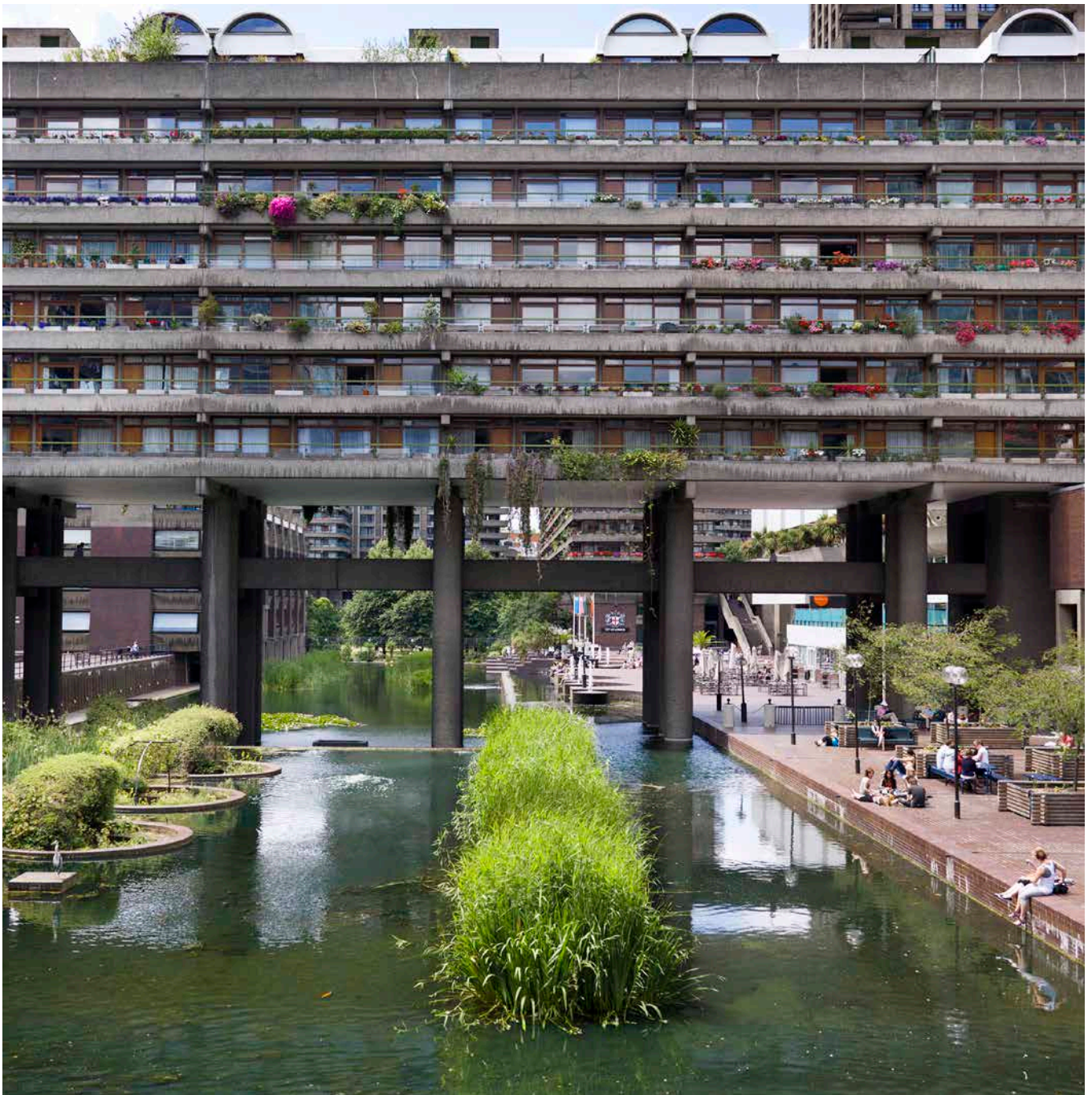




Historic England

Post-War Landscapes

Introduction to Heritage Assets





Summary

Historic England's Introductions to Heritage Assets (IHAs) are accessible, authoritative, illustrated summaries of what we know about specific types of archaeological site, building, landscape or marine asset. Typically they deal with subjects which lack such a summary, either because the literature is dauntingly voluminous or – more often – where little has been written. Many subjects are little understood or appreciated because they developed as recently as the twentieth century, and this is also true of landscapes, where the architect's intervention has been subtle or easily taken for granted.

This is particularly the case with the artfully artless landscapes created since the Second World War, the subject of this IHA. Gone are long formal avenues of trees and displays of mass bedding from private estates and public parks: these are small, easily maintained gardens based on an allegorical theme and/or subtle planting, or minimal landscapes of trees and grass that made the most of new earth-moving machinery.

The new profession of landscape architects eclipsed but did not entirely replace the amateur horticulturalist or municipal gardener. Like their forebears, they designed private gardens, public parks and cemeteries, but also worked on housing estates, at universities, and for large corporations at their suburban headquarters. A few became well-known names, among them Geoffrey Jellicoe, Sylvia Crowe and Brenda Colvin, as celebrated for their writing as for their work. There were, however, many other significant figures, some specialising wholly in landscape design and others who added the discipline to a professional practice in architecture and town planning. Many also produced strategies for areas far larger than can be defined as a registered asset, and this IHA briefly acknowledges that post-war landscapes extended across new towns, forests and areas of industrial reclamation.

This guidance note was written by Elain Harwood and edited by Deborah Mays. It is one of several guidance documents that can be accessed at HistoricEngland.org.uk/listing/selection-criteria/listing-selection/ihas-buildings/. First published by Historic England August 2020. All images © Historic England unless otherwise stated.

Front cover: The Barbican's registered landscape plays an integral role with the listed buildings.
DP100601 James O. Davies

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1

Post-war landscapes

When Horace Walpole showed how in the early eighteenth century the artist turned architect William Kent ‘jumped the fence and saw that all nature was a garden’ he could have been describing the movement from garden design to landscape architecture that occurred two hundred years later (Walpole 1782, 289). For while enthusiasm for designing and planting gardens grew amongst amateurs and experts alike, from the 1930s a new profession of landscape architects began to mould and remodel open spaces not previously thought of as requiring design. This interest informed more specific landscapes, the best of which may be suitable for inclusion on Historic England’s Register of Parks and Gardens.

This introduction charts changes first in the design of private gardens and public parks, then the growth of this new profession and the opportunities it found in creating new landscapes, eg for housing estates, university campuses, office parks and industrial centres, before studying changing attitudes to the wider landscape.

2

Private gardens

Private gardens, large and small, remained important throughout the twentieth century, reviving from the mid-1960s after two decades of austerity. The owners of country houses and villas still sought new gardens, while more people of moderate means took up gardening, thanks to greater leisure time and a growing focus on hobbies around the home. Magazines and handbooks proliferated. *Gardeners' Question Time* was first broadcast on the BBC Home Service in 1947 and Percy Thrower (1913-88), Shrewsbury council's parks superintendent, in 1956 became the first regular television presenter on gardening.

Twentieth-century garden design drew heavily upon its antecedents. The formal courtyards, terraces and garden rooms associated with the Arts and Crafts Movement, softened and lushly planted with drifts of colour and texture in the manner promoted by Gertrude Jekyll (1843-1932), had an impact still apparent today. An understanding of plants and their grouping into great borders is underlain by an appreciation of architectural structure and its history. The Arts and Crafts provided a starting point for professional gardeners and for amateurs such as Fred and Sibyl Spencer and their son Robin, who from the 1950s into the 1980s created a series of garden rooms at their smallholding on the edge of Leeds, York Gate (Grade II). Sibyl Spencer (1908-94) admitted being inspired by Hidcote, 'our favourite garden', and Kiftsgate Court, registered early twentieth-century gardens in Gloucestershire where Lawrence Johnston created compartmentalised landscapes offering intense and contrasting stimuli to the senses.

A growing interest in history and easier travel had encouraged the exploration of older traditions in the interwar years. There was a surge of interest in Italian Renaissance gardens, their influence transforming equally the moist hillside of Portmeirion in north Wales and the Cambridgeshire fenland at Anglesea Abbey (Grade II*). Dorothy and Leonard Elmhirst had bought the estate of Dartington Hall in 1925 as an experiment in rural reconstruction, encouraging new crafts industries and establishing a school. They also re-landscaped the formal grounds (Grade II*) around the medieval hall, bringing in Avray Tipping in 1927, Beatrix Farrand in 1932-5 and Percy Cane in 1946-55. Percy Cane (1881-1975) had studied art and horticulture, and had worked for the architect and landscape designer Thomas Mawson (1861-1933) before establishing himself as a popular journalist as well as a garden designer. He provided a grand staircase down the Heath Bank into the Tiltyard, and vistas through the grounds, placing an emphasis on structure and green contrasts rather than on flowers, balancing formal and modern elements.



Figure 1: The Spencer family developed York Gate Garden, Leeds, between 1951 and the 1980s. DP237805 Alun Bull

Of greatest importance was the work of Geoffrey Jellicoe (1900-96), a dominant force in the profession for seventy years. He made a pioneering tour of Italian gardens in 1923 with Jock Shepherd, which led to a book and informed the baroque parterres he created in 1934-9 at Ditchley Park, Oxfordshire (Grade II*) (Shepherd and Jellicoe 1925). Jellicoe suggested in 1952 that the influence of the Italian Renaissance took four strands: a sense of place; movement; geometry, which forms an elusive link between the mind of man and the order of the universe; and a feeling for the beauty of form between man and nature, as revealed in the importance of sculpture in a landscape. In later years Jellicoe drew together elements from across the whole history of western civilisation into his landscapes by appealing to the cultural traditions lodged in our sub-consciousness, an outlook he compared to Carl Jung's concept of archetypes. The result was a marriage of historic, modern and post-war references.

As a trained architect who turned to landscape in a wide-ranging career (he was considered a housing specialist in the 1940s), Jellicoe represented both tradition and the changing emphasis in landscape design away from conventional gardens. His greatest achievements were perhaps two private gardens created in his last years. At Shute House, Wiltshire (Grade II*), created in phases between 1969 and 1993 in association with his clients Michael and Lady Anne Tree, he adapted an existing canal and ponds, introducing additional water features and sculptures while retaining the garden's picturesque quality. At Sutton Place of 1980-3 (Grade II*), he



Figure 2: Shute House, Wiltshire, was Geoffrey Jellicoe's last and arguably finest garden.
DP248210 James O. Davies

employed similarly Renaissance elements as the canal, parterre, rill and hedged garden room more formally, along with both old and modern sculptures that include a relief by Ben Nicholson.

The poet Ian Hamilton Finlay (1925-2006) took historical illusions further in 1986-91 with his very different garden at Stockwood Park, Luton, known as The Improvement Garden (Grade II*), his most important garden in England which he described as 'a lovely place' and as 'a place for loving'. It comprises six linked sculptures that draw the visitor through the landscape in the manner of the buildings at Stowe, almost all of them inscribed with a line of verse, mainly quoting Ovid's *Metamorphoses*.

Modernism in garden design is less tangible, for in stripping away detail architects created something akin to the work of Lancelot 'Capability' Brown, itself being reassessed and re-appreciated in the years either side of the war. The first gardens associated with houses of the Modern Movement were strongly geometrical, owing much to De Stijl and Cubism. Flat roofs and balconies assumed a new role as places of relaxation; rare in public housing before 1939, balconies were usually included thereafter. In the country, gardens became artfully simple, with grass flowing up to the house itself. Drifts of shrubs were chosen for their shape and texture as well as contrasts of greens and greys, with flowers carefully confined to provide only points of colour. In these minimal landscapes the arc of a path or step, made of carefully selected materials, took on a new significance.

Figure 3: Ian Hamilton Finlay created six sculptures (1986-91) within remnants of an 18th-century landscape at The Improvement Garden, Bedfordshire. DP247690 Pat Payne



Modernism's pioneer in England was the Canadian-born Christopher Tunnard (1910-79). He wrote of 'architectural' plants whose shape and texture gave form to a garden, and the alternative of using a sculpture as an eye-catcher, as he himself adopted in 1938 working at Halland, Sussex, for the architect Serge Chermayeff, when he placed a reclining form by Henry Moore at the end of a terrace framing a long prospect towards the South Downs. Tunnard emigrated to the United States after publishing *Gardens in the Modern Landscape* in 1938 (revised in 1948) and designed few more landscapes, but the book remained a lasting legacy. Much of it was a celebration of the eighteenth-century picturesque movement that informed an Arcadian image of England during and immediately after the Second World War. It also drew comparisons with the minutiae of Japanese gardens, which became fashionable again in the 1960s thanks to air travel. At Shipton-under-Wychwood, Milton Grundy and the artist Viacheslav Atroshenko (1935-94) created a Japanese garden (Grade II*) after visiting Kyoto in 1964. It demonstrates many characteristics of the style: the house by Stout & Litchfield appears to grow out of a rocky pool, reached across stepping stones over gravel, in a careful balance of Japanese ideas and plants below an existing canopy of trees.

The Americas embraced modern garden design more fully. Dan Kiley (1912-2004) explored minimalism, producing one (non-domestic) design in England for his great patron, J I Miller of Cummins Engines, realised in Darlington in 1964 (Grade II). In Brazil, Roberto Burle Marx (1909-94) exploited the lush plants of the tropics, but was most influential in his use of great blocks of plants in swirling abstract patterns, which he repeated in paving patterns and mosaics. In California, Thomas Church (1902-78) and Garrett Eckbo (1910-2000) emphasised gardens that could be used and enjoyed. In *Gardens are for People* (1955), Church promoted 'indoor-outdoor living', and the integration of house and garden. The term 'outdoor room' was popularised



Figure 4: The Japanese garden at Shipton-under-Wychwood was created from 1965 onwards.
DP138639 James O. Davies

in Britain by the designer John Brookes (1933-2018), following the success of a very practical town garden he created for the Chelsea Flower Show in 1962. In 1969 Brookes published *Room Outside: A New Approach to Garden Design*, which promoted the garden as a place to be used by the family and for entertaining, in which hard structures such as a paved patio and sheltering pergola for sitting out were at least as important as the planting. Brookes settled in 1980 at Denmans, Fontwell, West Sussex (Grade II), a garden developed by an inventive amateur gardener, Joyce Robinson, an early exponent of gravel beds and drought-resistant planting. He expanded his ideas on garden rooms for larger, rural settings, using Denmans as a model.

Some trees, such as the Dawn Redwood introduced to Britain in 1949, ginkgos, acacias and snakebark maples, became fashionable in the post-war years and are immediately recognisable. As well as importing plants, horticulturalists developed new plants by hybridisation and selection. Sir Harold Hillier (1905-85), perhaps the leading nurseryman of his generation, developed his own garden and arboretum at Ampfield, Hampshire, from 1953 as a showcase for the trees and shrubs that he had developed (Grade II). The era also saw the advent of features we now take for granted, such as better pumps for fountains and pools, outdoor lighting – mushroom lights were popular, such as those designed by Eric Lyons for Span estates – and wooden decking. As an alternative to sculpture, many gardens featured giant coiled pots, with those by Monica Young (1929-2004) particularly favoured.

Figure 5: From 1980 John Brookes made Denmans, West Sussex, his home and model garden.
DP221756 James O. Davies



John Brookes was one of many who came to support more environmentally friendly and less labour intensive methods of gardening. His book, *A Place in the Country*, in 1984 encouraged local habitats and the creative preservation of the countryside. Horticulturalists also adopted a more ecological approach. Marjorie Fish (1888-1969) at East Lambrook Manor in Somerset, Beth Chatto (1923-2018) at Elmstead Market in Essex (Grade II) and Joyce Robinson (1903-96), Brookes's predecessor at Denmans, adopted unusual planting combinations using native plants alongside exotics. Robinson and Chatto experimented with gravel gardens as easy to maintain, Chatto making a feature of species that required no watering in her gravel garden planted on the site of a car park in 1992. The architect Peter Aldington (1933-) and his wife Margaret bought a derelict Victorian garden in 1963, where they built three houses, including one for themselves, and created a garden (Grade II) at their own house, Turn End (1964-6, Grade II*). As trees have grown, so more plants tolerant of shade have had to be introduced, except in a gravel garden, No-mans, created in the early 1980s with paths formed of railway sleepers and raised beds to improve soil depth.

Figure 6: Peter Aldington's No-mans, Turn End, Haddenham, epitomises a dry garden of the 1980s.
DP083793 James O. Davies



3

Landscapes outside the garden

The same balance of history and modernity, structure and planting, can be found outside the garden. Christopher Tunnard began *Gardens in the Modern Landscape* with a short history entitled 'Landscape into Garden'; he concluded it with a section 'Garden into Landscape', where he called for greater planning controls on new housing to protect and enhance the countryside, and for landscaping for new roads, reservoirs and rural recreational areas.

The rise of the landscape architect

Tunnard had trained as a horticulturalist and worked for Percy Cane before setting up his own practice in 1935. By that time landscape architecture was beginning to emerge as a distinct profession, rather as town planning had done in the first decade of the century. The movement was led by Thomas Adams (1871-1940), the first manager of Letchworth Garden City, the first planner employed by the government and in 1913-14 the founder of the Royal Town Planning Institute. Patrick Geddes (1852-1932), self-taught as a planner, was appointed part-time professor of Botany at Dundee so that he could promote his belief that man in society needed to rediscover his place in nature; in stressing man's relationship to a total environment from the mountains to the sea he also has claim to be the first ecologist.

In 1928 a proposal to establish a British Association of Garden Architects led instead to the foundation of the Institute of Landscape Architects the following year. This was at the behest of Adams, who had witnessed the growth of urban design projects when working in the United States. Barely used in Britain before this date, the term 'landscape architect' recognised the growing role of landscape design as a part of town planning, amid concern that new housing, roads and industrial uses were desecrating Britain's small island and followed the foundation of the Council for the Preservation of Rural England in 1926.

Lady Allen of Hurtwood (Marjory Allen, née Gill, a cousin of Eric Gill, 1897-1976), a horticulturalist who came to specialise in children's adventure playgrounds, was acknowledged as the first member of the Institute of Landscape Architects. Brenda Colvin (1897-1981) and Sylvia Crowe (1901-97) were other founder members trained in horticulture, while Thomas Mawson and Geoffrey Jellicoe represented the architectural profession. From 1934

the institute published its own journal, *Landscape and Garden*, renamed the *Journal of the Institute of Landscape Architects* in 1945 and *Landscape Design* in 1971; it is now just called *Landscape*.

A three-year diploma course in landscape architecture opened at Reading University in 1930, combining elements of art history and horticulture from existing departments and giving a social dimension to traditional theories of the picturesque. It was followed in 1949 by post-graduate courses at King's College, Newcastle (popular with architects); the Department of Town and Country Planning at University College, London; and the College of Art in Leeds. After Reading took its last intake in 1959, new full-time courses opened at Birmingham, Cheltenham, Edinburgh and Sheffield. Other practitioners came to the profession through town planning, such as Peter Shephard (1913-2002), trained at Liverpool, who saw the three tenets of architecture, planning and landscape design as indivisible, a vital position to adopt in the aftermath of the war when so much rebuilding took the form of new towns and estates. He set out this stance in his major work, *Modern Gardens*, in 1953.

The organisation of the profession in 1929 was prescient. In the United States the work of the Tennessee Valley Authority established in 1933 showed that intelligent ways of handling landscape could restore an area eroded by mining and over-cropping, and generate wealth and recreational opportunities. The introduction of artistic sculpture and murals into everyday places also had its origins in the American New Deal and in Sweden, where the Stockholm Exhibition of modern architecture had introduced a temperate, cohesive form of modernism, widely adopted when its Social Democratic Party came to power in 1932 with a promise of social reform and public works. This included a programme of public parks with an emphasis on recreational pursuits. The Barlow, Scott, Uthwatt and Beveridge reports published by the wartime coalition government reflected a similar movement in Britain, as politicians and economists sought to avoid a return to the unemployment and squalor of the 1930s once peace was restored. For Geoffrey Jellicoe, the designed landscape 'emerged as a social necessity' as the world's population grew and development placed increasing demands on the environment (G and S Jellicoe 1987).

The Festival of Britain

Many Britons' first sight of modern buildings in a modern setting was at the Festival of Britain's exhibition on London's South Bank in 1951, itself indebted to the Stockholm Exhibition. Its balance of the picturesque and the whimsical was arguably more influential on landscape design than on architecture. Providing interest while controlling the movement of 8.5 million visitors, (Herbert) Frank Clark (1902-71) and Peter Shephard combined the geometry of Jean Canneel-Claes's work in Belgium with Roberto Burle-Marx's relaxed swirls, rather as Thomas Church was doing in California. Shephard's courtyard to the Homes and Gardens Pavilion was still geometrical, but at the outdoor Unicorn Café, he created a semi-circular moat to avoid the need



Figure 7: The Festival of Britain (1951) integrated architecture, art and landscape and popularised modernism. Reproduced by permission of Historic England Archive. op04527

for fencing while ensuring that nobody could leave without paying for their tea. H T Cadbury-Brown illuminated his fountains with gas jets and Maria Shephard (1903-74) introduced concrete and plaster planters. Sculptures added incident to the landscaping.

The Festival of Britain organisers promoted an award for good examples of ‘civic design and landscape’ created between 1945 and 1950, but received few nominations. The garden entries were particularly disappointing. Only the Priory Memorial Gardens at Royston – ornamental gardens and a miniature golf course established in 1947 by local architect Arthur M Whydale – received a plaque. The Festival style is well seen in Jellicoe’s roof garden for Harvey’s department store in Guildford from 1956-7 (Grade II), a series of abstract shaped islands in a shallow pool designed to reflect the sky. The importance of outdoor sculpture is immortalised in the garden Barbara Hepworth created for herself at St Ives, Cornwall, from 1949 (Grade II).

Public parks

New public parks appeared in Swindon and Pontefract in the early 1950s, both registered Grade II and the work of their borough architects and parks superintendents. Planned before the war, respectively to rehabilitate an old clay pit (landscaped as a large lake) and to screen a road scheme, both were early examples of land reclamation works and were noted for their



Figure 8: Queen's Park, Swindon, opened 1953, is a rare public park from the decade.
DP157975 James O. Davies

flowering trees. Queen's Park, Swindon, was opened in 1953 for Elizabeth II's coronation and extended in 1959-64 by J Loring-Morgan and Maurice J Williams of Swindon Borough Council.

More unusual parks were created in the most congested inner-city areas and in the new towns financed by an Act of 1946. The *County of London Plan* of 1943 and the *Greater London Plan* of 1945 inspired both movements, and these were the vision of Patrick Abercrombie (1879-1957), professor of town planning at Liverpool and later London universities. He and John H Forshaw (1895-1973), architect to the London County Council, sought to reduce overcrowding in inner London and provide more open space, to improve health as well as for recreation. Their plans proposed four acres (1.62 ha) of open space for every thousand people, with a series of linked parks that would connect via green wedges (a term introduced from the Boston and Berlin park systems) into the countryside. Chicago's 'emerald necklace', a ring of parks authorised in 1869, informed thinking on green boulevards and the linking of parks into the Green Chain Walk established across south London in 1977.

Forshaw and Abercrombie's *County of London Plan* was only partly implemented, but led to the creation of Burgess Park by the LCC and the London Borough of Southwark, replacing thirty streets and a section of the Grand Surrey Canal, finally cohering as a mature scheme with investment at the millennium. Mile End Park was begun in 1952 but remained similarly incomplete until 2005, realised according to a master plan of 1995 by Tibbalds Monroe. London's largest green wedge was secured with the

creation of the Lee Valley Regional Park Authority in 1968. As in private gardens, more ecologically-minded maintenance regimes and wild gardens began to be introduced in the 1970s.

Other large cities produced their own master plans, notably Manchester and those most damaged in the war such as Exeter, Plymouth and Hull, the last two also substantially by Abercrombie. Rebuilding these bombed cities began ahead of the rest. The plans were supported by the Barlow report on industrial location in 1940, the Scott report on rural areas and the Uthwatt report setting out a legal framework for the compulsory purchase of land needed to implement reconstruction programmes (both in 1942). They established a climate in favour of master planning which was enshrined in the Town and Country Planning Act that in 1947. It thus became necessary for architects and landscape architects to think about the spaces in between the many new buildings being erected.

The arrival in the Second World War of modern mechanical diggers from the United States made earth movement easier than previously. The building of new town centres provided plenty of spoil for landscaping, as utilised most dramatically at Campbell Park (Grade II), first planned in 1973-5 as the town park for Milton Keynes. Tony Southard and Andrew Mahaddie prepared the first design, which was revised by Neil Higson in 1978-84. A sloping site between the shopping centre on the highest point of the town and the Grand Union Canal in the valley of the River Ouzel was exaggerated by tipping to create a belvedere overlooking long views across two counties, while hollows to either side were scooped out to create an arena and a cricket pitch. This green geometry hovers between the sublime and the surreal, appropriate perhaps to a landscape organised on leylines and the sun's axis at midsummer. Save for cricket, this is not a park for sports, but for reflection and the spectacle, with green issues a consideration in its management by grazing.

Figure 9: Campbell Park, Milton Keynes, mostly by Neil Higson, has a sublime geometry. DP235933 Steven Baker



The impact of exhibitions as showcases for new goods and ideas declined with the rise of television. However, the years 1984-92 saw five national garden festivals designed to revive depressed areas and reclaim industrial waste sites with gardens intended as semi-permanent public spaces, and designed to attract tourists and new investment. The success of the first garden festival in Liverpool prompted further festivals at Stoke-on-Trent, Glasgow, Gateshead and Ebbw Vale, with parts of the Liverpool and Stoke sites retained as public open space. Liverpool also served as a primer for the revamping of Victorian parks that had become run-down and neglected, beginning at Walker Park in Newcastle-upon-Tyne, also in 1984.

War memorial gardens

A more modest form of civic garden that was little found before 1918 is that devised as a war memorial. Examples range from sedate public squares framing physical memorials, such as the Highbridge Garden of Remembrance in Somerset, planned by a local trust and laid out by public subscription in 1965 (Grade II), to more luxuriant gardens for contemplation, such as Jellicoe realised at Walsall in 1952 (Grade II), where a walled garden was created as an open space within a slum clearance scheme.

Figure 10: Geoffrey Jellicoe's landscapes became more symbolic with his monument to President Kennedy. DP221707 James O. Davies

A more unusual monument was that to President Kennedy following his assassination in 1963, when the British Government commissioned Geoffrey Jellicoe to create a memorial at Runnymede that took the form of a woodland walk (Grade II). Created in 1964-5, it was a pivotal design in Jellicoe's career as he introduced a greater symbolism into his work. He gave his source as John Bunyan's *Pilgrim's Progress*, but there are more

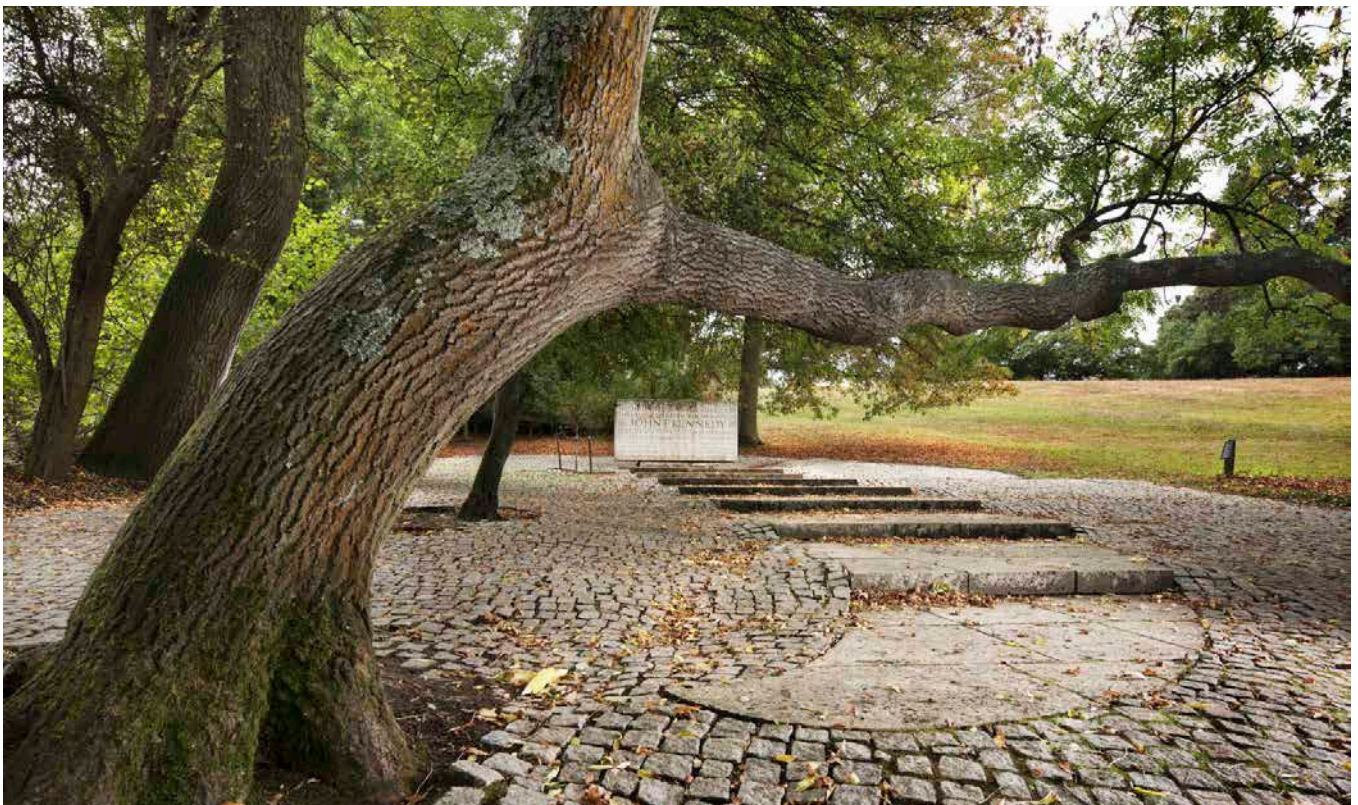


Figure 11: Peter Youngman designed Taunton Cemetery, now much altered, with architects Potter & Hare.
DP235852 Steven Baker



obvious American references such as the choice of 51 steps and a scarlet oak tree, whose leaves turn red around the time of the assassination. The steps – formed from 60,000 granite setts – lead through a glade of trees to a memorial stone carved by Alan Collins. A secondary path leads (right) to views across the River Thames.

Elsewhere, war damage was used as an opportunity to create a new public square, for example at Roper’s Garden, Chelsea (Grade II), laid out in 1960-4 by Peter Shephard following a campaign by local residents.

Cemetery and crematorium landscapes

The twentieth century saw great changes in the development of cemeteries, largely thanks to Skogskyrkogården, the Woodland Cemetery in Stockholm. This was created from 1917 onwards by Gunnar Asplund and Sigurd Lewerentz in a series of old gravel pits overgrown with pine trees. They left wooded areas as natural as possible, laying out graves informally with few paths. The narrow main entrance opens on to an open greensward dominated by a giant granite cross, added by Asplund in 1940. Similar green spaces featuring a similarly large, simple cross are found at Taunton Cemetery, planned from 1956 and laid out in 1961-3 by Peter Youngman, and Grantham Crematorium of 1966-7 by Geoffrey Jellicoe and F S Coleridge.

Figure 12: The German Cemetery, Cannock Chase, was created by Diez Brandt in 1962-7. DP158060 James O. Davies



Brenda Colvin became one of Britain's most influential landscape architects in the 1950s and 1960s, and was a supporter of cremation on environmental grounds. She considered that a crematorium could be 'a far pleasanter place to look at than the cemetery, and its maintenance is far easier and more economical because it dispenses with narrow footpaths and other obstructions breaking the simple stretches of grass' (Colvin 1970, 329). The United Kingdom saw 75 crematoria opened between 1951 and 1959 and another 72 between 1960 and 1969. Colvin's own garden of remembrance at Salisbury Crematorium, realised between 1956 and 1960, belies its small size with grassy glades and clumps of specimen trees giving contrasts of green (Grade II). It reflects a shift away from large columbaria in favour of natural settings with a small chapel to house a book of remembrance. Elsewhere, most cemeteries were laid out by a local authority engineer's department and the parks superintendent, and can be dominated by sentimental flowering trees and rose beds.

The Imperial (later Commonwealth) War Graves Commission was founded in 1915, primarily to construct and manage military cemeteries abroad, but some memorials were erected in Britain to commemorate those who died of wounds here. Only in 1997 were casualties repatriated, and the National Memorial Arboretum was planted at Alrewas in Staffordshire opened in 2001. There are a few cemeteries in England laid out by other countries for servicemen who died here. The most significant (all registered Grade I) are the German War Cemetery in Staffordshire, laid out as a natural heathland in a shallow valley by the Volksbund Deutsche Kriegsgräberfürsorge (the German War Graves Commission), and the formal American war cemeteries at Brookwood in Surrey, and at Cambridge designed by the Olmsted brothers, the country's most celebrated landscape practice.



Figure 13: Harlow's first neighbourhood retains open landscape and hedgerows along its streams.
DP236978 Pat Payne

New towns

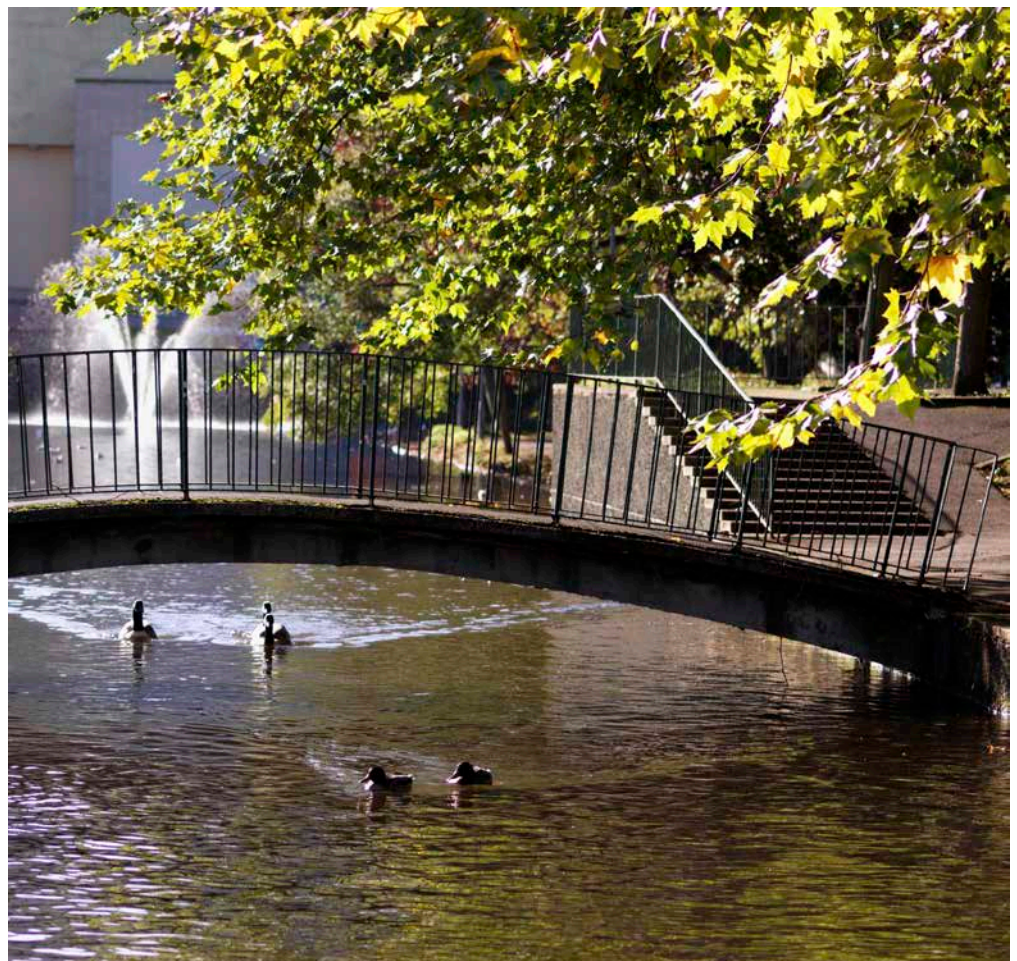
Other landscapes were more closely related to the new buildings erected after the war. In *The Greater London Plan* of 1945, Patrick Abercrombie proposed enhancing the green belt initiated by the London County Council in the 1930s for recreation, with beyond it a series of carefully planned new towns to relieve London's worst overcrowding. The Labour Governments of 1945-51 designated eight new towns round London, plus Newton Aycliffe and Peterlee in County Durham and Corby in Northamptonshire, and three towns in Scotland and Wales. More new town designations followed across the United Kingdom between 1962 and 1970.

Landscape architects quickly assumed an important role, led by Sylvia Crowe, who like Colvin wrote extensively on new ventures for landscape design. At Harlow, she established principles for the development of the new town in 1948, expanding Frederick Gibberd's master plan of the previous year by prescribing how broad wedges of open land along the streams running through the town could be screened by areas of woodland and willow planting requiring little maintenance, how prominent hilltops could be used as playing fields and suggesting types of trees that could be planted in the intermediate areas of housing. She looked to replace elm trees, already beginning to be ravaged by disease, and in later reports she showed how industrial areas could be screened from view and made detailed planting proposals for groups of housing. Best is the first neighbourhood, Mark Hall North, where the church of St Mary at Latton was treated as an eye-catcher, as was a tall block of flats, The Lawn (1950-1, Grade II), sited where it could be glimpsed from adjoining roads through the trees whose retention was made possible by the slimness of the tower. Open land was retained along the streams, and the old country lane became a cycle path, flanked by the old hedgerow.

Frederick Gibberd (1908-84) was another architect and town planner who was equally confident as a landscape designer. As a consultant to Kingston upon Hull, he remodelled civic gardens on the site of an infilled dock as an extended public square, its long symmetrical axis terminating in a technical college erected to his designs. By contrast, as the master planner of Harlow he chose a total informality for its town park (Grade II), enhancing a rugged terminal moraine at Netteswell Cross by further tipping. Designed around the little hamlet to preserve the setting of its cottages, the park has few hard boundaries but is an artful piece of countryside enhanced with a lookout, water gardens and children's zoo.

The same picturesque qualities informed Gibberd's own garden (Grade II) at a smallholding he acquired on the edge of Harlow in 1957. A series of garden rooms lead down to dank arbours along the Pincey Brook, which he partly dammed to make a pool and a moat for a children's castle. In the 1970s, he and his second wife Patricia filled the garden with sculpture, having met working for the Harlow Arts Trust securing sculpture for housing areas and the town centre. In the town his more formal water gardens were registered, but following their rebuilding in 2004 they have been de-registered. Geoffrey Jellicoe had produced a master plan for the new town of Hemel Hempstead in 1947-8, and returned in 1957-9 to canalise the River Gade with bridges and hanging water gardens as an adjunct to the new shopping centre (Grade II).

Figure 14: Hemel Hempstead's Water Gardens (1957-9) form a promenade alongside the shopping centre.
DP162223 James O. Davies



Sylvia Crowe claimed that she first worked on an equal footing with other disciplines at Harlow, where she served as a consultant for 26 years. She enjoyed a similar role at Basildon, while Brenda Colvin advised at East Kilbride, Frank Clark at Stevenage and Hemel Hempstead, Sheila Haywood (1911-93) at Bracknell and Peter Youngman (1911-2005) at Cumbernauld. Younger landscape architects joined the development corporations' staff, including Bodfan Gruffydd at Harlow, Michael Porter at Basildon, Derek Lovejoy at Crawley, Paul Edwards and Gordon Patterson at Stevenage and Wendy Powell at Hemel Hempstead. This was valuable work, for commissions for private gardens remained limited in the 1950s, and encouraged them to think on a horizon-wide scale. They retained country lanes as cycle routes, along with field hedgerows and mature trees; new roads followed the contours, if partly for economy, and buildings of different heights were disposed so as to exaggerate any fold or slope in the terrain.

Landscape architects had a still more prominent role in the later new towns, exemplified by Neil Higson (1936-), in turn landscape architect to Runcorn and Milton Keynes development corporations. Higson bounded narrow drives in housing estates with shrubs to naturally slow down traffic, and designed such set pieces as Milton Keynes's main Campbell Park and its Tree Cathedral, avenues of trees laid out in 1986 on the plan of Norwich Cathedral. Sylvia Crowe provided a landscape master plan for the extension of Warrington, where native species and an ecological approach led to the creation of natural looking wooded areas between housing groups. Her work was furthered by Rob Tregay, who had studied in Manchester under Allan Ruff, one of the first British landscape architects to look beyond Ian McHarg's encouragement of native planting to study the more ecological approach found in the Netherlands. This extended from the encouragement of precise biotic landscapes to the creation of safe, traffic-calmed streets (called *woonerfs*). Birchwood, on the north-east edge of the town, is a sequence of woodlands with an unusual bio-diversity that surround housing areas that are themselves threaded through with pedestrian paths and play spaces.

Housing schemes

The Housing and Town Planning Act of 1919 for the first time required all local authorities to build workers' housing. By the 1930s this took two very different forms: low-rise garden estates in the manner pioneered by Raymond Unwin at Hampstead Garden Suburb, also adopted by private developers, and the replacement of inner-city slums with blocks of flats of up to five storeys. Unwin had introduced village greens and screening walls to shield back gardens from street corners, and Norman Hudson argued that 'It is a matter of public and even National importance that a housing estate should rather add to than detract from the charm of the Country' (Hudson 1934). Elements from Letchworth and the garden suburb informed estate design around the world in the 1920s, including the public housing at Frankfurt by Ernst May. This was visited by Herbert Tayler and David Green

when students; when in the 1940s they built their own idiosyncratic public housing in South Norfolk they married elements from Unwin, May and Dutch architecture (familiar to Tayler through his mother's family) with local traditions, with Tayler detailing the landscaping as carefully as he chose the colours and materials of the houses.

Landscape also assumed a new importance in urban housing schemes. The housing adviser Elizabeth Denby in 1938 produced a report suggesting that repetitious tenements in asphalted yards should give way to a mix of housing units, with tall flats making room for some family houses and pensioners' bungalows even in inner cities, and for the preservation of mature trees. The London County Council's Alton Estate, developed in two halves between 1950 and 1961 (Alton East and Alton West, both Grade II), exemplified this genre of 'mixed development', with open spaces of grass and trees – partly inspired by Sweden, partly a reinterpretation of a Capability Brown landscape. Many housing architects preferred to produce their own landscaping, and it was only from the mid-1960s that professional landscape architects were regularly employed.

Inner-city estates had to combine even higher densities with areas for sports, sitting out and for children's play. Building at the maximum 200 persons per acre recommended by Forshaw and Abercrombie, Powell & Moya at Churchill Gardens and Chamberlin, Powell & Bon at Golden Lane (both Grade II) exploited the deep basement levels of the bombed-out properties they replaced to separate sports and sitting areas from the street. Churchill Gardens is a large scheme of public housing, mainly flats, built for Westminster City Council between 1947 and 1962. The architects devised the landscaping themselves, a scheme of linked squares devised with a former head gardener from Kew Gardens that won a Civic Trust Award in 1962, in addition to one for the architecture. Philip Powell negotiated for the builders of the estate to supply an old traction engine for the children to play on.

Figure 15: Powell & Moya's detailed landscape at Churchill Gardens won an award in 1962.
DP247479 Chris Redgrave



Figure 16: Neave Brown designed Alexandra Road Park, with planting by Janet Jack.
DP251024 Chris Redgrave



Figure 17: Fieldend by Eric Lyons (1959-60) was landscaped by his assistant Michael Brown.
DP247508 Chris Redgrave



Rebuilding the Byker neighbourhood of Newcastle-upon-Tyne at a hundred persons per acre, high by standards of development outside London, Ralph Erskine's team reused kerbs and walling from the old streets to create new squares and play areas in the 1970s. Walls creating distinct compartments were also key to the compact park at Alexandra Road (Grade II*) designed in 1968-9 by Neave Brown with planting devised by Janet Jack in 1974, dividing the space into a series of diagonals that offered through vistas and contrasts to the long terraces of housing on either side. The park opened in 1979.

With a shortage of building labourers and materials, commercial development was restricted by the licensing of materials until November 1954. There was then a boom in private house building, with little of the care and delicacy afforded public housing. An exception was Span Developments in the South East, which collaborated with the architect Eric Lyons. In 1955 Lyons took on an assistant with landscape qualifications, Ivor Cunningham, and from 1959 employed professional landscape architects, first Michael Brown and then Preben Jakobsen. Lyons and his team designed simple low-rise housing to high densities, which they softened by luxuriant planting. Following an influential article, 'Spec Built', that denounced private developments, the critic Ian Nairn singled out 'a few successes', including two schemes by Lyons 'whose housing for Span Developments stood alone for so long and to whose pioneer work the other schemes illustrated clearly owe much'. One of these was Fieldend of 1959-60 (Grade II), landscaped by Brown, who was one of the first residents (Nairn 1961).

Adventure playgrounds

The rising birth rate prompted interest in specialised gardens for children's play, particularly when traditional swings and see-saws were vandalised. The first significant alternative was provided by the LCC in 1954 at Lollard Street, London, after Lady Allen of Hurtwood had found that children preferred playing on bomb sites to formal playgrounds. Her research on landscapes for children, initially in institutions and then on housing estates, led to her becoming the first landscape architect in Britain to advocate adventure playgrounds. Her inspiration lay in Scandinavia, where Carl Theodor Sørensen (1893-1979) had also found that children enjoyed messing around in junk yards and on building sites. He developed Copenhagen's informal Emdrup 'junk' playground in 1943 during the German occupation.

Lady Allen went on to chair the London Adventure Playground Association. Her many articles and books culminated in 1968 in *Planning for Play*, which looked at the design of play areas in housing estates as a means of 'keeping alive, and of sustaining, the innate curiosity and natural gaiety of children' and called for 'do it themselves' adventure playgrounds where kids could build their own dens and climbing frames (Allen 1968). Similarly, the National Playing Fields Association argued that play centres did not need old cars or play sculptures, but simple mounds with slides and bridges that could be used imaginatively. The creation of children's playgrounds within housing estates is particularly well seen at Bandle Hill, Stevenage, opened in 1967. At the Brunel Estate, Westminster (Grade II), Michael Brown set a dramatic slide on one of the earth mounds that enliven a dense development of long slab blocks by the city council. His raised landscape, between walled red brick paths, designed in 1970 and realised in 1973-4, is a green oasis in the heart of Paddington.

Figure 18: Michael Brown's raised landscape contrasts with Brutalist blocks at Westminster's Brunel Estate.
DP247437 Chris Redgrave



Educational landscapes

Brenda Colvin landscaped the grounds of Hertfordshire County Council's showcase school at Morgan's Walk, Hertford, and the LCC occasionally employed a landscape architect, as did Hampshire County Council. But examples of good landscapes for schools are rare.

The vision begun at the new towns passed in the early 1960s to the campuses laid out or expanded by universities and colleges of higher education. The university colleges of Birmingham, Reading, Southampton, Nottingham and Exeter had moved out of their city centre foundations to suburban campuses by 1945, which continued to be expanded as more students were drawn into higher education. The aim was to provide attractive, contemplative parkland settings inspired by the luxuriant Cambridge 'Backs'. Nottingham commissioned a plan for its expanded campus from Geoffrey Jellicoe in 1955, which was only partly realised, mainly by Donald McMorran. Birmingham University opened a new campus for halls of residence, The Vale, landscaped by Mary Mitchell to a master plan by Hugh Casson and Neville Conder of 1957 (Grade II).

Figure 19: York (1962-) is the most intensively landscaped of the decade's new universities.
DP099575 James O. Davies



Figure 20: Brenda Colvin's simple landscape design (1966-72), subsequently adapted and altered by Rosamund Reich, set against the Brutalist University of East Anglia.
DP236823 Pat Payne



Figure 21: Arne Jacobsen designed both buildings and landscape at St Catherine's College, Oxford.
DP221778 James O. Davies



The Treasury founded one new university on the recommendation of the Barlow Report on Scientific Manpower in 1946. This was the University College of Keele, which – instead of specialising in science – offered very general, multi-disciplinary courses when it opened in 1950. It acquired a derelict country house estate, an exercise repeated when seven more universities were founded in 1958-61 in recognition of the rising population ('the boom') and a tendency for children to stay longer in education ('the trend'). Each of the master plans for the new universities of these years had a beautiful, semi-rural site, to which each made a very individual response based on the briefs from their first vice-chancellors. Their architects gave form to new theories of teaching and student living. Sussex evolved around a central quadrangle, advised by Sylvia Crowe, while Kent and Lancaster established themselves as hill towns – one open and one compact – and Warwick aimed at great scale. For the first time at universities the screening of car parking became an issue. Best of all is York University, which was developed to a master plan of 1962-3 by Robert Matthew, Johnson-Marshall & Partners. Maurice Lee of the practice developed the landscape (Grade II) with Frank Clark around a broad settling lake that incorporated an early nineteenth-century pond. The University of East Anglia, with buildings by Denys Lasdun, was developed along a ridge above the River Wensum from 1963 onwards. Brenda Colvin (from 1966) and Rosamund Reich (from 1972) refined the simple but dignified landscape setting, including a new broad.

The colleges of Oxford and Cambridge have had ornamental gardens and walks since the Middle Ages. The late 1950s saw the foundation of new colleges in response to the growth in student numbers, particularly for science subjects, and the need for more residential accommodation with the decline of traditional 'digs'. More colleges followed to support the increasing number of graduate students. At Churchill College, Cambridge, Sheila Hayward provided a simple setting for the muscular buildings by Sheppard, Robson & Partners begun in 1960. By contrast, the architect of Oxford's St Catherine's College, Arne Jacobsen, extended his concern for every detail to furnishings, cutlery and the landscape (laid out in 1962-6, Grade I), with clipped hedges and paving slabs that continued the grid of the buildings, their angularity relieved by a circular central court and a circular bike shed. The water gardens were completed in July 1966, when the JCR Committee borrowed the bronze, *Archaean*, from Barbara Hepworth, which offers a vertical contrast to the long, low buildings.

Hospitals

Universities could be large complexes of buildings, as were hospitals, which began to be built in numbers following a change in government policy in 1962. Preben Jakobsen provided planting at Horsham Hospital in 1974 and at Redhill General Hospital in 1976-80. Ahrends, Burton & Koralek first worked with the landscape architect James Hope (1929-2016) on a water garden at the Oxford Centre for Management Studies, giving a business school for mature graduates a suitably imposing setting. They went on to collaborate at the Cummins Engine Works at Shotts, Lanarkshire, and at St Mary's Hospital,

Isle of Wight, in 1992, where Hope designed a series of courtyard gardens within a broader setting by a lake. The benefits of 'therapeutic landscapes' or 'healing gardens', as they are often known, had only begun to be explored in the United States in the 1980s, but have since expanded as part of the growth of charitable and private giving in British hospitals, for example with Maggie's Centres for cancer sufferers and Horatio's Gardens for victims of spinal injuries.

Civic designs

Among the most prominent post-war landscapes are those connected with a civic centre or town square. Instead of taking time out of a busy schedule to visit a park, those seeking a brief respite from the office or from shopping can relax in these more central spaces, which are also used for public events. Formal settings had been created around the many town halls built in the 1920s and 1930s, but after 1945 they became more informal. This was first suggested by E Vincent Harris when as early as 1937 he proposed the lowering of College Green and the creation of a reflective pool and simple greensward in front of his civic centre, completed in 1956.

In Plymouth, Geoffrey Jellicoe devised a large public square in 1957-62 (Grade II), based on proposals by the city architect H J W Stirling, who had restored the nineteenth-century Guildhall and conceived the civic centre opposite, which was realised by Jellicoe's practice. The square links these two public buildings with hard landscaping, a pond and extensive seating – the key ingredients of post-war squares, the seats here made circular and set around the trees. It is also part of a long vista that links the railway station with the Hoe, an early example of the importance given to pedestrian thoroughfares in post-war town planning.

Commercial buildings

Office developments have taken the need for outdoor lunching spaces still further. The concept of the prestige office in a perfect setting as a company's emblem is an American one, arriving in Britain in the interwar years as factories followed the building of arterial roads out of major cities. Factories for American firms like Firestone and Hoover outside London were followed in the 1940s by W D and H O Wills in Newcastle upon Tyne, Glasgow and Belfast. These were architectural showcases to be admired by passing traffic, with staff sports grounds and canteens (also used for dances) to the rear. Factory settings became still more sophisticated in the 1950s, as when another international firm, Loewy Engineering, employed Brenda Colvin to landscape its factory at Poole in 1954-5. At Moreton, on the Wirral, in 1952-4 Geoffrey Jellicoe introduced windbreaks and mounded earth to shelter Cadbury's factory and playing fields, as he was later to do at Guinness in west London. He also created a moat with cascades alongside the road to

Figure 22: Gateway House, devised by Nicholas Hare of Arup Associates with James Russell.
DP166039 James O. Davies



Moreton Station, with balconies where workers and visitors could look over the water and admire the view. Similar balconies adorned his later canals at Hemel Hempstead, Shute and Sutton Place.

In city centres the building of taller offices from the mid-1950s opened up forecourts as open space, as Andrew Renton of Basil Spence & Partners demonstrated with Thorn House, an early tower and podium in the style made fashionable by Lever House in New York, which was built in London in 1955-9. When the decorating firm Sanderson's opened a prestigious showroom off Oxford Street in 1958 it featured a courtyard garden landscaped by Philip Hick with sculpture by Jupp Dernbach-Mayen.

Wider car ownership made possible another post-war American innovation, the out-of-town office and research station. On green-field sites, buildings and landscape combined to create a corporate image and an attractive environment for workers relocated from a town centre; mounding and hedging became increasingly specialised to conceal car parking. Like other towns expanded to take migrating Londoners, Basingstoke grew thanks to light industry, until in 1967 an office park was designated at Eastrop. Arup Associates, the multi-disciplinary arm of the engineering practice Ove Arup & Partners, in the early 1970s came to specialise in bespoke open-plan offices. Gateway House of 1974-6 (now Mountbatten House, Grade II) is perhaps the most dramatic. It features five landscaped stepped roof terraces, designed to maximise views to the south while concealing a busy road close to the building. They also insulate the building from extremes of temperature.

Arup Associates went on to develop an open-plan, energy efficient office building for the Central Electricity Generating Board in Bristol, realised in 1975-8 with a young landscape architect Peter Swann, who had previously designed landscapes for power stations. Ground modelling and planting screened the car park and created a continuous perimeter plant box to define the boundary between the building and its surroundings (Grade II).

A more complex landscape complements Chapman Taylor's post-modern Pearl Centre in Peterborough, designed in 1989-92 by Arnold Weddle (1924-97), who trained as an architect and town planner before combining practice with a professorship in landscape architecture at Sheffield University. He created a series of linked yet contrasting garden spaces (Grade II) to provide views from the building and variety for lunchtime perambulation.

Preben Jakobsen (1934-2012) set up his own landscape practice in 1969 after working for Eric Lyons. He continued to work on housing, notably at Milton Keynes, but he defined the image of the 1980s' commercial boom with thick, clipped hedges and heavy underplanting in a marriage of formal structure with an unusually rich palette of plants. At Sun Life's headquarters in Basingstoke, from 1984-7, he filled a giant atrium with palm trees and created an outdoor amphitheatre to enliven a sloping site, its shallow grassed steps constrained within a framework of brick paviours. A more extensive survival is Broadwater Park (Grade II), where in 1982 Jakobsen was brought in by the architect of the new offices, Bill Pack of Elsom Pack Roberts, to landscape a car park to the front, and to create a formal lawn to the rear which is framed by curved hedges that conceal walks by the River Colne, more parking and a 'secret garden'. The result, completed in 1984, has the dignity of a small-scale country house landscape.

Figure 23: Preben Jakobsen specialised in landscaping offices. Broadwater Park is a rare survivor.
DP247338 Chris Redgrave

The use of landscape to create the atmosphere of a country estate is very evident in business parks, providing a pleasant setting – with shared security and services – for well-designed speculative offices. The idea of a designed industrial estate began in Britain in the 1920s and was taken up in the North-East and Wales to create new jobs. Factories and access roads were laid out around a bank, shops and services. The first out-of-town office parks





Figure 24: Stockley Park is a pioneering business park on a restored refuse tip.
DP183572 Chris Redgrave

developed in the United States in the 1950s, partly to avoid the racial tension of city centres, and evolved in Britain in the 1980s at transport hubs, notably Cribbs Causeway outside Bristol and Stockley Park near Heathrow.

Stockley Park (Grade II) was developed in three phases from 1984 on a former gravel works and refuse tip close to Heathrow Airport, aimed at international high-tech companies. The multi-disciplinary firm Arup Associates decontaminated the land, turning part of the site into a golf course and re-forming the remainder with a series of balancing lakes and tempered soils. Bernard Ede and the horticulturalist Charles Funke planted avenues of lime trees to identify a pedestrian route through the site and edged garden rooms with hornbeam and whitebeam to shield car parking. The first section from 1984-7 is particularly striking.

4

New lives new landscapes

The Second World War was a time of reflection amid so much destruction. It saw the end of laissez-faire policies that had dominated the interwar years in favour of greater government intervention in the economy which continued after the war. Along with this came an understanding that all we see as nature has been moulded by the hand of man, and that there was no place for chance or muddle on a crowded island. Brenda Colvin drew on the twin evils of urban decay and suburban sprawl in expounding the need for general planning in a pioneering study, *Land and Landscape*, first published in 1947. This ranged from the remarkable interventions made on the chalk downs by Neolithic man to the industrial desolation of the Rhondda Valley. The consideration of man's involvement in the wider landscape is an important one, its influence informing the general management of the countryside as well as the more specific landscape designs described above where designation is possible.

Sylvia Crowe's *Tomorrow's Landscapes* of 1956 was a study of forestry, farmland and the general environment rather than of defined landscapes. She and Colvin were concerned at the vulnerability of erosion from recreational use, and also looked at how, for example, hedges and ponds might be retained in modern farmsteads as well as new housing estates. Ecological concerns were aroused in the United States with the publication in 1962 of Rachel Carson's *Silent Spring*, an attack on the indiscriminate use of pesticides, and in Britain by Nan Fairbrother's wide-ranging *New Lives New Landscapes*, published in 1970, its very title redolent of this broad view of landscape.

The growing appreciation of the outdoors for walking, cycling or just contemplation had led to the formation of the National Council of Ramblers' Federations in 1931 and the independently organised mass trespass of Kinder Scout the next year. The Rambler's Association was launched in 1935, and with the Youth Hostel Association (founded in 1930) and the Council for the Preservation of Rural England campaigned for greater access to the most remote parts of England and Wales, forming a Standing Committee on National Parks in 1936. The Labour Government finally passed an Act of Parliament in 1949, leading to the designation of the first national park in the Peak District in December 1950, with nine more confirmed by 1957.



Figure 25: Geoffrey Jellicoe created a management programme for Hope Cement Works in 1943. DP233985 Alun Bull

Quarrying

The Hope Cement Works opened at Pouch Mouth Hill in the Peak District in 1929 amid much controversy. It was extended in 1935-8, the availability of limestone, clay and shale in close proximity making the site an ideal one. However, the Council for the Preservation of Rural England saw it as the despoliation of the beautiful Hope Valley, a gateway to the Peak. The chairman of the company, Sir George Earle, was interested in landscape and wanted his works to appear seemly. In 1942 he invited Geoffrey Jellicoe to produce a plan of intent for future quarrying, which when published the next year was the first major landscape strategy for an industrial site.

Jellicoe recommended that the quarry mouth be kept high with a bank of waste to one side and that lakes formed when clay was scraped from the valley floor be used for recreation. This was not a detailed design, rather a programme of intent, but when he returned in 1978 he found that it had been broadly followed. His former assistant, Sheila Hayward, who had worked on the initial scheme, came to specialise in industrial landscapes and at Hope in 1968-70 diverted the local road and created a mound (known as Hayward Hill) to screen new buildings. More trees were planted in the 1990s.

Industry also accumulates waste. Just as Jellicoe created a ridge of waste stone at Hope Valley, so Brenda Colvin created a hill of waste pulverised fuel ash at Gale Common, close to Eggborough Power Station in East Yorkshire. Begun in 1967 to a design conceived in 1965, the artificial hill 230 feet /

seventy metres high is constructed in flat countryside, and served two power stations and a coalmine. Landscaping also plays an important role in industrial reclamation once mining and quarrying are completed.

Power stations

The nationalisation of the British Electricity Authority in 1948 prompted the building of new and larger power stations in rural areas, the expansion of the national grid meaning that supplies of water and coal were the only determinants for location. The electricity supply industry was Britain's biggest capital spender through the 1950s and 1960s, with large numbers of power stations along the rivers Trent and Aire.

Amid shortages of coal, a new Atomic Energy Authority pushed through a civil nuclear programme to complement the military one. Nuclear stations had to be on heavy load-bearing ground with copious water, usually on remote coastal sites. In *The Landscape of Power* (1958), a phrase used in its most general sense, Sylvia Crowe showed how large buildings could sit happily in large landscapes that were kept clean, bold and 'elemental', with no 'trivialities' in the landform or planting. She suggested that the nuclear station at Bradwell could be left exposed to the sea but hidden by planting from sensitive locations, with more planting concealing ancillary buildings and transformer gear. The discussion led to her commission for a station at Trawsfynydd in Snowdonia, begun in 1959. At Oldbury in Gloucestershire, Geoffrey Jellicoe copied the surrounding field pattern within the site, just as he had concealed the Harwell Research Station behind tree-covered mounds inspired by the nearby Wittenham clumps.

Forestry

Crowe's writing and the Trawsfynydd commission also led to her appointment by the Forestry Commission as its landscape adviser in 1963, after a government statement promised more attention to increasing the beauty of the landscape and greater public access. She was less involved in individual sites than in establishing a series of principles. She encouraged forest shapes to follow natural landforms – with a sense of movement she ascribed to the influence of Burle Marx, and introduced a greater variety of species – particularly of native trees to give a balance between deciduous species and fast-growing conifers – with more open spaces and picnic sites.

Reservoirs

Landscape architects similarly argued that large reservoirs should be met by large landscapes. Many schemes to bring water supplies to the cities of the Midlands and north were planned after the First World War but completed only after 1939. Work to dam the River Derwent at Ladybower began in

1935, but its programme of pump houses disguised as castellated follies, sombre conifers and heavy fencing was condemned by Sylvia Crowe and Kenneth Browne.

At the Claerwen dam in central Wales built in 1946-52, Crowe proposed planting only to screen car parking, when the structure and its reservoir became a visitor attraction. Her most important work was at Rutland Water, one of the first reservoirs (after Pitsford Reservoir in Northamptonshire and Chew Lake in Avon) to be developed for recreational use. She worked from 1971 until 1992 on providing facilities for walking, sailing, fishing and bird watching, with screened car parking, paths and a careful treatment of the banks to include a nature reserve. Frederick Gibberd's self-titled role as a 'three-dimensional designer' saw his firm appointed landscape consultants to a series of new reservoirs from the 1960s, culminating in the deliberately picturesque Kielder Water, Northumberland, begun in 1975.

Roads

Brenda Colvin was the first to complain about the widening of minor roads and the imposition of standardised solutions by traffic engineers. She and Crowe favoured split carriageways, with central reservations of varying widths, particularly on open, hilly ground, and criticised the use of park shrubs rather than native species that would fit more naturally into the countryside.

The Special Roads Act of 1949 permitted county councils to build motorways for restricted users with support from the Ministry of Transport. Lancashire was the most ambitious road-builder, its chief engineer, James Drake, in 1949 identifying motorways as key to the prosperity of so long and distant a county as well as reducing accidents. The Preston Bypass, a pilot for what was to become the M6, was begun in June 1956 and at its opening in December 1958 Harold Macmillan, the Prime Minister, declared it symbolised Britain's technological, cultural and economic progress. The Government had already announced a four-year, £147 million programme for motorways from London to Birmingham, Yorkshire and Lancaster. Ernest Marples opened 72 miles of the M1 between Aldenham and Crick in November 1959, and the Lancaster Bypass in 1960. By December 1968, 550 miles of motorway were in service, 160 were under construction and three hundred more had been approved.

Though originally planned for fast cars, container lorries had the greatest impact on motorway design, because they needed gentle curves and shallow gradients. Brenda Colvin emphasised the importance of shaping a road to the contours and of creating landscapes to be seen at speed, while Sylvia Crowe complained about the hard edge given motorways by their continuous fencing and the heavy lines of the early bridges. The Council for the Preservation of Rural England first campaigned against the routing of a motorway when in 1957 it opposed cutting the M1 through the heart



Figure 26: The M62 over the Pennines demanded a carefully minimalist landscape from Brian Blayney.
DP138288 James O. Davies

of Charnwood Forest. Colvin served on the Ministry of Transport's Advisory Committee on the Landscape Treatment of Trunk Roads, and after criticism of the first stretch of the M1, planted by foresters, her views prevailed. The Ministry appointed its own landscape architect, Michael Porter, in 1961, and considered the aesthetics of alignment, bridges and landscaping - planting boldly using mainly native species.

Scammonden Water is the highest point of England's motorway system, set in an open landscape created in 1964-71 to the designs of J Brian Blayney, with James A Gaffney the West Riding county engineer. Uniquely the M62 motorway is set across the dam of the reservoir.

5

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