

Paradise is where you are right now!

Soul searching in adolescent urban landscapes

I think that everyone involved in urban planning and design gathers a stable of favourite references that resonate deeply with their soul and purpose. *The 100 Mile City* by Deyan Sudjic is one of mine. It was first introduced to me by a university lecturer Rod Elphinstone whom some people might remember passed away not long after. I have referred to it many times in academic and professional work to help me understand and explain the changes occurring in the urban landscape.

In 1995 as a strategic planner with Gold Coast City Council, I included the following quote from *The 100 Mile City* in a report to council putting the case for funding to undertake the City's first Urban Heritage and Character Study.

Each generation, it seems, has to learn to despise its predecessors as an inescapable part of its adolescence, and it is only with maturity that it becomes capable of seeing beyond its prejudices to perceive the real merits of its recent past. The contempt with which the 1990s regard almost all of the works of the 1960s, for example, is a precise echo of the view that the Edwardians had of the Victorians, and for that matter that the Victorians had of the Georgians.

In government-speak, I could not have said it better. As an authored quotation that clearly illuminated the essence of the issue, it struck a chord with the councillors who supported the proposal. The ensuing study had some influence in shaping the current Gold Coast Planning Scheme and it triggered an exciting and continuing discourse, mainly in the arts and cultural sectors, about the qualities of 'adolescent' urban landscapes like the Gold Coast.

Another staple reference for me is *Site Planning* by Lynch and Hack. I have used this quote in numerous planning reports to explain the need for proper research and investigation.

One must know the parts before one can play the game, and the name of the game is to provide human beings with places that support their daily lives, delight them and let them grow.

(Lynch and Hack 1984:3)

The series of publications by Christopher Alexander et al are perennial favourites. *A Timeless Way of Building* (1979:62) explains that "The life and soul of a place depend not simply on the physical environment but on the patterns of events which we experience there." *A New Theory of Urban Design* (1987:22) suggests that our modernist mindset causes us to misinterpret the natural order of urban processes. We perceive cities as growing through multiplying like an amoeba towards a strategic vision. We presume a city is not whole, it is incomplete until it achieves a predetermined physical state that we establish through vision-setting, master-planning and regulation. Rather, we should consider cities as functioning 'wholes' that grow and change through 'unfolding' in a less predictable organic order. In other words, we should appreciate that paradise is where we are right now and approach every act of construction, every increment of growth as evolving enrichment. *A Pattern Language*, which articulates ways to do this is my all-time favourite reference. I find it useful, not just for planning and design, but for understanding the essence of human nature and what we need from the built environment to sustain a good quality of life.

The last reference that I want to trot out from my stable of references to set the context for this session is Geoffrey Bawa, whose design philosophy I only recently encountered on a trip to Sri Lanka with two landscape architect friends in search of his tropical modern buildings and gardens. Charmingly, Bawa advocated that in design "to achieve the possibility of enjoyment and pleasure is a necessity."

What I take from all of these references is the suggestion that we need to be thinking more about what we need from the city for delight and enrichment in our daily lives.

Still a little shell-shocked from some of the urban conditions we witnessed in Sri Lanka I feel the need to note that I am grateful to live in part of the world where our hopes and aspirations exceed basic survival and in fact we expect a good quality of life.

In a media statement prior to this year's State election regarding the future growth and management of South-East Queensland, Our Premier, The Hon. Peter Beattie said "This is a major quality-of-life issue..."

I am excited about this strong new commitment to maintaining the liveability of South-East Queensland. I support the focus of promoting sustainable development patterns and the possibility of saving the green. While I believe in Alexander's theory of organic urban processes, I also recognise that within our contemporary system of governance, the artificial processes of vision-setting, master-planning and regulation to manage growth are efficient and effective. I accept that visions and masterplans are powerful motivators that cultivate will and coordinated action. But we also need to remain mindful that these artificial techniques by their very nature are idealistic, placing us in a suspended state of continual pursuit of outcomes that are possibly never achieved. I liken it to unrequited love. We are continually pursuing a rewarding relationship with the city but we never reach satisfaction. In the mere pursuit to consummate the relationship, much good can be achieved. We typically concentrate on our physical and economic well-being but we struggle when it comes to dealing with matters that touch our heart and soul. What I'm leading to in a roundabout way is the suggestion that we undervalue resources and techniques that give our relationship with the city meaning and purpose. We fail to deal with culture as a primary resource and we overlook creative practice as an essential technique for enriching the city and helping us to achieve enjoyment and delight in the landscape.

Cultural vitality is a key indicator of the quality of life in communities. Jon Hawkes in *The Four Pillars of Sustainability* (2001:3) describes culture as both "the inherent values *and* the means and the results of social expression and it is dynamic and constantly changing." Cultural matters generally present complex issues and interconnections that can be difficult to perceive and articulate.

Charles Landry, in *The Creative City* (2000:7), suggests that this is the main reason why cultural matters are often reduced to "a marginal add-on to be considered once the important planning questions like housing, transport and land-use have been dealt with."

Deborah Mills explains that culture "is seen as the icing on the cake rather than the yeast without which the cake fails to rise to its full potential." (Artwork magazine May 2003:7)

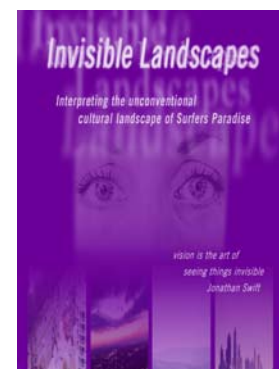
As I drift away from conventional planning and design practice towards the arts and museology, I am evermore conscious the relationship between urban management and cultural policy and action is weak. Physical planners and designers are typically ineffective at genuinely incorporating cultural matters and fostering creativity and cultural policy-makers and creative practitioners find it difficult to break into the urban development agenda. My interest has become focused on new ways of interpreting and articulating cultural values in the landscape and creative initiatives which, amongst our artificial process of urban management, can help us rise towards what Alexander calls a sense of wholeness.

So, firstly I'm going to talk about interpretation of cultural values embedded in our landscape. As Kevin Lynch suggests, it is one of the parts that we must know before we 'can play the game' of managing urban growth. Then I want present some initiatives and ideas that spring from the cultural sector which can supplement the range of techniques employed to promote diversity and vitality.

Jonathon Swift (1667-1745) coined the phrase 'vision is the art of seeing things invisible'. It perfectly introduces a research project I completed several years ago titled *Invisible Landscapes: interpreting the unconventional cultural landscape of Surfers Paradise*.

The purpose of my research was to explore alternative ways of interpreting cultural landscape values to facilitate deeper understanding and appreciation of the landscape of the Gold Coast and promote a more emotional approach to planning for its future.

The Gold Coast is popularly dismissed as a superficial place, culturally shallow, lacking substance and integrity. When we embarked on the Gold Coast Heritage and Character Study back in 1995, many people said 'that won't take long'.



Bernard Salt (2001:128) labels the Gold Coast, as “the flash focal point of the new colony that is settling rapidly along the edges of the Australian continent in the form of beachside suburbia – a trend that is absolutely dominant and unlikely to subside in the foreseeable future”. He says that “most Australians, regardless of where they live, understand what is meant by the concept of ‘the Gold Coast lifestyle’, and yet neither this concept nor the city existed at the mid-point of the 20th century”. But people don’t really understand the Gold Coast. To many citizens and visitors the Gold Coast is a city without a past. The history of the city we see today is brief, unusual and hard to characterise.

An article about the Gold Coast in The Australian newspaper’s Weekend Magazine in September 2001 titled ‘Gold Rush’ suggested that “perhaps the reason why the Gold Coast is so hard to characterise is because it won’t stay still for long enough to be analysed.”

John Pastier in *The Architecture of Escapism* (1978:22) said “we may sing the praises of opera and poetry, but when we vote with our feet we are far more likely to find ourselves standing in Disney World or Las Vegas, than in the Lincoln or Kennedy Centre.” To me these thoughts indicate that more attention should be given to the Gold Coast as the avant-garde of the most dominant trend in contemporary urbanism. The Gold Coast is an authentic phenomenon. Its urban form is a logical result of its recent history, leisure economy, topography, and socio-political framework. Its lifestyle and image are clearly expressed and aligned with the changing paradigm of coastal urban settlement. The simplicity of postcard imagery and tourism catch-phrases about beaches and sunshine belie its richness and diversity.

My study attempted to reveal that the landscape of the Gold Coast is imbued with a complexity of social, economic and political values. These I called ‘Invisible Landscapes’ because they are difficult to recognise in the unconventional and rapidly changing physical environment that eschews conventional order and does not possess many of the familiar codes and cues that we use to understand traditional centred cities founded around a penal settlement, a seat of power or an industrial port (Jones 2001:35) In simple terms, it is our understanding of the landscape that is superficial, not the landscape itself.

To explain these Invisible Landscapes I need to very briefly explain my research technique. My data collection involved an exhaustive process of trawling through microfilmed editions of the Gold Coast Bulletin. As the city’s only daily commercial newspaper the ‘Bully’ is the most comprehensive and continuous reflection of a narrative for the region. In choosing the time span for my study I wanted to go only as far back as the period just before the Gold Coast phenomenon as ‘Playground of the Australian Dream’ really took off which is around 1957 so I began at 1949 – which provides an insight to what was happening at the Gold Coast just after World War 2 and then I did the ‘9th’ year in every decade to 1999.

Sample data sorting table

PHYSICAL	SOCIAL	ECONOMIC	POLITICAL
A residential and commercial area has sprung up in the middle of Surfers Paradise and the high-rise and beach of Surfers Paradise Rapid Development. The City Council created a historic landmark which gives the area an impression of being an ocean, complete with public trees. This latest project by the municipal Gold Coast development company is 30 Traces, a complex of 48 units into units and right about in the heart of Surfers Paradise. In keeping with earlier undertakings, Rapid Development has stuck to their successful low-profile, multi-unit construction with a strong Midwestern influence in design and architecture. And in 30 Traces, they have introduced a definite French flavor to the result in an eye-catching combination of Spanish architectural and a significant gain (estimated, converted and large swimming pool).	and found that just not having to drive a car made their holidays more relaxing and peaceful. But a group of Melbourne teenagers said no cars meant they had to travel in Surfers Paradise and they could be arranged at night on the beach so that they could meet other kids their own age. Many said they had seen others and were indeed, surprisingly placed along the beach from and for beachfront houses and businesses. One woman said that baby sitting prices were too high. Her sister charged \$10 an hour and so after a seven hour New Year’s Eve night out, she had to pay \$42. Another man said high a price on wine, compared to what one could pay for it at the shop. But she overall found that people who compare about Surfers Paradise don’t know what they’re missing.	restaurants, an instant coastline and an immense air flight. This he said is really looking after the beach and its beauty. GCB 2.3.179 p17 THE BOBBY MAKER IS THE REAL EXPERT ON TOURISM HERE. Holiday makers are the real experts on the Gold Coast. There are Florida Gardens man who has just returned from California. “And it’s a good thing to see the same things they see in their own country,” said Mr. Thorne. Sea World, for instance, was big for the Atlantic coast but Americans and Japanese would want to look over Australia’s shores, as he says, “something they couldn’t buy back home.” GCB 2.3.179 p15 THREE CHEERS FOR THESE FIGURES – MANDY’S ARE 34-21-34... AND GOLD COAST’S IS A \$130M BUILDING BOOM. Gold Coast City Building approvals for the seven months to the end of January have topped last financial year’s total. And this year’s figure could be a record-shattering \$130 - \$140 million.	could not cross the border and on January he visited Queensland. He says from Police and marshers both claimed most visits on Saturday 3 Civil Liberties march into Queensland. The march organizers claimed the march was a victory because they had crossed the border without being arrested. “I Gold Coast organizers, David Greenfield and afterwards that it proved a point that they could hold a march without a riot.” GCB 2.1.79 p15 COUNCIL ASKS FOR NATURE LOVERS. The Gold Coast Progress League has protested against the abolition of the conservation commission in the north-western area.
GCB 3.1.79 p6 LEAVE THE BIG CITY BELIEF BEHIND. It’s a beautiful climate and a wide variety of suitable options enhance the appeal of the Gold Coast as those seeking escape from the big city. It goes all the way from a high above, fully furnished step of light to rural tranquility. Moments, more than most, overlooks and the expense of clean, modern, golden sand, lapped by clear waves that provide a white sand beach residential locale. The home can be a beach or river-bridge, high up in an elevated unit or even higher up in a mountain. Gold Coast City, the adjoining three estates and the broad expanse of Queensland provide a variety of options. With so many people who settle on the Coast, it’s no surprise that the demand for rural retreats is increasing. Every year more people are planning on the development of rural residential estates in the hinterland. Just inland of the country surrounding the Gold Coast is just another tourist attraction, with beautiful views and clear and gentle. This morning and display (Step 1) 1978	GCB 1.1.79 p1 ALL THOSE LONG, LONG BOLE QUEENS GIVE US A GREEN RECORD. Gold Coast City, the adjoining three estates and the broad expanse of Queensland provide a variety of options. With so many people who settle on the Coast, it’s no surprise that the demand for rural retreats is increasing. Every year more people are planning on the development of rural residential estates in the hinterland. Just inland of the country surrounding the Gold Coast is just another tourist attraction, with beautiful views and clear and gentle. This morning and display (Step 1) 1978	GCB 1.1.79 p15 SEVERES ARE ALSO BOWLERS’ PARADISE. With their own of green, running at good speeds, Surfers Paradise Beach Club is an excellent venue for weekend bowlers. GCB 2.1.79 p1 WHY NOT NAME IT ‘THEY’ PARADISE? Surfers Paradise should change its name to Thorne Paradise, according to former City Harbour resident Mr. Big Middle. Big and his wife, Marie, were to have the coast road for a few weeks around holiday back in City Harbour. But now they can’t because someone stole their heavy curtain. “It’s just like a bad dream. We still see a picture of a good, old Mr. Middle.” GCB 2.2.79 p18 KNOW YOUR BISCO DANCES OR BE A SOCIAL FLIP. Learning to dance the tangos, boleros and slow dances has	GCB 1.2.79 p15 COOLANGATTA PROTEST: HIGH RISES WOULD BE A LOW BLOW. Coolangatta’s protest claims will disappear in a concrete jungle if high buildings are allowed. Gold Coast Progress League president Mr. Don MacIntyre said yesterday. The president of the Coolangatta Chamber of Commerce president, Mr. John Green, said a general meeting every time had been suggested along the beachfront and a maximum limit of five stories as a special case. GCB 1.2.79 p15 BEAUTIFUL BANANAS BILBOZZED INTO BUST. The Koroorooro Banana Festival of 22 parties of “instant banana” and said “what good is the preservation of a beautiful old area can be built into the old area.” “Nearly a million bananas about about entered in a huge steady procession. Behind the upturned crates and massive mound of yellow bananas lay an entire banana to her preservation. “There were an average beautiful old bananas on this site and the bananas were the best ever shown this morning,” she said. GCB 1.3.79 p11

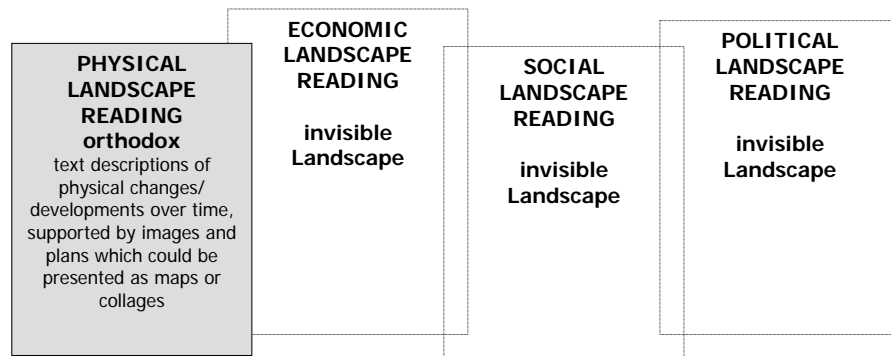
GCB 2.2.79 p15
THREE CHEERS FOR THESE FIGURES – MANDY’S ARE 34-21-34... AND GOLD COAST’S IS A \$130M BUILDING BOOM
 Gold Coast City building approvals for the seven months to the end of January have topped last financial year’s total. And this year’s figure could be a record-shattering \$130 - \$140 million...

Data collection –by number of newspaper extracts

	Jan-Dec 1949	Jan-Dec 1959	Jan-Dec 1969	Jan-Dec 1979	Jan-Sept 1989	Aug 1999-Apr 2000	Total
Physical	0	37	53	73	92	56	311
Economic	6	22	65	159	97	127	476
Social	48	45	80	95	63	75	406
Political	21	28	61	137	106	162	515
Total	75	132	259	464	358	420	1708

In total I gathered over 1700 extracts then applied a lengthy and time-consuming sorting and condensation process at the end of which emerged 44 core themes that distil and encapsulate the substance of the cultural landscape. These are presented within four, single-perspective landscape readings - the first one being a conventional reading of the Physical 'visible' Landscape, and the others representing the 'invisible' Economic, Social and Political Landscapes.

Multiple, single-perspective landscape readings



The core theme titles are shown as an attachment to this table. The four landscape readings and their respective core themes can be read separately, or in combination. As a concise set they enable accelerated cognitive understanding by helping the reader to observe and appreciate complexities and interrelationships within the cultural landscape. You can use them to gain insight and guidance on any landscape issue or trait by picking out the relevant core themes. The reference principle is not unlike the format of *A Pattern Language*. You can skim across the top essential issues – or you can delve deeper and deeper into the more detailed theme descriptions or even into the historical data extracts in the Appendices.

While the interpretive intentions and findings of this research are specific to the Gold Coast and offer greatest value for that city, a rewarding dividend is that both the theoretical position and interpretive technique could be applied universally. I'm not suggesting that these should be applied elsewhere.

The critical messages are:

- Because we are attuned to interpreting the city through physical perspectives, urban planning, design and management practices are fixated on achieving physical outcomes and afford little weight to the role of the more invisible, intangible cultural values that give our cities meaning and a sense of richness and vitality; and
- There are multiple and interesting techniques for interpreting cultural landscape values.

Capitalising on culture and forging a central role for creative practitioners in the planning and design for South-East Queensland and other adolescent urban landscapes?

In the last year I have been involved in a joint initiative of Arts Queensland and the Department of Housing, Community Renewal to prepare a guide for strengthening communities through creative practice. This table summarises some of the ways that creative practice helps to enrich communities.

Some ways creative practice helps to enrich communities

Shape cultural identity and foster community pride and attachment	Express the vision and values of a community Strengthen a sense of place and community identity through engagement creative thinking and activity
Develop community alliances and respect for difference	Bring people together Enable dialogue and promote understanding between different social and cultural groups (by emphasising common threads between all of us through sharing ideas and acquiring knowledge and skills of different traditions and appreciation of different values) Form creative partnerships Facilitate exchange of ideas and build trust between communities and government
Enhance the environment	Enhance local distinctiveness Beautify public places Promote interest and care for the natural environment
Educate, enchant and excite us	Provide positive recreation Offer self-expression, which is an essential characteristic of the active citizen Develop individuals' self-confidence, personal development and skills Develop the organisational skills of individuals and communities to help themselves
Foster innovation	Engage people's creativity, and potentially lead to problem-solving Encourage questioning, and the imagination of possible futures (the artist's ability to see problems from different perspectives and offer alternative solutions can assist renewal and sustainable development by drawing attention to the possibilities of change and helping people to explore visions of the future)
Stimulate economic activity	Encourage enterprise Bring about tourism Build public and private sector partnerships Generate employment opportunities

What this demonstrates for landscape planners and designers is that the breadth of techniques for promoting diversity, vitality and fostering a culturally responsive design ethos extends well beyond our limited focus on conservation of heritage and character, urban design guidelines and provision of community centres.

When I worked for Gold Coast City Council, we undertook various unorthodox activities under the banner of strategic planning and design, to explore and elevate understanding and appreciation of different aspects of the city, including the production of a series of Heritage Brochures. These are quite different from conventional heritage trail brochures in style and application. Each brochure was developed with a local interest group and publicly launched in conjunction with activities such as guided tours, oral history days and exhibitions of art and history. And we had fun doing it!



Gold Coast Heritage Brochure Series

Earlier this year, the Gold Coast Art Gallery orchestrated a fantastic program of exhibitions and public events called 'All that Glitters'. They married fine art and kitsch to present and support the validity of leisure and popular imagery which are central to the culture of the Gold Coast. One of the many events was a seminar which brought together a wide range of artists, writers, moteliers and other community members to ponder an endangered species: the 1960s motels which have been a significant element in landscape and people's experiences and imagination of the Gold Coast. I gave a presentation about ways we can respond to this loss of 'highway heritage' and suggested the following suite of techniques.

Techniques for responding positively the disappearance of Highway Heritage

Opportunity	Technique	Participants
1. Promote the profitability of surviving motels	Motels provide affordable tourist accommodation and contribute to the diverse range of accommodation types available in the City. Additionally, some of the motels have the potential to tap into and develop an apparent niche market that is emerging as people seek out kitsch tourism experiences.	Motel operators Tourism promoters and marketers
2. Create incentives to keep the finest specimens	Identify which motels are really distinctive and look for development and financial incentives to retain them.	Heritage Council & Gold Coast City Council, motel owners and developers
3. <i>Ensure that new development maintains and enhances the spirit of holiday fantasy</i>	<i>The Gold Coast's sense of change, fantasy and leisure is even more important to the image of the city than conservation of specific items that we value as heritage.</i> <i>As redevelopment occurs, ensure that the new buildings are well designed to address community needs for equitable and vibrant public landscapes.</i>	<i>Gold Coast City Council, building design professionals and developers</i>
4. Document the history of motels and celebrate their contribution to the heritage and character of the City	Record and collect the history of motels through photography, film, archives and stories. Celebrate and keep alive the memories of our 'highway heritage'. This can be done in a range of fun, engaging, community building ways, including: Publications, Exhibitions, Local history tours, Theatre and radio, Visual and literary arts, Website production	Local Studies Library Art Gallery/Museum National Trust & Historical Society Local History Groups Schools Individuals

* It is pertinent to note that only one quarter of these (as italicised) relate to design and regulation.

Another presenter at the seminar was novelist Matthew Condon who spoke about the character of the Gold Coast and his connections to it. Matt has a lovely turn of phrase and, without even dropping the words 'heritage', 'character' or 'sense of place', he told a few stories in a sharp, lively, creative way to illuminate the essence of the issues and arouse emotion in the audience.

This leads me to mention the Brisbane Writers' Festival which is on this week. Many sessions in the program examine issues that we are interested in as landscape planners and designers. And I draw your attention to a session this evening at 7.30pm in the Spark Bar of the Brisbane Powerhouse called 'BRISBANE: MY MUSE, A MUSE, AMUSE?' In which Brisbane authors, Stuart Glover, Louise Limerick, Mary-Rose MacColl, Chris Nyst will be discussing the inspiration found in the great south-east.

We know that to conserve and enhance the endowments of SEQ we need to consolidate, defrag and reduce car-dependency. There is a juggernaut of planners and policy makers in local government and numerous State Government departments, design professionals, the development industry, community and other organisations who are working towards this. but the challenge is so nebulous and complex that little headway is made apparent to the public. Creative writers can bring clarity to the issues and qualities in SEQ and they have far wider community reach so they can help in building an ethos and natural community mandate that eases the path for the making of some of those big, pragmatic land use, development and transport decisions - much like the way Judith Wright's poetry supported the environmental movement in the 1970s and the World Heritage listing of the rainforests of the Scenic Rim.

I want to briefly mention the Museum of Brisbane known as MoB, which opened last October on the ground floor of Brisbane's City Hall in King George Square. The museum combines and presents social history, visual arts, craft and design in fresh ways that valorise and enhance the cultural qualities of Brisbane and inspire creativity in the city. Exhibitions so far have explored the origins of Brisbane from various perspectives. Presently on show, and not purely by coincidence is an exhibition called the '200km City: From Noosa to the Tweed', curated by Professor Peter Spearritt, which traces the evolution of this region over the last 100 years and encourages debate about its future.



MoB

Within South-East Queensland, there are many such interesting projects. The Logan River Tinnie Trail and The Bunya Trail are but two recent, delightful ones that help to define and develop the evolving landscape and express the cultural identity.



Logan River Tinnie Trail



www.bunya.qal.org.au

Feeling overwhelmed and bogged down by the complexity of issues in the 200 Mile City?

I would like to suggest that one easy step forward would be to build a stronger relationship with the arts and cultural sectors. On 3 September 2004 the Museum of Brisbane, with Museums Australia Queensland, held a one-day conference called 'Cities and Museums'. They were a few planning/design professionals there but in the whole it was a different sea of faces to those here today.

Last year I was in Townsville for work and had a chance to drop in to a session at the Local Government Community Development Association annual conference called 'Just and Vibrant Communities'. Again the delegates were almost totally from the arts and cultural sector – I recognised one other planning/design professional – Kay Franks from Logan City Council. Just two weeks after that event the Institute of Architects held seminar in Townsville on the topic of 'urban vitality'. Same issues, different people, different forum.

I imagine that in the audience today we would be lucky if there is even a handful of practising artists and cultural development practitioners. Although we speak in slightly different languages, we are all talking about the same things sustainability, quality of life, belonging and attachment to place, and acting on different tangents.

As Mr Beattie says, "Queenslanders are lucky enough to live in the most beautiful location in the world." Tomorrow, 1 October, will mark the 10th anniversary of my migration to Queensland. I still find Queensland peculiar in some ways but it is exciting and I wouldn't want to be living and working anywhere else right now.

My tattered copy of *The 100 Mile City*, which 12 years ago enlightened my understanding of cities, remains a touchstone. It triggers thought about Rod Elphinstone and Melbourne and keeps those memories alive. It also reminds me of the moment when Councillor Rickard stood up in the chamber to speak in support of my proposal for Gold Coast City's first heritage study and he simply recited Sudjic's quote and I knew the rest of the Councillors would give us the green light to begin. In a similar vein, the process and products of creative practice are powerful triggers for understanding the city, remembering its history, building a strong relationship with it and steering it towards better environmental outcomes that enrich our lives. And because I am advocating that we need more arts and soul in the city, I am going to lead by example and close with a 25-year old piece of creative verse that I uncovered in the *Gold Coast Bulletin*, 6 September 1979, p6. It is a poem written by a Mr Ian Perkins of Broadbeach.

*Our forebears kindly searched the earth for such a place as this
They never knew their great grand kids would consider it such bliss
So to this Golden Strip of Queensland, in retirement I have come
To such an aura of good health, exuberance, and fun
The feel of sun, the pound of surf, a leisurely way of life
Induces happy people, one can't envisage strife
The hinterland is beautiful (what odd shaped bumps and mounds?)
Forest glades, running brooks, a joy of scents and sounds
I hope they never spoil it, just to make a buck
Keep it just the way it is not housing run amuck*

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Attachment

Substance of the Cultural Landscape – Summary of Core Themes

	Physical	Economic	Social	Political
1.1	A new urban structure	2.1	3.1	4.1
1.2	Mix of unique & conventional urban typologies	2.2	3.2	4.2
1.3	Shifting trends in type & location of new development	2.3	3.3	4.3
1.4	Thematic expression & constructed imagery	2.4	3.4	4.4
1.5	Multitude of unrealised dreams & schemes	2.5	3.5	4.5
		2.6	3.6	4.6
		2.7	3.7	4.7
		2.8	3.8	4.8
		2.9	3.9	4.9
		2.10	3.10	4.10
		2.11	3.11	4.11
				4.12
				4.13
				4.14
				4.15
				4.16
				4.17