

CONTINUITY OF CULTURE,

cultural sustainability & preservation through development.

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ABSTRACT

The notion of sustainability is here to stay and permeates all aspects of planning. We are developing technological systems and solutions for optimisation, reuse and recycling. Socially we work on the resilience of our communities and deal with demographic change. *But what of culture?* This narrative will focus on how we can (re) establish our cities, towns and landscapes as culturally sustainable.

In the 20th century we started to believe that everything old was bad. Old was dark, cramped and unhealthy. It needed to make way for highways and high-rise. Cars were the promise of a radiant future. Everybody had the right to live in spacious apartment-blocks or park-like suburbs enhanced by modern technology.

Over time we have come to realise that this ideal future is not so easy to establish and comes at a high price. Cars dominate our streets, leaving no space for children to play or people to meet. The desire for new houses and city districts based on 'modern' principles of separating functions has consumed productive and pristine landscapes alike.

Now as we begin to acknowledge these mistakes, we again tend to exaggerate our reaction. Planners and politicians now want to tear down all this 'old modernist stuff'. And when old is bad anyway, why bother to have new developments built for the future, when instead we can build them as cheap disposables.

In the Netherlands a new approach to deal with cultural values in our spatial environment has developed over the last 20 years. This densely populated country needs to constantly retrofit its cities and landscapes to allow for growth and to meet the challenges of sustainability. This has led

to significant tensions within the population. The rising voice for the appreciation of cultural values needs to be reconciled with the economical demand for renewal. The concept of 'preservation through development' has led to a whole new world of projects and different approaches to planning. Since 1998 OKRA landscape architects has been one of the main forces advocating and developing this approach. This way of thinking and approaching redevelopment will be highlighted here through the case study of the Quality Guides for National Landscapes. Additional urban development projects will also be briefly outlined to further illustrate the approach.

While these examples are culturally specific, their approach to planning and policy for sustainable and efficient city landscapes is widely applicable. Preservation through development is a means by which Australian cities and suburbs can re-establish a connection to place, and become more sustainable, culturally relevant urban and regional centres.

INTRODUCTION

This paper seeks to establish culture as a continuum which is essential for sustainable and resilient urban and regional development. It argues that the use of culture in spatial planning is necessary to achieve a society that flourishes both socially and economically. The idea of culture as an integral base for development is slowly maturing in the world of planning. This research focuses on the innovative approach and the principle of 'preservation through development' that has developed in the Netherlands over the past two decades. Within this context, the paper focuses on a method for activating the cultural capital in cultural landscapes. It contends that this process is similarly useful in the Australian context of urban development and landscape management.

The paper will focus on three main areas. First it will outline the principal ideas around continuity of culture and cultural sustainability. This section highlights the 'old is bad' mentality of urban development in the 20th century. Second, the paper considers the Dutch response to the issue of cultural sustainability. It examines the establishment of this new approach and explores how it is put into practice. The paper concludes by highlighting the relevance of the method to the Australian circumstance and seeks a multidisciplinary response to the establishment of 'preservation through development' in spatial planning and urban development.

CULTURAL SUSTAINABILITY

The subject of sustainability has become well established in recent decades. It has gained significant attention from governments, academia and communities worldwide (WCED 1987; Australian Government 1992; Gibson 2006). It also continues to provoke significant action both through policy and technical responses. From an environmental perspective energy efficiency; reuse and recycling; and green building construction are all commonplace. Socially, sustainability has seen significant advances in the acknowledgment of issues around equity; citizen involvement in decision-making; and the broader establishment of resilient communities. However there is also an important cultural aspect to sustainability that is not well recognised.

Over the years, there have been varied responses to the notion of cultural sustainability. Throsby (2008) argues that environmental and cultural sustainability by large are based on the same arguments. However, cultural sustainability has

certainly not evoked the same community, government or academic response as its ecological counterpart. He highlights that the link of direct economic costs to ecological degradation made by the environmental movement has ensured government and corporate responses. The advocacy for cultural sustainability has not yet been able to effectively employ this economical connection. In this light, it is exemplary that there is only one chair for cultural economics in the world (Rietveld 2010).

The economist Rietveld (2010) highlights the economical comparison between environment and cultural heritage. Both are caused by market failure: a decision or action by an individual or company, resulting in detriment to another, without a financial penalty for the party itself. A well-known example is environmental pollution where the emitter does not need to pay for the damage caused. This leads to ineffective and unencumbered decision-making at the source, and the diversion of scarce societal resources to amend the inequity.

Where in the above example pollution leads to a net negative effect, cultural heritage may be seen to produce a positive one. For instance, the owner of a heritage building certainly enjoys his property. His neighbours, the café across the street and the people driving by probably do too. But that does not help the owner when he needs to spend extra money for the maintenance. This highlights a disparity between the private and the public interest.

Cultural capital however reaches further than just the monetary aspect. The example of a heritage building is useful once again. The building has of course a value as real estate. However the true value is the aesthetic, spiritual or symbolic elements the community may associate with the structure – the buildings cultural capital. Cultural capital defined in this way may be attributed to a range of artefacts, ideas or traditions within every spatial environment (Throsby 2008).

Cultural sustainability requires the importance and potential of cultural capital to be better understood. It is part of individual and community identity and allows for greater social cohesion; for more appropriate ecological management; and presents opportunity for local, regional and national economic advantage (Feddes 1999).

Old = bad?!

The merits and values of cultural capital are slowly emerging and the economic mechanisms are becoming clearer. However, the largest resistance



Figure 1. Brisbane city wharfs from the Story Bridge in 1959 (left) and 2010 (right). (Both images: Bhoy 2012.)

to the acceptance and implementation of cultural sustainability might be an underlying paradigm in the modern way of planning.

When Modernism developed in the 20th century, it was in part a powerful reaction to the unsafe and unhealthy circumstances of 19th century cities. The slums and tenements were old, dark and cramped. To the contrary, the modern city should be based on air, light and space. The preference was to demolish the old cities and replace them with new, modern ones. Plan Voisin (1925), Le Corbusier's design to rebuild Paris although hypothetical, is a perfect illustration of this new planning value.

In Europe, World War II destroyed a lot of the old 'bad' city fabric, clearing the way for modernism to reshape the cities. Various old city districts that were spared by the war are demolished anyway in the 1950s and 1960s to make place for highways and high-rise. It was everybody's 'right' to live in spacious apartment-blocks set in park-like environments, or green sprawling suburbs enabled by modern technology (whether they would want to live there or not).

In the Americas and Australasia the larger cities of today were often still small in the 1940s. With an abundance of surrounding space, they were clean sheets for modernist planning. While these cities grew, the old=bad mentality did also and took over the existing neighbourhoods. For example it is striking to compare images of Brisbane city of the late 1950s and early 1960s with 2010 (figure 1). All the buildings within complete city blocks were replaced within 50 years (Bhoy 2012).

Over time society has started to realise that the modernist planning paradigms come at a high price. Cars dominate the streets. In dense areas

cars leave no space for children to play or people to meet. In low-density suburbs, the houses are so far apart that there are no people on the streets to meet or play with. The desire for new houses and city districts based on 'modern' principles of separating functions has consumed productive and pristine landscapes alike.

Parallel to the growing acknowledgement of environmental sustainability, the mistakes in modern planning are gradually recognised. Yet also today's reaction to these mistakes tends to be exaggerated. Many planners and politicians now want to tear down all the 'old (modern) stuff' and replace it with today's principles of good urban form. Yet that would mean as a society we have not learned from the biggest mistake of the modernist experiment: the idea that old = bad. Not all past planning and development is bad. New planning should therefore work with the past and grow with the old.

Cultural landscapes

The recognition of the cultural values in the existing environment is developing. In particular the mapping and interpretation of cultural landscapes as a means to better inform and understand past, present and future planning and development is gaining interest (UNESCO 2003; Moylan et al. 2009). The European Landscape Convention (CoE 2000) states landscape is 'an essential component of peoples surroundings, an expression of the diversity of their shared cultural and natural heritage, and a foundation of their identity' (p71). This has moved beyond being largely concerned with cultural conservation. The new approaches try to provide better ways to incorporate issues like social equity and place attachment; economic development; and the management of natural systems (Brunetta & Voghera 2008).

In a European context it is largely only the United Kingdom and the Netherlands which have firmly established the use of cultural landscapes. These nations have prioritised the links between past and present cultures. Landscapes are key concerns in the promotion of sustainable spatial development and economic and ecological decision-making in urban and regional planning (Feddes 1999; Brunetta & Voghera 2008).

In the Netherlands approaches to deal with cultural values in the urban and regional environment have developed over the last 20 years. This densely populated country needs to constantly retrofit its cities and landscapes to allow for growth and to meet the challenges of sustainable living. This has led to significant tensions within the population. The rising voice for the appreciation of cultural values needs to be reconciled with the economic demand for urban and regional renewal. The concept of 'preservation through development' has led to a whole new world of projects and different approaches to planning.

PRESERVATION THROUGH DEVELOPMENT

To understand the success of this concept in the Netherlands, a review of the progress of heritage care is necessary. Interestingly enough, the attention for heritage has developed at the same time as modernism, from the beginning of the 20th century (Den Hertog 2000). However the first bill on heritage protection in the Netherlands was not passed until 1961. Its focus was primarily on protecting old buildings, not dissimilar from the situation in Australia. Yet, significantly due to the length of time it took for the bill to become law, only buildings older than 1850 became listed structures.

In the second half of the 20th century, the country went through another wave of spatial modernisations. Whole landscapes were changed to meet the needs of modern agriculture practices. This resulted in a decline of characteristic landscape elements and changed the sense of scale. The landscapes became more uniform (Luiten & Visser 1985). Simultaneously the old cities were extensively altered and complete neighbourhoods were replaced to fit the requirements of the car and the urban ideals of modernism. Both of these significant developments gave rise to growing discontent, in the general public and among professionals. This manifested itself in discussions around heritage and around the general spatial quality of the Netherlands.

To address the most direct concerns about the

decay of cities and villages; significant conservation areas were established at the end of the 1970s and early 1980s (Snoodijk 2012). The Heritage Bill of 1961 provided this opportunity and conservation areas were implemented without delay. (This instrument is similar to the conservation areas known in Australia, for example the Colonel Light Gardens in Adelaide, on the register of The National Estate (Conroy 2007)).

However, these actions were not enough to meet the public dissatisfaction. As time passed, the 1850 limit for the inclusion for individual buildings became more and more unsuitable. From 1987 all possible heritage structures between 1850 and 1940 were surveyed, 165,000 in total (De Vries & De Groot 2007). The sheer number raised the discussion what to do with all these heritage buildings. Listing them all was not economically valid and would put to many restrictions on necessary developments. On the other hand they demanded attention and could not be ignored.

To complicate the discussion further, garden and parks were also surveyed, composed of trees and plants, living material that will potentially perish. Even whole landscapes were recognised as being culturally important. In 1995 the first Dutch landscapes were put on the UNESCO World Heritage list (Feddes 1999). This raised the question - how can you protect living material or dynamic landscapes where people earn a living?

On top of that the European 'Malta Convention' on protection of archaeological heritage was signed in 1992 (CeO 1992). In the Netherlands, the archaeological heritage is potentially everywhere, although invisible, hidden in the ground, up to 20 metres deep (Bloemers 2005). Yet according to Malta, this heritage needs to be protected and further needs to be made possible to experience.

The other response on the degeneration of cities and landscapes was the rise of the public debate around 'spatial quality'. This idiom, introduced in the 1980s in governmental policies became common property, used by professionals, politicians and the general public (Dauvellier 1991). The growing public appreciation for historicised architecture, opposed to the modernist design treasured by most professionals, sharpened the debate and made clear that a change of approach in spatial planning and design was needed.

All these developments together made the necessity for a policy change pressing. Towards the end of the 1990s, national policies like the one on

Culture (Cultuurnota 1997-2000) and on Architecture (Architectuurnota 1997-2000), started to plea for an integration of cultural history in general spatial development (Feddes 1999). The Culture policy stated: 'the processes of spatial transformation can benefit from the local history of buildings, cities and landscapes: tradition, not as baggage, but as source of inspiration' (Velthuis 2007, p11).

Belvedere Memorandum

These ideas were worked out in the Belvedere Memorandum of 1999 (Belvedere). The whole policy radiates integration and collaboration. Belvedere is a joint initiative of four separate ministries (Housing & Spatial Development, Agriculture & Nature, Education & Culture and Traffic & Water). It deals with the three types of cultural resources - archaeological, historic/geographical and historical - from an integrated perspective. Though Belvedere acknowledges the tensions between cultural heritage and spatial development, it emphasises the mutual benefits.

Belvedere states that using cultural history as a base for spatial development provides great advantages for the country. It will strengthen identity, giving meaning to the communities and counterbalance cultural globalisation. It will support the ecological structures and care for biodiversity. Further, it will lead to higher market value and fortify the economical competition power of the country. 'Cultural-historic identity is to be seen as a determining factor in the future spatial design of the Netherlands, for which the government shall aim to create appropriate conditions' (Feddes 1999, p6).

Belvedere introduces the adage 'preservation through development' to explain and promote the new, integrated approach. Culture is open-ended. It is not just history; it is also being made in the present and will develop in the future. Preservation through development emphasises the continuity of culture, linking past to the present to the future.

To put this new notion into practice, the Belvedere Memorandum lists 70 areas (cultural landscapes and archaeological areas) and 105 cities that are cultural-historically the most important in the Netherlands. The selection is based on the integration of archaeological, historic-geographical and historic-architectural valuations. Ideally the data would have been gathered bottom-up, however the criteria used by various councils and provinces are too diverse to be used in one country-covering map. To check the results, the

maps are discussed with local governments and private organisations (Feddes 1999a). The national government makes about €50-65 million available to implement the programme between 2000 and 2009 (Bloemers 2005).

For the Belvedere areas, the local governments are asked to work out plans according to the new principle. However, these plans do not have any legal status. The only status they have is through agreement and public support. Both the cultural values and the development principles needed to be generally agreed upon, otherwise there is no plan. The Belvedere projects are in general quite successful. They have resulted in a wealth of methods and approaches to make the 'preservation through development' practical and demonstrate its potential.

National Landscapes

Following from Belvedere the national government takes it a step further. Both the Belvedere areas and the experience developed in the projects are a step up to installing National Landscapes. In the 'Nota Ruimte', the National Policy Document on Spatial Planning of 2006, twenty National Landscapes are established (VROM 2006). This document defines the 'core qualities' of all the National Landscapes. This is undertaken similarly to the description of the Belvedere areas. Even so they are quite abstract statements like "large degree of openness", "typical polder pattern" or "elevations in the form of dikes and creek ridges". Regardless, most people in the Netherlands understand them. They are easy to agree upon, both by politicians and the general public. However they are not easy to apply in the daily practice of planning and design. What can a farmer do with these abstract qualities? Or a local developer, or local government when they are dealing with new developments?

Making the core qualities practical, based on the 'preservation through development' principle, is handed over to the provinces. Luckily they can draw from the experience that is developed through the various Belvedere projects.

The Province of Utrecht is one of the first to take up the National Landscapes. The staff members of the province know their National Landscapes inside out. It is their daily work: implementing policies, assessing development applications and so on. Although because of that, they do not have enough time or the separation to come to a well-defined analysis. Therefore the province employs OKRA landscape architects. This planning and design company has extensive experience with

Belvedere projects, being one of the innovators in making the preservation through development principle operational. Together they develop a method to make the core qualities practical for sustainable landscape improvement and management. Over a period of 1.5 years of analysing, testing and improving, Quality Guides are produced that are easy for everybody to use (OKRA 2011a-f) (figure 2).



Figure 2. Six Quality Guides published by the Province of Utrecht.

During the process, interim results are presented to and discussed with other provincial departments, local governments, private organisations, politicians and the general public. The reactions are so enthusiastic and the people are so eager to use the Guides that the province decides to make Quality Guides for all landscapes within the province, including those that are not a National Landscape (OKRA 2011e, OKRA 2011f).

After completion, the Quality Guide method is reviewed by the National Council for Culture. The Council endorsed the result and highly recommended its translation to daily practice to the other provinces. The Council even states this method gives a clear direction for the important modernisation of heritage care (Daalmeijer 2012).

The Quality Guide Method

The project team, the province and OKRA, state that the core qualities can only become practically usable, when they are converted into images. How can you see them? Which spatial aspects of the landscape actually define the core qualities? This demands a well-defined analysis, based on a thorough field-exploration, observed through the view of the core qualities. It is not a value-free analysis. Elements that do not contribute to the core qualities are left out. The analysis is en-

hanced by focusing on the essence of what you see and experience in the National Landscape. Trying to catch the landscape in just one image and explain it in merely five pictograms, forces to get to the essence of what you see. From there, the analysis can be nuanced and elaborated.

However, the team is convinced a spatial analysis alone is not enough. What you see has to take on a meaning and become logical. The visual becomes charged, becomes more valuable through the stories behind them. These narratives are something else than a discourse on how the landscape came to existence and how it developed. The landscape is made humane by showing the 'drama' in the landscape: the grubbing to cultivate the land; the struggles for power that took place; or the expressions of status and money. These story lines are told and shown in the landscape.

Together the spatial and story-telling analyses show clearly how the features of the core qualities of the National Landscape manifest themselves. This leads to the next step: how can you develop the landscape based on these core qualities?

The development principles cannot be a theoretical statement, but have to be based on what is actually happening, on current and impending developments. Where are the core qualities under pressure? What kinds of developments are really happening? These 'dynamics' in the landscape need to be mapped and understood. Combined with the analysis, this leads to the establishment of 'ambitions' and design-principles. The ambitions are formulated to improve the core qualities themselves and focus on just the main issues. After all, governmental time and energy to direct developments are limited.

Based on the ongoing developments in the landscape, a wide range of design-principles is established. Together with the pictographic representations of the spatial analysis, they form a toolkit for future developments. The toolkit gives a manual on how developments can be designed and integrated, so that they strengthen the core qualities. These are highly practical directions, accessible to everybody who is undertaking any development.

The design principles are made for the guidance of current and impending developments. When unforeseen development occurs or change is necessary, new design principles will need to be made, like Brunetta & Voghera (2008) identify as being necessary for sustainable landscape improvement and management. They are not

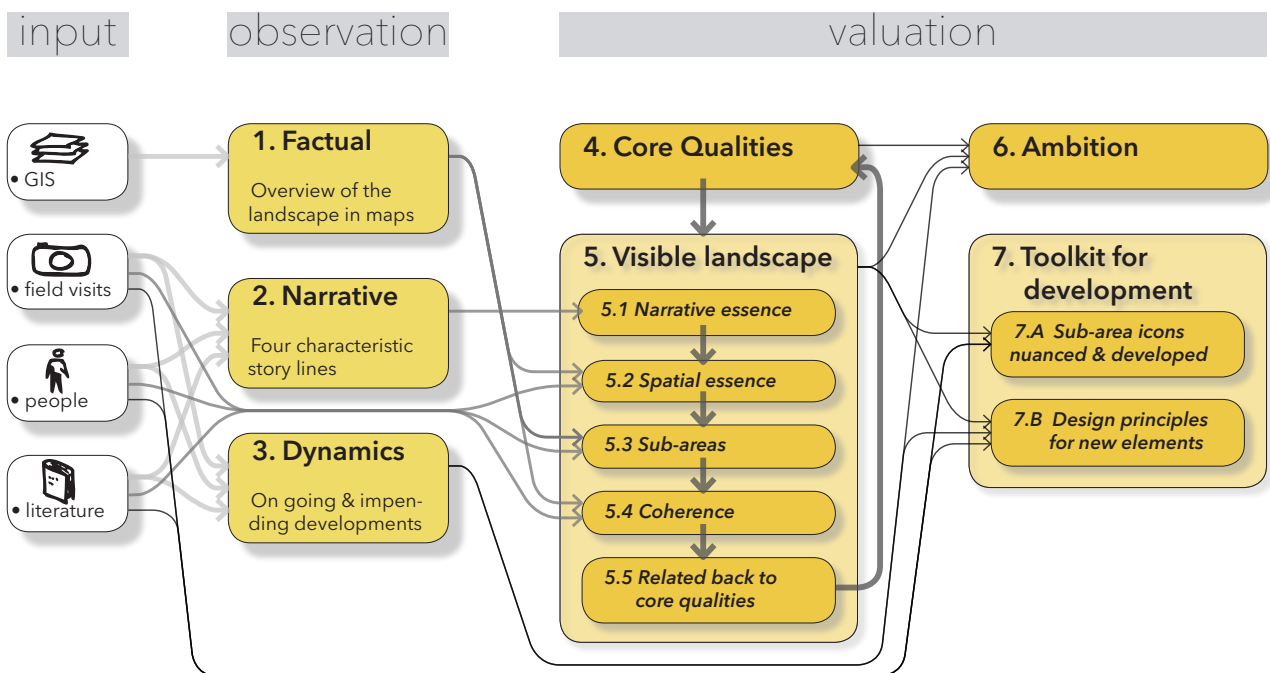


Figure 3. Flow chart of the method used for the Quality Guide.

merely an analysis, but oriented towards policies (ambition) and construction (toolkit). They are the dynamic part of the Quality Guide, providing direction to action and transformation, yet flexible enough for gradual learning and change.

Quality Guide - Observation

Each Quality Guide consists of two parts: observation and valuation. The first part is merely a description and inventory of the current landscape: what is there? The second part is the assessment in the view of the core qualities. This part first focuses on how you can see the core qualities in the landscape. The observation component maps the landscape from three angles: the factual, the narrative and the dynamic. It then proceeds with the question of what to do with this.

First a set of maps gives a cartographic impression of the landscape: three topographical maps of different periods: 1820, 1920 and 2000. Then a series of thematic maps: contours, soil, water system, infrastructure, built form and mass. The themes are not exhaustive, however they are restricted to what is made available from the provincial GIS system. Within the guides they serve as an introduction, summary and quick scan, especially for those users that are accustomed to reading and interpreting maps and plans.

A more detailed understanding of the landscape is given through four story lines that are charac-

teristic for this particular landscape. In case of the Quality Guides, the selection of themes is based on the landscape knowledge of professionals of different backgrounds: cultural history, landscape architecture and community involvement. In the development of the six Quality Guides for the Province of Utrecht the narratives of the different landscapes all tend to come from the following subjects:

- the natural systems of geology and ecology forming the land;
- reclaiming the land, making the land suitable for agricultural use;
- economical development, making money and showing of status;
- the struggle for power, on all kinds of levels: political, military, religious; and
- relations between cities and landscape: recreation, exploitation, status.

The narratives respond to a visual tradition of landscape understanding and interpretation as well as the spoken accounts. They tell the events that explain spatial appearance of the landscape and enrich the perception of important places within the landscape. They are described in text, abundantly illustrated with images of the current landscape, historical material, and some framed stories of exemplary events. Each narrative is also illustrated with a story-map. It gives a context and overview of the story, not the details or exact locations of all the elements (figure 4).

Thus far the observations are about what is there and what has happened already. However the National Landscapes are living landscapes, landscapes that change. To conclude the obser-

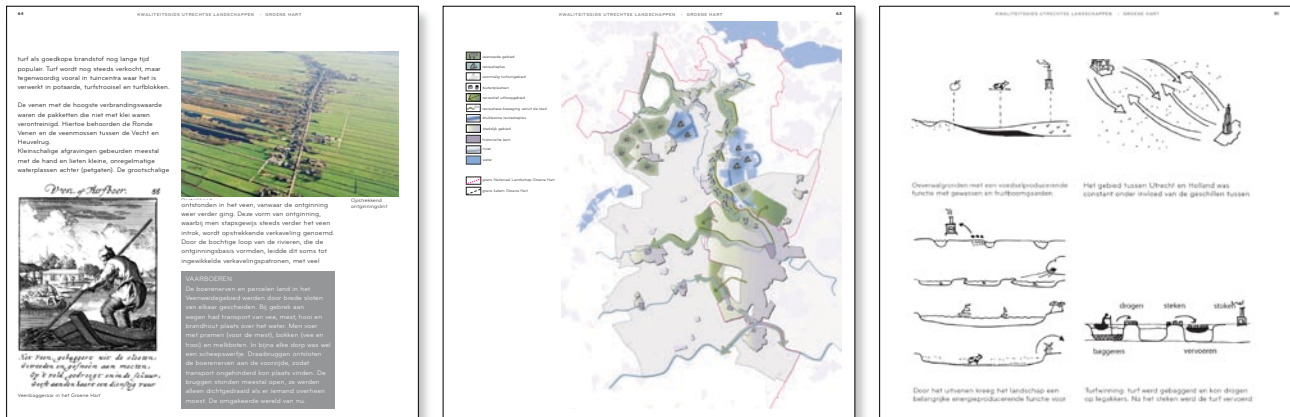


Figure 4. The narrative explained in text and images (left), the narrative story-map (middle) and the essences of this particular narrative (right). The example shown is part of the 'urban dweller in the landscape' story line in the National Landscape 'Green Heart'.

vations, the dynamics of the landscape are described and mapped. The current and impending changes in the landscape are outlined, categorised in the usual planning functions: nature, agriculture, recreation, infrastructure, urbanisation, water and energy.

Quality Guide - Valuation

The valuation of the National Landscape is based on the core qualities. They are outlined in the National Policy Document on Spatial Development (VROM, 2006) through a brief description and bullet points. The province has modified a few aspects to bring the core qualities in line with the provincial policies and the sentiments of the community. These results are reported first, before moving into the spatial analysis itself.

The narratives, as told within the observation indicate what structures and elements are essential to the landscape in its current form. Knowing the narratives, changes the view on the landscape. The observer notices aspects that otherwise might be overlooked or disregarded. Therefore the valuation starts with a recapitulation of the narratives. The essences of the structures, elements, relationships and developments over time are condensed in pictographic drawings (figure 4).

Next the spatial characteristics are captured. This is done through an exercise in restraint - to deduce the essence of the landscape. The National Landscape is represented in one single image. A brief description argues why this image shows the essence of this landscape. Additionally and in support, five characteristic spatial structures or el-

ements are depicted with iconic drawings. These now provide a context and consistent framework for the analysis of the landscape (figure 5).

In a way the 5 iconic themes relate to the analysis method Kevin Lynch presents in his 'The image of the city' (Lynch 1986). Also the way they are represented, through plain black & white pictographs, is comparable. However, the elements that are used here for the National Landscapes are different from the ones used by Lynch to analyse the city. They are developed for every landscape independently of each other, to best suit the core qualities. Nevertheless, in retrospect there is a clear resemblance. The icons cover:

- the essential spatial element that carries the identity of the landscape;
- land use and the appearance of the surface;
- buildings - distinctive regular built form and/or typical types of landmarks;
- defining line elements like planting, infrastructure and visual connections.

Of the four topics, the last three are the well-known analysis elements of surface, line and point (Kamp & Cuijper 2012). However, it may be useful to provide examples for the clarification of the essential spatial element. For instance some landscapes are characterised by its field or surface i.e. grass meadows, wide open and stretching out to a defined horizon; or continued forests that are the main spatial carrier of the landscape. Others are organised around a central line or zone that has steered occupation and developments. This could be a natural phenomenon, like rivers, a ridge or coastline, or human structures like a border or historic infrastructure. The spatial essence is deduced by looking at the landscape as a whole. But every landscape has sub-areas, where the images of the five icons are divergent from the other areas. These sub-areas may be recognised as the districts in Lynch's method (1986).

Even though the sub-areas show a differentiation in the five icons, there is coherence in the iconic



Figure 5. The spatial essence of the 'Gelder Valley' landscape, captured in one image, a short description and 5 icons (from the top: carrier, land use, planted roads, buildings, hidden systems).

themes. This is intrinsic to the methodology. However, this does not explain how the differences are spatially related. What happens at, and over the boundaries of the subareas? How are they connected or flowing over into each other? These aspects of the coherence are explained in a separate paragraph. They are illustrated with schematic maps or sections. This recognition of the cohesion on a structural level identifies distinct elements for some locations or gradients that are essential to the landscape.

To conclude the chapter about the visual essence of the National Landscape, the described aspects are related back to the core qualities. The relationship between the essences and the core qualities are now explicitly clarified.

Quality Guide - Ambitions & Toolkit

In some locations and regarding some elements, the core qualities the National Landscape are not as strong as wished for, or they are under pressure due to the developments in the landscape. Therefore ambitions are formulated to improve the qualities and focus the available resources of the province. Besides in text, the ambitions are represented with an ambition map (figure 6). The map gives an impression of the sub-areas, how the five icons are located in the landscape and where the ambitions are directed. It also shows awareness areas, where extra attention is needed

to improve the core qualities or to maintain them.

To further specify the spatial qualities of each sub-area, the same representation is used as for the overall spatial essences. Each sub-area is characterised with one image. A short description states why this image shows the essence of the sub-area. The five thematic icons established previously for this sub-area are provided again. Additionally an isometric drawing of a typical section of the landscape shows the spatial coherence between the themes in sub-area.

The interpretation of the spatial principles is now further developed and nuanced. For every icon a series of pictographs displays additional typical elements and principles, exceptions and alterations in this sub-area.

In conclusion design principles are given for the current and impending developments that are occurring in this sub-area. These principles demonstrate how the developments can be fit into the sub-area such that they will strengthen the core qualities instead of diminishing them. The design principles are categorised along the usual planning functions, like is done in the mapping of the dynamics. This makes it easier for the users of the Guide to find the right principles.

The sub-area specific icons, both the five main ones and the nuances, together with the design principles define the toolkit for planning and designing developments in that part of the National Landscape. They state how preservation of the core qualities can be implemented through the right planning and design of the developments that are occurring in the landscape.

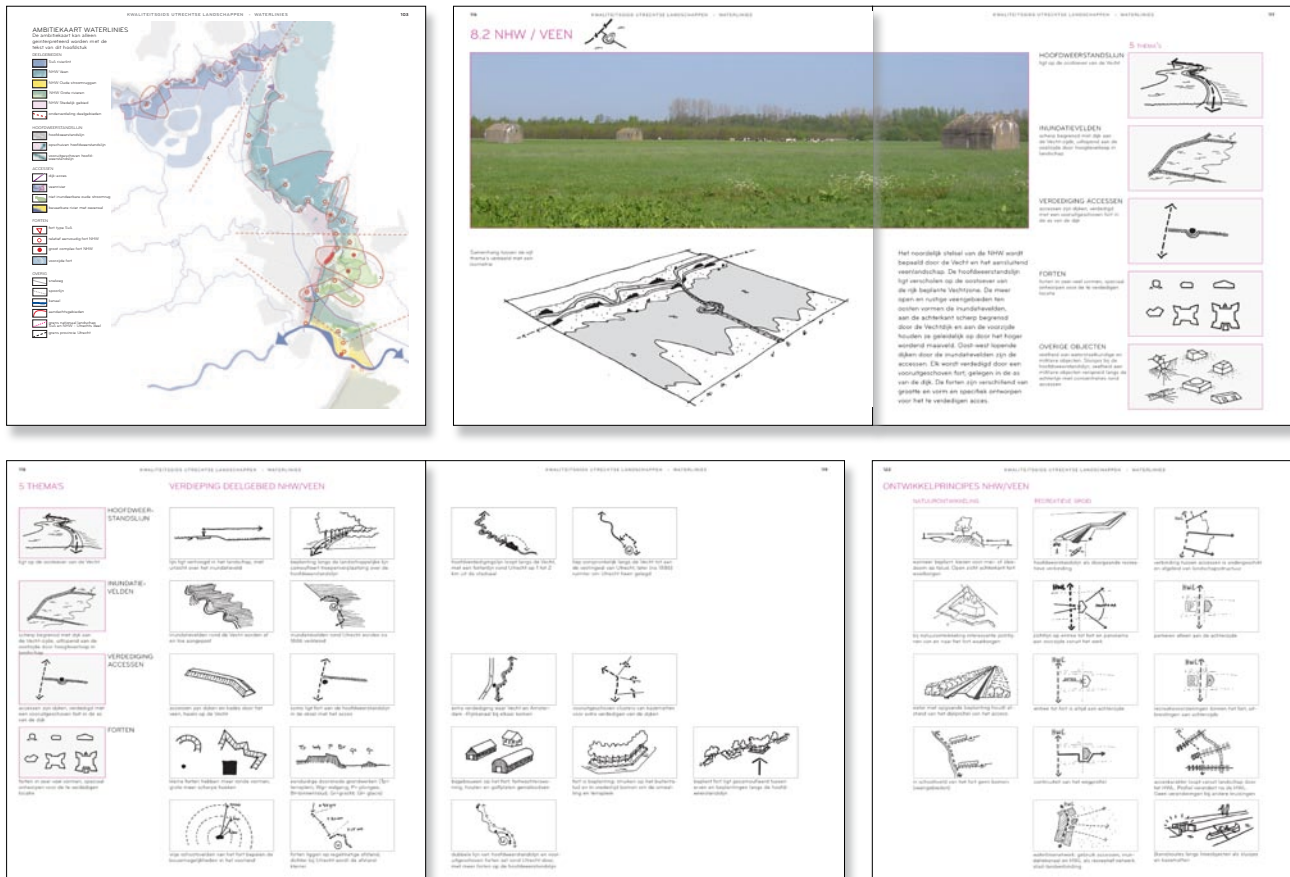


Figure 6. The ambition map of the Dutch Waterlines (top left); the two spatial essence pages of the sub-area 'peat' (top right); some of the icons further developed and nuanced (bottom left) and examples of the design principles for nature development and recreation (bottom right).

Other projects

The Quality Guides are the result of 10 years experience with the Belvedere principle. They demonstrate clearly how it can be worked through regional planning. These principles have also been widely used in projects for urban planning, both green field and 'infill' developments, and also for public space design. For example:

- Preservation through development is the foundation of the National Project of the Dutch Water Line (www.waterlinie.nl). One of the six Quality Guides is also part of this National Project.
- Cultural history, especially the buried remains of the Roman Limes, was a narrative in the development of Leidsche Rijn, a new multifunctional urban district for approximately 80,000 inhabitants near Utrecht (www.leidscherijn.net).

- The characteristic wooden houses and brick warehouses of the Zaan region are the inspiration for the redevelopment of the regions CBD (www.zaamstad.nl/sv/inverdanhp/).
- The strategic plan for 'Nieuwveense Landen', the 5300 dwelling expansion of the city of Meppel, combines the urban programme with the characteristics of the underlying cultural landscape, effectively integrating city and landscape (figure 7).
- For the retrofitting of 'Hart van Zuid' in the city of Hengelo, the urban pattern and building types of the old industrial cityscape are translated into the new urban design masterplan (www.hartvanzuid.nl).
- Revitalising the Dom Square, the degenerated heart of Utrecht city, stands completely on the seven layers of history that created the place (www.domplein2013.nl).

Figure 7. The landscape above Meppel provides the inspirations for the new urban structure. Combined with the urban program and development principles, this drives the design of the strategic plan for Nieuwveense Landen.

BENEFITS TO AUSTRALIA

Australia and the Netherlands are very different countries. One with vast spaces and natural landscapes of overwhelming scale versus a very densely populated and completely human-made environment. You cannot just transplant an approach from one situation into the other. It needs a translation towards the Australian situation. Also the gains will be different.

However, while the presented examples are culturally specific, their strategy to planning and policy for sustainable and efficient cities and landscapes is widely applicable. In the following part we will look at four types of benefits 'preservation through development' can have for Australian cities, landscapes and the country as a whole.

Natural landscapes

In the case of the Netherlands culture in the form of civilisation is everywhere. Very little of the landscape is untouched. In Australia however an assessment of a cultural landscape may be also measured by the lack human influence. Australian landscapes are predominantly natural landscapes. Australia's National Landscapes (Tourism Australia 2011) are largely identified as those of wilderness and wonder, rather than imprints and impacts of civilisation. Yet even in these National Landscapes there are human artefacts, settlements and stories hidden.

Furthermore, Winchester et al. (2003) argues that few natural landscape exist 'even those landscapes that are relatively unmodified (and therefore natural) are invested with cultural meaning through representations of them (p4). For this,

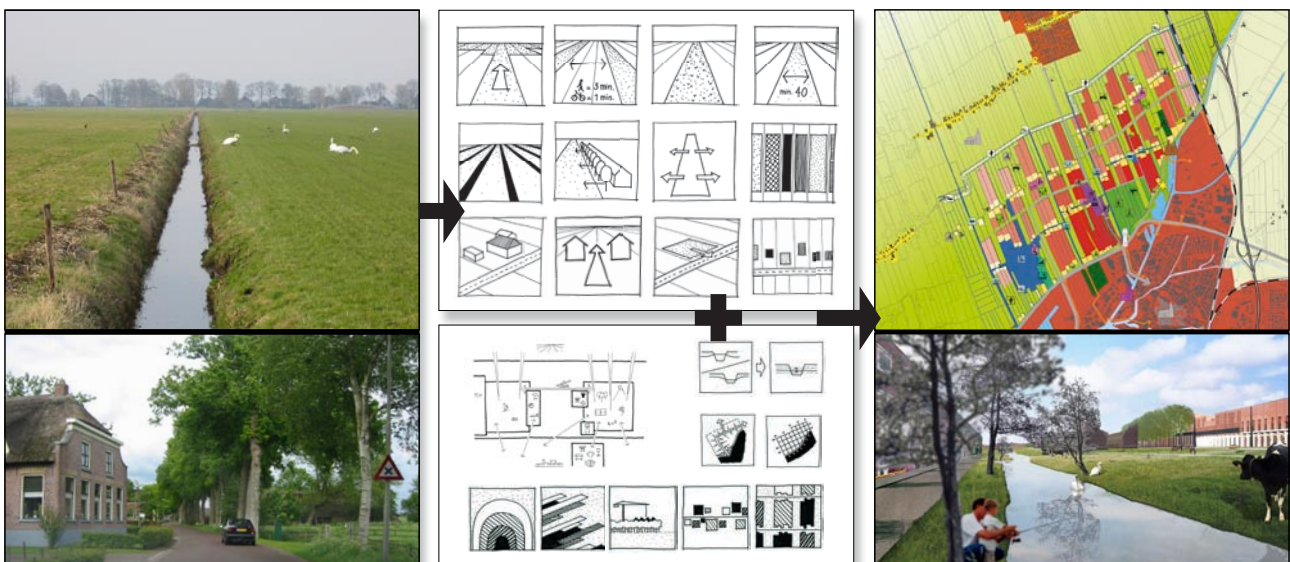
Australia is exemplary. Studies like that by Low Choy et al. (2010) show that indigenous values are omnipresent in the landscape, even though the uninitiated eye cannot recognise them. Archaeological heritage is not necessarily seen either and even natural landscapes change over time.

All landscapes possess evidence of past and present. They also have important social, economic and biophysical contexts, which enriches their meaning. Even if no human interference will happen, not even maintenance, the Quality Guide method has the potential to enhance the experience and appreciation of these landscapes.

Urban development

Space is as big a problem for Australian cities as it is for the dense European settlements. We now acknowledge we cannot continue to expand our cities exponentially. The idea of satellite cities serving a major centre is well out of favour. Self-containment and liveable cities are local, regional and national priorities (Australian Government 2011).

This requires significant understanding of cultural landscapes if we are to sustainably transform Australian cities and towns. The gains of using cultural legacy for future spatial planning and development of urban areas are the same in Australia as stated in the Belvedere Memorandum (Feddes 1999). Continuing the modernist 'old = bad' paradigm 'will run a risk of decrease of local and regional differences and lead to spatial and social "amnesia"' (p9). The benefits of identity and meaning, as sources for information and inspiration, the aesthetic pleasure and strengthening



the economic competition power on a worldwide scale are also applicable to Australia.

The current planning and development regime favours per project commercial decisions that contribute little to the local narrative and indeed do not consider their incremental erosion of landscape, culture and place. In the current climate of development at all cost, purely to improve the economy, there is the danger of eroding long-term economic advantage. The issue of market failure will need to be addressed. Preservation through development is a means by which Australian cities and suburbs can re-establish a connection to place, become more sustainable, culturally relevant and economically thriving urban and regional centres.

Uniting people

Each user or observer perceives every landscape differently. The Beholding Eye (Meinig 1979) identifies that any group of individuals will not and indeed cannot, see the same landscape - nor should we. Further, Meinig (1979) identifies 'ten versions of the same scene' - landscape as: nature, habitat, artefact, system, problem, wealth, ideology, history, place, and aesthetic. The thesis in his work is that the landscape is composed of not only what we see, but also the significance and judgment each viewer ascribes to what they see.

Carter et al. (2007) identify a structural difference in perception between 'sense of place' - the local view, from the bottom - and 'place identity' - the external view, from the top. They acknowledge that even within these two perceptions multiple groups and individuals will have diverging views. Carter et al. (2007) states it is important that the spatial attributes that contribute significantly to a region are better articulated for all decision-making.

A key outcome of the method as developed by the Quality Guides may be seen to bring these different perceptions closer. That is, the combined narrative and spatial analysis and understanding of the environment, cities or landscapes, allows the essential elements to become tangible and accessible to all. It allows the narratives of the place to be articulated and incorporated within planning and development, providing all stakeholders with a means to nurture 'place' and better managed the impacts of inevitable social, ecological and economic change.

Further, 'preservation through development' may ease tensions between the dualism of heritage

conservation and spatial development. Cultural heritage need not be viewed as an impost to development. It is an advantage in the creation of places that are significant and highly regarded. Likewise, development does not need to be a threat to heritage. Development can make the preservation of heritage economically thriving. It can even be a breeding-ground for culture to reflect, progress and flourish.

Unique opportunities for innovation

However, the most striking fraction in Australia however, is the difference between the colonial and indigenous approaches to culture and landscape. The tension is not so much between the individuals or groups, but between two perspectives of the population. This makes the challenge much more intense, with also much more to gain.

The two cultures have completely different approaches towards the relationship between people and the environment. The indigenous view nourishes a deep-seated and elaborate form of stewardship. The colonial view is representative of the capitalist Anglo-Saxon culture, combining values of the USA and mainland Europe. This cultural diversity is one of the largest sources of cultural capital Australia has.

Having these indisputably different cultures within the country is a huge and unique asset (UNESCO 2001). It gives an enormous advantage over many other countries. In the light of the current worldwide sustainability crisis for instance, this could be a fertile breeding-ground for economic, cultural and environmental innovations. Like Belvedere states: 'to under-use our cultural-historic assets will benefit no one' (Feddes 1999, p10) and 'by avoiding confrontation for fear of the risks will lead to opportunities being missed' (p18). Australia is certainly not a timid country.

To capitalise on the cultural diversity however, mutual respect, understanding and dialogue are necessary. Big steps have been made already in the past decades and there is still a way to go. There is a growing community interest and indeed awareness in cultural issues both with regard to indigenous cultures and colonialism in broader society.

Spatial planning and design that utilises the 'preservation through development' approach, while rejecting the old=bad mentality, could significantly support this process. It can make the different narratives perceivable for everybody in their daily environment; it brings cultural diversity to everybody's doorstep. Not as a threat, but as a

common base to develop together. It may allow a region to better understand and appreciate the tangible and intangible elements of a place. It may conserve and continue to contribute to the narrative that establishes a space, which is locally, regional and nationally significant. Acknowledging and understanding the cultural assets of a region will allow for economic development that is appropriate, considerate and sustainable.

CONCLUSION

The proposed method is not intended as a cultural sustainability and place-making panacea. It is not without its difficulties and requires significant community and multi-disciplinary involvement. The collection and collation of data, narratives and the determination of design guidelines is a substantial task. It is also recognised that anxiety may exist in obtaining certain indigenous; colonial and multi-cultural stories. Regardless, there is a need to actively seek out all the appropriate narratives. There is a need to better understand the events and actions, the stories that have influenced and define Australian landscapes, socially, ecologically and economically.

Cultural sustainability and preservation through development is not about dwelling in the past. Indeed modern planning, design and development help create a new cultural narrative. But it is important that the speed at which this occurs does not erode the qualities that make landscapes and places special. It is about celebrating diversity and allowing progress and conservation to work together, fostering links between past, present and future.

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