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'*The Oldest and Youngest Building*'

The Botanic Cottage at the Royal Botanic Garden Edinburgh in Context

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Abstract

At its location on Leith Walk, the Botanic Cottage served as the entrance to the Royal Botanic Garden Edinburgh (RBGE) from 1765 to 1822. John Adam with help from James Craig designed the structure to be the site of John Hope's lecture theatre and offices. John Hope taught botany to medical students from the University of Edinburgh. In 2008, the Cottage faced demolition. The local community rallied and, in 2009, an excavation to dismantled the Cottage and moved it to the current site in the RBGE. The Cottage reopened in 2016 and has resumed as a site of public engagement and education.

In order to create a comprehensive archaeological history, this dissertation will first establish the surrounding historical and archaeological context then summarize previous research and archaeological excavations conducted on the Cottage. Research was collected through analyzing architectural and archaeological reports of the site, personal interviews with involved persons, and volunteer work at the Botanic Cottage conducted since 2017. The dissertation explores and answers the research questions of why the Cottage was forgotten, how it was remembered, and the impact of its rebuilding. While it has moved sites, the Botanic Cottage resumed its purpose as a site for education.

Table of Contents

List of Figures & Tables

Figures

Tables

List of Abbreviations

CAMHS – Child and Adolescent Mental Health Services

ICOMOS – International Council on Monuments and Sites

HES – Historic Environment Scotland

HFCG – Friends of Hopetoun Crescent Gardens

HLF – Heritage Lottery Fund

GUARD – Glasgow University Archaeological Research Division

UNESCO – United Nations Educational, Scientific, and Cultural Organization

RBGE – Royal Botanic Garden Edinburgh

RCAHMS – Royal Commission on the Ancient and Historic Monuments of Scotland

SCC – Scottish Crannog Centre

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Chapter 1: Introduction

1.1 Study Origins, a Brief History of the Cottage, and Research Questions

I first encountered the Botanic Cottage in October of 2017 as a member of the Botanic Cottage Volunteer Team at the Royal Botanic Gardens Edinburgh (RBGE). It was through volunteer experiences; including working on community engagement with the Public Engagement, Education, and Botanic Cottage Teams, the complex relationship between the Cottage's archaeology and its current usage became apparent. As such, much of the following study was conducted through primary research and interviews with involved parties. The Cottage has the unique ability to engage visitors both as an archaeological site and modern building for educational outreach.

From 1765 to 1822, the Cottage was the original entrance to the RBGE at its location on Leith Walk. It is a one-story, Georgian cottage designed by John Adam assisted by James Craig (Corrie 2009: 7). Both were prominent Scottish architects during the eighteenth century; Craig later won the bid to design Edinburgh's New Town (Glendinning and MacKechnie 2004: 120). The Cottage was constructed to host John Hope's lecture theatre and offices, as well as, a home for the Head Gardener and his family (Fig 1). Hope, a leading figure during the Scottish Enlightenment, was Regius Keeper of the RBGE and King's Botanist from 1761-1786. He also taught medical students from the University of Edinburgh (Nolite 2011: 8-18). Today, the Cottage is one of the few surviving lecture theatres from the Scottish Enlightenment (Corrie 2009: 7).

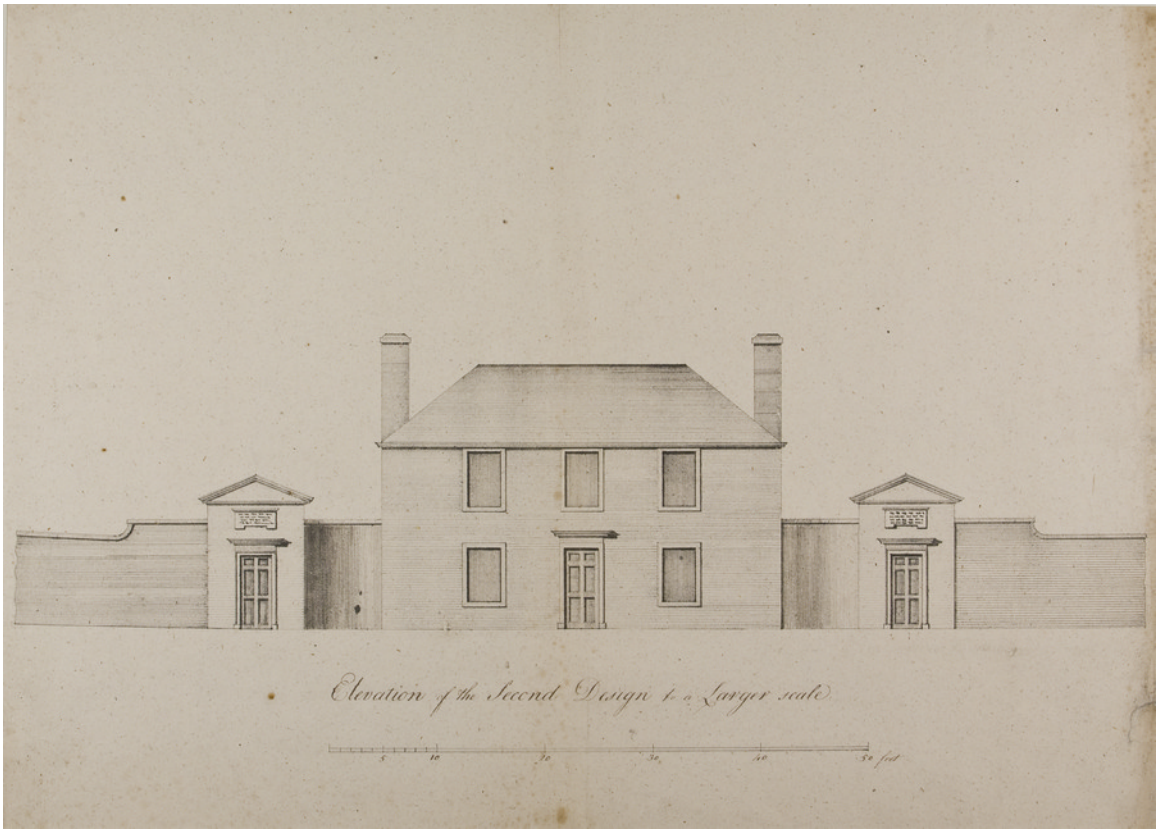

Fig 1: Original architectural plan of the Cottage as designed by John Adam
(Image courtesy of RBGE)

After the RBGE moved to Inverleith Terrace in 1822, the Cottage was abandoned. From 1822 to 2007, it was used in a variety of capacities from van rental office to private home. By 2008, it faced demolition (Fig 2). However, the local community rallied, citing its architectural and archaeological significance. In 2009, there was an excavation to dismantle the Cottage and move it to the current site of the RBGE (Forsyth 2016a: 13-14). Glasgow University Archaeology Research Division (GUARD) completed the excavation and all building material was moved to the RBGE. In 2014, combining historical records and archaeological reports Simpson and Brown Architects, rebuilt the Cottage following Adam's original design (Cameron 2014; Fig 3). The Cottage reopened in May 2016 as a site of community engagement, and education.

While it moved sites, much of the original fabric was reused. The Cottage has resumed its purpose, serving as a site for education and public outreach while also fulfilling the RBGE's logistical need for additional indoor facilities.

Fig 2: The Cottage as of 2009, the first floor has been converted into the ground floor and missing a gabled end (From GUARD 2009, accessed via Canmore: DP 046556).

Fig 3: Rebuilt Cottage at the RBGE site on Inverleith Terrace
(From RCAHMS 2016, accessed via Canmore: DP 238031).

The Cottage is a 'living archaeological site.' For this study, 'living archaeological site' will be defined as a site that retains its original purpose but has been adapted for modern use. While it has been moved and rebuilt, the Cottage still serves its original purpose. The following study will first establish the framework and methodology in which research was conducted. With the research parameters set, the study will review existing literature and research to understand the Cottage's archaeological and historical significance by relating to existing studies and theories of historic building conservation, architectural archaeology, and cultural heritage management.

As the Cottage reopened in 2016, most of the literature encompasses initial historical, archaeological, and architectural findings. Since the re-opening, there has been limited analysis; particularly, how the general public interacts with the Cottage's archaeological story. Thus, the literature review takes a broader, holistic approach by discussing literature on similar sites to place the Cottage within pre-existing academic contexts. This will add to a presentation of the results of research from historical, archaeological, and architectural sources, volunteer experience, and professional interviews.

The desired outcome is an up-to-date amalgamation of all available historical, archaeological, and architectural reports, prior, during, and after excavation and reconstruction of the Cottage. This is followed by a discussion addressing research questions and an evaluation of the Cottage's success as a case study for archaeological conservation and educational outreach. The research questions to be explored are:

1. **How and why the Botanic Cottage was forgotten?**
   This entails a discussion about the original use and later abandonment of the Cottage and what this means for other sites.

2. **How and why the Botanic Cottage was remembered?**
   This includes how and why the Cottage was remembered nearly two centuries after its abandonment and its new role in community archaeology.

3. **How and why the Botanic Cottage was rebuilt?**
   This assesses and contextualises the Cottage's 'rebirth' as a new site for public engagement and how it still maintains its original integrity as a living archaeological site. It will compare the Cottage to similar sites.

Known as both the ‘oldest and youngest’ building at the RBGE, the Cottage holds a unique place in the built environment of Edinburgh. The duality of its existence is first, as an important surviving site from the Scottish Enlightenment and, second, as a site of for community outreach and public engagement. Utilising all available reports and materials produced in accordance with the surveying, excavation, and reconstruction of the Cottage, this study will show how those two identities coexist.

The excavation reports and architectural plans were largely obtained through connections with Addeyman Archaeology, Simpson and Brown Architects, and the RBGE. Addeyman is a division of Simpson and Brown. Likewise, information and observations about the Cottage’s current use and impact were collected from volunteering over the period of October 2017 through March 2019.

To retain scope, this study will maintain focus on a case study of the Cottage and will not attempt to be an all-encompassing report on building conservation. However, the Cottage will prove to be a valuable dossier to delve into larger concepts. The Cottage will be placed in a wider context by comparing it to other rebuilt and conserved archaeological sites.

The story of the Cottage is more than a story of a rescue excavation to move a building. It is a demonstration of the power of a local community’s desire to recognise, engage with, and preserve the past for future study and enjoyment. Now more than ever, it is important to keep the shared past alive and not to let important moments in history and sites be forgotten. Themes from this project are translated to future study, particularly, sites rebuilt or repurposed but still supporting their original use. Lastly, this study provides a link to the wider research goals of the RBGE. Celebrating their 350-year anniversary in 2020, this study, for the first time since its reopening in 2016, demonstrates the immense archaeological, historical, and cultural role the Cottage has played in the past and present story of the RBGE and the city of Edinburgh.

1.2 Methodology

The primary methodology of this study was inspired by the grassroots efforts of the original work of the Botanic Cottage Project. Volunteer work with the RBGE has granted access to archives and the site for conducting research, as well as, opportunities to speak officially and unofficially with staff, volunteers, and visitors. While a large portion of research was conducted through physical materials, a significant component of the study includes experiences from volunteering, first hand observations, and interviews conducted with the people directly responsible for the survival and rebirth of the Cottage. The full list of official interviewees with a summary of the topics discussed can be found in Appendix 1. A curated list of volunteer work can be found in Appendix 2.

The methods of research conducted followed theories of architectural archaeology and experimental archaeology, while highlighting the importance of community engagement. This investigative approach was selected to best explore how today's world interacts with the archaeological past and whether the interaction is representative of true archaeology or a construction of present ideas. Following this plan, research was first conducted through an analysis of historical documentation of the Cottage, archaeological excavation records, original illustrations and plans, and other records from the RBGE's library. The study then branches out to include field research and interviews. To fully capture and translate the repeating theme of a community establishing a new connection to the past, interwoven throughout with the archaeological fabric of the building, it was critical the study utilized a variety of diverse materials. Altogether, it demonstrates how the archaeological past is kept alive through academically published materials, but just as important, the desire and engagement of local communities.

Chapter 2: Surrounding Research and Literature Review

2.1 Architectural Archaeology and Historic Building Conservation

Issues of architectural archaeological conservation, later explored through the Cottage, are grounded in progressive social ideals from the 1960s. In 1965, the International Council on Monuments and Sites (ICOMOS) was founded to aid the United Nations' Educational Scientific and Cultural Organization (UNESCO). The passage of the *Venice Charter* (1964) is largely seen as one of the first international efforts to protect sites of cultural heritage (Allais 2014: 7). Later, to enhance public engagement and understanding, the *ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites* (2008) detailed internationally approved strategies and methods to handle important sites. The charter held notable objectives to 'Communicate Meaning,' 'Respect the Authenticity,' and 'Encourage Inclusiveness' (ICOMOS 2008: 5-6). Although not a UNESCO Cultural Heritage Site, on its own the Cottage exists within Edinburgh, a UNESCO heritage city. Relating these goals back to the Cottage, it was essential to engage with the public, respect the archaeology, and ensure the Cottage was ultimately used for community projects.

Architectural archaeology maintains a focus on the built environment by analysing structures through the physical site and architectural plans' contributions to wider social themes (Reynolds 2009: 345). For built environments, such as Edinburgh, where invasive archaeological work can rarely be completed, methods of architectural survey are especially important. If excavation is later carried out, a building survey is often the first stage followed later by invasive groundwork (Watt 2011). Additionally, due to the Statue of Planning Permissions required by the Edinburgh City Council and the sensitive nature of sites, developers are required to follow the guidelines set by City of Edinburgh Council of Archaeology Service (Morrison 2014a: 1). This guideline states:

> *No development shall take place until the applicant has secured the implementation of a programme of archaeological work (historic building recording, excavation, interpretation, reporting and analysis), in accordance with a written scheme of investigation which has been submitted to and approved in writing by the Head of Planning & Strategy, having first been agreed by the City Archaeologist.*

Guidelines recognize historic buildings carry intrinsic academic, social, cultural, and political values. They are often awarded special status within a community holding local, regional, or national significance (Scottish Civic Trust 1981: 54-57). Listed buildings have three distinctions:

- Grade I buildings are of exceptional national interest.
- Grade II are still significant but hold a more specialist interest and tend to be more regionally important.
- Grade III buildings are still significant but on a local level.

Historic building conservation allows for cultural heritage assets to be preserved for future years. However, historic buildings become threatened for a variety of reasons. Cited by Bernard Feilden, in *The Conservation of Historic Buildings*, a manual for architects and archaeologists, the most common is the simple passage of time and gravity; followed by external factors, such as, continual urban development or environmental impact (1982: 1). When external factors threaten a building, deemed to have noted value to local, regional, or national cultural heritage, conservation steps should be taken. The methods can be basic, minor cosmetic works, to the extremely complex, a complete reconstruction. In all cases, archaeologists work alongside building historians and architects to best represent and conserve the cultural property (Feilden 1982: 3-10).

In Scotland, directly pertaining to historic building conservation, the Scottish Civic Trust published *New Uses for Older Buildings in Scotland: A Manual of Practical Encouragement*. The Scottish Civic Trust advocated, when redeveloping a historic building, it is important to maintain a connection to its archaeology (1981: 11-12). Following the Trust's guidance avoids creating anachronistic conservation work which risks losing cultural heritage value, or creating false histories impacting how a site is understood and interpreted. If possible, conservation efforts should impact a building as little as possible (Feilden 1982: 8-16). However, during redevelopment, this may not an option. If a historic building has become a hazard to surrounding areas, or if the surrounding area has become a danger to the survival of the historic structure, more

drastic measures may be in order to preserve a structure for future enjoyment and study (Feilden 1982: 8-9).

2.2 Presenting Sites to the Public

Once conserved, a site's survival depends on its ability to attract visitors. Accessibility is key. Noted by Reuben Grima, accessibility is both physical and intellectual **(2017: 77-89**). Remote sites can have difficulty engaging with the public due to location and challenging terrain. Likewise, complex archaeological landscapes, which lack sufficient signage or explanation, can be intellectually inaccessible. Another, less obvious, accessibility restriction is ticketed sites. Pay-walls are created when sites charge admission and restrict visitors to those economically able to pay (Grima 2017: 90-92). A notable demographic discrepancy is created of people able to visit and engage with cultural heritage and those who are cannot afford it. Cultural heritage belongs to everyone, not just to people with disposable income. To address this, the RBGE is free to visit and the Cottage free to use.

A case study to illustrate how pay-walls impact site engagement is Warkworth Castle, a castle ruin located in Northumberland. Warkworth Castle charged a nominal admission fee (Powe and Willis 1996: 260; Fig 4). In 1994, a randomized survey of 201 visitors was undertaken. It looked to show the non-monetary benefits of Warkworth in comparison to potential revenue derived from entrance fees (Powe and Willis 1996: 265). Non-monetary benefits were categorized 'Use Value' v. 'Non-Use Value.' 'Use Value' included recreational and education use while 'Non-Use Value' focused on preservation continuity (Powe and Willis 1996: 261-262).

Fig 4: Warkworth Castle, while the Keep has been preserved the rest of the castle is a ruin (From English Heritage n.d, [https://www.english-heritage.org.uk/siteassets/home/visit/places-to-visit/warkworth-castle/summer-keep.jpg?w=1440&h=612&mode=crop&scale=both&quality=60&anchor=&WebsiteVersion=20190215] accessed: 19 March 2019).

The results of the survey showed the non-monetary benefits greatly outweighed financial incentives to operate as a ticketed site. Warkworth cost significantly more to upkeep than its profits. Recreational enjoyment and educational value were the survey's most recorded responses. However, the survey argues the value of preserving cultural heritage sites even if they produce little profit. If making money is the only aim of a site, the number of sites preserved for future generations are limited (Powe and Willis 1996: 265-275).

This study is important to note in parallel to the Cottage's overall ethos to provide a place for the wider community. Funding and money, of course, will always be an issue; but, like Warkworth, they have not been identified as a top priority of the Cottage. According to Laura Gallagher, the Botanic Cottage Manager, the Cottage is only allowed 5% commercial use. This ensures community and education groups freely use the Cottage 95% of the time.

Observed by Grima (2017: 87), another aspect of public presentation, advocates for 'multi-sensory experience.' This creates visceral connections and allows for visitors to engage on a personal level. Grima (2017: 87) notes examples of this include recreating the historic feeling of the site by installing period lighting, playing relevant background music, or simulating cold temperatures, such as, in prison cells. All of this is intended to

immerse the visitor in the site. This follows trends of increased public engagement work in all sectors of archaeology. Contrarily, a critique of this approach is the danger of over-sensationalising the past and the risk of turning sites with rich, often troubling, histories into commercialized tourist attractions with hefty admission prices.

The themes of accessibility and multi-sensory both fall under the rubric of Public Archaeology, engaging non-specialists with professionals in archaeological fields. Gabriel Monshenska notes common types of public archaeology in the following figure:

Fig 5: Different types of Public Archaeology as recognized by Gabriel Moshenska (From Moshenska 2017: 6).

Types of Moshenska's Public Archaeology relevant to the Cottage are:

- Archaeologists working with the public
- Archaeological education
- Popular archaeology

'Archaeologists working with the public' includes traditional community archaeological excavations, like the Cottage, funded by the Heritage Lottery Fund. This type is often the first type thought of and is by far the most popular (Moshenska 2017: 5-6). Critically speaking, however, this type is also one of the fastest changing as it transitions to more museum-based activities. Field excavations are highly controlled and most effectively conducted by professional archaeologists or archaeological students.

The second type, 'archaeological education' answers the transition. It includes the benefits mentioned earlier in the study of Warkworth. 'Archaeological education' focuses on outreach and engagement through workshops, tours, or simply informational plaques (Moshenska 2017: 8). In the case of the Cottage, 'Open Afternoons' allow members of the public to explore the Cottage on their own time and ask questions.

The last applicable type of Public Archaeology is 'popular archaeology' which includes forms of media and popular culture (Moshenska 2017: 9-10). Archaeology has become increasingly accessible through television shows like *Time Team*. The Cottage used social media and short films to promote and stimulate conversation (Friends of Hopetoun Crescent Gardens 2009). Once again, however, and perhaps most important of all, 'popular archaeology' provides the greatest additive but also threat to the public's understanding of archaeology.

If archaeology is authentically presented, the merits of 'popular archaeology' can increase understanding, engagement, and, in the case of the Cottage, facilitate preservation. A critique to this view, if archaeological stories are presented in generalised or sensationalized ways, they damage archaeological authenticity. Noted by Moshenska, however, is the plea to not completely ignore 'popular archaeology.' It is

often only through public interest and support projects, such as, the Cottage, are successful (Moshenska 2017: 10).

The following case studies demonstrate themes of community involvement and the professional application of archaeology. To preserve a site of international cultural importance or to recreate archaeological spaces requires collaboration between professional archaeologists and the general public.

2.3 Case Studies: Abu Simbel and Butser Iron Age Farm

Case studies with similar themes to the Cottage, building conservation and experimental archaeology, will be discussed. First, the Abu Simbel, a two-temple complex built during the reign of Egyptian Pharaoh Ramses II in the twelfth century BCE, is a case study in both architectural archaeology and building conservation (Allais 2013: 9). Due to the construction of the Aswan High Dam, between 1960-1968, the Abu Simbel, through a joint venture of the Egyptian government and UNESCO, was taken apart, moved out of the flood plain, and rebuilt (Allais 2013: 9). UNESCO first publicized the project in 1960 in their magazine the *Courier*, 'Save the Treasures of Nubia.' After the project's success, the Abu Simbel appeared again on the cover of *Courier* with the headline: 'Victory in Nubia' (Allais 2013: 12). Additionally, the whole endeavour was produced into the 1968 UNESCO film, *The World Saves the Abu Simbel* (UNESCO 1968; Fig 6). In a study concerning the reconstruction, Lucia Allais argues the film was partially to publicize the project's success but also demonstrate the attention to detail upholding the authenticity of the site (2013: 28). Notable, the Cottage's deconstruction was also filmed (Friends of Hopetoun Crescent Gardens 2009).

Fig 6: Footage from the UNESCO film *The World Saves the Abu Simbel* (From UNSECO 1968)

The Abu Simbel would have been lost to rising waters had it not been moved. Deemed an indispensable cultural heritage asset, the consequences of removal and reconstruction outweighed potential loss. However, moving the Abu Simbel dislocated it from its original archaeological context and required the ancient stonework to be cut into manageable blocks to be moved (Fig 7; Fig 8; Fig 9). Its movement raised questions of the authenticity and integrity of the site. It was essential to maintain the continuity of the site as an Egyptian temple complex. However, while the methods used to move the temple was criticized at the time; today, no one openly argues the Abu Simbel's overall integrity (Allais 2013: 20).

On the other hand, Allais does not fully note visitors' different experiences or how they interact with the new site. Physically, the complex has been moved and exposed to different environmental conditions. Secondly, the original context of its construction and social milieu are gone. Visitors are presented with a rebuilt temple.

Importantly, the Abu Simbel represents the power of community to give importance to archaeological sites. Arguably, there are politics in conserving sites: what

gives a site importance and why are certain sites deemed more important than others (Powell 1999: 10-11). The temple complexes connections to the Ramses II projected it into international discussion (Allais 2013: 10). Without public interest and the connection to a pharaoh, there may not have been the same desire to put in such an immense effort. There was a plethora sites in the Aswan High Dam flood plain, but, they did not become the subject of international inquiry.

The Abu Simbel became emblematic of UNESCO's mission to safeguard world heritage. It generated tourism, fostered study, and encouraged UNESCO to partake in other projects in Italy, Pakistan, and Indonesia (Hassan 2007: 87-90). Overall, the project increased public interest in archaeology and preserved the site for future study.

Fig 7: Workers saw the Abu Simbel into blocks to be moved. (From UNESCO 1968)

Fig 8: Cut blocks of the Abu Simbel are labelled to keep them in order (From UNESCO 1968).

Fig 9: Workers remove the cut face of a statue of Ramses II (From UNESCO 1968).

The second case study, Butser Farm is detailed in a study by P.J. Reynolds (1979). The farm is an experimental archaeological site used to recreate Iron Age roundhouses. All construction techniques and designs are inspired by archaeological excavations and serve as teaching tools for visitors, similar to how the Cottage was reconstructed (Reynolds 1979: 29).

Notwithstanding, Reynold's study noted how the roof designs were speculative. The archaeological record only preserves at ground level; the roof shape and supports for the Maiden Castle house were inferred by posthole arrangements, as well as, trial and error (Reynolds 1979: 30-35; Fig 10; Fig 11). This is important to note, it is a speculated deviance from the strict archaeological record. Inference and artistic licence are two of the weaknesses of all experimental archaeology. They do, however, allow exploration and creative problem solving on the part of the archaeologist.

Fig 10: The Maiden Castle house at Butser Farm is an example of experimental archaeology. The construction of the roof was based on archaeological speculation but grounded in evidence from the archaeological record (From Reynolds 1979: 31).

Fig 11: The finished Maiden Castle house was used to engage visitors with physical interpretations of archaeology (From Reynolds 1979: 35).

Butser Farm is an example of experimental archaeology and ties into earlier discussions about public archaeology and education. Reynolds notes recreating the structures forced archaeologists to engage with the physicality of the archaeology. It helped them to understand past construction and provided a more holistic view into the past. A physical structure helped all involved to connect to the past (Reynolds 1979: 93-109).

These themes are echoed by John Coles in *Archaeology by Experiment*. Coles advocates for experimental archaeology to formulate a tangible interpretation of archaeological findings. Pointedly, Coles (1973: 18) stresses experimental archaeology must not be used in isolation to prove archaeological theories. In the case of Butser Farm, experimental archaeology was used to explore how Iron Age roundhouse construction may have worked. Similarly, experimental archaeology was used to rebuild the Cottage and to explore the interworking and application of Georgian construction methodologies. The major difference between the two, the Cottage used original material

while the Butser Farm used similar, currently available materials. In both, end results were educational centres based on real archaeology. The case studies relate to the Cottage; they explored themes in re-location, reconstruction and experimental archaeology.

2.4 Georgian Architecture in Scotland, the 'Cottage,' and the Scottish Enlightenment

Georgian architecture was the leading architectural movement from roughly 1714-1830, corresponding with the reigns of George I to George IV (Curl 2006). Georgian architecture falls under the wider category of Neo-classical architecture and drew inspiration the grandeur of the old temples and civic buildings of the ancient world. It includes elements, such as, columns, pediments, and covered porticoes. Georgian Architects sought to celebrate Britain's rise to prominence on world stage (Fazio et al 2014: 386; Brodgen 1996: 14; Langford 1984). John Adam designed the Cottage, during the height of this movement (Corrie 2009: 7).

Georgian architecture provided spatial order to growing cities, balanced aspects of the Enlightenment and later Romantic movements, while incorporating aspects of the natural world (Glendinning and Aongnus Mackechnie 2014: 96). Important architects in the Georgian movement in Scotland included William Adam (1689-1748) and his sons John Adam (1721-1792), Robert Adam (1728-1792), and James Adam (1732-1794). James Craig (1744-1795), who apprenticed under John Adam, is a credited with the design of Edinburgh's New Town, as well as, earlier helping to design to the Cottage (Glendinning and Mackechnie 2014: 96: 120; Interview with Jane Corrie).

While much of the Georgian movement focused on grand civic buildings or large country houses; interestingly, there was also a corresponding rise in interest in vernacular cottage architecture. This was noted in a study by Daniel Maudlin in *The Ideas of the Cottage in English Architecture, 1760-1790* (2015). In reaction to growing cities, early overcrowding, and popular interest in the natural world, members of higher Georgian polite society looked to build humble retreats to focus their studies and commune with nature. The first of these polite society cottages were constructed beginning in the 1760s, mostly in the southern English countryside (Maudlin 2015: 45-47). The explosion of

interest in these vernacular buildings arose from fashionable readings of Virgil's pastoral poetry, Pliny's work on the natural world, as well as, burgeoning archaeological evidence of senatorial-class Roman country homes to pursue vocational pleasures (Maudlin 2015: 17-25). It was only natural; the physical manifestation of this ideal became a simple, expertly designed country cottage. These new cottages built for members of polite society took many forms, but most were a single room cottage with a thatched roof. The design was to mimic a simpler time. From it, an owner and occupant escaped from the busy world (Maudlin 2015: 1-13; 137-140).

Scottish architect and writer, George Richardson (1736-1813) discussed this appeal in his *New Designs in Architecture*. Richardson worked under both John Adam, the architect of the Cottage, and his brother James Adam (Curl 2006). His treatise advocated the sublime and picturesque could be found in the humble and simple life of the peasantry (Maudlin 2015: 4).

Maudlin's study further detailed how vernacular cottages swept through England. Seen as something socially fashionable, the peasant cottage was reimagined into a symbol of civilised gentry. This architectural and social environment was the inspiration behind the Cottage. Maudlin's study, though limited to England, can be extrapolated to extend the architectural phenomenon of vernacular cottages to Scotland. Noted by R. W. Brunskill (1996: 223-225) in *Houses and Cottages of Britain,* Scottish architecture in lowland regions during the Georgian period mimicked English architecture.

The decades following the failed 1745 Jacobite Rebellion saw a change to the societal focus of lowland Scotland, especially Edinburgh. Increasingly, lowland Scots followed the social mores and cultural values of polite English society (O'Gorman 1997: 315-317; Lynch 1992: 334-339). This manifested in city plans, like Craig's New Town and the Cottage's design (Youngson 1966: 71; Lowerey 1996).

This metamorphize manifested into the era known as the Scottish Enlightenment. The period saw unprecedented academic discoveries in Scotland and included leading figures, such as, David Hume and later Sir Walter Scott (Lynch 1992: 352-354; Buchan 2003). John Hope was appointed the Royal Physician to the Hanoverian King George III (Nolite 2011: 13-14). The Scottish Enlightenment was the social milieu in which the Cottage was conceived. It was a building following the English trend of vernacular

structures for social elites, constructed in Edinburgh to be a place for education at the purpose-built botanic gardens.

2.5 Prior Research Conducted into the Botanic Cottage

To place this work in context, the following subchapter will detail earlier research conducted into the Cottage. According to interviews with Jane Corrie, the Botanic Cottage Trust first conducted research into the history of the Cottage in the years leading up to the initial archaeological excavations conducted by GUARD. The work was conducted to demonstrate the need to save the Cottage from demolition. It also was used to secure grant funding, namely from the Heritage Lottery Fund.

Research into the building uncovered connections to John Adam and the wider context of the Scottish Enlightenment. Jane Corrie's work in analysing the 'John Hope Archives,' held by the RBGE Library, helped to piece together the history of the planning and construction of the Cottage. Her research was presented in 2009, 'Botanic Cottage Project: Stories from the Historical Archives about the Botanic Cottage, the Leith Walk Garden, and John Hope's 'Other' Life as a Physician.' It was updated in 2011, 'Further Research into Botanic Cottage: Building Methods, Building Materials, and the Historical Context of the Cottage's Design' (Corrie 2009; Corrie 2011). Both reports were created for the Botanic Cottage Trust and the RBGE. They complied the history of the building and were instrumental in the excavation and rebuild. Corrie's work was heavily consulted, as well as, meeting were held with her. Additionally, Joe Rock, a Scottish building historian and member of the Botanic Cottage Trust, combined Corrie's and his own research to produce a timeline of construction and archaeological analysis on his website *Historic Timelines* (Rock 2008a; Rock 2008b). Likewise, Henry Nolite, a research associate at the RBGE, produced a biography of John Hope (Nolite 2011).

In 2009, GUARD recorded the building and began careful demolition. The findings and results of the excavation were published in their own archaeological report (see Smith 2009). The GUARD publication is purely a presentation of findings with little discussion. GUARD recognized the report's limitations and expressed interest in future research into the cultural heritage impact of the Cottage (Smith 2009: 58). The main archaeological objectives of the GUARD excavation were as follows:

- Produce building survey for future reconstruction
- Establish and record presence or absence of original features
- Establish underlying archaeological deposits
- Monitor demolition of the building
- Label all dressed stones and wooden components to maintain record of location for rebuilding

In 2014, Addeyman Archaeology followed up the GUARD excavation. These works were to establish how far the gabled wall in the front of the Cottage extended, how much of Hope's original garden still existed undisturbed, and if the underground gas tanks, placed by a van rental company and former occupant, were still intact (see Cameron 2014; Morrison 2014a; Morrison 2014b; Morrison 2015). Determining the presence of the gas tanks was imperative to safely redeveloping the area. The findings and results of these excavations were published as they were completed. Along with the GUARD report, the reports written by Addeyman Archaeology influenced Architects Simpson and Brown's designs. Notably, soil samples from Hope's garden were taken and the gas tanks were no longer present (see Cameron 2014; Morrison 2014a; Morrison 2014b; Morrison 2015).

The architectural designs by Simpson and Brown drew inspiration from John Adam's original design and the findings from the archaeological excavations (McDonald 2014; Fig 12). This was critical to the success of the design from both the RBGE's desires and the philosophy of Simpson and Brown as conservationist architects. It was concisely detailed by Neil McDonald, an architect working on the Cottage, in his 'Experience Based Analysis' of the project. McDonald touched on the importance of maintaining a balance between the archaeology and the needs of the client (McDonald 2014: 14).

Fig 12: A comparison of the architectural designs of Simpson and Brown and the original Cottage design by John Adam (Top image courtesy of Neil McDonald. Bottom image courtesy of RBGE).

Another result of prior research, outside of the academic and professional spheres, a massive amount of publicity materials to inform the general public about the history and archaeology of the Cottage was produced (for a full list see 'Promotional Material' in the bibliography). In an interview, Sutherland Forsyth, former RBGE Public Engagement Manager who now works at Holyrood Palace, agreed the first step was disseminating information. Forsyth's publication *Discover the Botanic Cottage* (2016a) describes the history, archaeology, and rebuilding of the Cottage. It was published by the RBGE to educate visitors. Forsyth has additionally written for the *RBGE Newsletter* (2016b) and *Archaeology Scotland* (2014). However, Forsyth does not come from a purely archaeological background. His involvement was to oversee the establishment of

a new education and public engagement center. Despite this, he mentioned in an interview the additional archaeological merit of the project was a well-welcomed bonus.

The Cottage is important not only for botanical history but also Edinburgh's history as a whole. The continuing importance placed on keeping the history of the Cottage relevant is still evident in other recent publications. Jenny Foulkes, RBGE Edible Garden Manager, briefly discussed the merit of the Cottage as it is utilized as a facility for the Edible Garden Project, an RBGE program based in the Demonstration Garden to grow local produce. However, the focus of her study remains on the Project not the Cottage (Foulkes 2017).

There is a dense cloud of information concerning the Cottage prior to excavations and rebuilding. It became clear there was an opportunity to consolidate the information to assess the Cottage's performance since reopening as an educational centre within an archaeological site. This study fills a research niche and produces a current analysis of the Botanic Cottage for the RBGE.

Chapter 3: Results

3.1 The Archaeological History of the Botanic Cottage from Construction to Rebuilding

Research collected through volunteering, the RBGE's archives, as well as, meeting with important people involved in the project revealed the value of the Cottage as a living archaeological site. As demonstrated through the amount of care taken by Simpson and Brown to create architectural plans of the site, which correlate with archaeological findings, it is clear the Cottage was intended to serve as a lens into the past. It was rebuilt to serve as a much-needed additional public engagement centre for the RBGE but also designed to preserve its unique history and archaeology. The following results come from amalgamating the research conducted by a variety of interested parties, including but not limited to: The Friends of Hopetoun Crescent Gardens (FHCG), the RBGE, Simpson and Brown, and Addeyman Archaeology.

The Botanic Cottage was commissioned in 1763 and completed in 1765. From 1765 to 1822, it was the street entrance to the RBGE's location on Leith Walk. Paintings by Jacob More completed in 1771, held in the RBGE Archives, show the Cottage at the front of the Gardens (Corrie 2011: 19; Fig 13).

The location of Hope's garden and the Cottage are best detailed in John Ainslie's Map of Edinburgh (1804) (Fig 14). The modern address was 34B Haddington Place (Cameron 2014: 1; Fig 15). The GUARD survey found the Cottage to be 9.3 m (rear) and 9.6 m (frontage) in length by 6.5 m in width. However, a block of flats truncated the Cottage in 1912 (Fig 16). The original Cottage was estimated to be 11.2 m by 6.5 m (Smith 2009: 14, 26, 34). Likewise, the GUARD excavations revealed two phases of construction on the building; particularly, evidenced by the later addition of an exterior turret housing a spiral staircase (Smith 2009: 32).

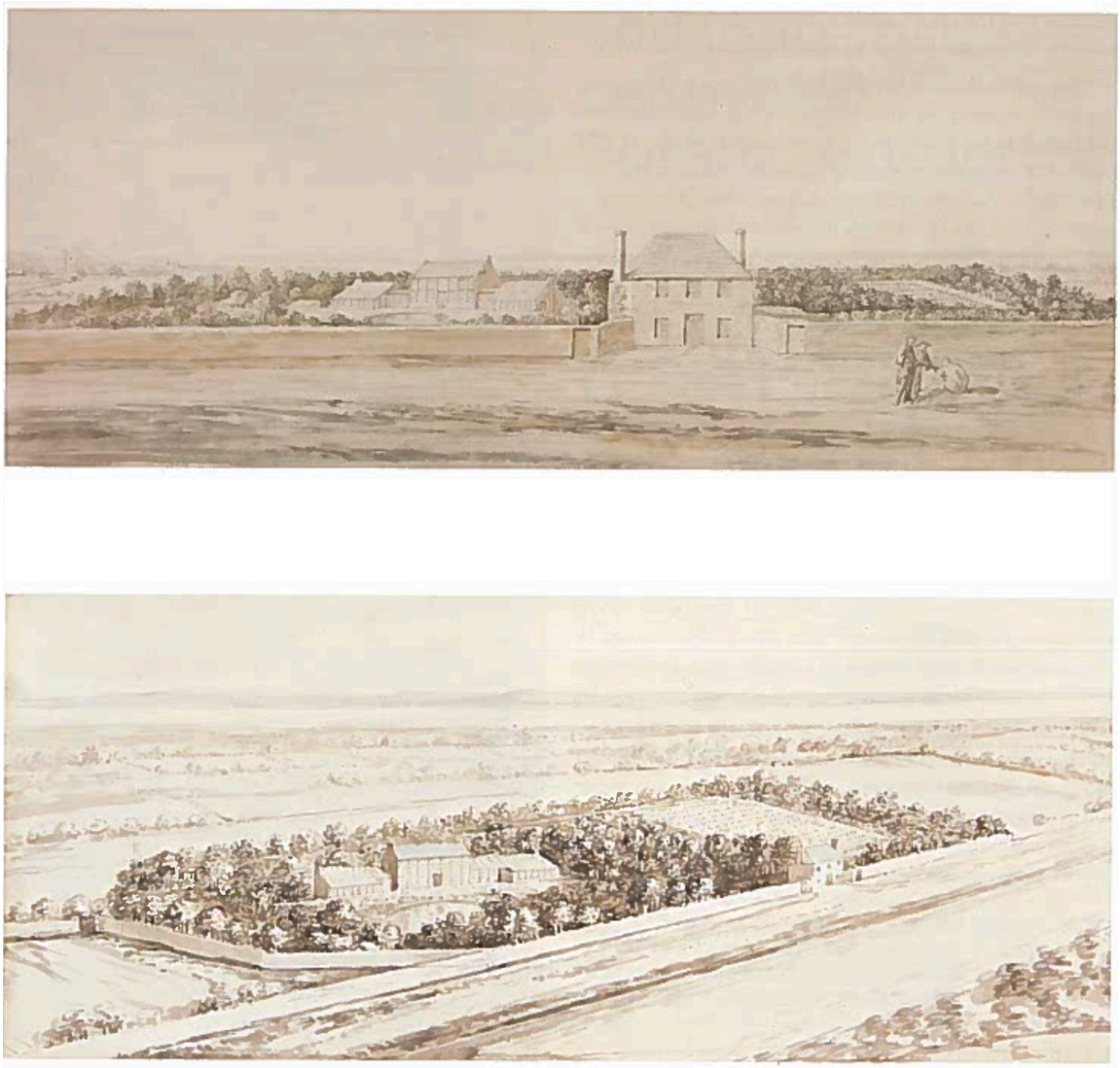

Fig 13: Paintings by Jacob More depict the Cottage in 1771
(From Forsyth 2016a: 3).

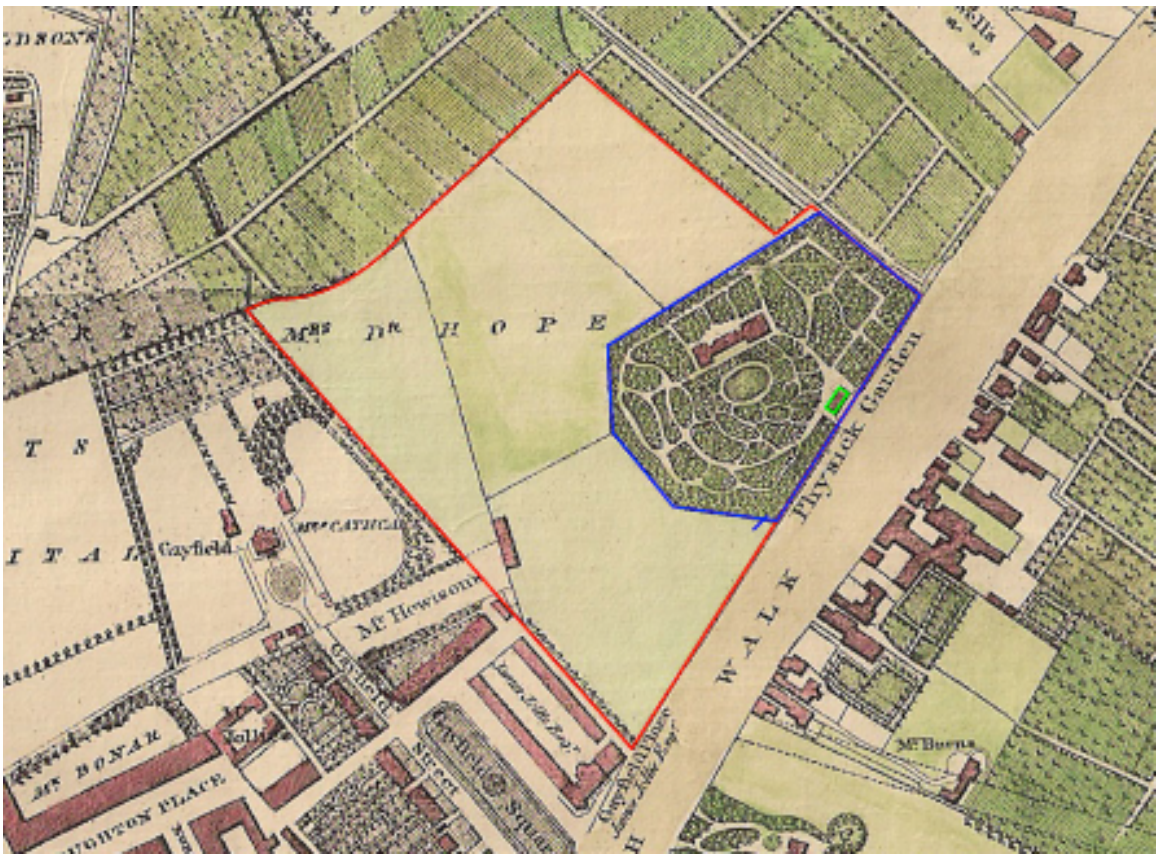

Fig 14: Detail from John Ainslie's Map (1804), the red line denotes the full extent of the land owned by John Hope on Leith Walk, the blue indicates the land used for his Botanic Garden, the lime green box indicates the location of the Botanic Cottage.
(After John Ainslie's Map of Edinburgh (1804), accessed via Rock, J. 2008a. 'Botanic Cottage, Leith Walk,' *Historic Timelines* [https://sites.google.com/site/historicaltimelines/_/rsrc/1467895595382/home/botanical-cottage-leith-walk/Ainslie%201804%20detail.jpg?height=259&width=400] accessed: 1 March 2019).

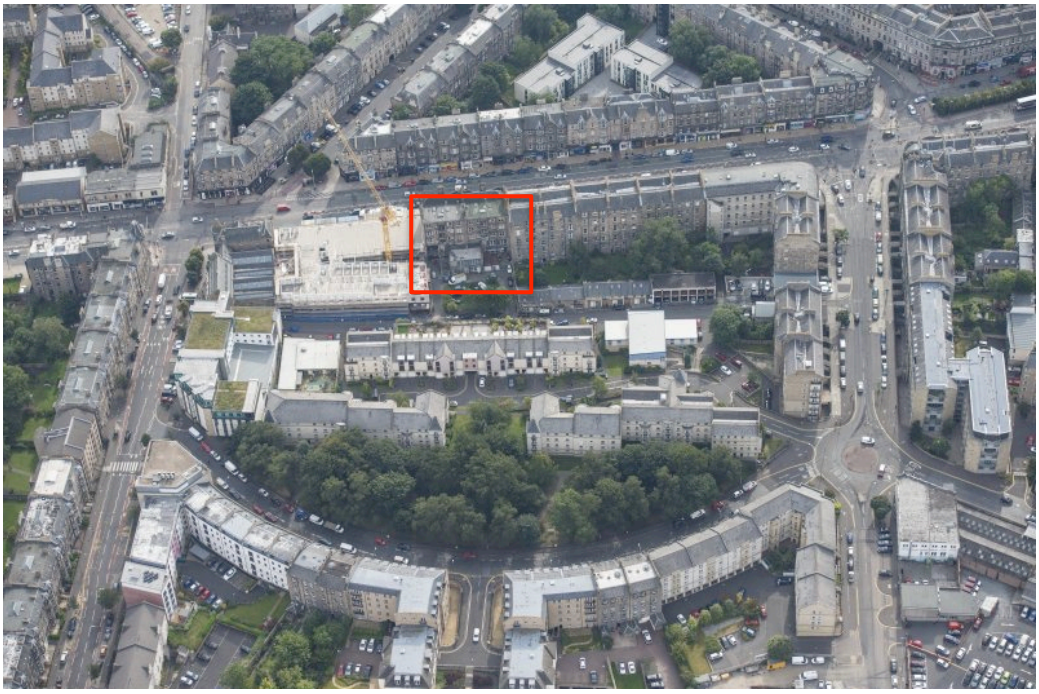

Fig 15: The red box marks the original location of the Cottage within the built fabric of Edinburgh (After RCAHMS 2015, accessed via Canmore: DP 221015).

Fig 16: A front view of the Cottage as it stood on Leith Walk in 2009. The red box indicates were the Cottage was truncated by construction in 1912
(After GUARD 2009, accessed via Canmore: DP 046556).

From volunteer experience and on-site training, the Cottage was constructed as a simple Georgian structure consisting of a ground floor and upper floor. The ground floor housed the Head Gardener and his family. The first floor was designed with a vaulted roof, allowing for better acoustics during lectures. It hosted John Hope's lectures for medical students from the University of Edinburgh.

The rediscovery of the vaulted-ceilinged, first story, now renamed the Professor's Room, has classed the Cottage as one of the rare, surviving purpose-built lecture theatres from the Scottish Enlightenment (Forsyth 2016a: 14; Fig 17). This discovery marks the Cottage as archaeologically, architecturally, and culturally significant.

Fig 17: The 'Professor's Room' on the first floor of the rebuilt Cottage
(From Historic Environment Scotland 2016, accessed via Canmore: DP 238028).

John Hope is an often forgotten, but equally important, figure contributing to the intellectual and cultural movement of the Scottish Enlightenment. The Cottage was, from start to finish, his idea. It represented his aspirations for the RBGE to be a leader in botanical studies. Hope was the Sixth Regius Keeper of the RBGE, serving from 1761-1786, and held the position of *Professor Materia Medica* at the University of Edinburgh (Nolite 2011: 18-41). His students included Benjamin Rush (1746-1813), a signer of the

United States' Declaration of Independence, and his son, Thomas Hope (1766-1844) Thomas Hope discovered the element strontium and taught Charles Darwin (1809-1882) (Nolite 2011: 14, 84-93). In 1761, George III appointed Hope as King's Botanist. Contemporaneously, Hope received the money to finance the Cottage from his patron John Stuart, 3rd Earl of Bute (1713-1792). The Earl of Bute served as the First Lord of the Treasury from 1762-1763 (Nolite 2011: 14). In a broader international context, 1763 also marked the end of the period of 'Statutory Neglect' in the American Colonies. The resumption of taxation upon the colonists correlated with a rise in building and funding across Britain (Corrie 2011: 15-16).

Discussed in an interview with Jane Corrie, due to the source of funding and the nature of Hope's own attentive personality, nearly every aspect of the commissioning, planning, building, and usage of the Cottage was documented down to the cost of the benches used by the medical students. This makes the Cottage one of the best-documented small buildings in Scottish history. Hope's records were studied during the research and planning phases of the Botanic Cottage Project. As historical documentation often does, they added significantly to the archaeological understanding of the building.

Hope's records mark a payment of *'15 pounds sterling'* to John Adam for the *'making plans and estimates of the Gardiner's House, Green House, and Hothouse'* (Corrie 2009: 8). Adam is listed three times in Hope's records, mostly attributed to the design of the building (Corrie 2009: 8). However, there is also evidence James Craig (1739-1795) was involved with the project. Craig is notable as the planner of Edinburgh's New Town. At the time of the construction of the Cottage, he apprenticed under John Adam. Arguably, Craig drew the original plan for the Cottage; he was known and experienced with creating plans for the Adam family (Rock 2008b; Fig 18). At a later date, a redesign added a turret and spiral staircase (Smith 2009: 58; Fig 19). The connection between two giants of Scottish architecture and an unassuming, Georgian bungalow lay forgotten for over two centuries. Ultimately the connection provided the archaeological and social impetus for the Cottage to be excavated and rebuilt at the RBGE's location on Inverleith Terrace.

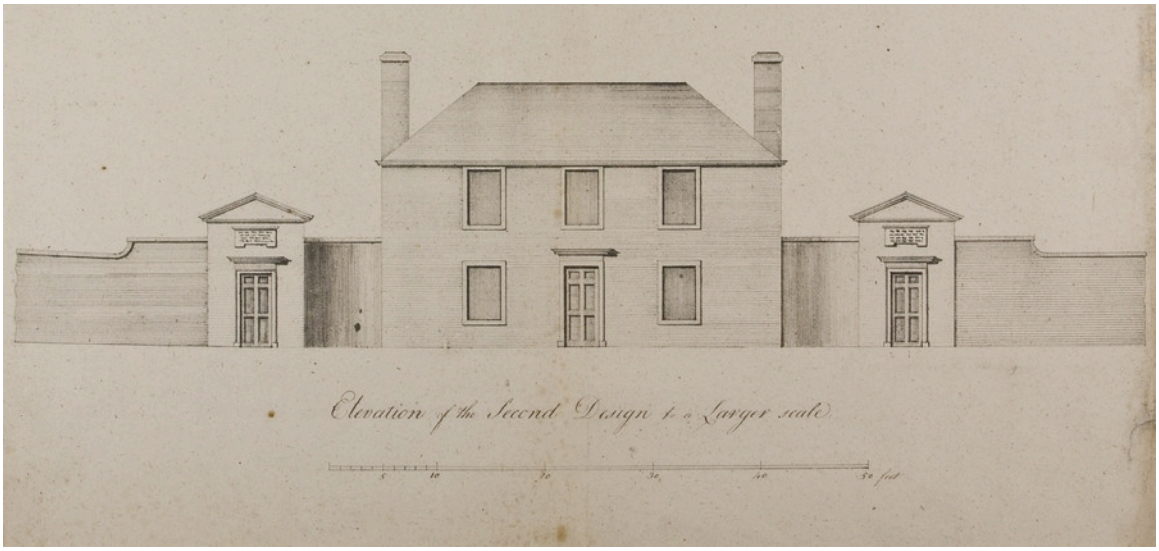

Fig 18: Original plan for the Cottage, possibly drawn by James Craig while he was workings as an apprentice to John Adam (Image Courtesy of RBGE).

Fig 19: Exterior view of the Cottage with the turret housing the spiral staircase. The turret was not in the original design but was kept to make the building more accessible
(From HES 2016, accessed via Canmore: 288002).

In 1822, due to the need for more space, the RBGE relocated to its current home on Inverleith Terrace. The Cottage, at this point, was abandoned and material pertaining to the RBGE was removed. This included the memorial plaque John Hope had commissioned for his head gardener, John Williamson. The Williamson family had been the main inhabitants of the Cottage. Williamson also worked as a watchman and after he was killed attempting to arrest smugglers, Hope memorialised him with a plaque above one of the entrances to the Leith Walk garden (Forsyth 2016a: 8). The plaque was returned to its original place during the rebuild (Fig 20).

Fig 20: The Plaque memorialising John Williamson, John Hope's head gardener was restored to its original location above one of the side entrances to the Cottage
(From HES 2016, accessed via Canmore: 238011).

According to Jane Corrie, the Cottage remained with the Hope family a period after the 1822 move. However, as time passed, the frontage road rose to even out the ever-expanding Leith Walk. The Cottage's lime render, quintessential to Georgian buildings, either washed away or was removed to appease follow-on Victorian taste of exposed stonework. Despite its changing appearance, the Cottage remained in social memory and was labelled on then-existent maps of Edinburgh including Ainslie's Map (1804) and an Ordnance Survey (1849). However, by 1851, Hope's garden was fully

absorbed into developing Edinburgh (Smith 2009: 9-14). In 1912, the western gabled end of the Cottage was demolished for new tenement construction (Smith 2009: 34).

For much of the twentieth century, the Cottage saw a change of use and ownership. In the 1960s, it was a home and office for David Y. Abbey, an Edinburgh building merchant. By the 1970s, the first-floor, central window became the main entrance. The original ground floor, now notably lower than the frontage road, was a basement (Fig 21; Fig 22). The Cottage changed hands between artists, van rental companies, and private families (Forsyth 2016: 10-12). By the early 2000s, the building was fully abandoned and the land sold for redevelopment to S. Harrison Developments LDT. Tragically in 2007, the structure caught fire (Cameron 2014: 1). As the Cottage had no listed status, the connection between Adam and Craig had yet to be made, it faced demolition by the Edinburgh City Council. Locals aware of the connection with Hope's Leith Walk garden posed questions and requested a building survey be conducted prior to demolition.

Fig 21: Exterior view of the front of the Cottage showing the rise in street level. The original first floor has now become the ground floor (From GUARD 2009, accessed via Canmore: 037323).

Fig 22: Front view of the Cottage at it stood on Leith Walk in 2009
(From GUARD 2009, accessed via Canmore: 046556)**.**

Again, according to interview with Jane Corrie, this interest led to further community involvement from the Friends of Hopetoun Crescent Gardens (FHCG) and the eventual founding of the Botanic Cottage Trust. The FHCG is a community gardening group who cares for the Hopetoun Crescent Gardens located on Hopetoun Crescent, Edinburgh. Corrie is a member of the FHCG and the Botanic Cottage Trust. She detailed the FHCG took interest in the Cottage through the Hopetoun Crescent Gardens' intrinsic link with John Hope. They are within the land affiliated with his garden on Leith Walk.

Additionally, many members of the FHCG share a vested interest in their local community and volunteer at the RBGE. Jane Corrie works as both a Botanic Cottage Volunteer and a Garden Guide. Sutherland Forsyth, former RBGE Public Engagement Manager and now Learning Curator at Holyrood Palace, was also involved with the FHCG.

Essential to understanding the Cottage's story is the importance of how local community interest evolved into major archaeological and architectural undertakings.

Without local interest, the significant place the Cottage played in the history and archaeology of Edinburgh would have been lost. In 2008, the FHCG and their subsidiary Botanic Cottage Trust undertook the first noted prior research on the Cottage. As previously mentioned, Jane Corrie compiled the historical and physical documentation of the Cottage. (see Corrie 2009; Corrie 2011).

The work accomplished by the FHCG recognized the Cottage's local, regional, and national significance. It added to the understanding of the history, archaeology, and built environment of Edinburgh's New Town and, specifically, the Cottage's link to the roots of the RBGE. It is important to note, how the local community recognized and engaged with their cultural heritage. They delved into and worked through laws and statues pertaining to urban development. They deftly utilized statutory language addressing development that risks interfering with important archaeological material.

Supported by community interest, funding was secured from the Heritage Lottery Fund. In 2009, GUARD documented and dismantled the Cottage for storage at the RBGE (Smith 2009). The RBGE acquired ownership of the project from the Botanic Cottage Trust in 2011. It was at this point the project transition from simply reconstructing the building to rebuilding it as a centre for education and public outreach (McDonald 2014: 9).

An interview with Sutherland Forsyth explored initial plans. Forsyth said the location of the rebuilding, at the time of the first excavations, was indeterminate. Later, the decision was made to site it within the Demonstration Garden at the current RBGE. The garden needed indoor facilities, access to a kitchen, and nearby toilets. It is located in the eastern half of the RBGE and focuses on school and community groups to provide training in horticulture and foster community building through assigned gardening plots (Levin and Young 2007: 18; Fig 23).

Seeking additional archaeological information, Addeyman Archaeology carried out excavations at the Leith Walk site in 2014 (Cameron 2014). Previously noted, Addeyman Archaeology is the archaeological division within Simpson and Brown. Their involvement with the project fostered continuity and better communication. Forsyth, further noted, the later excavations utilized RBGE staff and volunteers by including them

in excavation works (Fig 24). The involvement of staff and volunteers helped generate interest and expose people to the Cottage's archaeological history.

Fig 23: The Location of the Botanic Cottage within the Demonstration Garden (Image courtesy of Botanic Cottage).

Fig 24: Community excavations at the Leith Walk Botanic Cottage site (Image courtesy of Botanic Cottage).

The standing structure was no longer present during the 2014 excavations. These excavations focused on test pitting to explore the surrounding archaeological context. The tests were necessary prior to further development works and to comply with aforementioned CECAS statutes.

Just as John Hope's initial commissioning of the Cottage was timed perfectly to receive funding, both Corrie and Forsyth noted interest in the Cottage aligned with the RBGE's need for a new community outreach building. They noted discussions pointed to the eastern end of the gardens to accommodate those working in the Demonstration Garden.

As mentioned, Simpson and Brown followed John Adam's plans and the specifications recorded by both GUARD and Addeyman Archaeology (Fig 25). Early on, it was essential the Cottage was not to be redesigned. During construction, workers employed traditional Georgian building techniques. This included using hot lye mortar, lath-and-plaster walls, and sheep's wool insulation (Fig 26; Fig 27).

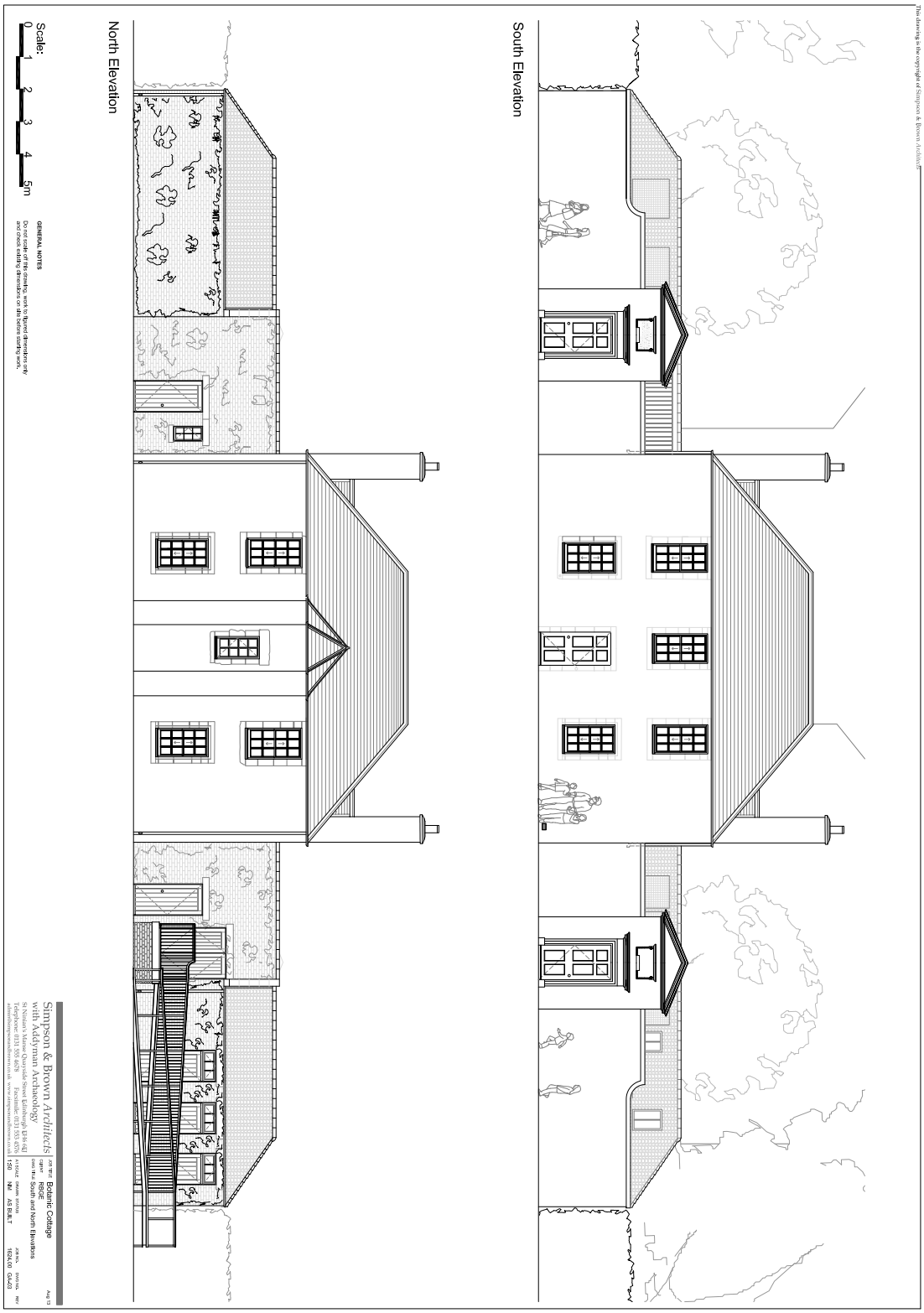

Fig 25: Architectural design of the Botanic Cottage by Simpson and Brown showing direct inspiration from the original design (Image courtesy of Neil McDonald).

Fig 26: Construction on the Cottage re-used as much original material as possible (Image courtesy Botanic Cottage).

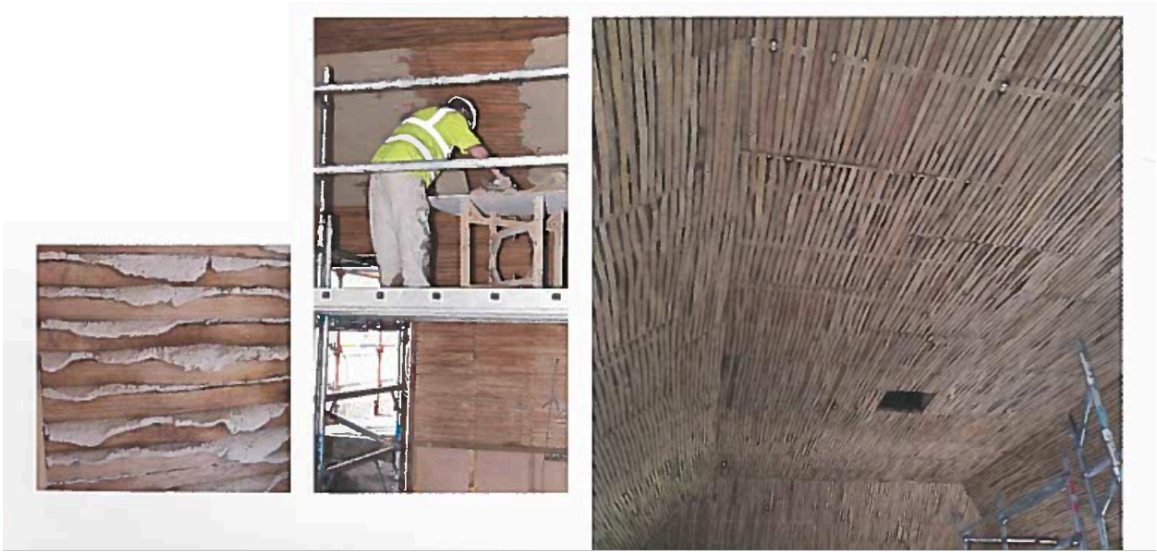

Fig 27: Utilizing Georgian building techniques, traditional lath-and-plaster construction used over 5,000 stripes of oak and insulated with sheep's wool for the ceiling in the Professor's Room (Forsyth 2016a: 21).

Forsyth commented materials to replace components of the structure either missing entirely, such as, one of the gabled ends, or unusable were sourced to match existing historical fabric. The missing materials were mainly building sandstone and roof tiles. Stone from Hazeldean quarry in Northumberland was used to match the Craigleith-type sandstone used in the original Cottage construction (Forsyth 2016a: 20). The original floor of the Professor's Room was unusable; however, a floor was salvaged from another building contemporary to the Cottage. The interior and exterior paint was influenced by known Georgian color schemes or from references in John Hope's records (Interview with Forsyth; Rock 2008b). This was crucial to maintaining the archaeological integrity of the building. Neil McDonald, an architect on the project, noted following the intent of the Botanic Cottage Trust, the rebuilding was treated partially as experimental archaeology. All the masonry work was numbered and stored securely in the RBGE nursery, this made reconstruction, as McDonald recounted, '*a jigsaw puzzle*.'

As an architect interested in the conservation of historic structures, McDonald mentioned it was interesting to see the building fit together after it was dismantled. In particular, many of the original roof beams only needed minor repairs. McDonald also spoke of the practicalities of the project. While it had to account for modern convenience and building standards, such as, the inclusion of indoor toilets and an external lift to allow accessible access to the upper floor, remained faithful to John Hope's original vision.

Accessibility was a large concern in the re-design of the project. During excavation, it became apparent the Cottage had been later expanded. There was evidence an interior central staircase had been removed and moved to a new exterior turret (Smith 2009: 58; Fig 19). The turret was kept in the rebuild as it made the Cottage more accessible. To comply with standards, Simpson and Brown consulted with the Edinburgh Access Panel (McDonald 2014: 16). Laura Gallagher, the Botanic Cottage Manager, has spoken about how it was critical the Cottage remain accessible for groups with disabled members. From volunteer experience, these groups include the Parkinson Art Group, the Cyrenian Cook Club, and the Scottish Society for Botanical Art. The RBGE wanted to insure all visitors would be able to enjoy the Cottage. This meant complying with

building codes by including accessibility ramps and lift access (Fig 28). Accessibility will be further discussed in regards to how it affects the Cottage as an archaeological site for education.

The Cottage reopened in 2016, as a site for public engagement and education. While it has moved sites, the original fabric was reused with new material sourced to match. Nearly 250 years after it first opened, it has resumed its original purpose.

Fig 28: Exterior view of the back of the Cottage showing the accessibility ramp leading to the lift to the first floor. Additional outside toilets were also built to accommodate gardening groups (RCAHMS 2016, accessed via Canmore: DP 238004).

3.2 Results from Volunteer Work

This subchapter will delve into research and data collected during volunteer work. Volunteer experience was gathered since involvement with the RBGE and under the supervision of Laura Gallagher, October 2017 to the present. Research focused on how the Cottage functions as an education centre within an archaeological site. It does this by establishing learning programs, involving young people in a historic building,

communicating with the wider community, and enabling wider research aims of the RBGE.

To measure the success of the Cottage, the Botanic Cottage Team generates impact reports. In a report from 2018 known as the Robertson Report, after the same-named charitable trust; Catherine Evans, Education Officer, mentioned the Cottage provided needed space for the Demonstration Garden, as there was previously no hand-washing, toilet facilities, or kitchen. Prior to the Cottage, water for hand-washing had to be brought onto site creating a general concern about hygiene. Likewise, the nearest indoor classroom was located in the Fletcher Building, a ten-minute walk from the Demonstration Garden (Botanic Cottage Team 2018: 2). By providing accessible on-site, indoor facilities, the RBGE increased the number of people it could safely and effectively engage. It also insured programs would run despite in-climate weather. (Botanic Cottage Team 2018: 4). To fund these project aims, the Robertson Trust, a charitable fund focused on community building, initially donated £140,000 toward the rebuild and an additional £45,000 over the course of three years for establishing educational programmes. The monetary investment was proof of the Cottage's potential (Botanic Cottage Team 2018: 1). Cottage staff collected engagement data over a three-year period to report to the Robertson Trust (Table 1):

	Year 1	Year 2	Year 3	Total
Volunteers	248	137	109	491
Schoolchildren Engaged	48	771	No Data	Upwards of 819
Public Events	56	95	54	205
One-off Community Events, and Conferences	53	105	60	218
Regular Community Groups	0	8	13	21
Large events	3	14	10	27

Table 1: Data collected 2016-2018 for the Robertson Report (From Botanic Cottage Team 2018).

Continual use of the Cottage is integral to keeping its archaeology alive and relevant. From October 2016 to July 2017, volunteers ran tours about the Cottage's historical connections with Enlightenment and medical study in Edinburgh. The tour covered the archaeological history of the Cottage's use as John Hope's lecture theatre (Botanic Cottage Team 2018: 8).

The assessed plan, detailed in the Robertson Report, detailed the first three years of the Cottage's use. It specifically targeted three distinct groups to focus efforts:

1) Nursery and School Activity
2) Public Events
3) Further Education

The first year, 2016, focused on piloting programmes. Goals were achieved through offering a variety of programs, workshops, and tours. The second year, 2017, focused on raising awareness and encouraging Cottage usage. This was achieved through continual contact with interested groups and insuring the Cottage remained accessible. The third year, 2018, consolidated the Cottage's use and encouraged continual support. The targeted goals and assessed achievements of public engagement efforts for 2016 and 2017 are illustrated (Table 2):

	Year 1	Year 2
Nursery and School Activity	Target: Engage with 40 pupils Achieved: Engaged with 48 pupils	Target 1: Pilot new programs Achieved: 4 programs developed: Grandpa's Garden Dig for Victory Grow Your Own School Gardening Project Target 2: 60 learning sessions and 4 teacher-training events Achieved: 48 learning sessions and 2 teacher-training events
Public Events	Target: 2 Heritage Garden events for 150 people Achieved: 2 events with 420 attendees: 'History of Georgian Food' 'Crafts and Curiosities of Thomas Sommmerville'	Target: 6 seasonally themed events for 450 people Achieved: 6 events with 2,100+ attendees for 1 event alone: Christmas Plant Crafts Spring Festival Cottage Gala Power of Food Harvest Festival Apple Day
Further Education	Target: Engage 10 heritage apprentices involved with the Cottage's rebuild Achieved: 47 heritage apprentices, 2 stonemason apprentices worked as part of the construction teams	No Data Available

Table 2: Data collected 2015-2016 for the Robertson Report (From Botanic Cottage Team 2018).

The Cottage engages with schoolchildren through four education programs. One program, 'Grandpa's Garden,' is for nursery-aged child to learn about the environment. The Cottage takes on the role of 'Grandpa's house' and the children are entertained with puppet shows and outdoor activities in order to 'assist' Grandpa.

Observations from assisting with this program show adults accompanying the children tend to be, prior to arriving, unaware of the archaeological component of the Cottage. However, over the course of the program, they become more interested. This leads to adults asking for information about the Cottage or Scottish Enlightenment history. These observations are backed up with surveys conducted during the pilot phase of the program in 2016. The surveys were included in a Heritage Lottery Fund (HLF) Evaluation Report created by the Botanic Cottage Team. It revealed participating teachers were in consensus the program allowed their students to learn more about gardening and the RBGE's history (Botanic Cottage Team 2017: 44). Written feedback included the following:

> *'We now recognize the therapeutic and social benefits of gardening for our pupils and have developed our curriculum in school to allocate more class time to gardening so that we can support and enhance the work done at the Botanics.'*

This trend was also noted during work with Child and Adolescent Mental Health Services (CAMHS). CAHMS is a six-week National Health Service referral program for young people. Judy Paul, Community Engagement Manager and RBGE coordinator for CAHMS, noted the Cottage was selected because of its welcoming environment. Results from CAMHS included comments that the Cottage's archaeological significance may not be obvious, however, over time, participants expressed interest in wanting to know more. The desire to learn facilitated conversation and helped to positively progress the CAMHS program.

Beyond programs, the Cottage hosts 'Open Afternoons.' These allow members of the public to explore the Cottage. The building is normally not accessible to the public unless reserved in advance. The 'Open Afternoons' occur monthly for three hours and generally see 50 visitors. Written feedback expressed both wonder and a desire to learn more:

- *'Really enjoyable hour. So pleased that the Cottage has survived. Glad we found out about the openings.' (Tour Day 6/10/17)*
- *'Very interesting tour – good to learn most about John Hope on the video. Good information from the guide. (from New Zealand).' (Tour Day 6/10/17)*
- *'Great building. So glad it was saved. Enjoyed the information tour by enthusiastic Jane [*Corrie*]. Look forward to bringing friends in the future.' (Tour Day 2/2/18)*

The most common result from 'Open Afternoons' was comments on the informal, welcoming feel of the central kitchen (Fig 29). Groups including the Cyrenian Cook Club, who provides meals for those in need, the Edible Garden Project, and Cottage staff and volunteers, utilize the kitchen. Visitors commented on the Professor's Room, particularly, how it encapsulated the Georgian period and balanced modern use (Fig 30). Likewise noted, the accessibility lift allowed for all visitors, particularly those in wheelchairs, access the Professor's Room. Visitors often requested information and were directed to informational plaques around the Cottage, as well as, to the RBGE website which features stories and information concerning future events.

Results collected from an investigation into the Cottage's archaeological history, impact reports, and volunteer experience leads into a discussion of how the Cottage can be used to explore how the archaeological past is kept alive through modern engagement.

Fig 29: Community cooking groups and RBGE programs uses the kitchen. Visitors comment on the welcoming feel of the space (From HES 2016, accessed via Canmore: DP 238018).

Fig 30: The Professor's Room located on the first floor of the Cottage has been restored to how it would have looked during the Georgian Period (From HES 2016, accessed via Canmore: DP 238027).

Chapter 4: Discussion

4.1 The Success of the Cottage

A building is only successful as long as it continues to serve a purpose (Feilden 1982). When a building loses its social and cultural milieu as the Cottage had done, it dies in social memory and eventually becomes obsolete. This concept ties into architectural archaeology theories.

Buildings are emotive subjects associated with past people and events. People are what make archaeology. How human interest in archaeological sites impacts those sites and how that interest affects interpretation are fertile ground to be studied (Watt 2011: 326).

To state again, the research questions posed:

1) How and why the Botanic Cottage was forgotten?

2) How and why the Botanic Cottage was remembered?

3) How and why the Botanic Cottage was rebuilt?

4.2 How and why the Botanic Cottage was forgotten?

To address the first research question, as evidenced, the Cottage was forgotten because it ceased to serve the purpose it was intended and fell from social memory. After the 1822 move, the Cottage changed ownership and use. While still labelled as the 'Botanic Cottage' on Ordinance Survey maps, as late as 1853, the name was more of a relic than a description of its current use (Fig 31). Besides a few lingering ties, the Cottage held little connection to the RBGE. It was an abandoned feature of a bye-gone era.

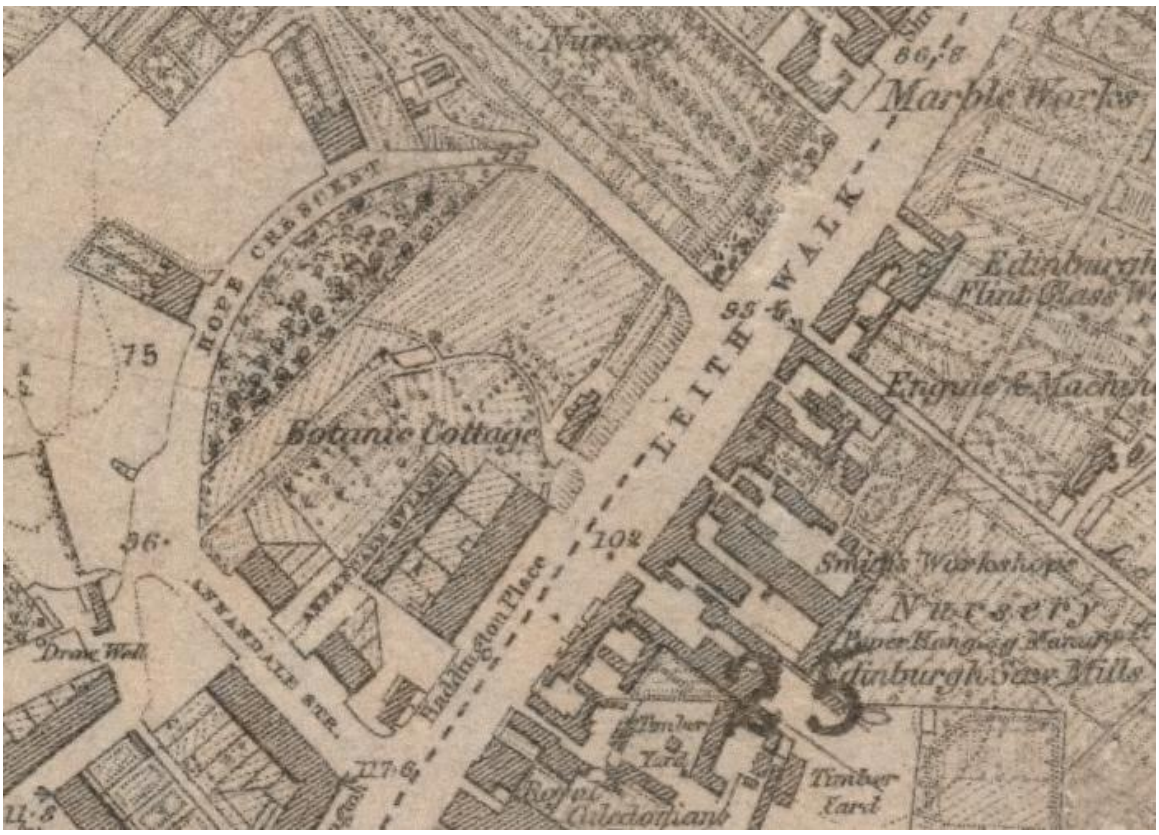

Fig 31: Detail from Ordnance Survey Map from 1853, the Botanic Cottage is still labelled but the RBGE was no longer located on Leith Walk. New buildings completely surround the Cottage and Hope's former garden (From Rock 2008a [https://sites.google.com/site/historicaltimelines/_/rsrc/1467895600047/home/botanical-cottage-leith-walk/OS%201847-53%20Bot%20Cot.jpg?height=285&width=400] accessed: 1 January 2019).

The Cottage suffered the fate of many buildings in Edinburgh's changing and growing urban environment. John Hope selected the initial location because it was outside of Edinburgh' city centre. However, by 1853, the Cottage became surrounded amidst urban sprawl (Fig 31). Later, it was physically truncated by new buildings and encroaching modernization. Once the Cottage began its terminal life as a private home, its purpose shifted from benefitting large numbers of people to a small family unit.

Interviews with Jane Corrie revealed her desire to save aspects of Edinburgh's past. She sought to save both something personally important, but also consequential to the wider botanical community. Corrie noted the biggest hurdle to the project was the lack of public knowledge and understanding of the site.

To the unassuming passerby, the Cottage's Leith Walk persona looked like another condemned building. It was recognizably old, but so are the majority of the

buildings in the Edinburgh. Often asked by planning commissions and conservationists: what made this old building in particular special, it is both physically and financially impossible to preserve everything (Schofield 2000: 76-77). Without thorough background knowledge, nothing set the Cottage apart.

Originally lost was the connection with John Adam and James Craig. As illustrated, establishing this connection through the analysis of John Hope's records was the catalyst to elevate the Cottage. The loss of this connection is representative of the broader loss of knowledge over time. Research is often the first step toward conservation (Schofield 2000). While surrounding community members knew of the Cottage's existence and tangential connection to the RBGE, they did not know the full, underlying importance of its design and construction. Armed with history, the Cottage would move from an unknown to a site of national importance.

4.3 How and why the Botanic Cottage was remembered?

The Cottage's unique history allowed for it to be reborn and used as a case study in how the archaeological past can be remembered and transformed into something new. Objectively, a site can be historically or archaeologically significant, but still not culturally or socially important. The basis of what makes a site important is drawn from how the site is presented and how people engage with it. A site's importance is a lucrative asset and fluctuates with changing social and cultural ideals (MacManamon and Hatton 2000: 10-14). At its core: do people visit and value a site? A site, like the Cottage, will be forgotten if its public value disappears.

The substantive research conducted by the FHCG and Botanic Cottage Trust led to excavations by GUARD and Addeyman Archaeology. The Cottage was remembered because of conscious efforts of the local community to make it *intellectually* and *physically accessible*. The research, intentional or not, addressed observations about site accessibility explored earlier by Grima (2017: 77-79).

The Cottage was *intellectually inaccessible* because the wider community of Edinburgh had lost interest. What made it important, once again were the efforts of the people who recognized its significance who strove to place it back into Edinburgh's social and cultural environment. Quietly overarching their efforts, Moshenska's (2017:

18) recognized elements of community archaeology and public engagement became essential to understanding the Cottage's role as a reborn, living archaeological site.

4.4 How and why the Botanic Cottage was rebuilt?

The Cottage was rebuilt to fulfill the need of the RBGE for a new education center (McDonald 2014: 14). Drawing back to interviews with Neil McDonald, the rebuilt Cottage needed to be first physically accessible to be a successful site for public engagement. This meant complying with modern building codes while retaining archaeological authenticity. McDonald noted accessibility is a concern for many archaeological sites. This concern is also echoed in the archaeology community. Simply by nature, sites in isolated locations or adverse terrain have accessibility issues (Grima 2017: 77-78). From experience, difficulties in accessibility can manifest in numerous ways: an inability to climb tight castle turrets or difficulty operating a wheelchair on loose-stone paths. This intimately and directly impacts how disabled visitors are able to interact with their own histories.

From sites, like the Cottage to full-blown trench excavations, awareness of accessibly issues has become a growing issue within all fields of archaeology. Created by Theresa O'Mahoney, *Enabled Archaeology* focusing on providing opportunities and advocating for more inclusive archaeological practices (O'Mahoney 2018). Experience directly working with *Enabled Archaeology* during the 2018 season of the Bamburgh Research Project at Bamburgh Castle showed how sites could be made more accessible. Increase accessibility allows for a higher level of visitor engagement.

While the Cottage is not involved with *Enabled Archaeology*, many of the groups it hosts have accessibility issues, including mental challenges, physical handicaps, or long-term illness. Failing to address these needs goes against the mission of the Cottage as an inclusive place for all.

Volunteering at the Cottage has shown a determined awareness of accessibility and one of the merits of the rebuilt site. From the physical aspect, even after completion of construction, suggestions from the general public have continued to make engaging with the Cottage more accessible. An example of this an investigation into providing

subtitles for the informational films about the Cottage. Played during Open Days, subtitles would add value for hearing impaired visitors

Physical accessibility also includes basic use and engagement. Simply, is the space being used and visited? Data collected for the Robertson Report illustrates significant increases in the number of school children engaged, active volunteers, and groups using the space (Table 1). Likewise, the Cottage met or exceeded many of its set goals for the first two years of operation, especially in terms of Public Events and Educational Programs (Table 2). These allowed people to directly engage with the building and its history. The report shows the success of the Cottage as an educational space within an archaeological site (Botanic Cottage Team 2018).

	Year 1	Year 2	Year 3	Total
Volunteers	248	137	109	491
Schoolchildren Engaged	48	771	No Data	Upwards of 819
Public Events	56	95	54	205
One-off Community Events, and Conferences	53	105	60	218
Regular Community Groups	0	8	13	21
Large events	3	14	10	27

Table 1: Data collected 2016-2018 for the Robertson Report, reproduced from Results (From Botanic Cottage Team 2018).

	Year 1	Year 2
Nursery and School Activity	Target: Engage with 40 pupils Achieved: Engaged with 48 pupils	Target 1: Pilot new programs Achieved: 4 programs developed: Grandpa's Garden Dig for Victory Grow Your Own School Gardening Project Target 2: 60 learning sessions and 4 teacher-training events Achieved: 48 learning sessions and 2 teacher-training events
Public Events	Target: 2 Heritage Garden events for 150 people Achieved: 2 events with 420 attendees: 'History of Georgian Food' 'Crafts and Curiosities of Thomas Sommmerville'	Target: 6 seasonally themed events for 450 people Achieved: 6 events with 2,100+ attendees for 1 event alone: Christmas Plant Crafts Spring Festival Cottage Gala Power of Food Harvest Festival Apple Day
Further Education	Target: Engage 10 heritage apprentices involved with the Cottage's rebuild Achieved: 47 heritage apprentices, 2 stonemason apprentices worked as part of the construction teams	No Data Available

Table 2: Data collected 2016-2017 for the Robertson Report, reproduced from Results (From Botanic Cottage Team 2018).

Onward, the Cottage must maintain its integrity as an archaeological site. There was extensive and arduous effort payed to investigating the archaeological and historical authenticity of the site. Compared to the previously discussed Abu Simbel, on a much smaller scale, the rebuilt Cottage should not be viewed as a 'replica' but as a 'restored' building. The archaeological merit of the Abu Simbel was not completely lost. Despite being moved and put back together, it was reassembled to serve the same purpose as before. While its original geographic context was lost, the form, structure, and use of the temple complex, as an archaeological site, was not wholly exhausted (UNESCO 1968).

The reconstruction of the Cottage can be seen in a similar vein. Information gleaned from excavations and research into Georgian building techniques substantially impacted the final reconstruction. However, it cannot be ignored, the Cottage's reconstruction raised questions about conservation and how the public, the RBGE, and academia should engage with the site. Future engagement implications will have significant meaning for the Cottage.

Initially, to be usable as a centre for outreach and education, the original floor plan of the Cottage had to be amended. Two additional rooms were placed on either side of the main ground floor. The additions were named the Garden Room and the Potting Shed respectively (Fig 32; Fig 33; Fig 34). While their foundations are not in the original plan, they represent known temporary outbuildings discovered in excavations and historical plans of Hope's garden (McDonald 2014: 14).

To remain truthful to the archaeology, the Garden Room and Potting Shed were built from brick, a known building material of the outbuildings (McDonald 2014: 14). Likewise, the additions were constructed with flat low-silhouette roofs. As such, they are not visible when the Cottage is viewed from the front (Fig 35). This allows for John Adam's designed sight lines to be unadulterated by the additional spaces.

The only major divergence the Garden Room and the Potting Shed have on the integrity on the original design of the Cottage is they utilize the original two passageways on either side of the main house (Fig 36). According to the original Cottage plan, these two passages served as entrances to Leith Walk garden. They did not lead directly into the interior of the Botanic Cottage. Instead, they acted as gateways with direct access to the gardens.

Fig 32: The Garden Room used for meetings and lunches
(From HES 2016, accessed via Canmore: DP 238014).

Fig 33: The Potting Shed used for educational workshops and indoor gardening
(From HES 2016, accessed via Canmore, DP 238021).

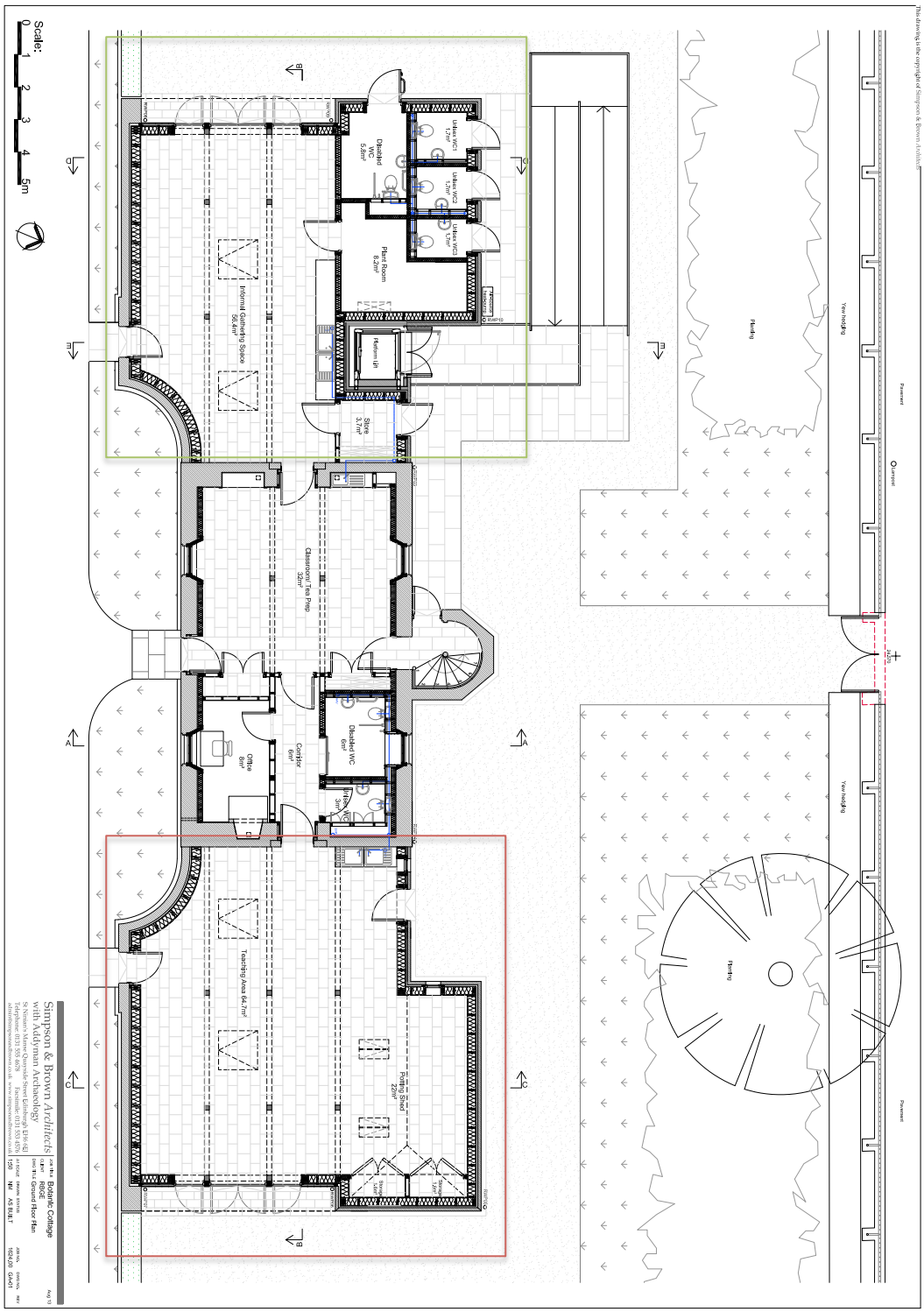

Fig 34: Plans of the Cottage by Simpson and Brown. The green box marks the Garden Room addition. The red box marks the Potting Shed addition (After Simpson and Brown 2013, image courtesy of Neil McDonald).

Fig 35: Plans of the Cottage by Simpson and Brown. The red lines show how the two additions were below the main façade. The West Elevation is the Garden Room while the East Elevation is the Potting Shed (After Simpson and Brown 2013, image courtesy of Neil McDonald).

Fig 36: The Garden Room (marked by the green box) and Potting Shed (marked by the red box) utilize the original doorways (After HES 2016, accessed via Canmore: DP 238031).

In all historical rebuilds, choices have to be made. The rebuild was designed to represent the era of the Cottage's history when it was used as the entrance to the Leith Walk gardens. In this respect, the Cottage's design and use fits with the prerogatives of RBGE. On the other hand, this comes at the cost of not representing the remainder of the building's history. It leaves open the questions: who and for what was the reconstruction of the Cottage intended?

Sites do not exist in a vacuum. As is often the case, when restored, only a fraction of their history is represented. Largely, it meets the desires of the project team, beneficiaries, or major fund contributors. There are also spoken and unspoken debates about what narratives are told, avoided, or desired. These themes will be further explored in the next subchapter, particularly, in comparison to other archaeological sites.

A decision was made early in the design process concerning the appearance of the Cottage. Sutherland Forsyth discussed the design would be historically representative of the Cottage's Georgian period. It would feature John Hope's usage, gleaning evidence from records. Influence from records is reflected in the choice of paint color, the inclusion of a kitchen dresser, and the use of benches in the Professor's Room (Rock 2008b). Specifically, Hope references the benches used in the Professor's Room as '*benches for medical students from the University of Edinburgh*' (Corrie 2009: 12).

The Cottage was moved and reassembled to serve its original purpose. Albeit with a few nuances, it retains its archaeological merit and is enjoyed by a new generation of visitors. Additionally, visitors are made aware the restoration retains the emotional truth of the Cottage as a place for education. Physically, authenticity of the Cottage's archaeology was promoted by the re-use of original fabric. Retaining the emotional truth of the site required respecting the archaeology, while also being aware of the modern, logistical needs of the RGBE.

It is defensible, there should be an additional category of *emotional accessibility* added to discussions of public engagement. This would be particularly true for sites similar to the rebuilt Cottage. It is defined as a sense of community continuity, an emotive connection to a community's shared past. The Cottage fosters such feelings in the RBGE staff, volunteers, and visitors alike. It is created and bolstered by balancing its roles with its history. The Cottage is a site for education and a public outreach. These are very similar roles to those performed in its archaeological past.

One cannot help but feel a part of something bigger during a visit to the Professor's Room; to know this was where important medical students had their first lessons. Also, featured in the Professor's Room are copies of botanical drawings done by Agnes Williamson, the daughter of John Williamson, John Hope's head gardener. Little is known about Agnes, finding anything about her in published material has proven so far impossible. Regardless, the RBGE recognizes her as one of the earliest female botanical illustrators. When this story was told to a group of young women, it was not difficult to see the instant connection they made to this little-known woman and to the Cottage.

This feeling of pure wonder and continuity to the past can be sometimes overlooked. While purely academic research is often priority; pedantic, scholarly research will be meaningless unless people are given a reason to care. The story of the Cottage demonstrates the ability to make research important to a wider audience. Further, for that wider audience to connect to the story and ultimately the site. The Cottage was officially recognized in 2017 when it won the 'My Place Award' from the Scottish Civic Trust. The 'My Place Award' recognizes a community project that has had the best impact on the built environment of Scotland (Scottish Civic Trust 2017).

The ability to make the past accessible intellectually, physically, and also emotionally makes the Cottage a successful living archaeological site. The Cottage was forgotten because it fell out of the collective social memory. It was remembered through the efforts of the community. Their efforts caused it to be reborn for the next generation. It furthers discussions into how the archaeological past at other sites can be made accessible.

4.5 The Botanic Cottage as it Compares to Other Archaeological Sites

The themes from the Cottage, in context, can be applied to other archaeological sites. Located on Loch Tay, the Scottish Crannog Centre (SCC) offers a unique look at the use of experimental and recreational archaeology. It offers an example of effective function and design working on an archaeological site. The site was visited in October 2016.

Similar to the Butser Farm, the construction of the Loch Tay crannog at the SCC was designed to serve as experimental archaeology. A crannog is similar to a round house except it is built on silts over a body of water (Armitt 2016: 32-34). Partnering with the Scottish Trust for Underwater Archaeology, the SCC used findings from archaeological excavations and traditional techniques to recreate a crannog excavated at the Oakbank settlement on Loch Tay (see Dixon 1984; Fig 37). The goal to demonstrate visitors what life was like during the Scottish Iron Age, how a crannog looked, felt, and smelled. The success of this immersive approach was visible during the visit.

Fig 37: The reconstructed Oakbank Crannog at the Scottish Crannog Centre on Loch Tay. The Crannog followed results from excavations at Loch Tay (From the Scottish Crannog Centre n.d [https://www.crannog.co.uk/photo-galleries/202-special-gallery] accessed: 1 March 2019).

In contrast, the Cottage, while still maintaining its link to the archaeological past opted for a more flexible approach, representing the historical milieu in which it was constructed but not directly replicating it. While the Cottage is archaeologically authentic in material and construction, the intention is not to transport the visitor back to the Scottish Enlightenment. Unlike SCC staff, the Cottage team does not wear costumes or demonstrate period-accurate activities.

The draw back from this representative approach is some visitors remain unaware of the significance of the building. Again, volunteer experience found visitors were usually unaware of its history but became more interested after touring or reading the information provided. Instead, the Cottage's first appeal is to visitors' curiosity. Visitors were drawn to its beautiful exterior and only when they asked questions was the building's story fully appreciated. This approach opens discussions about how people engage with archaeological material, even subconsciously.

Bamburgh Castle is an immense structure with an accompanying wide scale archaeological site. Its approach to presenting an archaeological site provides an expansive comparison to the themes of the Cottage's smaller scale. Located in Northumbria near the island of Lindisfare, Bamburgh Castle was the stronghold for the united Anglo-Saxon kingdoms of Bercina and Dercia and has on-going archaeological excavations through the Bamburgh Research Project (Young 2018: 2-4; Fig 38; Fig 39). I worked on site as a student during the 2017 season and as the Assistant Environmental Supervisor for the 2018 and upcoming 2019 seasons.

Fig 38: Aerial view of Bamburgh Castle showing the original medieval Keep among rebuilt portions of the castle (From Young 2018: 1).

Fig 39: Visitors can easily view the on-going excavations at Bamburgh Castle, Summer 2018 (Photo by Author 2018).

Throughout its history, Bamburgh has served many purposes and seen multiple phases of building. The most notable change, however, occurred in the nineteenth century when the First Lord Armstrong renovated the site into a stately home. This renovation included rehabilitating the interior of the eleventh century Norman Keep (Young 2003: 1-2; Fig 40). Luckily, Armstrong focused efforts on conservation and attempted to preserve the archaeological roots of the site.

Observed throughout the site is evidence of a concerted effort to maintain the archaeological fabric. This includes repairing stonework to maintain the archaeological integrity but also preserve it. At the same time, it is accessible as a casual tourist, visitor site.

Fig 40: The Norman Keep of Bamburgh Castle surrounded by Lord Armstrong's renovations (Photo by Author 2018).

Bamburgh hosts events during the summer months (Bamburgh Castle 2019). The castle is open to historical re-enactments. Visitors witness what life would have been like in the Anglo-Saxon period side-by-side with on-going excavations. These events have encouraged visitors to ask questions about the excavations. The queries resulted in teaching opportunities between archaeological staff and curious visitors. It has given myself and other staff members a remarkable access to the public. While the site is on a larger scale than the Cottage, the public engagement goals of both sites are the same. It is assumed, a portion of the archaeological and historical integrity is lost when a site is renovated, or in the case of the Cottage, completely rebuilt. However, it cannot be ignored, there is great merit and opportunity in allowing an archaeological site to move and adapt organically.

Similar to the Cottage, turning Bamburgh into a stately home destroyed aspects of its past. The renovations also preserved large portions for future enjoyment and study.

Unlike the nearby, previously mentioned Warkworth Castle, Bamburgh is not a ruin. It is a still a home, a tourist attraction, and a site with on-going excavations. Renovations made Bamburgh accessible to the public and insured continued interest and funding. Sacrifices to renovation ensure it will not fade from social memory.

Bamburgh gained a second life as a family home and a third life for visitors and excavations. It is comparable to the Cottage's multiple lives, the house of the Head Gardener, a lecture hall, through centuries of businesses and family homes, and finally, returning to a place for community education. The Cottage was preserved so long as it was being used. Out of use, it required new vested interest from the local community and the RBGE.

Archaeology does not exist in a vacuum. Projects without purpose, although academically interesting, may not receive the funding they require. The continued success of the Cottage, like Bamburgh, is due to an interdisciplinary academic interest coupled with a curious, committed public interest.

Chapter 5: Conclusions

5.1 Limitations of the Study and the Importance of Keeping Archaeology Alive

It was perfect timing, the RBGE needed a new education centre. Other buildings on site were widely dispersed and oversubscribed. The Cottage fit what the RBGE required. Being historically and archaeologically significant was a bonus and proved to benefit all interested parties.

The concept for the Cottage was inspired from archaeological and historical records. The Cottage is an interdisciplinary example of how academic interests can co-exist with the needs of an organization and the desires of the public.

From an archaeological perspective this marriage can be harmful, but also extremely beneficial. Negatively, it impacts the Cottage's archaeological merit. However, something is lost but something is gained. Due to the work of the Botanic Cottage Trust, the RBGE, GUARD, Addeyman Archaeology, and Simpson and Brown, the Cottage was saved and is thriving as an education centre and archaeological site.

While the Leith Walk site is re-developed, there is still research potential. Environmental analysis of samples taken from contexts of Hope's original garden could identify notable species and translate into informational plant beds at the RGBE.

Due to the recent nature of the project, future research should be conducted to measure long-term results of outreach and education programs. Likewise, it is conceded, due to the personal nature and method of research, this study holds within an implicit bias. Noted, the views and experiences reflected are solely those of the author and do not reflect the wider views of the RBGE.

This study illustrates how and why the Botanic Cottage was forgotten, remembered, and rebuilt. It demonstrates the importance of community groups and their contributions to preserving archaeology. It shows a forgotten structure's rise from impending demolition to a building of national significance. In context, the Cottage has proven to be a type-site for engagement and education, while preserving and making accessible the archaeological past. Simultaneously the 'oldest and youngest' building at

the RBGE, this duality illustrates the Cottage's ability to adapt, while maintaining its original purpose to educate new generations.

Appendix I: Notable People/Groups Mentioned & Interviewed

Addeyman Archaeology

Addeyman Archaeology is the archaeological division within Simpson and Brown Architects. They excavated the Botanic Cottage site on Leith Walk in 2014.

Botanic Cottage Team

The Botanic Cottage team consisted of all volunteers and RBGE staff affiliated with the Botanic Cottage. Laura Gallagher manages the team. The author is a member of this group.

The Botanic Cottage Trust

Formed out of the Friends of Hopetoun Crescent Gardens, the Botanic Cottage Trust conducted initial research into the history and archaeology of the Botanic Cottage allowing for it to be excavated by GUARD in 2009.

Catherine Evans

Catherine Evans is the current Education Officer at the RBGE. She designs school programs. I worked with her on the 'Grandpa's Garden' program for nursery aged children.

Friends of Hopetoun Crescent Gardens

The Friends of Hopetoun Crescent Gardens is a community gardening group who cares for the Hopetoun Crescent Gardens located on Hopetoun Crescent, Edinburgh. They took interest in the Cottage through the Hopetoun Crescent Gardens' intrinsic link with John Hope. The gardens are within the land affiliated with his original garden on Leith Walk. Their members include Jane Corrie, Sutherland Forsyth, and James Simpson of Simpson and Brown Architects.

Glasgow University Archaeology Research Division (GUARD)

In 2009, GUARD completed a building survey and excavation of the Botanic Cottage at Leith Walk. They dismantled the Cottage and all building material was moved to the RBGE.

Henry Nolite

Henry Nolite is a research associate at the RBGE. He was a member of the Botanic Cottage Trust and produced a biography of John Hope.

*James Craig (*1744-1795)

James Craig was apprenticed under John Adam during the construction of the Botanic Cottage in 1763. He is later credited with the design of Edinburgh's New Town.

Jane Corrie

Meeting: May 2018

Jane Corrie is a member of the Friends of Hopetoun Crescent Gardens (FHCG) as well as a Garden Guide at the RBGE. She saw the Botanic Cottage project through from start to finish. Likewise, she complied the early history of the Botanic Cottage into two reports (Corrie 2009; Corrie 2011). The meeting discussed her early involvement with FHCG and the RBGE and the history of the project from start to finish.

Jenny Foulkes

Jenny Foulkes is a manager for the Edible Gardening Project the RBGE. The Edible Gardening Project is based in the Demonstration Garden and uses the Cottage as a meeting, teaching, and cooking space.

Joe Rock

Joe Rock is a Scottish building historian and member of the Botanic Cottage Trust. He combined Jane Corrie's and his own research to produce a timeline of construction and archaeological analysis on his website *Historic Timelines*.

John Adam (1721-1792)

John Adam was an architect during the Scottish Enlightenment and was hired by John Hope to design the Botanic Cottage.

John Hope (1725-1786)

John Hope is an often forgotten, but equally important, figure contributing to the intellectual and cultural movement of the Scottish Enlightenment. The Cottage was, from start to finish, his idea. It represented his aspirations for the RBGE to be a leader in botanical studies. Hope was the Sixth Regius Keeper of the RBGE, serving from 1761-1786, and held the position of *Professor Materia Medica* at the University of Edinburgh

Judy Paul

Judy Paul is the Community Engagement Manager at the RBGE. She is also the coordinator for the Child and Adolescent Mental Health Services (CAMHS) program hosted at the Cottage. I worked with her for the duration of the six-week program to create confidence and social building activities.

Laura Gallagher

Laura Gallagher is the current Botanic Cottage manager in charge of coordinating, hosting, and planning events. She is also in charge of the volunteer team. I have worked with Laura since October of 2017.

Neil McDonald

Meeting: January 2019

Neil McDonald works at Simpson and Brown and was one of the architects involved with rebuilding the Botanic Cottage. The meeting discussed how the design balanced archaeological authenticity with modern building codes, especially how they pertained to accessibility.

Royal Botanic Garden Edinburgh (RBGE)

The RBGE is located on Inverleith Terrace, Edinburgh. They sponsored the rebuilding of the Botanic Cottage in the Demonstration Gardens in the eastern half of the garden.

Simpson and Brown Architects

Simpson and Brown Architects is an Edinburgh based architectural firm specializing in historic building conservation. They are responsible for rebuilding the Botanic Cottage the RBGE's site at Inverleith Terrace

Sutherland Forsyth

Meeting: June 2018

Sutherland Forsyth was in charge of public engagement at the RBGE during the period of the Botanic Cottage's rebuilding. He helped to structure how the Cottage would fit into the wider RBGE. He now works at Holyrood Palace. The meeting discussed his involvement in generating public interest and in creating an educational space.

Tanja Romankiewicz

Meeting: February 2018

Tanja Romankiewicz worked with Simpson and Brown with Addeyman Archaeology during the excavation and rebuilding of the Botanic Cottage. The meeting discussed her involvement with the project as well as research questions during the dissertation proposal stage.

Appendix 2: Curated List of Volunteer Dates

8 November 2017 – RBGE Interdepartmental Meeting

- Interdepartmental meeting held at the Cottage to introduce new volunteers

15 November 2017 – Volunteer Induction

25 January 2018 – RBGE Conference

- Annual conference held by the RBGE for staff and volunteers with special workshops and informational talks. I attended a workshop about Educational Programs at the RBGE.

15 March 2018 – Scottish Society for Botanical Art Meeting

- Hosted the Scottish Society for Botanical Art at the Cottage including hospitality and short talks about the history of the Cottage.

14 May 2018 – AED and First Aid Training

23 May 2018 – Grandpa's Garden

- Grandpa's Garden is an educational program created by Catherine Evans, Education Officer. It is designed to teach nursery aged children about environmental science and gardening.

7 June 2018 – Volunteer Week Meeting and BBQ

- Attended a special volunteer meeting to celebrate and review the work completed by RBGE volunteers over the year.

11 June 2018 – Grandpa's Garden

17 June 2018 – Dad's Rock Event

- A full-day Father's Day event hosted at the RBGE with special family events including storytelling and crafts at the Cottage. Hosted visitors and held short talks about the history of the Cottage.

18 June 2018 – Grandpa's Garden

23 June 2018 – Syrian Families Group

- Assisted with hosting a Syrian refugee group meeting at the Cottage. This included talks about Scottish history and culture.

25 September 2018 – Scotland the Bread

- Hosted Scotland the Bread, a community group focused on local and sustainable production of bread. Includes facilitating a workshop and answering questions about the history of the Cottage.

26 October 2018 – CAMHS Program (1/6 weeks)

2 November 2018 – CAMHS Program (2/6 weeks)

9 November 2018 – CAMHS Program (3/6 weeks)

16 November 2018 – CAMHS Program (4/6 weeks)

23 November 2018 – CAMHS Program (5/6 weeks)

30 November 2018 – CAMHS Program (6/6 weeks)

- The CAMHS (Child and Adolescent Mental Health Service) is a referral program from the NHS. The program included a variety of activities focused toward confidence building.

2 November 2018 – Cottage Open Afternoon

- Assisted with an open afternoon to invite members of the general public inside to see the Cottage, answered questions, and provided tours.

15 November 2018 – Youth Engagement Focus Group

- Meeting with RBGE staff and other volunteers to brainstorm new ways of engaging with youth at the RBGE.

24 January 2019 – RBGE Conference

- Annual conference held by the RBGE for staff and volunteers with special workshops and informational talks. Attended a workshop hosted at the Cottage about Public Outreach within the RBGE.

5 February 2019 – Napier University Biological Sciences Meeting

- Hosted staff from Napier University and gave a short talk about the history and archaeology of the Cottage.

23 February 2019 – Cottage Volunteer Brunch

- Meeting with Botanic Cottage Staff to speak about upcoming events and review current progress.

1 March 2019 – Cottage Open Afternoon

2 March 2019 – Cottage Open Afternoon

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