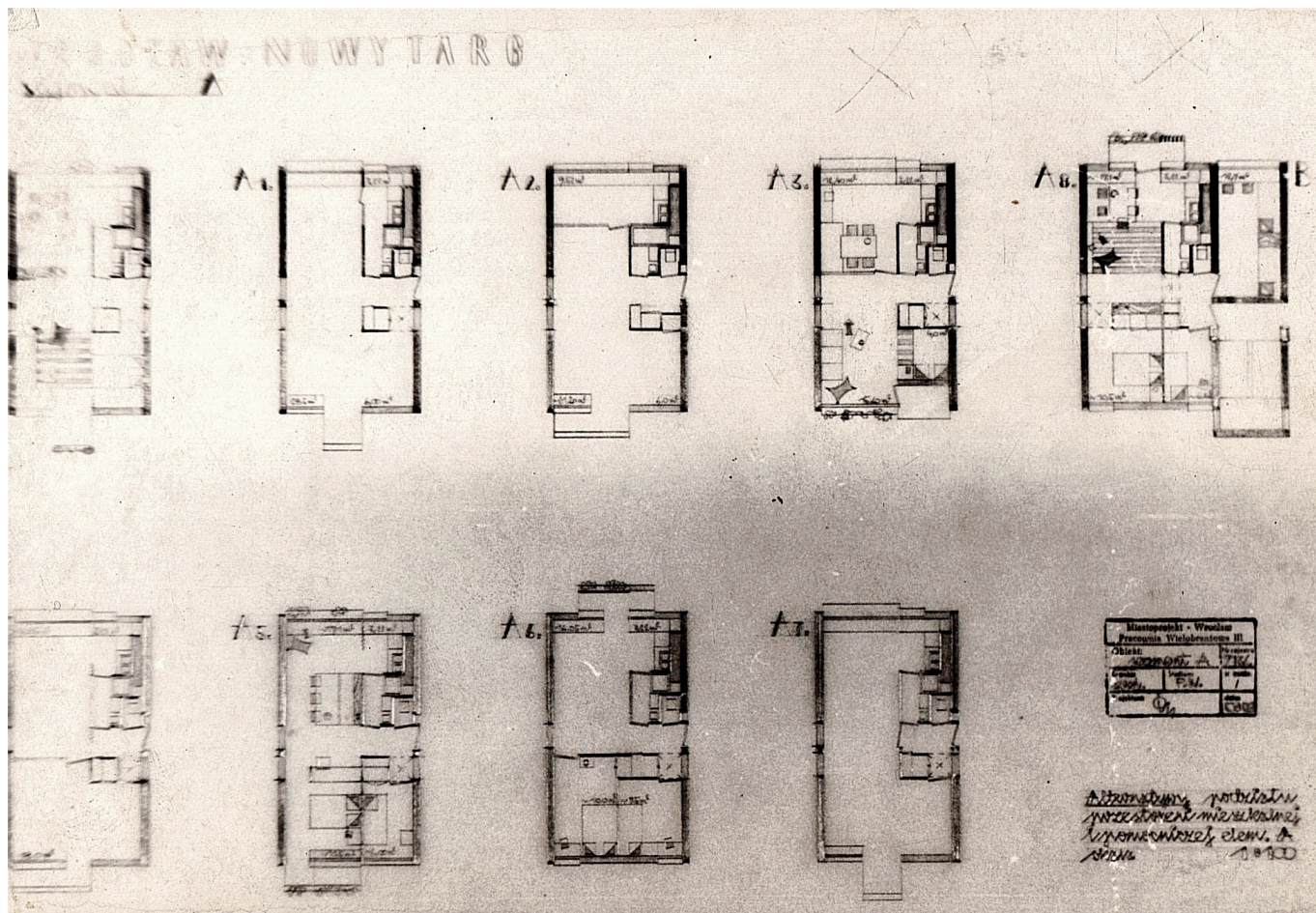


Image 4. Variations of flat systems (courtesy of Jerzy Tarnawski)

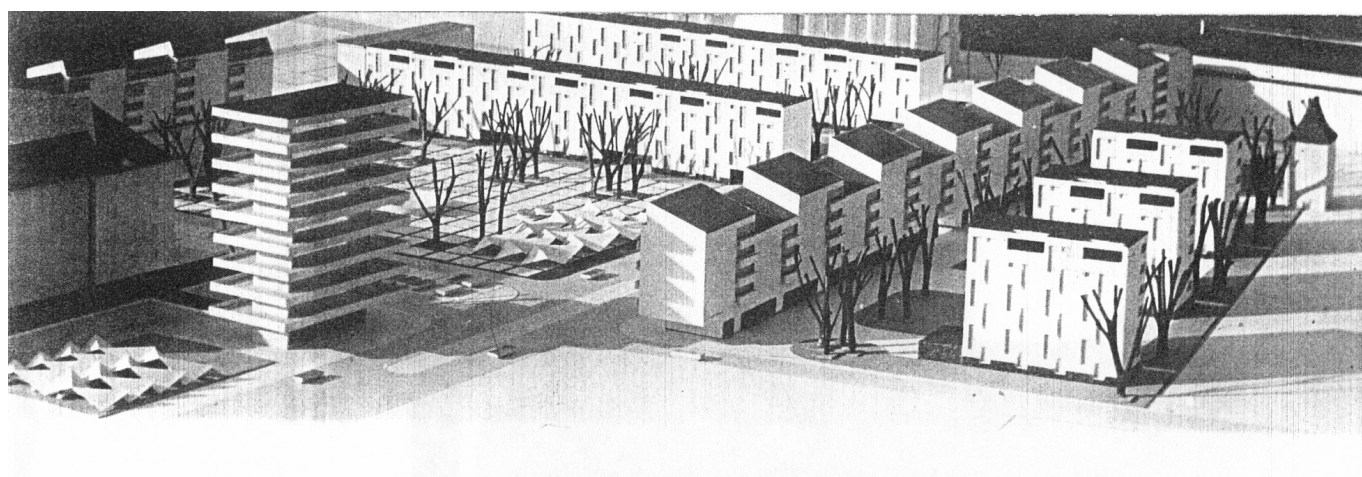


Image 5. Model of the Estate (courtesy of Jerzy Tarnawski)

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Image 6. Hazardous balconies' slabs secured by tenants



7. East Side Reconstruction drawings: TOP - 1939 Survey;
CENTRE: 1950-53 Kaliski's Reconstruction Plan; BOTTOM: 2005
Siechankiewicz's Reconstruction Plan

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'The Regeneration of Hutchesontown 'B': The role of inventorisation in area assessment'

by Katherine Atkinson (Digitisation Heritage Specialist, RCAHMS)

Described by a local resident as once being the 'Bermuda Triangle of trouble', Glasgow's Hutchesontown 'B' estate has undergone a dramatic social and physical transformation over the past fifty years. Designed by Robert Matthew as part of one of Glasgow's first Comprehensive Development Areas (CDAs), the estate became home to hundreds of residents displaced from the deteriorating tenements. The research discussed in this paper was in support of my master's dissertation, which looked into the effects of the recent 2007-2011 regeneration in the Hutchesontown 'B' estate. Throughout the research stage of the project, information was collected to form a catalogue of contrasting perspectives from local residents, housing association employees and the general public on the outcome of the regeneration.

THE RISE AND FALL OF THE HIGH RISE

Elected at the end of the Second World War, Britain's Labour government came in to power facing an unprecedented housing crisis. With dozens of cities

across the UK devastated by blitz bombing, it was estimated that around 200,000 homes had been destroyed and over three and a half million damaged.¹ Like many other cities, Glasgow faced an overwhelming rise in population which could not be supported by its ageing and unfit housing stock. By the 1950s, there was a scarcity of land available in the city for large-scale housing developments.² The 'Clyde Development Plan' of 1951 designated 29 areas for redevelopment.³ In each of these development areas, which varied in size from 25 to 270 acres and in population from 4,000 to 40,000; it was proposed that high-rise developments would replace the endless streets of slum tenement housing and cure the problems caused by the growth in population.^{4,5}

The Gorbals area of the city was one of the largest areas earmarked for housing redevelopment. Most buildings in the Gorbals area were built between 1850 and 1890 and were largely constructed in an extensive grid pattern.⁶ Like elsewhere in Britain after the Second World War, the Gorbals underwent a period of unprecedented population growth. Slum



Figure 1: Hutchesontown 'B' mid-construction. Remnants of tenement housing can still be seen standing to the right of the image. (David Hogg, "Crown Street Regeneration Project." Lecture, NGH, Glasgow, August, 2008.)

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conditions in working class neighbourhoods across the UK had also reached breaking point, with overcrowding leading to disease and high mortality rates.⁷ Of 7.5 thousand homes in the Gorbals, 34.3% suffered from overcrowding and 97.3% were deemed unsanitary.^{8,9}

As the first of the sites to face redevelopment, the Hutchesontown area of the Gorbals was an 111 acre site, designated as a CDA by the Secretary of State for Scotland in February 1957.^{10,11} Situated to the South of the River Clyde, 97,000 new homes were to be built on the Hutchesontown site between 1960 and 1980.¹² With a shattered economy and a general shortage of traditional materials after the war, the construction industry had to adopt new wartime technologies to create housing.¹³ A mass-manufacturing component based sector soon developed which significantly accelerated construction.¹⁴

Hutchesontown 'B', was an area designed by iconic architect Robert Matthew, Johnson-Marshall & Partners and A. G. Jury, city architect and director of planning.¹⁵ The buildings were approved in 1958 and built between November 1959 and November 1962.¹⁶ The site was surrounded by a mixture of residential and industrial areas, and was on the northern edge of the CDA.¹⁷ The complex contained 308 flats in four 17 storey blocks, surrounded by sixty-five flats and maisonettes in three and four storey blocks, as seen in figure 1.

In 1971, sociologist Pear Jephcott conducted a survey of 692 high-rise homes across Glasgow. The survey concluded that across the city 91% of inhabitants questioned were satisfied with their homes, and 86% of them planned to stay in them long-term.¹⁸ Whilst high-rises were a great success from the offset, they soon lost popularity, with overall satisfaction declining with length of residence.¹⁹

Margaret Thatcher's 'Right to Buy' policy removed the majority homes from the rental market in the 1980s in what was a primarily rental based economy.²⁰ With a narrowing supply of rental accommodation, high rise flats often became a last choice destination for many people.²¹ This resulted in a succession of transient populations, with some flats being rented out more than three times in the space of a year in the Hutchesontown B estate.²² A combination of economic decline, problems related to youth crime and a community of primarily single men suffering from alcohol dependencies led to a rapidly deteriorating

environment.

With troubled estates seen as a drain on council finances and resources, many local authorities are faced with the decision of whether to demolish or regenerate them. In Scotland, demolition of high-rise flats is almost a monthly ritual, with blocks being taken down on a regular basis to the entertainment of crowds of onlookers.

Opposition to such high-rise demolition generally comes from individuals who enjoy high-rise living, as well as groups who fear the breakup of their communities through a demolition and redevelopment programme.²³ Some energetic and visionary architects and property developers have also seen merit in the ageing structures. With upgrade of the common areas, the introduction of concierge, improved security and a freshened up appearance, high-rise estates can provide desirable homes.²⁴ This use of such techniques is best seen in London's famous Trellick Tower and Sheffield's award winning Park Hill, while increasingly more Scottish estates are choosing regeneration.

REGENERATION AS A SECOND CHANCE

In March 2003, ownership of Hutchesontown 'B' passed from Glasgow City Council to Glasgow Housing Association (GHA) and the area was renamed the 'Riverside Estate'. With economic and social decline in the Gorbals area, a set of proposals were made in 2004 for a £16.5 million regeneration of the estate. Riverside had the benefit of having a lower rate of turnover than neighbouring high-rise developments, close proximity to the city centre, a view over Glasgow Green and lower population density than other estates. The proposals for the estate included the replacement of kitchens and bathrooms, new central heating systems, rewiring, improved security measures, insulation and cladding of the exterior and an extensive landscaping programme.

When the GHA first examined the area, they planned to connect it as an entire unit, tying the low rise blocks to the high-rise in attempts at creating a more solid community. At the time, GHA were working by elements rather than comprehensive packages. This approach was, however, deemed inappropriate for Riverside, and it was decided that the work would be carried out in elements so that it appeared as a

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package, with interior work and externals completed at the same time, and landscaping shortly after.²⁵ In November 2010 ownership was transferred once again from GHA to the New Gorbals Housing Association (NGHA) in a process known as Second Stage Transfer, with 93.27% of inhabitants in favour of the transfer. At this stage, the NGHA took the reins of the project, and were instrumental in the completion of the environmental works.

INVENTORISATION THROUGH SOCIAL RESEARCH

A wide range of evidence was accumulated throughout the dissertation. The research involved three separate interviews with a resident, a member of concierge and a housing manager to gain a broad understanding of the effects the regeneration has had on those involved. The comparison and analysis of photography of before and after the completion of the project was also used to help comprehend the physical transformation. A short interview with members of the general public was

also held to gauge opinions of those not involved in the regeneration. Through this assessment, an inventory of contrasting evidence was developed to aid in the analysis of the regeneration project.

A number of issues arose during the research stage of the project. Originally intending to conduct a focus group with multiple long term residents to spark conversation and debate about the changes which had occurred, a number of activities had been arranged to help direct the proceedings. On the day, however, the housing association revealed that they had only been able to find one volunteer who had lived in the estate long enough to have witnessed the changes. Despite this change to the plan, it was decided that the focus group activities would still be used.

A series of different topics were discussed with all participants, including alterations to the buildings themselves, to the landscaping and to the security of the site. In the original study which was completed for the regeneration project, a series of maps showing the distribution of

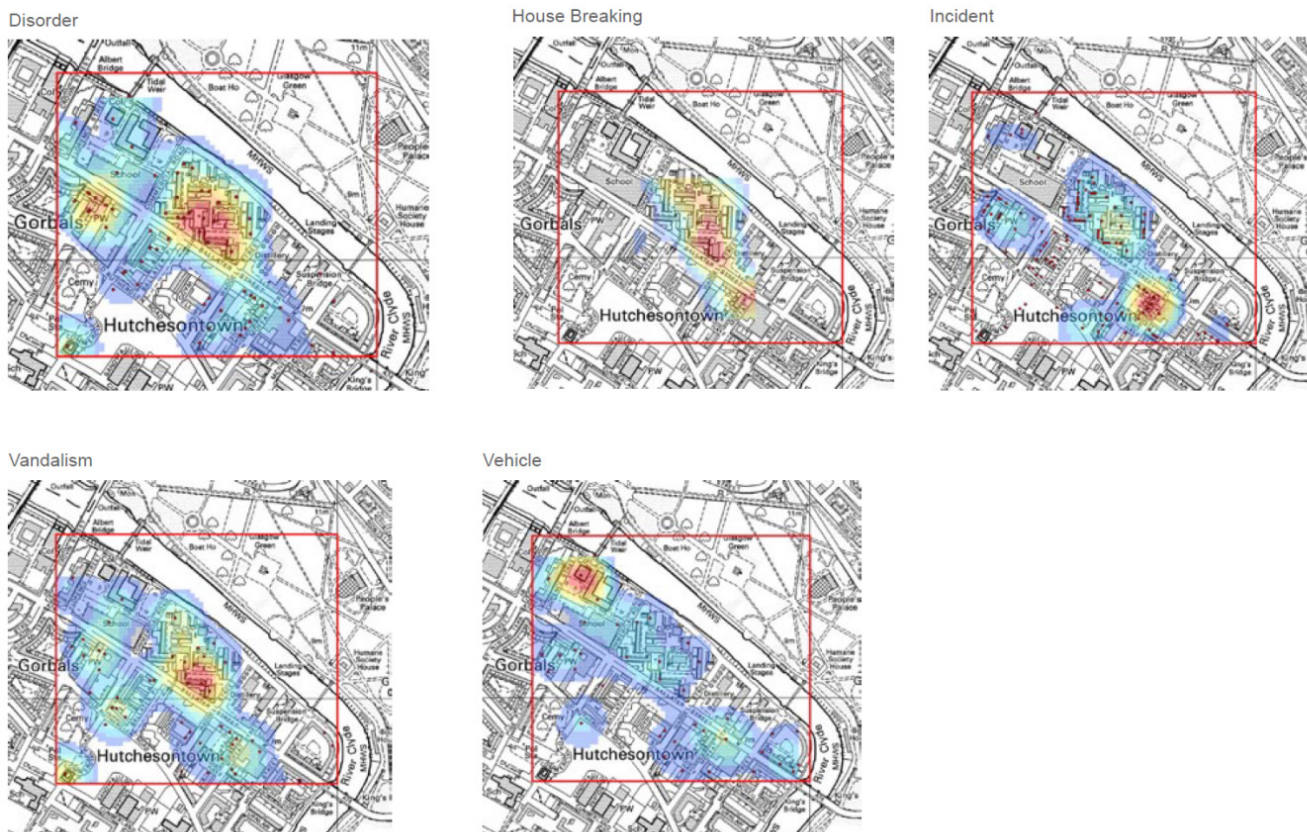


Figure 2: These diagrams help to illustrate the focus of various forms of crime in the Hutchesontown 'B'; area prior to regeneration. (Mike Hyatt Landscape Architects, *Riverside Gorbals Environmental Action Plan*. Glasgow, 2004.)

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various types of crime were produced (see figure 2).²⁶ They demonstrate how crime in the estate largely consisted of vandalism and disorder, while other crime took place outside of the site. With these maps in mind, an attempt was made to create similar information, showing the problem areas before and after regeneration. By asking the resident to draw in red these areas before regeneration and green the areas after regeneration, the reasons why they are prone to crime were assessed (see figure 3). It was discussed how the introduction of private gardens, play areas and landscaping has drawn crime out of the heart of the estate and has helped reduce incidents. With a 24% decrease in crime in the area between 2007 and 2011; according to the resident, the only major problem area which still exists is the pub on the northern edge of the site.^{27,28} A cause for alcohol related crime and disorder at the centre of the estate; the resident stated that 'apart from the hardened drinkers who go to the pub, I think the majority of people would like to see it blown off the face of the earth.'²⁹

During the interview, the resident was asked to place feature cards under categories marked 'successful' or 'unsuccessful' and discuss each in detail, as seen in figure 4. By asking him to make a decision on each card, a discussion was instigated and he was persuaded to give reasons for his final decision. He found that most of the landscaping work had been an

improvement to what the area was like before, but was unhappy that the previously communal green areas had been converted into private gardens for maisonette inhabitants. Cards relating to the interior work were mainly placed in the 'unsuccessful' pile as he did not consider the work to be of a high enough standard. What was interesting, however, was that he thought that what he termed the 'new windows' had failed to insulate the flats and that 5mm gaps in them were allowing cold air to enter the building.³⁰ After much confusion over this it became apparent that rather than talking about the new insulated windows, which are yet to be installed, the resident was in fact discussing the new balcony enclosure systems. These enclosures were designed to block winds and provide a sense of privacy. This lack of understanding of basic design principles were reminiscent of stories from when the flats were first opened in 1962 of residents moving in and immediately painting the intentionally exposed hardwood which they presumed to have been left unfinished!³¹ It also stressed the importance of attaining a balanced range of perspectives to better understand the issues at hand.

One of the most blatant demonstrations of both physical and social transformation within the Hutchesontown 'B' site was through the use of photography. Personal photographs, taken as part of the project, could be compared to images from before works commenced. The most noticeable change which could be seen through photographic comparison was

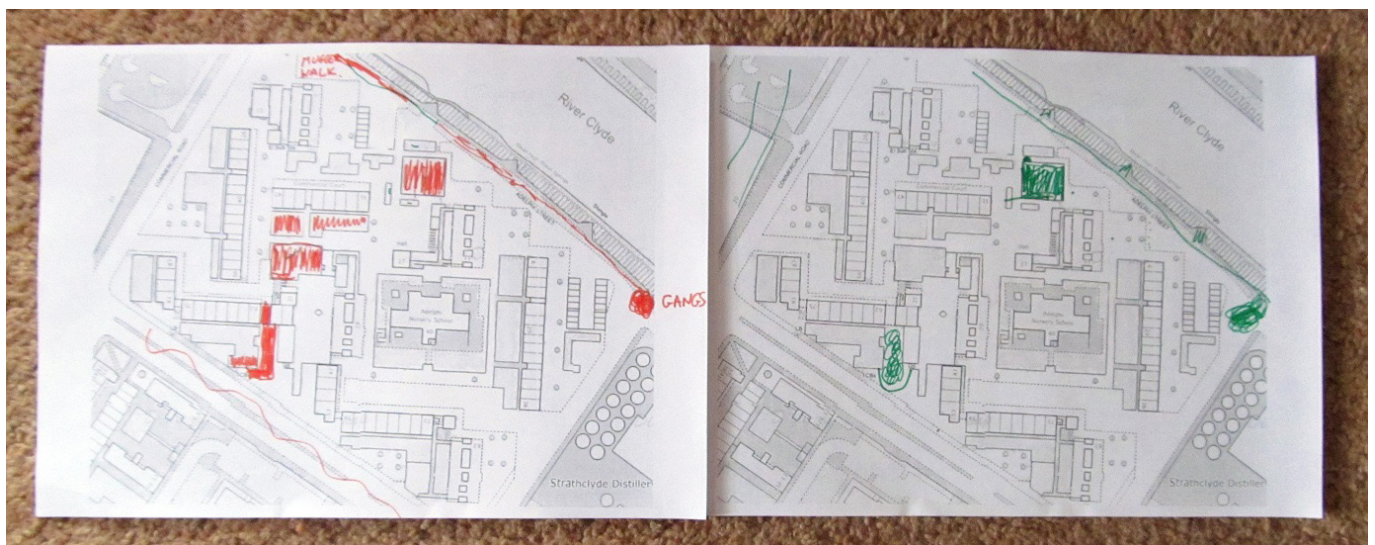


Figure 3: These maps show the areas which the resident who was interviewed perceived as being 'trouble areas' before and after the regeneration project. The areas of before can be seen in red, while the after areas are shown in green. (Resident, Interviewed by Katherine Atkinson, Glasgow, July 24th, 2013.)

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that of the estate's play area, as seen in figures 5 and 6. Before regeneration the area suffered from broken or rusting facilities, glass and even used needles.³² After the works were completed safer equipment was introduced, including new football and basketball courts. On both visits to the site, the play areas were in use by local children, with a football tournament being held on one occasion.

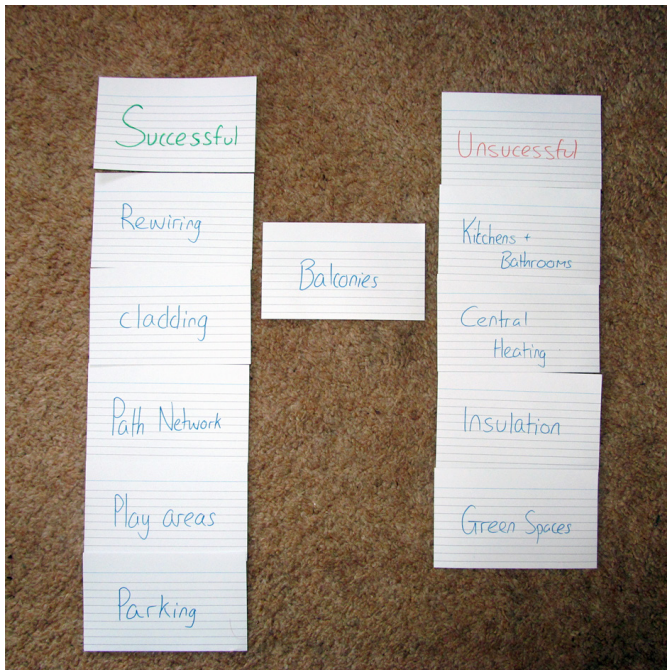


Figure 4: These feature cards were used to direct discussion and persuade the resident to come to a conclusion on the success of each individual element of the regeneration project. (Resident, Interviewed by Katherine Atkinson, Glasgow, July 24th, 2013.)



Figure 5: The play area in Hutchesontown 'B' before regeneration. (Mike Hyatt Landscape Architects, *Riverside Gorbals Environmental Action Plan*. Glasgow, 2004.)



Figure 6: After the completion of the landscaping works, the play area became safer and better used (Personal Image).

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ABSTRACT

The paper reflects on landscapes of the modern movement and their documentation, inventorisation and recognition, given that the theme for next year's DOCOMOMO International conference in Seoul in 2014 is 'Expansion and Conflict', with 'Landscapes and Urbanism' and 'Conservation' being important sub-themes. During the rapid expansion in the twentieth century in Asia, conflict not only occurred between new imported methods and local traditions, but also between the expansion of our cities and local landscape. With at present many efforts occurring in Asia to address the urban development shortcomings, the significance of documenting and inventorisation, and understanding the values of the modern movement landscapes and their possible contributions towards increasing the lifestyle quality is needed. Examples from Korea that will be given include the Cheonggyecheon River rehabilitation and the creation of Seonyudo Park, both located in Seoul.

Designed landscapes are a significant part of the modern movement but nevertheless receive limited attention, this not only in ongoing efforts to improve cities' lifestyle quality, but also within activities by DOCOMOMO International and its national working groups. The paper highlights the importance of such landscapes and makes suggestions for actions that could be undertaken by DOCOMOMO, to help increase the understanding and awareness in Asia of the values of these landscapes. A suggestion that is highlighted is systematic identification and the preparation of inventories of modern movement landscapes in Asia.

RECOGNISING THE SIGNIFICANCE OF ASIAN MODERN MOVEMENT LANDSCAPES

The importance of safeguarding significant heritage of the recent past, including of the modern movement, within the spirit of recognized international conservation principles has in recent decades slowly gained attention and acceptance. DOCOMOMO International and its national working groups have made a major contribution towards this evolution. Similarly, at first glance it appears that also designed landscapes from the recent past have gained increased recognition as significant heritage. This, at least, is the impression one gets when seeing for instance the new books that started to become available on the subject of modern movement gardens, parks and other designed landscapes, and their designers. Similar publications became available in Asia and many popular books have been translated and re-published for the Asian markets.

Nevertheless we see that many significant modern movement and recent past designed landscapes are being demolished, are condemned or endangered. More in-depth investigations show that in general landscapes of the recent past have gained much less attention than architecture of this era, and similarly, also within DOCOMOMO's activities the subject of landscapes continues to receive limited attention and appears much overlooked [2]. The DOCOMOMO International Specialist Committee on Urbanism and Landscape (ISC/U+L) modestly attempts to raise the profile of landscapes within DOCOMOMO, but with limited landscape specialists actively engaged in DOCOMOMO, such efforts continue to stutter.

A well-known example in the United Kingdom of a designed landscape of the recent past, which was damaged, has been Sir Frederick Gibberd's Water Gardens in Harlow New Town (Figure 1). It received much attention as the Gardens were dismantled and relocated even though many conservation agencies and charities campaigned against this, and while the site featured on English Heritage's Register of Historic Gardens and Parks of Interest in England [3]. Similar cases of damaged or destroyed sites can be found across the world, including in Asia.

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Figure 1. The relocated Water Gardens, Harlow New Town. Image courtesy of Jan Haenraets, 2006.

THE ROLE OF MODERN MOVEMENT LANDSCAPES TOWARDS IMPROVING LIFESTYLE QUALITY IN ASIAN CITIES

Under the theme of 'Expansion and Conflict' the DOCOMOMO International Conference in Seoul in 2014 will explore how modernism '...has extended and taken root in various cultures and generations as well as how there has been conflict, if any, during this process...' [1]. The programme for the 2014 International Conference also includes the sub-themes of 'Landscape and Urbanism' and 'Conservation', and it is therefore hoped that the conference can make a contribution towards the recognition of landscapes in DOCOMOMO and beyond. It also should not be forgotten that DOCOMOMO stands for DOcumentation and COnservation of buildings, sites and neighbourhoods. Landscapes and their documentation and inventorisation should therefore ideally be an integral part of DOCOMOMO's international activities, including within the Asian national working groups' activities.

The sub-theme of 'Landscape and Urbanism' is therefore of particular relevance within the overarching theme of 'Expansion and Conflict' at the 2014 conference in Seoul. The 2014 conference bid documentation clarified this as follows:

'...As the fires of wars in the first half of the twentieth century create urban tabulae rasae all over Asia, reconstruction and planning underwent

three phases. The first phase of the city's rebirth began with the basic needs of housing, education and medical facilities. The second phase continued with projects that aimed to connect: infrastructure and communication technology. These two phases were the most profound in their foreign influence, support and design. In the third and most current phase, a policy to improve the citizens' lifestyle quality sparked the embedment of cultural and civic icons within a generous policy of public space and green parks....' [4].

The first two phases often resulted in densely built urban settlements and neighbourhoods with qualitative public space lacking or threatened. It could be said that during the rapid expansion in the twentieth century in Asia, conflict not only occurred between newly imported methods and local traditions, but high levels of conflict also occurred between the expansion of the cities and the local landscape. During the third phase, which could be defined as still ongoing, efforts have started to rectify such urban development shortcomings and to improve lifestyle quality in cities, with public space and green parks playing a key role. Two good examples of such projects can be found in Seoul and are the restoration (by 2005) of Cheonggyecheon River (Figure 2) in the centre of the city, which had been covered in stages and was built over by a freeway by 1971; and secondly, the creation (by 2002) of Seonyudo Park (Figure 3) on Seonyudo

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Figure 2. The Cheonggyecheon River after restoration. Image courtesy of Jan Haenraets, 2013.



Island in the Han River, at a decommissioned sewage water treatment plant that had been constructed in 1978. This new ecological park, the first in Korea, by the Seoahn Total Landscape firm illustrates how recent past heritage can be incorporated into contemporary and sustainable urban space.

There is however a high risk that during the ongoing rapid developments of our urban areas, and even in the current efforts '...to improve the citizens' lifestyle quality...' and develop '...a generous policy of public space and green parks....' [5], the important landscape heritage from the modern movement will get damaged or even lost all together. Similar challenges exist across the world, or as Richard Longstreth said within the context of the United States: '...landscapes of the recent past are, too often, the last considered and the most threatened. As nearly the last things we have done, they are often the first things we believe must be done again....' [6]. With this in mind the Asian DOCOMOMO national working groups can make a major contribution towards enabling the safeguarding and incorporation of the significant landscapes of the modern movement during these 'third phase' urban improvement processes.

However, a questions that arises from this is which exemplary landscapes were developed during the modern movement, or which landscapes can be seen as the most important and successful designs from this era, or have most successfully managed to

retain parts of the local landscape and genius loci during this period of expansion. A further question that should be answered through new research, documentation and inventory work is which of these landscapes have survived and what state they are now in. Documentation and inventorisation initiatives can therefore make significant contributions towards understanding the role of landscapes in the modern movement in Asia and how expansion affected the local landscape and created the above-mentioned instances of conflict. Without clearly knowing which landscape sites are significant, protection and conservation of these landscapes remains difficult.

The sub-themes of 'Landscape and Urbanism' and 'Conservation' at the International conference in 2014 can be seen as a platform to explore these challenges and spark debate and dialogue. The conference bid documentation described the challenge of conservation as follows:

'... The rapidly changing city is the stage for repeated collisions between societal and economic desires and historically-valued ideologies. It is with this context of conflict that the heritage of the modern movement must now expand. Unfortunately, changing social and economic demands lead to frequent instances when the value of preserving a modern building is not recognized....' [7].

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Figure 3. The awarded Seonyudo Park in Seoul. Image courtesy of Jan Haenraets, 2013.

The use of 'the value of preserving buildings' in the above quote is again an example of how DOCOMOMO is still perceived, even by many of its members, as a buildings-focussed organisation. It illustrates how too often landscapes overlooked, while as mentioned, DOCOMOMO presents itself as an organisation for 'buildings, sites and neighbourhoods'. It is therefore hoped that the conference participants will grab the opportunity to interpret the theme of 'Expansion and Conflict' and the sub-themes in a wider context inclusive of designed landscapes.

POTENTIAL LANDSCAPE ACTION BY ASIAN DOCOMOMO NATIONAL WORKING GROUPS

To illustrate potential actions that could be undertaken by the Asian DOCOMOMO national working groups, it is useful to take a look at the suggestions by the ISC/U+L. Several recommendations for activities that can contribute towards enhancing documentation, inventorisation, protection and increasing awareness of significant designed landscapes from the modern movement, and to improve DOCOMOMO's own focus on landscapes, have been developed by the ISC/U+L. At the 2012 DOCOMOMO International Conference in Espoo, Finland, a proposal for a DOCOMOMO Landscape Action Plan was tabled [8], which recommended that DOCOMOMO should undertake more initiatives towards the documentation, inventorisation and conservation of landscape sites.

A DOCOMOMO-wide implementation of this Landscape Action Plan has not yet occurred, but nevertheless the recommendations could already inspire initiatives for the Asian national working groups. Examples of such initiatives include:

1. Asian national working groups could prepare systematic identification, documentation and inventories of landscape sites, including surveys and evaluation of sites, and add them to their National Registers. Publications can also be developed that highlight significant landscape sites, similar to the DOCOMOMO book from 2000 with selections from the DOCOMOMO Registers [9].
2. Technology Dossiers about landscape planting, soft and hard landscaping materials used in Asian landscapes of the modern movement can be prepared to improve the understanding of technological and material challenges for conservation.
3. Asian DOCOMOMO working parties can be more active as watchdogs and have at risk lists for landscapes of the recent past to help raise awareness and to encourage in Asia the use of current and established conservation and documentation standards, methods and principles. It should not be forgotten that general conservation methods and principles are also applicable to landscapes of the modern movement and are

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essential to avoid inappropriate treatments of significant sites.

4. Asian DOCOMOMO national working groups should aim to get more landscape experts involved in their activities and raise membership of landscape specialists. Objectives of Asian working groups should be to also organise landscape related initiatives such as lectures, workshops, site visits, landscape design competitions and awards. The seminar by ISC/U+L in April 2011 at the Edinburgh College of Art on 'Landscapes of the Future' is an example that could inspire similar initiative in Asia [10].
5. Asian DOCOMOMO working groups should also encourage local organisations and governmental bodies to take up their responsibilities to safeguard, document and inventorize significant landscapes from the modern movement. To achieve such influence, Asian DOCOMOMO working parties should first of all aim to set the example within their own activities.

PREPARING SYSTEMATIC IDENTIFICATION, DOCUMENTATION AND INVENTORIES OF LANDSCAPE SITES

As mentioned above, in order to incorporate landscapes of the modern movement into the process of improving the quality of life in Asian cities, there is an urgent need to enhance the understanding of what sites exist and their values. To achieve this, the preparation of systematic identification, documentation and inventories of landscape sites from the modern movement and wider recent past must take place. As we know, inventories are essential in assisting us with our understanding of what sites exist, what their authenticity status and value is and what is worthy of safeguarding and conserving. In addition, many inventories fulfil a role in the legal protection of sites. Therefore, the status of inventory work can give an idea of other documentation and conservation work needs to be done, including through the work of DOCOMOMO's working groups in Asia.

As part of his doctoral thesis, the author studied international examples of inventory work and the status of such initiatives [11]. The studied samples illustrate progress and challenges in those countries, and can give a clearer idea about the challenges that

lay ahead for inventory work for landscapes of the recent past in Asia. Some findings from that research will briefly be illustrated next, including DOCOMOMO's inventorisation efforts.

The DOCOMOMO Eindhoven Statement from 1990 is an early example of a recommendation that set out goals to '...identify and promote the recording of the works of the modern movement, including a register, drawings, photographs, archives and other documents...' [12]. By 2008 the DOCOMOMO International Selection included about 800 sites, which were mainly buildings [13]. Similarly the DOCOMOMO United Kingdom Register had 443 sites on its post war list in 2008, also being mostly buildings. The Register of the DOCOMOMO Scottish National Group also has mainly buildings, but members of the Scottish working groups started together with the ISC/U+L a DOCOMOMO pilot project for Urban Register fiches, which resulted by 2008 in eighty-eight fiches [14]. However, none of the fiches were specifically for landscapes and were based on buildings or clusters of buildings. The Asian DOCOMOMO national working groups have also some registers but it appears that similar trends can be noted. Landscapes seem hardly included and information is not easily available to know which of the registered sites include significant modernist landscaping elements.

DOCOMOMO's Registers also helped to inform the inclusion of heritage of the recent past in the UNESCO World Heritage List. A list of one hundred buildings and sites was submitted to ICOMOS as part of the advisory report on the Modern Movement and the World Heritage List [15]. The few modernist sites that since have received UNESCO status are again mainly buildings or urban identities, with the occasional exception of a modern movement landscape, such as Skogskyrkogården in Stockholm, or the landscaping elements that are part of sites such as the Ciudad Universitaria de Caracas, Venezuela, or the capital city Brasilia, in Brazil [16].

If we look at various examples of inventories by governmental bodies in the United Kingdom and the United States similar trends can be observed. The Register of Historic Places by the Department of the Interior in the United States included 88,887 sites by 2008, with about 2500 sites that had been listed under Criteria G for evaluating and nominating properties that achieved significance within the past

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fifty years [17]. It is however not clear how many sites are landscapes of the modern movement, but numbers appear again low. The Inventory of Gardens and Designed Landscapes of the Scottish government included 386 sites by 2007 [18], of which only five sites were post-1945 creations or had key features from that period, which is only 1,30% of the sites. The Register of Parks and Gardens of Special Historic Interest by English Heritage included by August 2008 about 1597 sites, of which fourteen post-1945 sites, or only about 0,9% of all Register sites [19]. However, twentieth century heritage was in recent years identified as one of the priorities in English Heritage's National Heritage Protection Plan (NHPP). As a result the Register of Parks and Gardens of Special Historic Interest achieved positive progress with the identification of recent past sites. The Register now includes 50 notable designed landscapes from the 1945 to 1980 period, or 3% of all Register entries. In addition, some sites are also listed rather than registered by English Heritage and some late twentieth century designed landscapes are part of conservation areas [20]. While these examples illustrate that inventorisation work for landscapes of the modern movement has progressed slow, the work by English Heritage should be seen as an example that can inspire DOCOMOMO and its Asian working groups to improve their efforts.

END NOTE

In conclusion it is important to reiterate that DOCOMOMO has over the years accomplished remarkable achievements and continues to play a key role in campaigning for the recognition and safeguarding of modern movement sites. DOCOMOMO should nevertheless not stand still and must acknowledge gaps in its activities, such as in relation to the documentation, inventorisation and conservation of landscape sites. The sub-theme of 'Landscape and Urbanism' and 'Conservation' are therefore most important within the aims of the DOCOMOMO 2014 conference on 'Expansion and Conflict'. There is an opportunity at the conference and for the Asian DOCOMOMO national working groups to embrace the importance of landscapes and to develop activities that incorporate the subject of landscapes of the modern movement. By doing so, it is hoped that the ongoing urban development phases in Asia towards improving cities' lifestyle quality through improved public space and green parks can benefit from the safeguarding and

incorporation of significant landscape heritage of the modern movement.

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ATELIER ANONYMOUS - Public Space | Landscapes, Vancouver, BC, Canada

EDITORIAL NOTE:

This paper was adapted and republished for the Proceedings of the Conference on Inventorisation of Modern Heritage: Urbanism and Landscape, 13 March 2014, DOCOMOMO International and Edinburgh College of Art (Edinburgh). The text was adapted from the paper by Jan Haenraets on 'Increasing Recognition of Modern Movement Landscapes in Asia and their role in Asian Cities' Lifestyle Quality', Proceedings of the International Conference for DOCOMOMO Korea's 10th Anniversary, Expansion & Conflict: Modern in Asia, Seoul Museum of History, Seoul, South Korea, 10 June 2013, DOCOMOMO Korea (Seoul): 96-103.

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Thursday 13 March 2014 - Keynote Masterclass

'Housing, Modernism and Cultural Heritage'

Poul Sverrild (Director, Forstadsmuseet, Hvidovre, Denmark)

A HISTORICAL SETTING

As a small nationstate on the northern fringe of continental Europe Denmark has throughout history been heavily influenced from the continent and periodically from Britain and Sweden. Denmark was basically a protestant country since the sixteenth century, and due to the very fertile soil and traditions for sailing based on agriculture and commerce from the beginning of times till the middle of the 1950's.

Geographically and politically Denmark was reduced from the status of a major regional power to a small-nationstate over a period of 300 years - culminating in a defeat to Germany in 1864 - whereafter Denmark came to hold a population comprised of only Danes.

Industrialisation came late to Denmark but began to accelerate around the middle of the nineteenth century. At the same time we were given our democratic constitution passing the political power from the sovereign king to a parliament run by the liberal bourgeoisie and the nobility.

From the beginning of the 20th Century the governments were based on the freeholding farmers classes. And since the middle of the 1920's the social democratic party has been dominant in forming the governments.

This is the framework within which we created our version of the welfare state and its many physical statements.

AN OUTLINE OF DANISH HOUSING HISTORY

The emerging industrialization around the middle of the 19th century created a new class of workers that did not relate to the traditional organization of the Danish society. This rapidly growing group of underprivileged citizens were deprived of the fundamental rights that followed employment in the traditional trades, where the employer was not only responsible for wages but also housing and food. This meant a radical change of the well-known household structure creating a large number of small economically unstable households in need of tenements.

The phenomenon with loosely employed workers and the growing shortage of dwellings in Copenhagen had

been observed for a period, but it was an epidemic of cholera in 1853, that brought on an acute awareness, that something had to be done about the housing of the new social group - the unskilled worker with only loose connections to the employer.

The background for horrible housing conditions in especially Copenhagen was the combination of an explosive growth of the population with the cities status of fortified town. Because of the fortifications the town could only grow by densification.

Housing had - due to the state of the society - not been a public issue at all before and even now - in the wake of the cholera - it was only brought up privately by a small group of physicians, who together with a well-known architect created the earliest Danish social housing project. It would later turn out to be typical for Denmark that well-known and estimated architects to engage themselves in the design of the Danish equivalent of social housing.

From the first philanthropical phase the housing issue from the 1860's went through a help to self-help phase, where the former mentioned physicians and others helped the workers of the industry to buy land and build terraces. The aim was in Denmark as elsewhere clearly to aid the establishment of a politically responsible class of industrial workers, therefore the dwellings would end up in individual ownership that was presumed to promote conservative values.

In the 1890's the first national legislation was passed providing cheap building loans to associations of workers. Still the aim was individual ownership - but now to the individual small houses in gardens that were to become the predominant physical shape in Denmark for at least the next century.

A new kind of associations turned up just before WW1, when workers organized themselves aiming to provide dwellings on a rental basis, where there was collective ownership and no profit-possibilities or profit-temptations for the individual member of the association.

The system with privately organized non profit housing associations to provide dwellings for first of all the working classes was how "social housing" was to be organized in Denmark. Municipal or government owned housing never came to play a role here. In principle the sector provided housing for anyone, not only the

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poorer sections of society. Till the late 1960-s this secured a very broad social basis for the recruitment of tenants and prevented a marked profile as "social housing".

Parallel to this non-profit development of housing projects the town grew due to the sector of private rental flats, which till the middle of the twentieth century was predominant in the towns and where it had created new slums towards the end of the nineteenth century.

Thirdly there was a movement of middle- and lower-class citizens buying small plots of land from the 1890s and building individual houses in the next generation of suburbs.

The non-profit housing associations grew from a very modest start between the world wars to become the dominant factor behind shaping the new city. Helped by prominent architects the associations developed new architectural forms and functions and set new standards for the working-class dwellings measured by size, installations and access to healthy surroundings.

Due to the growth of the non-profit housing associations and the strong ideologies behind the workers housing movement the best Danish architects got excellent conditions to develop and experiment in the housing sector through most of the 20th century.

In a partnership with the government the associations after WW2, developed the building sector from handicraft to industry, from small scale to grand plan, from brick to concrete, on-site to prefab and from skilled to unskilled workers.

All this took place in the new suburbs. The associations raised the quality of living tremendously aiming to provide the average family with a room for each member of the family plus all modernities. Besides they supplied the projects with open space, healthy green areas, integrated shopping facilities, kindergartens, and so on. This took place within the framework of the overall planning-agenda, that advocated the rational modernist approach to organizing.

And in short the non-profit associations succeeded. Aided by the growing sector of individual one-family houses. The housing-shortage was practically extinct by the early 1970-s and the housing standards were unparalleled.

In Denmark as elsewhere in the western world this development shortly after collided with globalization, export of industrial work-places and import of immigrant workers.

The glorious epoch of seemingly endless growth for the associations ended with the realization of big scale residential plans of the 1970's. The criticisms against consequences of the industrialization of the housing-sector had been audible from around 1970, but the political and economical interests in the sector were of a such volume, that it took nearly a decade to turn from the post-war modernist ideas and ideals to new agendas.

Already the new big plans were threatened by ghettoization caused by the dwindling number of industrial workplaces leading to unemployment and an immigration no one had the means to handle in Denmark, technically they were threatened by crumbling concrete and economically they were threatened by high interests on loans.

Meanwhile the lamented visionary smaller-scale non-profit housing projects from the 1950's began to be threatened by a combination of ageing and a shift in the social profile of the dwellers.

The agenda in modernist suburbia and social housing projects in Denmark has ever since the 1970's been dominated by the seemingly endless problems caused by social segregation, materiality, economy and aesthetics. This has for long overshadowed the fact, that the government, the associations, the architects and the entrepreneurs actually did the job everybody wanted done: Abolishment of the housing shortage.

New technology, new architecture, new materials, new production principles and new planning ideals did actually facilitate the building of the sufficient number of dwellings. The technical standards were high in the fully industrialized housing plans - reaching the highest level around 1971, where one of the large plans west of Copenhagen operated with flats with two toilets and a bathroom for working-class families.

We are actually talking about a success here. The creation of the physical framework of the welfare state. And all the goals that were formulated at the starting point were accomplished. Only the world did change along the way.

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LISTING AND THE DANISH WELFARE STATE

The first Danish legislation on the listing of buildings was passed in 1918. The listing was based on architectural qualities and/or heritage value. The number of listed buildings soon after the passing of the law passed one thousand and rose rather slowly to just under 3.000 in 1980. Over the following 15 years the number of listings trebled to just over 9.000.

Today we are still about this level, as a number of buildings over the later years have been delisted while at the same time the introduction of new listing objects have diminished. We have had focus on local varieties in building culture, buildings where the functions are no longer relevant and of course buildings drawn by prominent architects.

Today the listed buildings in Denmark give a very precise picture of the building culture of the nobility till the end of their epoch, a similarly detailed and precise picture concerning the farmers class, that dominated Danish politics till the 1920's. Lastly the listings shed light on the culture of the bourgeoisie through the works of the renowned architects of the 19th and early 20th centuries.

Over the last decades a strong effort has been made by the national listing agency to modernize the approach to listing. On one side the preservation of older industrial sites has been high on the agenda, and on the other there has been an effort to modernize the thinking around listing.

Architects have been predominant in the Danish listing work, and that has had at least two effects:

- The works of architects are considered the core of the effort.
- Buildings illustrating the bourgeois values and aesthetics and the bourgeois social geography weigh heavily.

The Danish listing agency has over the past decades initiated projects to raise the general attention to the listing value of building stock concerning other sectors and different social geographies, than have been habitual.

This far we have hardly seen results of this effort, but I think this has more to do with conservatism of the acting heritage experts than with the policy or

policy makers. The listing agency has long been aware of the significance of the history of the welfare state and the parallel history of democratization of most sectors in Denmark. So we have been listing schools, hospitals, court buildings, town halls and the like - but always buildings created by renowned architects - thus basically safely staying on safe grounds.

For instance has none of the so-called central-schools from the 1940's and 1950's that facilitated equal access to higher education for the youth from the rural areas and thus securing the geographical cohesion in modern Denmark, been listed. Because they were generally built by local architects. But their role in developing the foundation of the Danish welfare model is essential. Should we get around to have one of them listed, it is probable, it will be one of then few sketched by a renowned architect!

The history of housing and the effects of housing policies has not received the same listing-attention as the official buildings of the welfare state. Even though housing constitutes the largest building stock of the period.

The housing sector should of course attract interest, when you are concerned with the heritage of the welfare state, since access to healthy and affordable dwellings are among the main pillars of democratization.

And this brings me to my main point concerning inventorization: we have been suffering from cultural and social blindness! And still are.

In a newspaper article in a major Danish daily in 2007 I made a quick survey concerning listed buildings in the suburbs of Copenhagen. My goal was to check the connection between the social geography and the number of listed buildings with the aim of pleading for new strategies in Danish listing practise.

Of course in the article I could deliver precisely the expected picture of the situation, but nevertheless it was an eye opener and definitely one of the reasons for my later involvement in inventorising and listing work at a national level.

But to the clear message communicated in the article: The social geography around Copenhagen has been fairly simple in the period between 1850 and about 1980. In a semicircle west of Copenhagen going from north to south you find steadily diminishing wealth and

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education level of the population, and property values naturally follow the same pattern. So to identify the suburbs belonging to a bourgeois tradition and those of a working-class tradition is pretty simple.

In the article I stressed two observations: First I did the simple calculation to show how many citizens there was for one listed building in the two respective parts of the suburban geography. Not surprisingly it showed, that in the bourgeois areas it took about 1.500 citizens to one listed building and in the working-class areas it took more than 45.000 citizens to one building!

So 30 times as many citizens to one listed building in the areas that communicate the history of industrialization and democratization than in the area that communicate the unbroken history of the value sets of the ruling classes.

The second thing I focused on in the article was the listing criteria that could be identified in the 8 listed buildings in the working class suburbs. It was fascinating to see, what the listings were about:

- One military listing - pre-suburban hangars from 1917
- One school listing - an early 18th century building commemorating an absolute monarch, who for religious reasons wanted the farming population to become literate
- Two technical listings - concerning waterworks for Copenhagen from earliest 20.th century
- Two rural listings - farmhand houses
- One nobility listing - a castle belonging to a Danish prime-minister who in the 1920's tried to roll back the wages for Danish workers!
- One architectural listing - a town hall designed by Arne Jacobsen, probably the internationally best known Danish architect of the time.

So only one of eight listed buildings in the working class area seems to deal with the history of the local suburban population - the town hall, but going into the matter, it becomes clear, that this listing is more about the architect than about the welfare society, democracy or indeed the migrant based suburban culture.

Behind a demand for some kind of representative quality in the listing practice is the logical assumption,

that listing in a democratic society not only serves to preserve cultural expressions by the ruling classes or strengthen national identity. As part of a precious heritage, the listed buildings should function as identity builders or markers for the whole of the population!

As listed buildings in a country are thought to represent the absolute top of the national building culture it implies, that the culture represented by the listed buildings hold a similar position.

The signal then is very clear: We as a society send a message to the huge populations who live in the industrialized suburban housing landscapes where we practically tell them, that their homeland is without value to society and history. And then we thereby leave it up to themselves to figure out what their own value may be. This seems to be the ground where the architect and the historian have split - at least in Denmark.

I'm often met with a question from architects dealing with the traditional building heritage: Do you really want to list buildings that lack qualities in aesthetics, in design, in materials, buildings that seem to communicate a history of negativity, bringing up words like monotony, industrial, social catastrophe, concrete, ugliness?

The answer in short is: Yes.

This conflict demonstrates that the two fields in the listing legislation, the architectonic and the historical represent different approaches, methods and valuations. Being a historian it is natural for me to wish for the same kind of influence on listing as the architects have had since the first legislation on listing. And of course we should at least give same priority to heritage values as to architectural values.

THE SUBURBAN MUSEUM AND SUBURBAN BUILDING STOCK

- How do we find what we can't see?

The Suburban Museum covers two working-class municipalities west of Copenhagen comprising a population of about 85.000 inhabitants. The museum has developed from two local historical archives. But it acquired a museum profile in a process where on the one hand the local building stock demanded attention and the population on the other hand demanded

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intensified and different communication of the local environment.

The first of the two goals was helped by a governmental decision to have the building stock prior to 1940 inventoried by the municipalities. It was not extremely relevant in suburbs with most of their building stock raised after 1945. But the municipality of Hvidovre decided together with my institution, that we would finance the inventorization of most of the non-profit housing associations building projects up till 1960.

This project ran parallel to the introduction of a new communications project developed by the museum. Under the title "History in the Street" we had a vision of communicating history and stories in public space and where they had happened or otherwise gave meaning to communicate. At the time around the year 2000 we considered it the ultimate democratization of the citizens access to their own history.

As a museum this project changed our ideas of the role of the physical surroundings, and we intensified our work with a number of the obviously more interesting housing plans, industrial areas and individual houses.

The so called heritage atlas we assisted the municipality and the national agency to produce was supposed to establish the foundation of a register of all buildings worthy of preservation. A register that could be used in future municipal and local planning. Only - the projects economy dictated about five minutes inventory work for each building. Plus the job was done by an out-of-town drawing office with no prior knowledge of suburban building culture.

I need not say much more. We and the planning department in the municipality since have had all kinds of trouble with the results. On the other hand we now had at least a feeble foundation, that indicated some knowledge of what we did not know.

An important experience was, that the use of the officially recognized inventorization method called SAVE was unable to trace the qualities of the working class suburb. So we would have to develop a new method based on a stronger local knowledge combined with more emphasis on different historical disciplines.

Meanwhile the general interest in the building-stock of the welfare society was rising and coming into focus at a national level - probably due to a combination of the growing need for renovating and a feeling that welfare

classic was about to become history.

Around 2007 four municipalities in Denmark were chosen to become the first "cultural heritage municipalities" working out strategies to stage the local history and building stock as assets in the future development of the municipalities.

The Suburban Museum aided by the municipality was elected on the basis of a project, where we wanted to develop a methodology to identify heritage qualities in the different structures in the suburban landscape. The main conclusion of the two-year project was, that it was imminent to start the inventorisation not by concentrating on the building stock but on the immaterial history of the periods and only then turn to the built landscape.

Through access from the cultural historical angle do we have the opportunity to identify what we chose to name the significant or driving history/stories in a particular built environment.

After identifying these intangible elements, we turn to the actual built environments and buildings to search for the tangible elements that can illustrate the chosen line of history. Naturally we primarily identify historical elements of local meaning, but also regional and national heritage values are registered and finally of course listing proposals may come into consideration.

The main effect of the project - besides developing the method which we actually have implemented in the municipality at all levels of planning from municipal to local level - was once more to point to the unknown or unnoticed qualities in suburbia.

Shortly after a major Danish foundation, Realdania, launched a project that should define the many building categories and structures, that were created and erected in the Danish suburbs in the period between 1945 and 1988, when 1.5 million houses were built in Denmark.

I took part in this project that established new knowledge of what actually was out there - at least at a typological level. The new focus was underlined as the national heritage agency shortly after indicated that it would positively listen to listing proposals concerning the building stock from the period between 1945 and 1960 and with an emphasis on buildings relevant for shedding light on the history of the welfare society.

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The signal was received at the Danish National Association for Building and Landscape Culture that appointed a committee whose members from the start were all architects except for me. We took upon us the task of identifying and choosing buildings and projects and we immediately ran into trouble on two fronts. First of all we found out, that we lacked a common language and lacked knowledge of each others professional and cultural biases.

Secondly most of us come from and are educated in the two largest towns in Denmark - meaning that our knowledge of what went on in the smaller and more distant localities was very limited. You might expect that in a small country like Denmark covering only 17.000 very accessible square miles the knowledge of what goes on even at the outskirts of the country is well known. This is not the case.

The fact that the educated and ruling classes live and most often grow up in the same small geography north of Copenhagen means that for instance politicians, civil servants, architects and other intellectuals have similar backgrounds and refer to identical physical and cultural frameworks.

Among the effects of this phenomenon are the uniform choices of references to art, landscapes and of course architecture. Combined with tradition of writers leaning on one another - and this seems to go for architectural writers as well as historians - it leads to known architecture being architecture known by and written about by this group.

Once mentioned buildings seem uncritically to slip into later literature. Similarly - buildings once forgotten or never discovered seem to be doomed to a life in the dark. And the central point here is, that the overseen architecture tends to lie in the parts of the social geography, not known by the intellectuals.

Here - I think - lie the answer to a natural question. How could we at Forstadsmuseet, where we had been so central in developing the national interest in the suburban building stock as late as the beginning of the 21st century discover the heritage value of an outstanding 1950's housing project? And even a project that laid the foundation for the later internationally renowned Danish dense/low-tradition?

Well, of course we knew of the existence of the project, we knew it was an experimental housing project, we

knew it was among the earliest pre-fab slab projects, but it was not in the literature. Not until an architect from the Royal Academy of Arts in Copenhagen in the year 2000 published a book on experimental housing projects of the 1950's.

ARCHITECT SVENN ESKE KRISTENSEN

As before mentioned there was a tradition of engaging the most renowned Danish architects in the social housing sector. In the post-war period they would become the driving force behind the thorough process of standardization, industrialization and prefabrication in the building sector, and in the 1950's they combined the development of modern apartments with all modernities in healthy surroundings while at the same time experimenting with materials, processes and plans.

The housing associations had from a low level in before WW2 over the 1950's achieved volumes that enabled them to undertake large housing plans. And with a united parliament behind an offensive housing policy in the post-war era the associations found the road open for a vast expansion.

Within the experimental climate evolving around planners, architects, entrepreneurs and associations the process was driven by people like the architect Svenn Eske Christensen, whose works I have focused on over a longer period.

But also internationally more renowned architects like Arne Jacobsen (Arhus Town Hall and St. Catherine College Oxford) and Jørn Utzon (the Sidney Opera) were engaged in developing new forms and structures in Danish housing architecture.

But foremost in the work with the standardization and industrialization processes was the architect Svenn Eske Christensen who at the same time was behind big housing projects of more traditional character.

He has created the first full-scale prefab housing projects in Denmark, he introduced standardization, his studio held at its height in the early 1960's more than one hundred architects, and he was appointed Royal Inspector of Buildings and lectured at the Royal Academy of Arts.

Sven Eske Christensen was well known, a number of his works have been listed, but considering his role in

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the development of the housing qualities in the non/profit housing sector, it is remarkable, that none of his works in this sector are listed. I interviewed Sverre Christensen in the late 1980's and touched upon his housing project Grenhusene which I at the time knew about but had not recognized the qualities in.

His response was to me a clear signal, that it was not anything special, and I got the idea that it had to do with the fact, that the project was postponed for about five years before being built, and therefore was somewhat out of time when it was finished.

Point is, as the building project was not hyped at the time of its realization, it never entered the circle of architectural communication - it did not exist. Therefore, years later when we had the great shift of architectural paradigms in the early 1970's and the promotion of Danish dense/low projects began, Grenhusene were forgotten, and now it was the famous Jørn Utzon who was ascribed the role of promoter of the Danish dense/low tradition even though his project was built by traditional materials, did not offer a fundamentally new layout and had no radical qualities. But it was a project that through materiality, aesthetics, geography and social scope appealed to the traditionally biased architects.

The absence of Grenhusene from the architectural canon is actually the result of a number of factors. As mentioned we have at the outset the lack of pride in the architect who had so many other works going on. Therefore a lack of contemporary references. We have a location in a working class area where no relevant persons could confront it daily. We have dwellers of a social class, that generally were of little interest to intellectuals of the time - beyond of course in theory. We have a negative materiality - as concrete and pre-fab from the early 1970's held only negative connotations. We have an ownership that prevents any interest from the property-market. And lastly the main qualities of Grenhusene lie not in the aesthetic side of architecture but in the history of technology, the modernist history of experimenting with new materials, functions and plans, and in the history of the welfare state and the housing sector in the post war years.

GRENHUSENE

Sverre Kristensen in Grenhusene tried to break new ground in the layout "and I spent a long time

pondering; I believed there were a sufficient number of housing blocks out there, and I also thought there were enough terraced houses in the municipality. Then I spent time in the country and could not stop thinking, why don't we construct small houses with a small garden. People don't have the time or strength to take care of a large garden, so what about implementing the system they have in Dragør (small ancient town near Copenhagen) and in Vesuv (probably refers Pompeii). Suddenly one day I sat on the beach with a stick in my hand and made drawings in the sand, which I often did, and all at once I believed I had the idea of Grenhusene."

Sverre Kristensen's inspiration from mediterranean and old Danish urban structures led to a layout far from the classic terraced houses or even chainbuilt-houses, that were common in the period - a structure later to be named dense-low. The housing project was planned in 1953 but due to financial difficulties the project was postponed for nearly five years.

He designed 158 dwellings with attached joint facilities: shops, community houses, laundries, garages, garbage-handling etc. (Integrated shops and community houses were not realized, but later a superfluous laundry was turned into a community house.) The 85 m² dwellings (+ 6,5 m² sheds) have individual shielded gardens which offer total privacy in- and outdoors combined with a semi-public meeting-place for the nearest neighbours in the joint aisle. There is no access by car to the individual dwellings, and parking is organized along the main access-road, that encircles the plan.

As part of the rational planning/construction all the technical installations (pipes, cables etc.) are placed under the aisles, and bathroom, scullery and kitchen is consequently located next to the aisle. The inner walls were designed as light constructions ready to be moved in accordance with the needs of the inhabitants.

The esthetics of the architecture were based on a Danish/Scandinavian combination of modernist ideals, regional characteristics and functionality with emphasis on the last. As a state-subsidised experimental project there was a demand for the use of the newest materials and technologies, low-cost production and the use of mainly unskilled workers. Grenhusene in a number of ways preceded later national building regulations on modular constructions which probably had to do with Sverre Kristensen's engagement in the rationalization of building processes on national

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and Scandinavian levels.

In Grenhusene he implemented new techniques, scales and functions and chose an honest construction-communicating design and miming the design of medieval Scandinavian wooden buildings he used prefab slabs to create concrete façades that visualise the actual construction. Likewise the project presents an experimental approach to inner walls and foundation principles.

Grenhusene has now been proposed for listing, and the National Heritage Agency has been considering the proposal for half a year, and we have no indications as to whether it will succeed, but we have a feeling that this project may still be a little too radical to pass.

LISTING HINDRANCES

I should like to mention a last paradoxical hindrance to the work with the heritage values in the non/profit housing projects. We have a tenants democracy that has developed since 1959, and which by now has reached a level, where the local tenants have the decisive vote on all decisions on matters concerning the estate.

This means, that anything possibly involving raises in rents will probably meet with massive and decisive resistance. As a majority of the tenants belong to groups with less than average education and mating economies, it also takes lots of convincing work to make them love the idea of the consequences of possible heritage value. On the other hand you meet a massive pride amongst the tenants in these housing projects, a pride that key be channelled into love for heritage valuation if the circumstances are right.

But quite natural they are more focused on possibilities in for instance alternative energy-production, insulation, freedom to tear down walls and so on. And since they are not part in the commercial market there is no possibility to gain economically from recognized heritage values in their estate.

It is a paradox, that the first massive opposition to our listing proposal came from the tenants whose homes we are praising and want to preserve. We have for decades in Denmark had blind spots in our search for buildings worthy of preservation. We seem to be in a process of modernization and at least we experience

a positive will at the heritage agency level. But in the process of securing building stock in underprivileged areas, suburban landscapes shaped after modernist principles and built in cheap or ordinary materials we meet resistance not only from architects with classic biases but also from the inhabitants, who for decades have been told, that their housing plans were without value. And lastly we are now fighting the climate-lobby, who will change any building to save a little energy.

ABOUT THE AUTHOR

Poul Sverrild is Museum Director at Forstadsmuseet (The Suburban Museum) in Copenhagen. The Suburban Museum is an urban eco museum covering the municipalities Hvidovre and Brøndby. The artifacts exhibited by the museum are the buildings and infrastructure of the municipality and the story-telling is based on traces of life lived. The Planning Departments in the municipalities therefore are close collaborators of the museum. Communication with the public mainly takes place virtually and in public space.

Poul Sverrild holds an M.A. (research degree) in history from the University of Copenhagen and is currently engaged in a PhD-study at the University of Aalborg. He has been on the scene of historical suburban studies in Denmark since this discipline appeared around 1980. His work covers irregular dwellings, history of social housing, local history, valuation of cultural heritage in suburban building-stock and museum strategies.

His current work aims at identifying periods when the suburban landscape took new turns expressed in physical change leading to new social realities. These are discussed in light of the centre-periphery relationship between old-town and suburb, using the old working-class suburb Hvidovre next to Copenhagen as a case study and covering the period between 1800 and 1980.

Poul Sverrild is engaged in listing modernist building culture at a national level, is a cultural heritage partner for drawing offices in renewal projects and offers lectures on housing history locally, nationally and internationally.

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INVENTORISATION OF MODERN HERITAGE

URBANISATION AND LANDSCAPE

13 MARCH 2014

EDINBURGH COLLEGE OF ART
74 LAURISTON PLACE, EDINBURGH EH3 9DF

MORNING SYMPOSIUM

WESTER HAILES FEILD EXCURSION

EVENING MASTERCLASS

This day-long conference explored and compared a range of issues and experiences relating to the surveying, recording and inventorisation of modern urban ensembles - including issues of organisation, agency and definition as well as technical and IT aspects.

The conference comprised three elements: first, a morning session of lectures at the University of Edinburgh College of Art by speakers from various countries, followed by a discussion; second, an afternoon field visit to a major postwar suburban development area, which included an on-site demonstration of local community-based digital records; and to conclude, an evening keynote lecture at ECA by Poul Sverrild (head of Forstadsmuseet/Museum of the Suburb, Hvidovre/Brøndby, Denmark), as part of the Scottish Centre for Conservation Studies (SCCS) Masterclass Series.



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

do_co, mo_mo
international

INTERNATIONAL DAY CONFERENCE

MORNING SYMPOSIUM
(ECA LAURISTON CAMPUS)

SESSION ONE (CHAIR: MILES GLENDINNING)

WELCOME AND INTRODUCTION

DIANE WATTERS, Architectural Historian, RCAHMS.

'Recording our recent past: state and private inventorisation initiatives in Scotland'

GEOFFREY STELL, Building Historian.

'Recording 20th-century wartime landscapes'

DAWN MCDOWELL, Historic Scotland Deputy Head of Listing and Designed Landscapes.

'The inventorisation of Scotland's New Town landscapes: principles for the identification and selection for listing Glenrothes Town Art'

CAROLINE ENGEL, PhD Candidate in Architecture, University of Edinburgh.

'The Role of Documentation in the Conservation of the Post-War University Campus'

DISCUSSION

COFFEE BREAK

SESSION TWO (CHAIR: OLA UDUKU)

KARINA VAN HERCK, Researcher, Flanders Heritage Agency.

'Between commonness and utopia: inventorising social housing in Flanders'

ANNA WOJTUN, Exhibition Researcher, Glasgow City Heritage Trust. *'Critical Assessment of postwar cross-border heritage'*

KATHERINE ATKINSON, Digitisation Heritage Specialist, RCAHMS. *'Regeneration of Hutchesontown 'B' – The role of inventorisation in area assessment'*

JAN HAENRAETS, Landscape Architect & Heritage Specialist, Atelier Anonymous, Vancouver.

'Recognition and Documentation of Modern Movement Landscapes in Asia'

DISCUSSION

WESTER HAILES FIELD EXCURSION

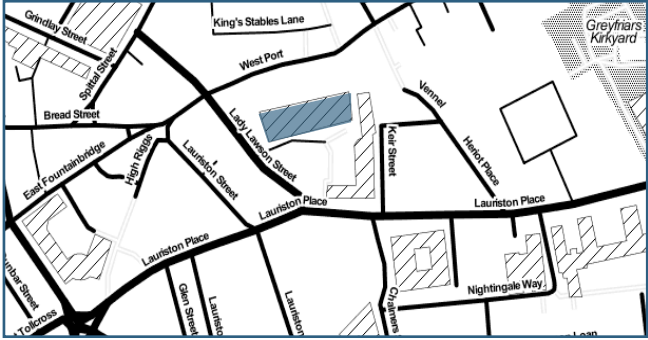
EOGHAN HOWARD Community Database Presentation
(Prospect Community Housing, 6 Westburn Avenue) and Walk

AFTERNOON/EVENING EVENTS
(ECA LAURISTON CAMPUS)

MSc student Seminar with **POUL SVERRILD**
KEYNOTE MASTERCLASS: **POUL SVERRILD**

RECEPTION

Edinburgh College of Art, Lauriston
Place, EH3 9DF



INVENTORISATION OF MODERN HERITAGE:

urbanism and landscape

2 0 1 4

D I A N E
W A T T E R S

ARCHITECTURAL HISTORIAN,
RCAHMS

**Recording our Recent Past:
State and Private Inventorisation
Initiatives**

G E O F F R E Y
S T E L L

BUILDING HISTORIAN

**Recording 20th-century wartime
landscapes**

D A W N
M C D O W E L L

HISTORIC SCOTLAND DEPUTY
HEAD OF LISTING AND
DESIGNED LANDSCAPES

**The Inventorisation of Scotland's New
Town Landscapes: Principles for the
identification and selection for listing
Glenrothes' Town Art**

C A R O L I N E
E N G E L

PHD CANDIDATE IN
ARCHITECTURE,
UNIVERSITY OF EDINBURGH

**The Role of Documentation in
the Conservation of the Post-War
University Campus**

K A R I N A
V A N H E R C K

RESEARCHER AT THE FLANDERS
HERITAGE AGENCY

**Between commonness and utopia:
inventorising social housing in
Flanders**

A N N A
W O J T U N

EXHIBITION RESEARCHER,
GLASGOW CITY HERITAGE
TRUST

**Critical assessment of postwar cross-
border heritage**

K A T H E R I N E
A T K I N S O N

DIGITISATION HERITAGE
SPECIALIST, RCAHMS

**Regeneration of Hutchesontown 'B'
– The role of inventorisation in area
assessment.**

J A N
H A E N R A E T S

LANDSCAPE ARCHITECT &
HERITAGE SPECIALIST,
ATELIER ANONYMOUS,
VANCOUVER

**Recognition and Documentation of
Modern Movement Landscapes in
Asia**

E O G H A N
H O W A R D

TOUR OF WESTER HAILES

**Community Database Presentation
(Prospect Community Housing, 6
Westburn Avenue) and Walk**

P O U L
S V E R R I L D

DIRECTOR OF
FORSTADSMUSEET,
COPENHAGEN

**Housing, Modernism and Cultural
Heritage**