

Understanding Historic Parks and Gardens in Buckinghamshire

The Buckinghamshire Gardens Trust Research & Recording Project



CAMPBELL PARK, MILTON KEYNES

AMENDED August 2018



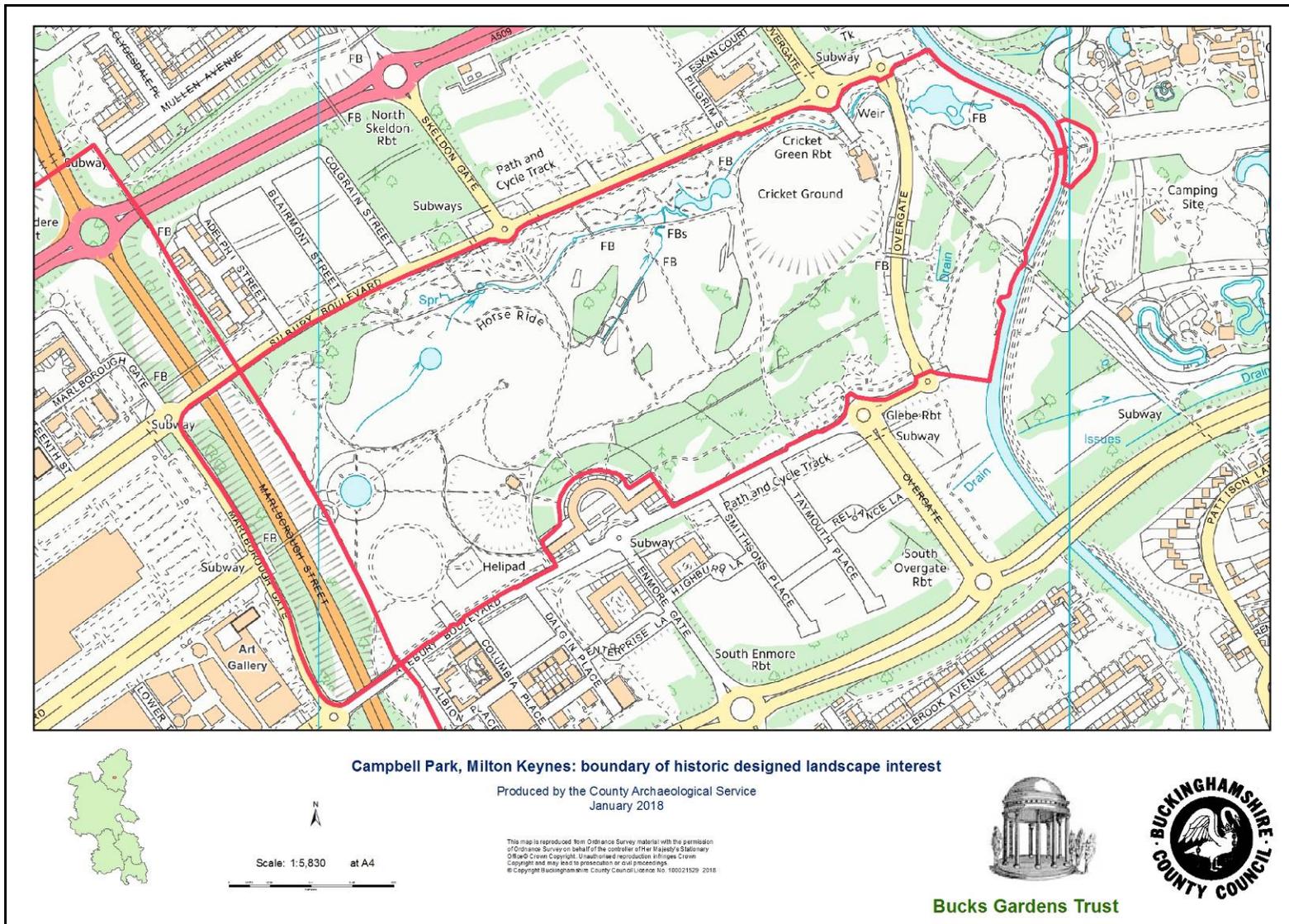
Bucks Gardens Trust



The Stanley Smith
(UK) Horticultural
Trust



HISTORIC SITE BOUNDARY



NB the south-west corner of Campbell Park (the environs of Marlborough Street) overlaps with part of the north-east corner of Central Milton Keynes (qv).



NB the south-west corner of Campbell Park (the environs of Marlborough Street) overlaps with part of the north-east corner of Central Milton Keynes (qv).

INTRODUCTION

Background to the Project

This site dossier has been prepared as part of The Buckinghamshire Gardens Trust (BGT) Research and Recording Project, begun in 2014. This site is one of several hundred designed landscapes county-wide identified by Bucks County Council (BCC) in 1998 (including Milton Keynes District) as potentially retaining evidence of historic interest, as part of the Historic Parks and Gardens Register Review project carried out for English Heritage (now Historic England) (BCC Report No. 508). The list is not definitive and further parks and gardens may be identified as research continues or further information comes to light.

Content

BGT has taken the Register Review list as a sound basis from which to select sites for appraisal as part of its Research and Recording Project for designed landscapes in the historic county of Bucks (pre-1974 boundaries). For each site a dossier is prepared by volunteers trained on behalf of BGT by experts in appraising designed landscapes who have worked extensively for English Heritage/Historic England on its Register Upgrade Project.

Each dossier includes the following for the site:

- A site boundary mapped on the current Ordnance Survey to indicate the extent of the main part of the surviving designed landscape, also a current aerial photograph.
- A statement of historic significance based on the four Interests outlined in the National Planning Policy Framework and including an overview.
- A written description, derived from documentary research and a site visit, based on the format of the English Heritage (now Historic England) *Register of Parks & Gardens of special historic interest* 2nd edn.
- A map showing principal views and features.

The area within the site boundary represents the significant coherent remains of the designed landscape. It does not necessarily include all surviving elements of the historical landscape design, which may be fragmented. It takes no account of current ownership.

NOTE: Sites are not open to the public unless advertised elsewhere.

Supporters and Acknowledgements

The project was supported by The Gardens Trust (formerly the Association of Gardens Trusts and the Garden History Society) and funded by BGT with significant grants from the Stanley Smith Horticultural Trust and the Finnis Scott Foundation. BCC generously provided current and historic mapping and access to the Historic Environment Record was provided by Milton Keynes Council.

The Trust would like to thank the volunteers and owners who have participated in this project and given so much time and effort to complete this challenging and rewarding task.

Further information is available from: www.bucksgardenstrust.org.uk

COUNTY:	BUCKINGHAMSHIRE	CAMPBELL PARK, MILTON KEYNES
DISTRICT:	MILTON KEYNES	
PARISH:	MILTON KEYNES	MK HER: -
OS REF.:	SP 8623 3971	

STATEMENT OF SIGNIFICANCE

Overview

A large public park, a key part of the Milton Keynes Development Corporation's planned cityscape, linking urban Central MK in a corridor to a swathe of naturalistic parkland down the Ouse Valley. It is one of the largest and most imaginative parks to have been laid out in Britain in the later C20 and is probably of national significance. It is magnificently generous and on the right scale for the city. The detail of the materials, types of horticultural features and planting all work together with the natural and artificial topography to produce an outstanding unified design. It survives intact and continues to be developed in similar character following the original vision for it as a people's park.

Archaeological interest

The archaeological evidence has been extensively studied during the development of the area. Evidence of Neolithic or Bronze age and Saxon settlement to the south; Roman occupation is significant in the locality. From the medieval period the land was agricultural, with the Grand Union Canal opened in 1805 with likely associated industry. Brick kilns were built nearby in the late C19.

Architectural interest

At present the park relies for its framework on natural and constructed landform, bold planting masses, tree lined roads and a complex of path systems. Two buildings lie within the park, the cricket pavilion/Parks Trust offices and a crescent of apartments off Avebury Boulevard. The skyline of the City Centre, including the Theatre and Gallery frames the western end. A new Pavilion, planned for the Events Plateau, will complement this prospect.

Artistic interest

Campbell Park is an ambitious publicly-funded park on a scale rarely achieved in later C20/C21 England, building on the traditions set by the best of C19 public parks such as Birkenhead, Merseyside, and Central Park, New York. In its scale of ambition and unity of design it is comparable with Thames Barrier Park, the Yorkshire Sculpture Park, Lee Valley and the Olympic Park but in style and character these are all very different. The characteristic collection of various intensively ornamental areas is linked via the latter-day naturalistic English Landscape style park in which they lie, including by a watercourse running through the park and treated in a variety of ornamental ways. This is set within the wider landscape of urban CMK on one side and the rolling naturalistic public open spaces, achieving the effect of a single tract of countryside. The views are carefully manipulated both within and beyond the park to take advantage of the rolling topography.

The role of public art is integral in the design, with 9 significant works, several by leading artists (see Appendix). In addition several locations were planned within the landscape for presentations of periodic outdoor exhibitions of public sculpture. This public art forms part of the collection of over 200 works city-wide. It complements the sculpture collection adjacent in CMK (of which there is more, some of it by the same artists). In the Park it is very effectively displayed as it can be viewed from different parts of the Park and is striking in its impact. Thus the designed and wider setting is of the utmost importance to the artworks.

Historic interest: Campbell Park is of high historic interest as one of few large-scale public parks developed in the later C20 in England, and for its high quality of design and survival intact.

HISTORIC DEVELOPMENT

Campbell Park was planned by Milton Keynes Development Corporation (MKDC) as part of the overall scheme for Milton Keynes New Town. Milton Keynes was designated as a new town in 1967 and MKDC was established in the same year. The Master Plan for the New Town was published in 1971 and landscaping was worked out in its broad outlines from the beginning (*Pevsner*).

According to Tony Southard (*Landscape Design: CDC*, undated) the basic framework of the City Parks consisted of two north/south valleys based round the Loughton River to the west and the Ouzel to the east; and two east/west valleys, formed from the River Ouse and Simpson Brook. To these were added the city centre Boulevards and to the east of these Campbell Park which provided a third east/west element of open space. The whole was intended as a continuous mesh across the city.

It was noted that “The monotonous fields of north Bucks have been transformed into a wooded landscape in which the city is almost hidden..... Campbell Park, the city park, links Central MK to a vast swathe of parkland down the Ouse Valley, in all the largest and most imaginative park to have been laid out in Britain in the C20” and that as park it is “magnificently generous and on the right scale for the city” (*Pevsner*). Contemporary comparisons in terms of scale include aspects of the Lea Valley Regional Park (1960s) in the South-East and Strathclyde Country Park (1970s) in Glasgow. Some post-War New Towns, such as Warrington, Harlow and Hemel Hempstead, featured parks and gardens but not on the same scale as Campbell Park (*A Visitors’ Guide to C20 British Landscape Design*, Paul Walshe ed., 1994).

The Park was begun in 1975, broadly on the lines devised by Derek Walker and Andrew Mahaddie of MKDC in 1971 (*Pevsner*). A full park development plan however, was prepared by the Central Landscape Unit and approved 1977/78. (pers. comm. Neil Higson, 27/7/18). Sited immediately east of Central Milton Keynes and is the centre of the Campbell Park grid square; laid out by MKDC towards the end of the 1970s. The Park is surrounded by major development areas; some of which have been built on and some of which are still to be developed. The Park provides a transition between the urban qualities of the town centre and the surrounding rural valley character, and in doing so displays modernist roots, through the play of geometric forms against the pastoral landscape (*Consultants’ Brief: Urban Framework Plan, 23/3/99: CDC*). It was intended that the Park should be surrounded by building whose value would be enhanced by its proximity, as with, for example Kensington in London, or Central Park in New York (pers. comm. Rob Rieckie, Parks Trust June 2017).

From the start the Park was the focus of ambitious ideas. Derek Walker (*The Story of the Original CMK*) intended an international Sculpture Park on the site and contacted leading sculptors such as Henry Moore, Anthony Caro and Philip King, who were said to be intrigued and willing to participate by providing for example maquettes and loans. However, this idea fell victim to the cuts imposed on the cultural sector in the late 1970s and 1980s (Derek Walker, *The Story of the Original CMK*). However, the MK Parks Trust aspires to make it a nationally important collection, following the example of the Yorkshire Sculpture Park, and include temporary additions, exhibitions and events featuring artists in residence, residential courses etc.

By 1976-77 the landscape planting was already weak and hit by drought and Dutch Elm disease. In 1976 40,000 trees and shrubs had been planted on Advanced Planting Site 82, later Campbell Park, but suffered badly from drought, sheep and hares (*CDC: BO60/58.1*). Neil Higson, appointed landscape architect in MKDC in 1977, noted that the vast park system was flagging due to a lack of clear policy (*Landscape Design*, August 1987). As a result all park areas were given development plans, covering land use, development opportunities and management needs. Central purchasing of plant material was introduced and distributed via MKDC plant nursery to ensure consistent quality. Topsoil was conserved like gold dust. Landscape design resources in MKDC were concentrated in a central unit with representation at top management level. This improved the balance between disciplines and avoided situations where landscape architects were obliged to pursue the unfeasible concepts of maverick architects or urban designers (*Landscape Design*, August 1987).

Park development principles were drawn up and park development plans were prepared for each area of the whole park system. A major public exhibition was held in Middleton Hall (Milton Keynes Shopping Building), entitled "Your Parks", with close co-operation from the Recreation Unit, led by Brian Salter. This showed the public many of the activities which would bring the park development plans to life. (pers. comm. Neil Higson 27/7/18).

Campbell Park was named after Lord Campbell of Eskan – Chairman of MKDC 1967-83 – and opened by him in May 1984. The Park was laid out in stages, starting with elements to the west and nearer the city centre, (*Lifestyle*, 9/86). By 1989 the west end was nearly complete as a formal town park with ornately planted flower beds, dramatic conifer hedges and thousands of spring bulbs (*Insight*, Spring/Summer 1989). Designs and planting plans for the west end of the Park and elements of the lower park exist at CBS.

While MKDC was wound up in March 1992 a charitable trust, Milton Keynes Parks Trust (MKPT), was established to be responsible for parks and green spaces in Milton Keynes, as they had more in common with nature reserves and country parks than traditional town parks. MKDC wanted to keep relevant skills together. Brian Salter was appointed its Chief Executive. MKPT was given a 999 year lease with a property endowment to provide a revenue stream. It became fully operational in July 1992 (*Leisure Management*, March 1996). Public art remains important and a Campbell Park Public Art Plan was published in 2009, with a ten year vision to make the Park one of the world's best "art parks". None of the works has yet achieved national recognition through listing by Historic England (compare with Central Milton Keynes, q.v).

MKPT retains responsibility for Campbell Park and other parks and green spaces in Milton Keynes.

SITE DESCRIPTION

LOCATION, AREA, BOUNDARIES, LANDFORM SETTING

The 46 ha. site lies half way between Milton Keynes Railway Station about 3 km to the west and Junction 14 of the M1 about 3 km to the east. It is bounded by Silbury Boulevard to the north and Avebury Boulevard to the south. To the west is Marlborough Gate, which also forms the east edge of the landscape design of Central Milton Keynes (q.v.). Between the western edge of the Park and Marlborough Gate is Marlborough Street, a major grid road set in a deep cutting. The banks of this cutting are planted with shrubs and bulbs. At the eastern end the Park is bisected by Overgate, a vehicular road, and beyond Overgate is the Lower Park. This a smaller, mostly flat area bounded by the Grand Union Canal to the east. Beyond the Canal the area becomes Newlands, planned as a recreation area with a Cathedral of Trees at the north- east corner.

The Park slopes eastwards, with gentle undulations formed by two broad and shallow valleys, running east/west; these are separated by a striking central ridge or mound, which leads east-west from the plateau in the west of the park. A sharp drop occurs between the highest and lowest points, and soil excavation was used to create artificial hills (Kelcey: JG, *Plants and Habitats of European Cities*). The site drains from the CMK plateau to the east into the Canal and there are several small streams. The western plateau is exposed and the valley topography creates a number of other exposed spaces (Campbell Park Strategy Options: October 1999 for English Partnerships). Ancient hedgerows divide the site east/west.

From the centre of the western plateau and the ridge an exhilarating panorama spreads eastwards over Newlands, Willen Lake and surrounding parkland, with the effect of a single tract of countryside. Beyond this views extend to Bedfordshire. To the west views extend towards the contrasting urban skyline of CMK, including the dramatic roof of the Theatre and Gallery at the south-west corner of Marlborough Gate. To the north and south the views are of intermittent, largely of low level development.

ENTRANCES AND APPROACHES

The most significant entrance to the main Park is at the centre of the west boundary via Midsummer Boulevard, through an uncompromising modernist underpass under Marlborough Gate and across a footbridge, high over Marlborough Street. This leads east to the centre of the western plateau, now the location of the MK Rose, a circular feature which dominates the plateau (see below). Beyond the Rose the east/west axis continues east along the spine of the central ridge, the Belvedere.

Two approaches from the east enter the Lower Park, both crossing the Grand Union Canal on footbridges. That from the Ouzel Valley Park is marked by round pavement setts at either side of the bridge, leading to a path bounded by shrubs crossing the Lower Park to the north-west. North of the approach from the Ouzel Valley, the approach from Willen Lakeside Park crosses the Grand Union Canal on to a footpath leading to the sculpture "The Head" (see Appendix), on a slight rise looking east. The footpaths from both the Ouzel Valley and Willen Lakeside meet before crossing Overgate on an elevated footbridge, leading to the main Park to the west.

To the north, on Silbury Boulevard, a pedestrian entrance is marked by artwork "Chain Reaction",

which leads to the formal layout of the hanging gardens. There are several other, less significant, pedestrian entrances and a vehicle entrance to a car park for the cricket pavilion towards the east. To the south, on Avebury Boulevard, there are vehicular entrances to the events plateau in the south west corner and to a small car park towards the east. There are several, minor pedestrian entrances. All the pedestrian entrances to the north and south are marked by specially designed archways and railings.

PERAMBULATION – including both principal buildings and landscape

The design was mostly by Neil Higson in semi natural C18 English tradition (Pevsner – however see Appendix by Neil Higson who notes that his influences were more Joseph Paxton and Frederick Olmsted)), with the main building the pavilion/Parks Trust offices near the cricket pitch. Instead the emphasis is on sculpture for focal points rather than buildings, of which there are few. The design of the park included the possibility of occasional incursion buildings along the boundaries. The only one built so far is Campbell Heights, a large block of residential apartments mid-way along the south boundary. In the CMK Business Neighbourhood Plan (2015) two other areas of the park retain this status.

The perambulation of the main Park on the west side of Overgate starts in the centre of the western plateau, which was built up from spoil from the City Centre from 1974. This is focused on the MK Rose by Gordon Young, which opened in 2013 and is intended as a collective place of reflection and memorial. It was sponsored jointly by the Parks Trust and the Cenotaph Trust. The design is circular and features a calendar of days important to the people of Milton Keynes. These are represented by 105 pillars arranged in the geometric design of a flower. So far 62 pillars have been inscribed (details at www.mkrose.co.uk). A holm oak hedge was planted in 2012 as a surround, replacing original Leyland cypresses. The design matches the dimensions of the previous feature, a large, circular pond with fountain which had maintenance problems and was replaced.

From the MK Rose a path leads east along the spine of the Belvedere to the highest point of the Park. This mound is intentionally reminiscent of a prehistoric site (Pevsner). The path culminates in the sculpture beacon “Light Pyramid” (2012, Liliane Lijn). A beacon was erected here for the Armada celebrations in 1988, as part of the nationwide official chain of beacons, but was struck by lightning in 2002 and removed.

South of the MK Rose is the Events Plateau, with an open air theatre. The Parks Trust is planning a new Pavilion here with cafe and WC facilities (MKC planning reference: 17/00429/REM.)

Also on the western plateau, north of the MK Rose is the Labyrinth, with a functional sundial - “Armillary Sphere” by Justin Tunley. This was planned as a turf maze, with stone setts in the grass and is surrounded by evergreen shrubs as wind protection. This area, as well as along the Belvedere was formerly ornamented by specially designed seats, with canopies, made of metal and glass, but these have recently been removed (December 2017).

City Gardens runs along the north side of the Park, with the quality of an urban park. At Skeldon Gate, in the approximate centre, Hanging Gardens form a feature, with terraces and zig-zag paths. Non-native species are featured and a collection was planned of every plant species grown in the City since 1967. The area was planted 1987-89 (*Insight* Spring/Summer 1989). There are many paths

with hard surfaces, seats specially designed for Campbell Park, a small gazebo and little steel bridges over the small stream which flows from the western plateau. The upper course of the stream has a natural character although it has been formed into a round pool to the north of the Belvedere. This was originally part of a water system feeding the stream and rills on the north side of the park. It allowed the round pond to be periodically drained and cleaned. The water collected in the settling pond was gradually released by a vortex release valve to feed the stream (pers. comm. Neil Higson 27/7/18).

Downstream of this in the middle section of the park, the watercourse has been diverted into a series of hard-edged (granite sets) rills and pools that run along the edge of and at one point across the main parkland pathway. The watercourse then returns to a more natural soft-edged stream, eventually flowing into a large irregular-shaped pond/small lake between Overgate and the Grand Union Canal. The planting has largely survived, but the Parks Trust is replacing mature shrubs with perennials, especially on the eastern side (pers. comm. Rob Rieckie, MK Parks Trust, June 2017). In the Hanging Gardens juniper has been replaced by Juniper and Ceanothus.

Along the south side of the Park, by contrast, is an area of woodland, planted with native species such as oak, ash, birch and hawthorn and the remains of an ancient hedge. Laurels and other evergreen shrubs have also been planted along with thousands of daffodil bulbs and cowslips. Paths are bark chipped for a natural look.

The central area of the Park is grassed, with paths and low levels of undulation. There are groups of trees and some individual oaks predate the Park (pers. comm. Rob Rieckie, MK Parks Trust, June 2017). Trees have been thinned to preserve views across the Park of features such as the Beacon and key works of art. These views through the park evoke the C18 English Landscape Style of Lancelot 'Capability' Brown, with glimpses out to different aspects. Areas alongside paths are mown to give re-assurance that the Park is managed. Otherwise the sward is left uncut until mid/late summer then cut for hay as a crop for livestock, followed by periodic grazing by sheep. This increases biodiversity value of the grassland and maintains the English Landscape character of the park. In the north-west corner a cricket pitch, built to county standard, has grassy terraced banks for spectators on the cutting into the hillside that formed the cricket field, a pavilion and car park.

The Lower Park on the eastern edge is reached by a footbridge across Overgate. A cutting was made to carry the road through the Park, and the alignment of the road was the subject of debate within MKDC (Mike Usherwood, formerly MKDC Landscape Unit 1988) in order to minimise earth moving and retain as much of the woodland belt as possible. The banks were stabilised with an interlocking concrete unit system which allowed clothing the steep sided cutting with ivy and other plants. This created a dramatic character to the cutting and footbridge area. The Lower Park is roughly triangular and was laid out after the main Park. It slopes gently eastward. To the north is a small, informal lake, with a decorative bridge that forms part of the watercourse running through the park (mentioned above). In the centre is a clump of small trees and shrubs. A small specialist restaurant overlooking the pond was originally proposed and allowed for in the design (pers. comm. Neil Higson 27/7/18).

REFERENCES

BOOKS AND ARTICLES

- Higson, N., *City of Trees*, Landscape Design August 1987; Milton Keynes Parks Trust Background Papers, Milton Keynes Library L060.79
- Ed., J.G. Kelcey, *Plants and Habitats of European Cities*, 2011, 277.
- Pevsner, N., Williamson, E., *The Buildings of England: Buckinghamshire* (2nd edn, 1994), 517.
- Southard, Tony, *The Story of the Original CMK* (2007), 29. (Commissioned by the Central Milton Keynes Project Board (part of English Partnerships), published by Living Archive of Milton Keynes).
- Walker, D., *The Story of the Original CMK* (2007), 29.
- Walshe, P., Ed. *A Visitors' Guide to C20 British Landscape Design*, Landscape Institute 1994

OTHER SOURCES

New pavilion planning application: MK planning reference 17/00429/REM

Campbell Park written scheme of investigation for detailed investigation prepared for Crest Nicholson, July 2016

Comments by Neil Higson, former Chief Landscape Architect, MKDC, 27/7/18

MAPS

- Heron Maps, *Milton Keynes Official City Atlas* (editions of 1979, 1981, 1983 and 1985).
- Milton Keynes Parks Trust, map 1992 (CDC, B060)
- Plan for Campbell Park, MKDC, CDC (B060)
- O/S 1881

OTHER MEDIA

[www. Mkrose.co.uk](http://www.Mkrose.co.uk)

www.theparkstrust.com

Centre for Buckinghamshire Studies

- Plan of Campbell Park, 1983, with planting details (L3.16.212)
- Plan of pond on central plateau with planting details 1983 (L3/161/212)
- Plan of central Belvedere, 1975, (L3/16/212/1294)

Milton Keynes City Discovery Centre

- Campbell Park Strategy Options 1999 for English Partnerships
- Consultants' Brief, Urban Framework Plan, 23/3/99
- Insight* Spring/Summer 1989 (B060)
- Leisure Management*, March 1996 (B060)
- Lifestyle* September 1986 (B060)

Southard, Tony, *Milton Keynes Landscape*, Landscape Design (undated) (B060)

Usherwood, Mike: Campbell Park October 1988 (B060)

Photo: Original fountain and pool on the western plateau (now replaced by MK Rose) (B060).

Jill Stansfield & Gill Grocott 2017

SR edited January 2018

Edited August 2018 with comments by Neil Higson, former Chief Landscape Architect, MKDC

APPENDIX ONE

Background of park planning and design by the Central Landscape Unit, MKDC – Neil Higson, former Chief Landscape Architect, July 2018

When the Central Landscape Unit was assembled in 1977 the only components of Campbell Park which had been started were the garden area adjoining the V8 (Marlborough Street) cutting; the round pond (now the site of MK Rose); Andrew Mahaddie's beautiful Belvedere growing out from the City Centre plateau and some planting additions to the existing wood on the southern edge of the Park.

The size and location of the park had been established in the City master plan and Derek Walker's intention was to create an international sculpture park. There was no coherent development plan beyond this concept. The natural landform which the Belvedere complemented so effectively was a perfect canvas for an outstanding public park.

My feelings about the area were that it should focus on the life enhancing qualities the park could bring to all citizens; that it should become a people's park, with elements which would appeal to the many different tastes and lifestyles of the population of a rich and varied city.

Mike Usherwood and I led the design team. Our strong influences were Joseph Paxton's Birkenhead Park and Frederick Olmsted's Central Park, New York, rather than the C18 English landscape parks. We regularly visited William Kent's Rousham and absorbed atmospheres and details as a different level of inspiration. Of course, this is not to say that the natural character of this beautiful section of natural English landscape was not the major influence on the character of the park.

Our plan was to create a unified composition of various landscape types, partly developed from existing and adjusted landform and partly guided by character and function as elements of a people's park. We were, after all, dedicated followers of Ebenezer Howard's Garden Cities Movement, as well as believing that landscape can have a fundamental influence on the health and quality of life of all citizens, and in consequence the success of the new city.

We prepared the Campbell Park development plan therefore to contain zones of landscape character related to a range of moods, atmospheres and uses composed together so that none compromised the overall integrity of the park.

Whilst we planned that permanent public sculpture in key locations would be an articulation of the design, I was at the time involved with AIM (Art in Milton Keynes) led by Edna Reed. She was a great enthusiast for changing outdoor exhibitions so, as detailed implementation of the park progressed, we were able to include places which could, but need not be, used for sculpture display. An outstanding exhibition of bronze figures based on Tai Chi positions showed how successful this approach could be. However, one figure was stolen sadly reminding us of another world.

APPENDIX TWO

SCULPTURE IN CAMPBELL PARK

Milton Keynes has one of the largest collections of publicly-sited art works in the country. When the city was created careful attention was given to the siting of new artworks in order to create a sense of place and community. There are now 200 public works across the city. Campbell Park has 8 significant artworks.

For further details see Art in the Parks www.theparkstrust.com. Locations marked on map below.

- A. Armillary Sphere, Justin Tunley, 1995. Mild steel.

Location: The Labyrinth.

- B. Circle Dance, Claire Wilks, 1997. Steel structure and willow.

Location: The Canal.

- C. Gnomon (Shadow Caster), Peter Bowker, 1994. Festinog blue grey slate and bronze.

Location: near the cricket pitch.

- D. Head, Allen Jones, 1990. Steel.

Location: Overgate.

- E. Chain Reaction, Ray Smith, 1992. Mild steel, laser cut and painted.

Location: Skeldon Gate.

Chain Reaction was commissioned in 1992 to celebrate the end of the first phase in Milton Keynes' creation as a new city. Artist Ray Smith was sponsored by many of the original developers and their vision is reflected in the sculpture's themes of interdependence and aspiration, firmly rooted in the ground. It was designed to be viewed from every angle, and the two figures that make up the column are links in the same endless chain. It is being restored in 2018.

- F. Onwards and Upwards, Robert Koenig, 2011. Wood – sweet chestnut.

(Replacing original Koenig piece removed in 2000 owing to deterioration).

Location: Woodland Ridge.

- G. Cave, Ivan and Heather Morison, 2011. Concrete and wood.

Location: At the top of the slope of the western plateau, facing east.

- H. Light Pyramid, Liliane Lijn, 2012. Steel.

Location: at the end of the Belvedere.

Key to Numbered Features

1. Entrance from CMK over Marlborough Street	2. Milton Keynes Rose
3. Labyrinth	4. City Gardens
5. Cricket Pavilion and MK Parks Trust Offices	6. Woodland Ridge
7. Bandstand	8. Activities Plateau
9. Belvedere	10. Entrance from Newlands and link to the wider naturalistic landscape
11. Watercourse: an important feature running through the north section of the park in various areas	12.

CURRENT IMAGES (2017)



From left to right: Armillary; Band stand; Canal bridge entrance; City Gardens Chain Reaction on north boundary; City Gardens new planting.



From left to right: Cricket pitch; watercourse rill through the middle section of the park south of the City Gardens; Lake at north-east corner near canal; bench and detail (x2).



From left to right: East end of park near cricket; east entrance over canal; Gnomon at cricket pitch; Head at east edge of park.



From left to right: Milton Keynes Rose; Onwards & Upwards; Pavilion at east end of park; Pyramid of Light on Beacon Belvedere.



From left to right: park railings detail; view from Belvedere over Chain Reaction; formal area west of Rose; view west across CMK.