

The
ARCHITECTURAL REVIEW

Volume ninety-seven
June 1945



S. Magnes

2. Gray Church

S. Dunston in the East

3. Alhallows barking

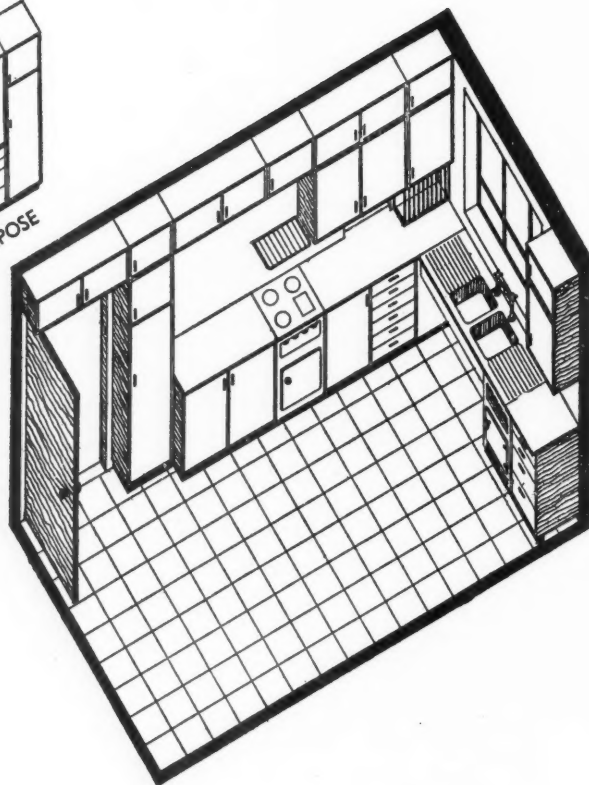


A PROGRAMME FOR THE CITY OF LONDON

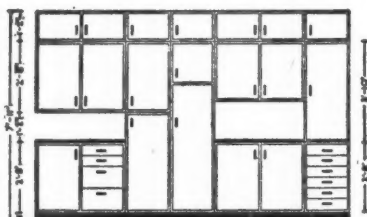
A VIEW OF LONDON BRIDGE FROM BANKSIDE, BEING A SECTION OF WENCESLAS HOLLAR'S VIEW OF LONDON, PUBLISHED IN 1647

STANDARD KITCHEN UNITS

EJMA
CERTIFICATION TRADE MARK



1. Each single unit is 1ft. 9in. wide.
Each double unit is 3ft. 6in. wide.
Each wall unit is 1ft. 0in. deep.
Each floor unit is 1ft. 7in. deep.



2. This diagram shows how the heights of the various units have been arranged to give the fullest range of possible combinations for units.

3. The EJMA range of kitchen units is designed to give a work top 3 ft. high, wall cupboards 13 or 18 inches above this top, with dead storage space above to make up the remaining ceiling height. Large or small, new or old, any kitchen can be equipped with an efficient and unified arrangement.

THE ENGLISH JOINERY MANUFACTURERS ASSOCIATION

SACKVILLE HOUSE, 40 PICCADILLY, W.1 REGENT 4448 [INCORPORATED]

Stoneham & Kirk

A PROGRAMME FOR THE CITY OF LONDON

CONTENTS

Introduction

conglomerate city	158
A PICTORIAL ANTHOLOGY OF CITY LIFE	160

Part one

THE ENGLISH PLANNING TRADITION AND THE CITY	165
1 concerning the popular fallacy about the quaint and the beautiful	165
2 concerning the academic fallacy that planning means formal design	166
3 concerning the meaning of eighteenth century landscape gardening	167
4 concerning the beginnings of an urban design tradition	169
5 concerning the modern spirit and its affinity to picturesque theory	170
6 concerning the motifs of the City Picturesque	171
7 concerning the rejection of uniformity for the art of compromise	176

Part two

CITY DESIGN—THE LONDON WAY	177
8 the utilitarian basis of City design	178
9 the functional nature of the collegiate pattern	179
10 traditional and modern precinctual planning... ..	180
11 the visual coherence of the collegiate layout... ..	181
12 the elements of romantic drama in the City setting	183

Part three

A TEST CASE—THE PRECINCT OF ST. PAUL'S	185
13 a functional City plan	185
14 the visuals of the new precinct of St. Paul's	187

Postscripts

How to look at St. Paul's, a minority report by John Coalmore	193
London Wall	194
Seventeenth century City Plans... ..	195
A critique of the draft proposals for post-war reconstruction in the City of London by Stanislas T. Scott	195

The drawings on pages 158, 187—191 were made by Hugh Casson, those on page 194 by Mary K. Reader and Margaret Tallet. The photos of St. Paul's from Bow Church, page 171, and of Lincoln's Inn, page 181, were taken by E. O. Hoppé. Most of the remaining photos by Dell & Wainwright.



COVER : a section from a Wenceslas Hollar view of London in 1647



Conglomerate City Throughout the centuries the City has continued to throw up heterogeneous visual matter in a process of growth forced upon it by the amazing vitality of the life it harbours. In this urban jungle visual gems are scattered about with the casualness of the prolific artist who knows he can produce such stuff, and better, any day. Buildings of all manner and all periods are crowded together in a scene which possesses rare moments of polyphonic beauty amongst a lot that is gibberish and disjointed. The visual planner, however, can detect in this tremendous blind effort the elements of the type of visual expression he must seek to develop consciously, for conglomerate it is the nature of London to be.

has
ccess
fe it
ered
s he
f all
hich
lot
how-
ents
con-
.

Introduction

The war in Europe is over, and reconstruction is on our doorstep. Are the national plans ready? What houses are to go where? How many will be built, how many temporary, how many permanent? How will the monuments of the past be handled? How will they be kept alive? What factories will be moved, wherefrom, and whereto? Have these years of struggle been used to build up that corpus of information without which no successful planning can be done? Has there been enough energy to spare from the immediate needs of the war to grapple with the necessary research and survey problems? And has there been enough governmental encouragement? We don't know.

There is however one need which quite certainly has not been satisfied; and it is a need which can be satisfied without extensive research. It is not easily satisfied all the same, because it demands a new vision, the vision of what this country will look like when all the planning has been done. Few planners, one has reason to believe, and fewer still of those for whom the planning is done, have got that vision.

The term vision is here chosen deliberately. It should be understood as something essentially different from such terms as notion. The wider public may be dim in notion as well as vision. But planners as a rule have clear enough notions of what should be done. It is about the visual implications of planning policies that we are all dangerously in the dark.

And so this June, 1945, number is meant as a contribution to visual planning. It takes the most characteristic single planning problem in Britain: London; the most characteristic single problem within London: the City; and the most characteristic single visual problem within the City: the area round St. Paul's. For this area it puts forward a plan. And then it tries to visualize that plan.

The City of London has hardly known the levelling or regimentation which the classical order, as conceived by the Renaissance and practised almost universally during the nineteenth century, has introduced into other capital cities. Its face is not smooth and styled like that of Paris, or Washington; it bears the scars, the thousand indignities and the marks of character, that come with a long eventful life. Following none but the dictates of its own nature, bowing to no designer however brilliant or imperious, the City is that rare thing, a truly functional town. Yet when unchecked development assumed perilous speed and extent in the last century it began to seize up. The rhythm of City life was at a low ebb even before the bombs set their final mark upon it. How can this aged structure be rebuilt? A timid preservationist attitude aiming at mere street improvement falls as short of what is required as the fantasies of the brave-new-worlders. Constructive compromise is what the *genius loci* calls for, not *tabula rasa*.

Thus this number does not start with plans, but finishes with them. It starts with a sort of pictorial *march past* of City life, the material of all planning. This is followed by three parts: the first on principles of planning for England and London, the second on their application to the City, the third on the St. Paul's precinct for which a specially prepared outline plan appears on pages 185 and 186.

The illustrations on this and the following pages are: 1, Lord Mayor's Show, 1750, by Hogarth; 2, "October Battle of A-gin-court," by George Cruikshank; 3, Coger's Hall; 4, St. Paul's Cross in the reign of James I; 5, Outside Lloyd's, 1808; 6, Garraway's Coffee House, Change Lane; 7, City diners; 8, "The Drunkard's Children"; 9, Charles II procession through the City on the eve of his coronation; 10, Triumphal entry of Charles II into the City on his restoration; 11, Cheapside Cross, procession of Mary de Medicis; 12, New Hungerford Market on opening day, July 2nd, 1833, with the ascent of Mr. Graham in his balloon; 13, Lord Mayor's day 1761, with George III watching the procession from a house in Cheapside opposite Bow Church; 14, The procession with Cleopatra's needle, down Gracechurch Street in 1877; 15, Lord Mayor's day at Temple Bar, 1876; 16, The Custom House, 1740; 17, The Royal Exchange; 18, St. Katharine's Dock, by Doré; 19, Unloading ships in the East India docks, October, 1867; 20, The new Royal Exchange; 21, The Corn Exchange, Mark Lane; 22, The same in 1842; 23, The courtyard of the Royal Exchange about 1800; 24, Metropolitan Meat Market; 25, Smithfield Market, 1852; 26, The old wooden Temple Bar; 27, Winchester Street, London Wall, in 1804; 28, Sweedon's Passage, Grub Street, in 1791; 29, Chancery Lane, Fleet Street, in 1798; 30, Ludgate Hill in 1830; 31, "A Fleet Wedding"; 32, Wren's Temple Bar from the Strand; 33, Birch's shop, Cornhill; 34, Outside the "White Horse," Fetter Lane; 35, St. Paul's Churchyard; 36, The Royal Exchange and Bank, twentieth century, by Fred Newman; 37, Ludgate Hill, by Doré.

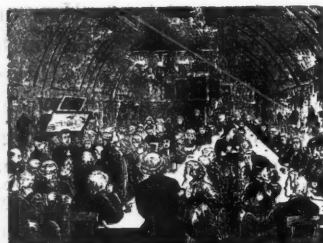


A PICTORIAL ANTHOLOGY OF CITY LIFE

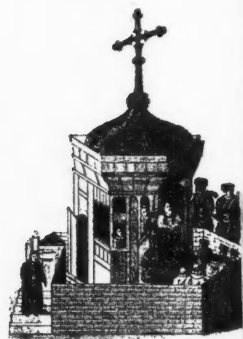
In the functionally grown City of London the visual scene mirrors the life that goes on in its quarters more truthfully than in the cities laid out by classical planners. Because the way the people went about their business, celebrated, met each other, was allowed to mould the face of the City, it became what it still unmistakably is to-day. The atmosphere of the City has undergone many changes through the ages ; in fact an infinite capacity for taking change has been one of its remarkable characteristics. What remained the same was the City's insatiable appetite for gregarious living ; living at close quarters, turbulent in the streets, and differentiated in the shelter of its many intimate corners. From Chaucer's town stocked with merchandise from abroad, the chop houses and coffee houses of Addison and Goldsmith, the Law Courts and merchant firms of Dickens's and Lamb's, or in our day, this life has always been overspilling with exuberance, and the City provided an elastic receptacle for it.



2



8



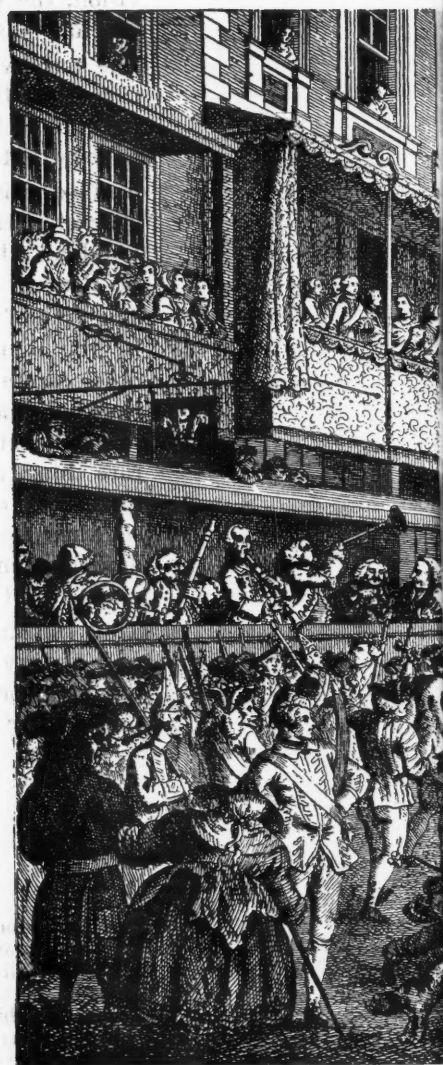
4



5



6



18



7



8



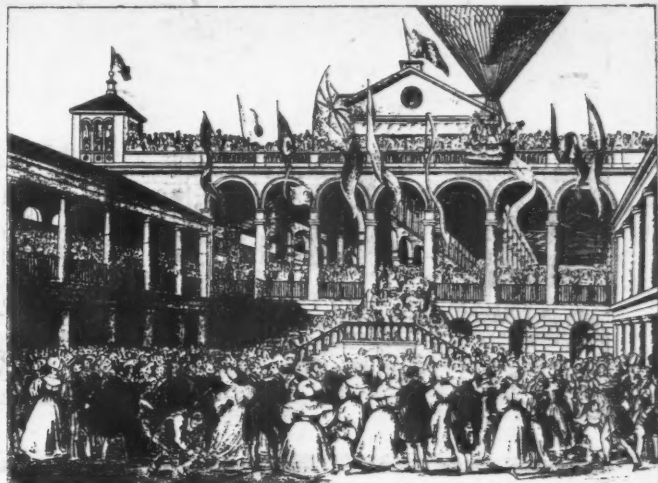
9



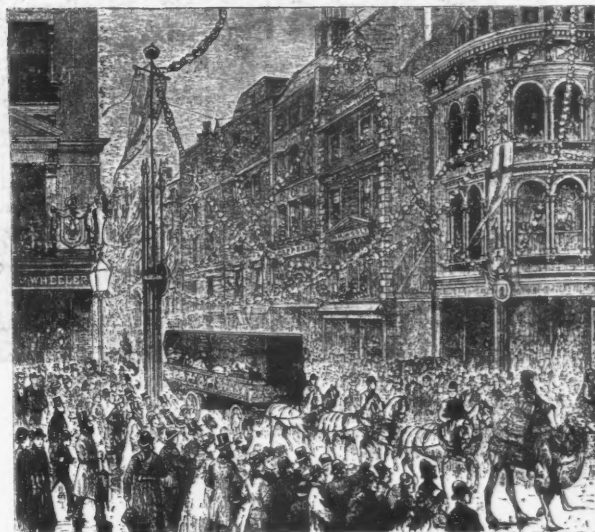
10



11



12



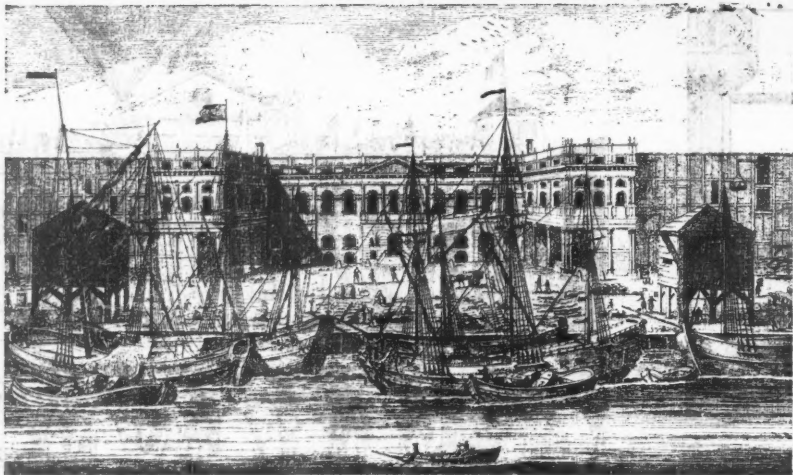
14



15

CELEBRATION





16



17



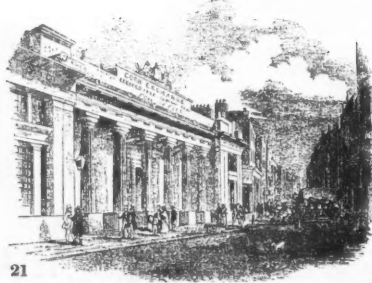
18



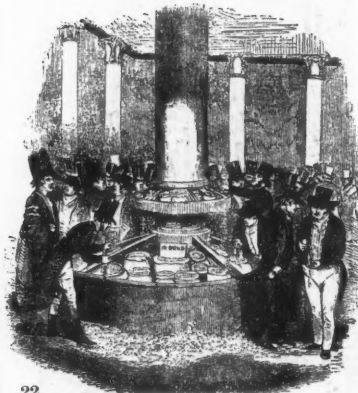
19



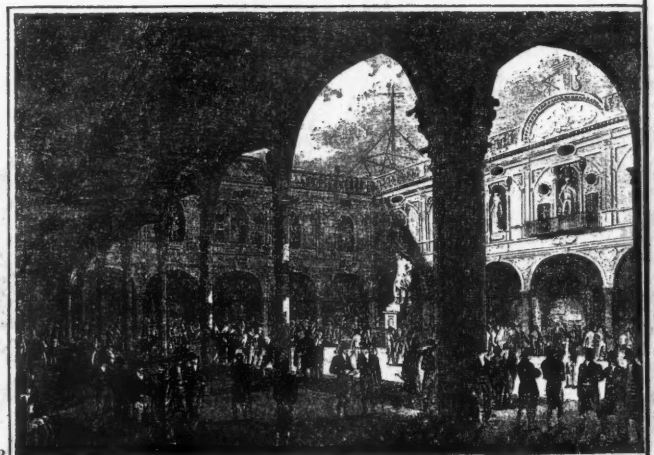
20



21



22



23

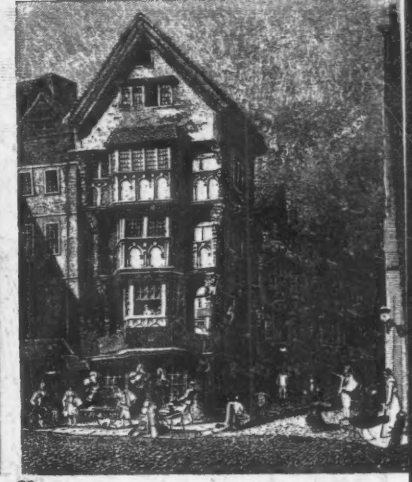


24

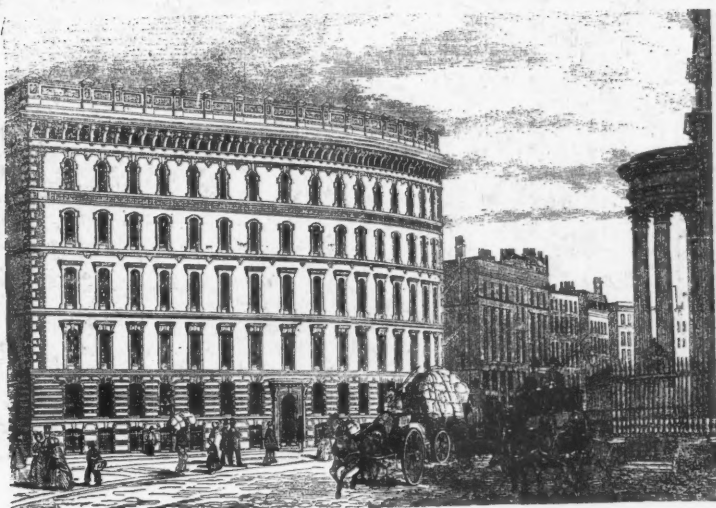
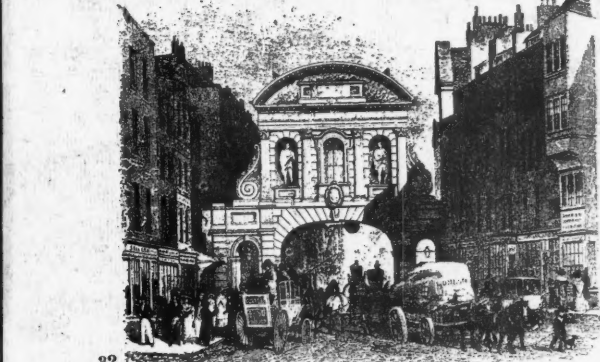


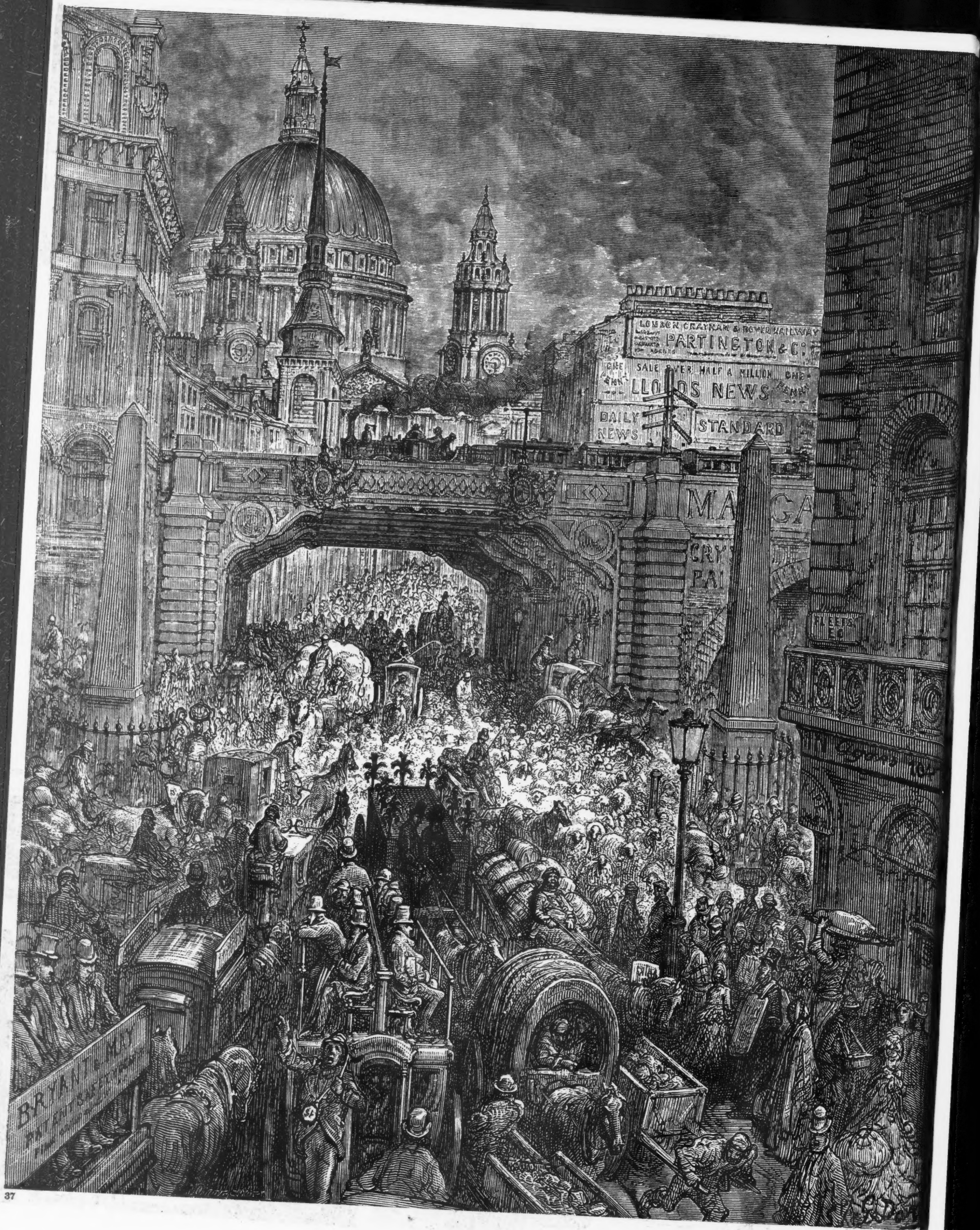
25

WORK IN THE CITY



LIFE IN THE STREETS







THE ENGLISH PLANNING TRADITION IN THE CITY

IT is recorded that when, in 1857, they came to pull down the houses in Tyndall's Buildings, Gray's Inn Road, not then one of the health resorts of the metropolis, the housebreakers struck work after taking a look at the vermin in the walls. Housebreakers are not regarded as squeamish men; all the same they could not be induced to go back until some genius called out the fire brigade. Through the city with bells going and the horses showing the pink insides of their nostrils, thundered the fire engines; and that day the animal population of Tyndall's Buildings had to put on their bathing dresses and swim for it.

Tyndall's Buildings may have been dirty but they were probably picturesque. Notice that combination. Dirty but picturesque. Oft repeated the casual identification of beauty with the unhygienic has had a frightening effect on the British point of view. It is not too much to say that the normal person finds it hard to believe beauty can be reconciled with cleanliness or efficiency. "It may not be beautiful," he says, "but it works," or "You may sentimentalize about those old houses, but you wouldn't like to live in 'em." This highly period sentiment reveals, on analysis, not merely the association of picturesqueness with inefficiency, but something equally arbitrary, an identification of the picturesque with the beautiful. It is probably true to say that eight laymen out of ten think of architectural beauty as a combination of age and quaintness. To which extent popular aesthetics are still (without of course knowing it) under the spell of Uvedale Price, whose startling unorthodoxies they have succeeded in turning into the stuff of which Ye Olde is made.

Indeed one way of describing the architectural history of our time would be to say that it has been the story of a battle to get beauty re-identified with the plain (i.e., the unquaint). Nor have the fighters for chaste simplicity been drawn only from the modern camp. The Georgian Revival of the first quarter of the twentieth century can be described as an attempt on the part of a certain age-group within the architectural profession to get the idea of the Beautiful re-identified with the idea of the Simple—with those elegant square, decent boxes of eighteenth century brick which so disgusted the Victorian age; with those plain gardens too, of Miss Jekyll's and Detmar Blow's, whose lawns, bare of all but a sundial, show lozenges of lighter coloured turf where the ornamental beds of geranium and lobelias have been filled in. The Georgian Movement slid into Pseudish, but the ideal—of chaste simplicity—remained. And this Georgian counter-offensive in which THE ARCHITECTURAL REVIEW, in the person of its then editor, Sir Mervyn Macartney, played a not inconsiderable part, came off—in as-

much as all "cultured" people, making up perhaps the missing two out of ten, have become susceptible to the plain, so long as it is a Georgian plainness. Not so the "workers." The Hands-off-Bloomsbury Movement is eyed with anything but favour by the average working Londoner who regards it as a piece of snob aesthetics, the kind indulged in by people who can afford to pander to a taste for the drab because their lives are otherwise padded out. In the same way "modern" plainness is suspect by the upper crust.

The question how to replan London can't, of course, be reduced to a simple visual issue between plain buildings and fancy, Classical and Ye Olde—between Grosvenor House, shall we say, and Liberty's. Even to the uninitiated it must be clear that much more than single buildings lay-out determines the character of a town, the site and the way it is built up. Its Plan. But here with the larger questions of street lay-out, though the two alternatives of plain and fancy are still really available in the shape of the Monumental tradition and the Garden City ideal (the latter being in fact England's principal contribution to town-planning theory), so readily has the Garden City technique lent itself to confusion with the ideal of Ye Olde (that is the accidental) that by the plain man it has never succeeded in being seriously accepted as a planning method at all, planning being in his view the denial of accident. Thus has it come about that popular conceptions of planning have crystallized about the Monumental tradition, known to-day, rather unfairly, as the Royal Academy Style (because the R.A. plan for London has made it familiar to those who didn't know it before). On the surface the R.A. style has this to recommend it, that being in the Grand Manner, and being supposed for that reason to be suitable for Capital Cities it dramatizes the

civic idea (more than which the layman hardly knows, and indeed its history can only be followed by those who are familiar with the history of the Beaux Arts system in England—which still has to be written). But the R.A. style appears to be backed by "Artists" and its straight wide streets look efficient. For this reason the plain man, without thinking the Grand Manner beautiful—while indeed thinking it plain—has come also to think of it as being the Right Thing in cities of a certain size, to be recommended over Ye Olde and Accidental because its Boulevards and Rondpoints, besides being imposing, look as though they solve the traffic problem (they don't as a matter of fact—what they do is to intensify but dramatize it).

So it comes somewhere near the truth to say there are only two main alternative towns for the plain man: Olde Worlde, and Monumental, of which only the latter can be described as "planned." In the train or the pub, wherever the subject is brought up, his views on town-planning are almost certain to be coloured by his private reactions to these two ways of building, because instinctively every normal person thinks of a town plan in terms of what the thing will look like. If, for instance, he likes old world bits while holding the view that professional planners like monumental vistas, he will probably decide that he doesn't like town-planning, doesn't like it on principle. Even so is principle manufactured from the prejudices one is not aware of holding.

First, then, there is the identification of picturesqueness with inefficiency, or the not-quite-clean. It need not go as far as expecting animal life on the scale of Tyndall's Buildings, but the thought is there, that a sacrifice of efficiency is involved. In terms of planning (and also in terms of the contemporary guide book) this means picturesque old world streets, dark inside the

1 concerning the popular fallacy about the quaint and the beautiful

New building development which replaces the cosy old world corners by a more efficient but visually barren form of environment has encouraged the popular belief that the quaint and old alone is beautiful, and the orderly and newly planned, though it may work, does so at the cost of beauty. As a result there is popular indifference to the idea of town-planning. It is respected for its presumed efficiency but deemed incapable of evoking anything but order in the most arid sense.

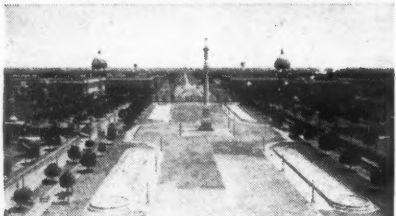
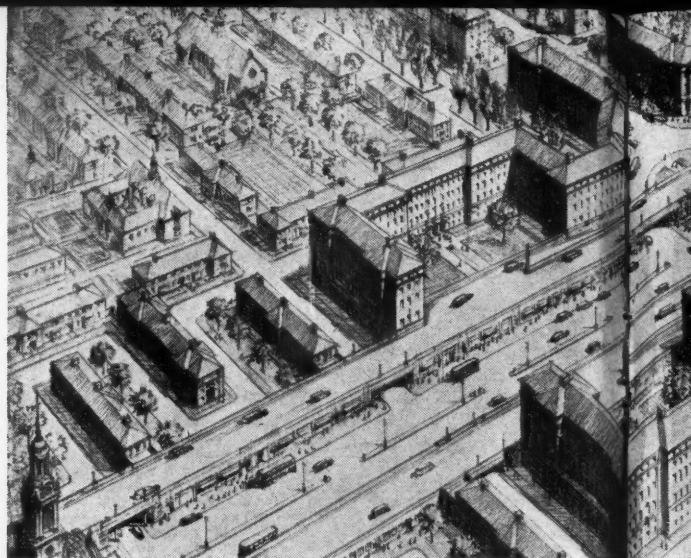
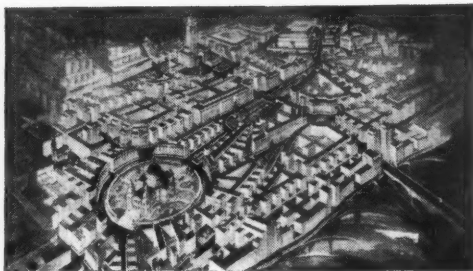
Illustrations of an area in Bermondsey before and after reconstruction.



2 concerning the academic fallacy that planning means formal design

The general run of civic designers to-day still follow in the footsteps of the Renaissance planners and of Haussmann, who practised a particular formal order of design, suitable to the social scene under autocratic regimes. The visual possibilities of this kind of monumental design, if pursued under modern conditions, are usually cancelled out by fast vehicular traffic usurping the main approaches, which invariably leads to large traffic blocks at the intersection of vistas. Planners of the monumental school ignore at their danger, the dislike of the English for the formal, and their general bias towards informality in public and private life, which calls for an altogether different treatment of town design.

Illustrations below, of Paris, Place de la Concorde, Washington and New Delhi, and on the right, of Messrs. Lindy Lewis's Sketch Plan for the City of London, an example of Arterial Monumental from the Royal Academy Plan, and of Nazi Monumental at Nuremberg.



houses, and unsuitable for modern traffic, but ever so nice if you are a tourist or not in a hurry to make money. By way of corollary, since the quaint equals the beautiful, beauty and efficiency are opposites, and sooner or later the choice will have to be made between something that works and something that looks nice. The plain man might go on like this: "In an ideal world we should all probably like to go for the nice-looking things, but as a practical man with a wife and family to keep I can't afford to be choosy. To put it bluntly, the modern world, whether one likes it or not, has got to be made to work. This means, unfortunately, planning, and planning unfortunately means cutting out anything in the nature of cosy corners, and quaint old world bits, for planning stands for putting things in order, an ordered arrangement of parts. I don't pretend to like order, which seems to me unfriendly to the British temperament, but if we've got to have it then there is something to be said for making a virtue of necessity and doing it in a big way. Besides, great buildings flanking wide avenues whose vistas are closed by impressive monuments in large places are the only way of solving the traffic problem. This kind of planning will get me to and from work quicker, and may even provide better office conditions. On the whole, since the town-planners and cultural snobs say it's the way to make sense of all our problems and impress foreigners, I'd better support it."

Now the fallacies in all this stick out a mile. It is unreasonable, first of all, just because you associate quaintness with beauty to associate beauty with nothing but quaintness. And anybody who thinks twice about it can see that if a quaint building is inefficient it is because it is old, not because it is picturesque. Yet these two bits of loose thinking are the twin pillars on which is built that still greater chunk of nonsense which, having first made this false distinction between the useful and the beautiful, assumes (with genuine regret) that we must have one or the other.

Next we have the fallacy that sees any ordered arrangement of parts or activities as automatically expressing itself in a formal, that is, a monumental pattern. Responsible for this is the naive thought sequence, *efficiency—order—things in rows*. Order of course involves neither things in rows nor symmetrical arrangements, but a dovetailing of parts or activities in such a way that each component functions efficiently without prejudice to the whole. There may be more functional order in a narrow passage than in a boulevard a mile long and a hundred yards wide. The verdict can only be given when the function is known.

Well, the function of a busy street is to carry traffic. Doesn't it follow that it must be straight and wide? To those who are under the impression that in a big city some kind of monumental planning is imposed by the traffic problem, Sir Alker Tripp, Assistant Commissioner of Traffic at Scotland Yard, has something to say. Monumental street lay-outs, far from clearing up the mess, provide, as he has demonstrated, a new complication to the traffic problem, involving a

new series of dislocations and hold-ups, being the reverse of what to the uninitiated they seem to be. So, by-the-way, does the grid-iron pattern of American cities, once thought to be so efficient. Listen to him:—

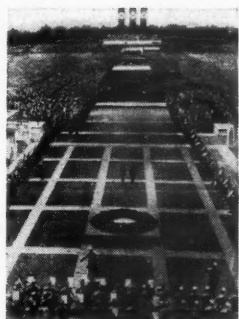
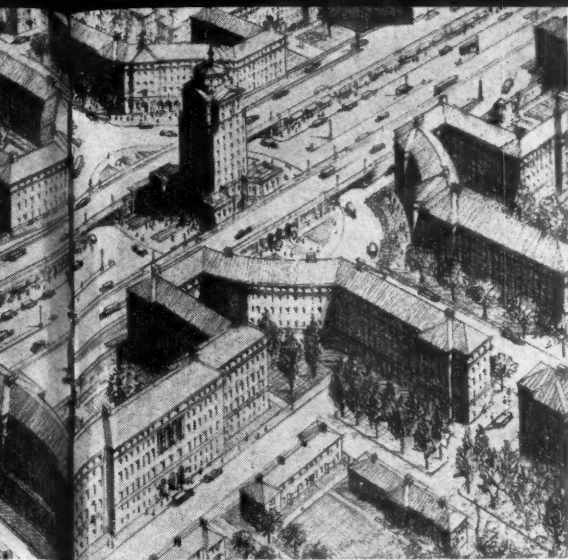
It is usual and very right, to revere the architecture and design of the great ages of the past. In the matter of road lay-out, however, classical lay-outs are nothing but a snare. The designs required for the necessities of modern transport are of a totally different character.

From a traffic point of view there can be no inherent value in any town plan which is symmetrically perfect, if that symmetry can only be seen from the clouds. Such town plans are attractive on the drawing-board, but are not really useful in practice. A town built for space and dignity, upon symmetrical lines, can be excellent on the drawing-board, but can yet be full of defects as a traffic lay-out. L'Enfant's design of Washington, D.C. is deservedly held in esteem, but its combination of rectangles and diagonals is bad from the traffic standpoint. The rectangular lay-out of New York, which originated in 1811, is another drawing-board design, and it proves very awkward in these days of fast traffic, because it consists of a multiplicity of intersections. The 1811 plan has since been supplemented by lay-outs of a totally different character (e.g. the Riverside and East River Drives, and the Triborough Bridge approaches), the object of which is to obviate intersections instead of creating them.

This fallacy has a sister, a still greater one, the crown indeed of all the fallacies, which is that town-planning being largely the business of arranging traffic is really the business of arranging streets in some kind of pattern. So that in the mind of the town-planners the whole matter really boils down to the question: While satisfying the other conditions, *how monumental can we afford to make the streets?* Because, remember, we are citizens of no mean city.

Monumental, you will notice, is the idea we come back to. The Garden City is out because it isn't putting things in order, isn't planning. Neo-Georgian is the style of a clique or caste. It is the Monumental which most people think of as synonymous with town-planning, the way a really artistic town-planner evokes order out of chaos in a great city. So thinks not only the plain man but the Royal Academy. The greater the city the longer the vista. The more skilful the planner, the Grandeur the Manner.

If an answer is wanted why the professionals as well as the man-in-the-street are hypnotised by the monumental, it can be given in one word, Paris. Paris has hypnotised the planning professionals for something like a century. All over the world cities have risen (or had their faces lifted) in the image of Paris—mid-nineteenth century Paris. From Paris has come not only a new rendering of Imperial splendour as understood by the Bourbons and Bonapartes, but a great official system of education in the monumental, the Beaux Arts system, and a massive army of symmetrical planners, each with a future World-Centre in his knapsack. The English Channel proved no tank trap to these mechanized divisions, nor for that matter did the Atlantic Ocean. Slow to give way to the little Corsican on the battlefield, the British who not long after Waterloo were giving birth, under the happy-go-lucky midwifery of John Nash, to their own technique, an entirely original one, of town-



planning, surrendered in course of the century on the cultural front to another Bonaparte and his Prefect, Haussmann. And no sooner were the English architectural schools started than they were turning out Beaux Arts planners in frantic imitation of far-from-gay Paece. Garden City technique was fit only for the suburbs. It was Paris of the second Empire, the Paris of Haussmann, and Louis Napoleon, that came to be identified in the mind of every matriculating architect with the science of town-planning. Thus until the thirties of this century, what has since come to be known as Haussmannising, to all intents and purposes was town-planning.

Once this is understood the mystery of our obsession with the "monumental" becomes clear. We, the plain men of the British public, think of town-planning as the monumental laying-out of the urban scene simply because the experts were taught, and have in turn taught us, that to plan a town is to do what Haussmann did to Paris. So in London, or Canberra, to plan is to do a Haussmann. Lutyens did a Haussmann on the Indians at Delhi. You will see the Haussmannisers, or as Mr. Henry Strauss calls them, the vista-mongers, at work in most of the official plans so far published. Kingsway is a good example of the Haussmann technique as interpreted by the British without zest and without imagination.

Is there something fundamentally immoral about formal layout? Is the Haussmanniser a natural enemy of the people? Candour obliges one to answer, no. There are times when a bit of monumental nonsense with a place and an avenue—and an axis—may be just what the doctor ordered. The error comes in when what is merely scene designing is mistaken for putting things in order, is mistaken for town-planning. The truth is, not only is Haussmannism not town-planning, even inside the narrow terms to which we have limited ourselves here of the visual approach, Haussmannism is merely one of several techniques for arranging the stage scenery. It is merely one amongst other ways of establishing an appearance of visual order. It may be a good way. It may not. The thing nobody yet has brought to the

attention of the British public is that it isn't the English way, never has been, never will be.

And it isn't the London way. When Dickens called his book *A Tale of Two Cities*, he was underlining an antithesis which, notorious in the political field, is no less striking in other less written-up departments. Most striking of all, perhaps, in the field of visual planning. The London and the Parisian, the English and the French ways of building up the urban scene are opposed, totally and diametrically. Once more why has this antithesis not been explained long ago to the British public by the planners? Simply because as a result of their training in the Beaux Arts system, most architect planners of forty and over, and many under, are blind to it themselves. They look on London as a kind of unsuccessful rival to Paris, a dingy Cinderella that has lost her figure waiting in the chimney-corner for a transformation which never came. Waiting too long. For such planners, as the Royal Academy Plan proves conclusively, the blitz and Reconstruction merely provide an opportunity to carry out this long delayed transformation; the chance of a lifetime to re-make London in the image of Paris. The truth, which is that London has grown on a different, an antithetical, principle from Paris, a principle which the urge to Haussmannise can only undermine, has never dawned on many of our planners and has certainly never been put before the public.

But until this truth is understood in all its implications the hope of rebuilding London in a way true to itself is practically nil. The conventional Planners Monumental with Places, Rondpoints, Avenues, Monuments after the manner of Sir Aston Webb's lay-out for the Victoria Memorial and Buckingham Palace, can turn London into a provincial Paris—or Buenos Aires—but at the expense of all that makes London like itself. If this is a gain, let us go to it, but let us go to it with our eyes open.

The real facts of London's development are bound up in English history. To explain what happened, it is unnecessary to go back further than the seventeenth century, when Charles II failed to impose Wren's plan on London. He failed because his father's head had been removed in protest against the idea which Louis XIV was to make irresistible to all future aspiring but ill-adjusted persons of the totalitarian state. The British, least of all the Londoners, were determined not to be hofified or welded into a whole, from which, let it be admitted right here, springs much of their weakness as well as most of their strength.

As a result they missed the most exciting phases of the Baroque experience. A very great miss too. We may well regret it. And yet with all the regret in the world we can do nothing about it without setting out to alter the British character, and any planner who thinks he can impose an all over pattern on London just hasn't learnt the lesson of history. For the truth is sufficiently plain. London has grown functionally, is an organism evoked largely without conscious control, a product of competing interests, from building speculators to pressure groups. The nature of an organism so evolved, though informal in the sense that it doesn't fill out any preconceived intellectual pattern, is what we call functional, has, if it is lucky, what we mean by functional form.

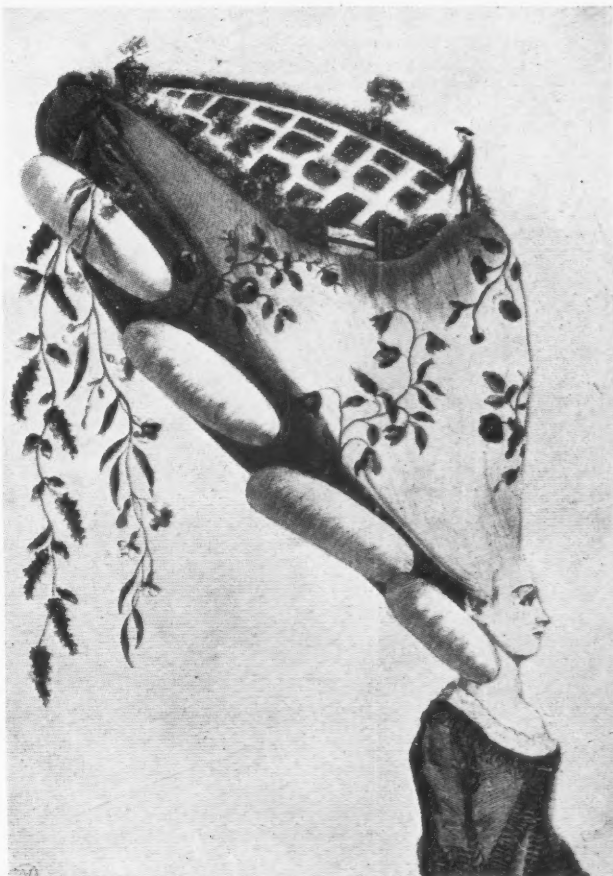
Illustration from Daryl's "The Flower Garden," 1777.

Now the functional as opposed to the arbitrarily imposed form is an antithesis freely accepted by professional planners who are in the habit of distinguishing visually between the arbitrary and the organic pattern. We haven't got to fight for acceptance of that. The trouble starts with the next step. Until now it has been accepted that the functional pattern, with its attractive accidental visual effects of the kind photographers snap in a mediaeval city, far from being deliberately engineered, is bound by its very nature to be the outcome of an unconscious process, accepted consciously perhaps as a process, as one might consciously accept sleep or digestion (sleep on it), but having its springs of motive deep in the instinctive life, its effects being what we call "accidental." Despite modern architecture and the scientific attitude, the idea of a deliberately functional visual cult in town-planning, a cult, that is, which tries to reproduce the happy natural effects of the functional pattern by deliberate means, would be regarded by most town-planners today as a psychological gaffe. Indeed some modern architects and some modern painters would maintain that you can't go out to create self-consciously the kind of charms we associate with the functional build-up of the scene since they are by their nature accidental. They are overlooking the fact that the eighteenth century did exactly this, though for the rural rather than the urban landscape. It is recorded by George Mason that the first man in history to make an artificial by-lane complete with ruts from cart wheels was the Elder Pitt.

The English genius being what it is—informal—unless and until this historic fact is accepted with all its visual implications, it is useless to expect any satisfactory solution to English problems of

3 concerning the meaning of eighteenth century landscape gardening

Out of what amounted to a fashionable sport amongst the eighteenth century gentry—to which the contemporary caricature pays tribute—a new art form was evolved, England's outstanding contribution to the culture of the period, which established itself as a design tradition, antithetical to the great continental school of formalism. Picturesque theory, the aesthetic of this special brand of scene making, if disentangled from the excess of the fanciful, which clouded the sound underlying principle in later periods of misuse, is full of significance to the modern designer, who must seek to regain visual control by organic rather than imposed design.



visual planning, for the English visual planners of the eighteenth century created an environment which it is not now in our power to disown without disaster. And besides an environment a point of view. It was they who first conceived the idea of creating a fully self-conscious art of "accidental relations," thereby evolving a new art form. The fact that this art form was applied to the background, not of the citizen, but of the country gentleman, and thus came to be known as landscape gardening instead of town-planning, is incidental. It is nothing less than a technique for modifying the environment—out there, as the philosophers would say—the whole of the cosmos outside oneself—in conformity with English views of the kind of out there it seems most desirable to have. The theory involved was (and is) applicable to any human set-up; it is particularly and specially applicable to the city set-up.

Why has this epoch making and purely English extension of the possibilities of scene-making been ignored by the main body of contemporary planners? Very largely because of the wheel ruts of the Elder Pitt. In that admission lies the explanation of the deep, the tragic misunderstanding which has been responsible for allowing the theory of the Picturesque, the eighteenth century's technique of scene-building with all that it signifies for the modern town-planner, to pass out of circulation. To the plain man the picturesque, as we have seen, means tottering gables or towering Dorothy Perkins; to the literary historian, Dr. Wren's Serpentine, Chatham's wheel ruts, Hamilton's hermit, Shenstone's urns, Horace Walpole's Gothic follies. Hence its significance for the modern planner as the great try-out in the Functional as opposed to the Grand Manner has been

successfully obscured and the movement has lain buried for nearly two hundred years beneath a mountain composed of its own stage props. Shattered rocks, dead trees, ruined temples, hooting owls, gloomy aisles, mouldering urns, grottoes lone and secret, wheel ruts—all the props of the Picturesque and the Heroic Landscape are there, piled on top of the functional principle, and such are the heady vapours distilled from that romantic mound that those who root about it soon become insensible to all but the shattered rocks, mouldering urns, gloomy aisles, hooting owls.

Thus when it is suggested that Picturesque Theory has something to teach the modern planner, in that it furnishes both a precedent and a technique for deliberate functional planning, no surprise need be felt if there is some preliminary scepticism although it might be well to remember that Corbusier, that man of swift intuitions, long ago established the validity of the more obvious English landscape routines in the modern scene. Nevertheless, to those who see the picturesque movement from the top of the mound, so to speak, the present argument may easily sound like a plea for an art of whimsey, the urban equivalent of the putting in of wheel ruts in cart tracks, for to raise the ghost of Picturesque Theory raises at the same time the ghosts of all its stage props, without, unfortunately, raising the principle at the bottom. It seems silly on the face of it to raise so many ghosts. But for anyone who studies the English visual tradition both unconscious and self-conscious up to its canonization as an aesthetic theory by the eighteenth century landscape gardeners there is no alternative. The argument for a non-monumental London, for a picturesque London, for a London that is not merely accidentally picturesque, but

overtly so, is forced on the planner the minute he appeals to history.

When that appeal is made there can be little doubt that in picturesque theory is to be found the key, both to the traditional English visual approach, and to the visual problems which confront the modern town-planner. The eighteenth century obtained visual control of its environment by using principles which had always been operative in the English scene and still are. What the student of the Picturesque has got to re-discover is just what they were.

Association, of course, played an all important part in the early stages of the Landscape Movement. There is mellow Claude and all the associations of the roman campagna. Then there is the issue of Horace Walpole's fecund but rococo womb. How far the heroic and the horatian landscape served to obscure the real business, even in the eighteenth century, is seen in the reception accorded Sir Uvedale Price, whose essay, the

first real contribution to the literature of visual planning through function, or as he would have said, fitness, was accepted largely on his ability to invent new motifs—wheel ruts, dead trees. And is so judged to-day. To-day, so far are we from comprehending the true inwardness of the movement, that any suggestion that the D.I.A.'s slogan of fitness to purpose was current amongst the prophets of the Picturesque, or was known to, and acknowledged as, axiomatic, by such men as Uvedale Price in 1795, would be regarded by modern architects, ignorant of the art-criticism of the period, as a blatant piece of wishful thinking. The art-criticism is there, however, to prove the opposite. Listen to this:—

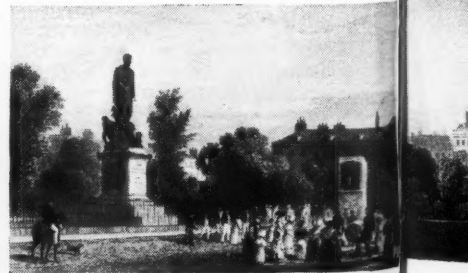
"Fitness, or the proper adaptation of means to an end, is the great source of the relative beauty of forms. The greater part of the emotion of beauty which we feel in regarding furniture, machines, and instruments, has its origin in this cause. Even the most common and disregarded articles of convenience are felt as beautiful, when we forget their familiarity, and consider them only in relation to the purposes they serve. A physician even tells us of a beautiful theory of dropsies or fevers, a surgeon of a beautiful instrument for operations, an anatomist of a beautiful subject or preparation; instances which show that even objects which are disgusting in themselves, become beautiful when regarded only in the light of their usefulness or fitness."

This isn't Roger Fry in *Some Architectural Heresies of a Painter* but Sir Thomas Dick Lauder in the introduction to Uvedale Price's *Essay on the Picturesque*. True, the *Essay* was published in 1795, and the introduction wasn't written till 1842. But Dick Lauder was quoting (without acknowledgment) a source contemporary with the *Essay*, to be EXACT the philosopher, Archibald Alison, who, writing over fifty years earlier, in 1790, took Burke to task for calling "the wedge-like snout of the Swine, the little sunk eyes, and the whole make of the head, so well adapted to its offices of digging and rooting," disgusting. "When we can prevail upon ourselves," remonstrated Dr. Alison mildly, "to consider the animals in the lights of the Fitness of their construction, I believe it is agreeable to every man's experience, that their Forms become then, in some degree, objects of Beauty. To say at first that the head of the Swine was a beautiful Form, might perhaps expose the person who asserted it to ridicule; but if the admirable Fitness of its construction for the necessities of the animal are explained, there is no person who will not feel, from this view of it, an Emotion of Beauty."

If that isn't functionalism, what is it? He adds:—

"There is nothing more common, accordingly, in books of Anatomy of Natural History, than the term of Beauty applied to many common, and many disagreeable parts of the animal frame: nor is there any reader who considers the subjects in the light of their Fitness alone, who does not feel the same Emotion with the Writers. A physician talks even of a beautiful Theory of Dropsies or Fevers, a Surgeon of a beautiful Instrument for Operations, an Anatomist of a beautiful Subject or Preparation."

These extracts, written in 1790, are taken from a chapter which begins, "The second source of the relative Beauty of Form is Fitness, or the proper adaptation of Means to an End," a sentence that would have a familiar ring even if Dick Lauder hadn't borrowed it. But there is no need to stop the backward journey at Alison for he himself confessed his debt to Hogarth's *Analysis of Beauty*, published nearly forty years earlier still, in 1753. The title of Hogarth's very first chapter is, of course, of *Fitness*, and here in much matter to the same tune. He writes: "in shipbuilding the dimensions of every part are confined and regulated by fitness for sailing—When a vessel sails well



the sailor will call her a beauty; the two ideas have such a connection!"

There is no room here to develop the theme at greater length, but no student of the art-criticism of the period will deny the eighteenth century's familiarity, indeed obsession, with the idea of fitness to purpose—what is Taste if not the sense of fitness expanded under the title of propriety to include the imponderables? But this is the background against which the history of the English landscape movement so badly needs re-interpretation, for neither the Heroic nor the Horatian landscape were more than adolescent foreshadowings of the real thing evolved in the end by hard-headed professionals and amateurs of mature genius. In Uvedale Price's Theory, to the Picturesque was wedded, we suggest, the principle of fitness (as witness his attack on the "uniformity" of Capability Brown) producing what may be called without exaggeration the first conscious functional aesthetic. This the emphasis of the period on "delight" rather than "commodity" may obscure but doesn't hide.

Not that Price was the only, or even the first serious exponent of the functional approach. Lord Shaftesbury penned the manifesto of this aesthetic revolution in 1711, when he said he could no longer resist the passion growing in him for things of a natural (i.e. functional) kind. Pope summed up the principle of functionalism in a sentence (though he failed to practise them) as the study of "nature," of the genius of the place and not to lose sight of good sense; the cultivation of the genius of the place being interpreted by George Mason as improving a scene "according to the manner suggested by itself" without regard to "systematical arrangement." Picturesque with its modern connotation is an unlucky word: landscape is equally misleading; so is romantic. Let us refer to the new visual approach in the word THE ARCHITECTURAL REVIEW has recently borrowed from Sir William Temple: *Sharawadgi*, the art of being irregular—or, as we might say to-day, the approach which finds in organic balance, rather than arbitrary symmetry, inspiration for its conscious art.

Of this approach the Genius Loci is the kernel. Hardly an eighteenth century gentleman of elegance and refinement—and proportionately they were as thick on the ground as swing fans, or supporters of football pools to-day—but had something to say on this fascinating subject; it is unnecessary to repeat it all here. The meaning is clear. Development of an environment even when reduced to the merely visual issue (as it could be

in a gentleman's park) must entail a deep feeling, such as a painter has, for those sanctions of time, place and personal need (subjective, that is, as well as objective) which are summed up in the phrase *the genius of the place*. It should entail, too, a certain humility; the poet's search for revelation rather than the tyrant's imposition of order; also a certain practicality, in accordance with Pope's hard-headed advice not to get away from good sense. All this is the functional approach. It involves a quite opposite stream of feeling to that which fulfils itself in the imposition of an abstract order, an intellectual symmetry, a classical facadism. The English temperament even in its periods of slavish obeisance to continental culture has always been rather eager to slide out of the more strictly artificial aesthetic entanglements just because it has always had an unconscious bias towards this organic approach.

An unconscious bias, however, is one thing; a deliberate policy is another. The glory of the eighteenth century landscape gardeners, the prophets of Sharawadgi, lies in the deliberate act of will by which they dragged that nervous little temperamental bias into the full light of consciousness; examined it; found it good; and built upon it a fully self-conscious aesthetic theory—the first conscious functional aesthetic in European history, and by far the greatest contribution England has made to European art.

If it is not appreciated to-day in its own country, the reason (besides Paris and the Beaux Arts system) probably is that the particular approach

involved in the cult of Sharawadgi has become since the eighteenth century so much a matter of second nature to English people that they are simply not aware that what seems to them to be perfectly normal, not to say automatic, reactions are founded upon an art-theory—an art-theory that was once all too self-conscious. The theory has dropped back into the Unconscious because the practice has become automatic. But one has only to study the lay-out and planting of a dozen suburban gardens to see how deep a draught of Sharawadgi has been drunk by the plain man, ignorant though he may be that there was ever anything in the nature of a Landscape Movement or an art of not being regular. If accused of irregularity he would probably defend himself with the excuse that lack of technical training made it difficult for him to invent regular patterns, or that he feels uncomfortable with formality.

It will now be seen perhaps why the association of ideas we started out with—the association of picturesque with inefficient—is so unfortunate. Picturesque was the word coined in the age of Sharawadgi to express one aspect of the self-conscious functional approach to *out there*. By the evolution words go though it has been corrupted in the course of a century and a half to mean a decaying object, something " quaint," instead of an object which a maker of pictures i.e. a painter, i.e. a visual pro, i.e. the most highly sensitised person available in that particular line, would regard as good material for the visual build-up. The association with rambling old-age and thus with inefficiency which the modern meaning suggests, entirely obscures the significant fact that for the Georgians picturesque beauty was a direct product of the conscious functional* approach. In other words, the Picturesque was the aesthetic of functionalism. Having studied to improve a scene according to the manner suggested by itself, they called the result which by European visual standards was often highly unconventional, picturesque. We, on the other hand, instead of identifying the picturesque or irregular with the functional approach, and both with the greatest of English traditions, have been beguiled into treating the picturesque as the enemy of functionalism, as well as the enemy of the monumental. Well, the Picturesque, even in its quaint old cosy corner connotation, *is* the enemy of the monumental; of the functional it is not merely a friend, but a very, very close relation. Anyone who cares can check this for himself. If part of the charm of a picturesque composition of buildings lies in their air of hoary antiquity—the moss on the thatch—the rest, surely, lies in the functional "feel" of their shapes?

It is immensely important that the full implications of these statements should be taken in, for the alternative really does mean death to London in its own character. London is picturesque. Not deliberately so, but unconsciously so, a product of that temperamental bias of the Englishman and the Londoner we have already discussed. Not, that is to say, a product of conscious Picturesque Theory since even the

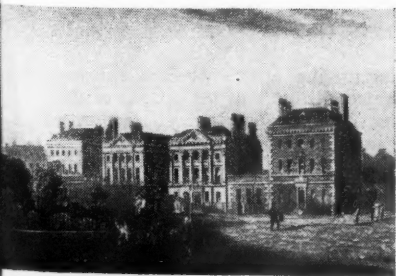
* The word *organic* is becoming more fashionable than *functional* in 1945. For those who prefer it, it can be substituted wherever *functional* is used in this article.



4 concerning the beginnings of an urban design tradition

Picturesque theory was fully applied only in the countryside. In some instances though it was tentatively practised in towns, in the new parks and squares, where foliage, architecture and often sculpture were joined in a scene, which under the still fashionable veneer of urban classicism (Palladianism) breathes the spirit of the Picturesque. Meanwhile in the thickets of the growing towns, the vigorously stirring life rich in differentiation of class and activity, continued to throw up multi-coloured pictorial matter, waiting to be given form and direction.

On the left, illustrations of Regent's Park, Clapham Common, Bloomsbury Square, Cavendish Square, below, right, Crown Court Cheapside, in 1774, on top of the page, Royal Crescent Bath.



5 concerning the modern spirit and its affinity to picturesque theory

It is a happy augury and more than a coincidence, that the exponents of the modern movement have come to practise the conscious cult of the informal as enthusiastically as the eighteenth century. Le Corbusier was one of the first to introduce English landscape principles into the urban scene. Both modern and eighteenth century landscapists emphasize the functional requirements of their time and practise the aesthetic of the Picturesque. London which is a product of the picturesque impulse has much to expect from the functional planner, whilst the academician can offer it no more than a straitjacket.

Illustrations of an imaginary sketch by Le Corbusier, park layout by van Eesteren for the Amsterdam extension plan, on the right, the steps under London Bridge (a Cruikshank drawing for Oliver Twist).

great landscape amateurs shrank from applying their unorthodox, their revolutionary, theory to the urban scene, the furthest they dared go in that direction until Nash set about the development of Regent's Park, on landscape principles, being the introduction into the street of pieces of park scenery—the Squares of London, the Crescents of Bath. This gives the measure of the modern planners opportunity. Where they left off he is free to begin, and it is exactly because they left off here that the situation to-day is so full of interest. Vindicated triumphantly in the countryside, picturesque theory still awaits the bold spirits who will apply its principles to the urban landscape.

For original and courageous as the great Whig romantics were, they never got around to Urban Sharawaggi. And what in the circumstances is more surprising, nearly all the villages built by the Georgian landlords were model villages, just as their houses with the exception of follies, like Fonthill, were Palladian. Even so it is worth noticing that in the village as in the city the temperamental English bias has nearly always defeated the conscious intention where the conscious intention was to impose a symmetrical order. In London, despite the efforts of Georgian speculative builders to palladianize the scene over big areas like Bloomsbury, Sharawaggi still remained top-dog. Nor was its sovereignty resisted. Even Sir Joshua, king of academicians, gave it a write-up.

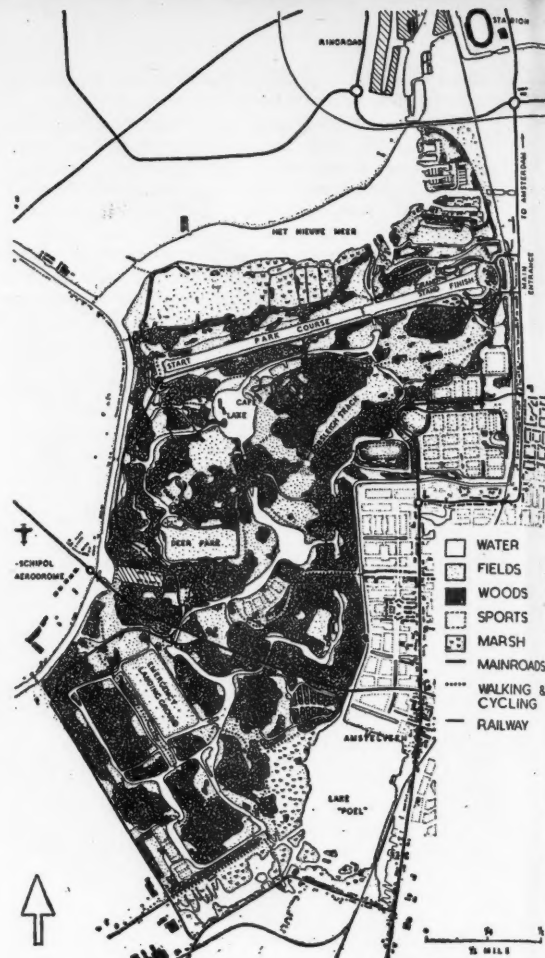
To-day, alas, so far sunk in visual degeneracy are we, the power to distinguish between the picturesque and the monumental, the Romantic and the Academic, has been largely lost to us. Not one person in ten genuinely feels the character of London, as for instance Dickens did. Instead there are "Interests" on one side moved mostly by thoughts of self-interest: and on the other, "professionals" trained in rule-of-thumb Beaux Arts methods of planning, who are showing a very distinct tendency to get together to form a united front behind a "free" or a stereotyped "classical" Reconstruction scheme—with a bit of arterial-road-monumental thrown in—which will mean money for the "interests" and work for the pros. This school of thought, a very influential one,



sees the problem of the re-planning of London, the City particularly, as a matter of ironing out the picturesque impractical old-fashioned bits, pulling down the muddle, widening and straightening the streets, heightening the buildings. All to one height if possible, for the sake of uniformity, i.e. art. Thus under the disguise of making the old place worthy of itself it will insinuate a deadly waste, like Kingsway, of monumental banality, which in the end will kill London, and in the end will fail to bring in the rents and rates.

What is the alternative? To resurrect the old world scene in all its colourful picturesqueness, complete, with Ye Olde Globe Theatre on Bankside, in thatch treated against fire? The reader who has got that idea, having read so far, would not be altogether without excuse. But he would be wrong about the intention of this article which is without the urge to rebuild London in the likeness of Liberty's. No, all these explanations have been made necessary in order that, when the recommendation is put forward that London should be rebuilt in the modern spirit, the real meaning of the modern spirit should not be misunderstood.

The modern spirit is but a natural enlargement of the eighteenth century spirit which in its turn was a rationalization of the traditional vernacular English way of looking at the world, the characteristic common to all three being that tendency to take the functional approach to build up the human background in those visual terms the layman calls picturesque. The effects called picturesque to-day are of course the product of an earlier age of functional building and planning, while the Modern Movement is concerned with the functional problems of its own day, with all the difference that implies between one age and another. But with that reservation its visual ideals are still what Uvedale Price would have called picturesque—Price indeed would have been fascinated by the Modern Movement as he would have been charmed by the idea of applying picturesque theory to the urban scene. Thus it is precisely because of their functional approach that modern architects have re-discovered picturesque theory. It is precisely because of their functional approach that they appre-



ciate, unlike most academic architects, that London is a product of the picturesque impulse. It is precisely because of their functional approach that they would warn those who control the reconstruction of the City against the waste of effort, of money, of space, entailed in the kind of monumental replanning which classical planners may in perfect good faith press for. No good can come of it, for it is in picturesque development, consciously embarked on with the deliberate intent of carrying on the romantic tradition of London in its aspect as what Sir Osbert Sitwell calls a "conglomerate" city, that aesthetic as well as the economic salvation lies.

At this point the reader might very reasonably ask for something a little more explicit. When we say the London tradition is not monumental but picturesque, does one really mean anything particular?

The question can only be answered by illustration. Perhaps the most practical course would be to visit a few corners of the city with the idea of explaining what it is a functional planner regards as visually characteristic. Before we do, however, let us repeat one warning—let no one believe from what has been written that the general pattern of any town-plan can be dictated by considerations that are merely visual; it would be absurd if what has been written here were to give the idea that planners are merely scavengers of Sharawaggi. Nevertheless the visual issue is interwoven with every planning problem; indeed, by a curious irony, every plan is judged ultimately on its visual effect, since eventually every human pattern gets itself assessed as a work of art. If that is the point deemed to have been arrived at here for the sake of isolating the visual issue, it must be clearly understood that, though inevitable for analysis, it travesties the planner's actual approach which, of course, is altogether more realistic.

With that caution ringing in your ears, prepare to take a few steps with us into the streets of the City, or imagine, if you prefer, that you are in a tent in an old-time fair, where the Peep-Show is devoted to a dozen or so Views of the British Metropolis.

The first view, strangely enough, seeing what has gone before, is an almost purely monumental one; on its day, though revealed only by the blitz, the greatest view in London. We throw it into the Peep-show as a proof of good faith, or as a reminder that arrogant modernists are not too proud to like a vista now and then, even when there's a baroque monument at the end of it. The odd thing is that this, the greatest classical view in London, has been ignored by the P.A. planners, which seems unnecessarily perverse of them. We refer to the scene from the altar step of Bow Church, from which, through the West Window and door, can be seen, unbelievably beautiful on a fine day, the dome and east end of St. Paul's. There isn't another view in London to compare with this product of the blitz, and as it wasn't there before, so it won't be there after, unless, which is highly unlikely, someone who matters decides to fight for its retention. Bow's own interior, roofless and fire-marbled, is today that rare thing a piece of pure architecture, more architectonic indeed than when it was entire, but the ruling-off, locking-out process is in full swing, and the west door, open for the last year or two, now has Yale locks to keep you out, so that the view's brief moment has been successfully cut short by the wise and good, but not highly understanding men who have authority over us. From Bow, forcing your eyes away from those fortuitous effects of the blitz which make the open spaces, the church towers, the cliff and sea-scapes round the Cathedral so tantalizing to the visual planner (but we shall return to them later), make your way across Watling Street and down Garlick Hill, where blue-chinned skimmers and furriers, speaking all the languages under the sun except English, are doing business on the street—and what a street—and with a glance inside the open door of St. James', Garlickhithe, at Jimmy Garlick in his glass case, pull up for the next halt, or the second peep of the peep-show, at St. Michael's Royal, College Hill. Just above is the home of Dick Whittington—the big merchant houses of his day occupied the part of the City immediately north of Thames Street—but it is not Dick Whittington's home we want to see (anyway it isn't there), but the grouping of the buildings above St. Michael's. Quite a simple street scene, remarkable for nothing more than a combination of Baroque doorways and pedantic classicism, but the little street slopes down (at the present moment) to an open view of the river, and the tucked-away effect of the little church and the urban architecture, all good orthodox stuff, yet not exhibited, hidden, feels right. In this scene the hoots of tugs mingle with church bell chimes on the historic water-front of the world's port.

Authentic London. When you want academic, classical, Royal Academy stuff, this, surely, is the London way to go about it, the cosy way; relying not on monumentally uniform elevations or the carrying on of cornice lines or on text-book over-politeness (how unenglish, how ill-bred), but on a contrast of academic opinions, a polite discord, like a dinner table of cultivated dons, each obstinately odd beneath a suave convention of good manners.

That is one kind of urban visual set-up, classical in detail though in essentials picturesque, which

6 concerning the motifs of the Picturesque City

This tour of City sights keeps in the main to the less publicised intimate corners, which give the City that particular Londonish flavour. Though not unfamiliar to the City worker, they are not regarded as important ingredients in the City picture. Yet, unspectacular and often dingy, they are fragments of the vigorous idiom which has evolved through the ages as a suitable expression of City life; as such they must be respected. Probably only a fraction can be preserved. Yet if part has to go, it should not be for something less authentic.

City Peep-Show



St. Paul's from Bow Church



St. Michael's, College Hill



St. James', Garlickhithe



Cannon Street Station from London Bridge



The steps of St. Magnus



St. Dunstons



The block of St. Mary



Alley by St. Huttons



St. Wren doorway

modern planners want to see preserved and even extended:—good, buildings, classical or otherwise, combined with casual good sense rather than formal barrack square orthodoxy. Turn the corner and you come to another type of picturesque composition depending on anything but the conventional balance of good manners. Here the melodrama of Hugo, and Doré wedded to bullet-headed materialism, has given issue to Cannon Street Station, a typical product of that great romantic utilitarian, the Victorian engineer. Enormous in size, still more prodigious in scale, recking not of contour nor of land's edge nor of the water's beginning, this half Crystal Palace thrusts its great bulk out above the river, presenting a mouth like a zeppelin hangar to the little trains that crawl in and out over the echoing iron bridge. In this maw, at one time, there was always a locomotive stationed by order, it was supposed, of the directors of the railway company, whose business it was to send a long plume of pure white cotton wool, towering into the yellow murk which is the authentic London sky. The scene from London Bridge of the maw of the hangar, the dome of St. Paul's, and the plume of locomotive smoke, with, at low tide, the waters of the Walbrook, the City's equator, throwing a little spume out of a pipe into the Thames mud far below, by way of banal accompaniment, the whole scene vignettied in the twilight of the short winter afternoon, was the picture every true Londoner carried round the world with him, if he was unfortunate enough to have to go round the world.

But we are not on London Bridge, we are in Thames Street, and here Cannon Street Station looms rather like a russet down or the sort of moor one sees closing the vista of a Halifax street, above the warehouses, pubs, cranes, trucks and athletic young policemen which cluster round its base, and actually make their way through and under it by means of one of the darkest archways in Christendom. We shall come to a darker, but a pair of dray-horses thundering through this chasm with a rumble as of an artillery barrage, carter up, loaded dray behind, the whole silhouetted against the ersatz daylight of the arch at the further entrance, is a sight which can still be seen, and puts the one who sees it straight back into the London of the Seventies. Here, once and for all, can be settled quite easily that thorny question of change of scale which worries many people when they foresee gigantic modern buildings dwarfing the little neighbourhoods by which they so rightly set store. First, modern buildings needn't be gigantic, but if they are, here is the answer, for the scale of Thames Street and Cannon Street Station is highly incompatible, yet the combination produces just that drama of contrast which the romantic town-planner is o.



Loval Lane



Frenchman's Ordinary Yard



George Lane



Alley to St. Mary-at-Hill



Fishmonger's Hall Wharf

the lookout for. Far from murdering each other, they set each other off. We are in the presence here of one of those accidents of *laissez-faire*, which have made of London a genuine piece of picturesque landscape, and provide a visible object lesson to the visual planner of the kind of contrasts he can aspire to get. Beside such visual drama as this, the boulevards of Paris, though immensely more pompous, are very elementary stuff.

Under this archway one gains London Bridge, and it is worth getting on the Bridge just to look back at Cannon Street Station (there is a pink brick corner building jutting out into the street immediately at the foot of the station, which, with the twist of the street, is worth a small fortune as a landscape motif). Beyond London Bridge you are in Billingsgate (not necessary to underline the romance here, the smell does it for you) and can climb to those lanes above and beyond the Monument (looking back at St. Magnus steeple against the glass windows of a modern building on the way) which are worthy of record just because they have been overlooked by the wideners and straighteners. To any but the connoisseur of urban landscape they are probably rather dim and rather dirty little alleyways—George Lane and the Alley to St. Mary-at-Hill, Lovat (late Love) Lane, St. Dunstan's Alley, Idol Lane. But to those who realize that those courts and alleyways are the hang-over of the ancient City Plan, representing the sensible pedestrian scale of the place, knocked silly by undirected motor traffic, they are significant indeed. The one that actually runs by the church of St. Mary-at-Hill has all the right accessories. A good gate starts it off—it is no more than a passage—and then at the end there is a *bon bouche*; steps trip down under a whitewashed archway, and with a twist, you are out by the great clock of St. Mary, to find the opening you have come out by is a Wren doorway. That twist in the steps is Cruikshank. One expects that kind of thing of London. Of such sober alleyways the pedestrian network recommended later in these pages could be built up, livened here by a piazza, there, where it has to go underground, by a crypt or cloister, of the sort, perhaps, that takes one under the buildings from the Abbey to Westminster School Yard (not that that is really underground).

Now that you are here, take a little more exercise and trot down Seething Lane, by St. Olave's, Hart Street, sacred to the memory of S. Pepys, and so by Crutched Friars into that archway still darker than the one under Cannon Street Station, known as Frenchman's Ordinary Yard, and unique in that it smells for ever, not of the nuisances committed by little dogs and boys who have not been arch-trained,



Cooper's Row



Alley by St. Mary-at-Hill

but of essential oils. The effect is that of a cinema when the attendant has gone by with the scent spray: the warm darkness, pitch-black until your eyes get accustomed to it, is like the cinema too, until one feels the cobbles underfoot and sees at last a dim lamp and the exit to Fenchurch Street. Fenchurch Street Station's flank, though inferior to Cannon Street, makes another fine backcloth to Crutched Friars, and under this one can turn right into the last piece of urban landscape we have time for just now, the last and the best. Cooper's Row is London. Perhaps there is nothing in the whole City more romantic than these grim yet intimate warehouses. Their archways reveal inferno-like vaults: cranes are folded against walls, ready to raise bales of tea into the shuttered lofts Doré drew towering skyward. The openings of the ground floor, far from being mere windows, are composite creations, half filled with grilles of metal basketwork, which turn suddenly, how, one hardly dares to think, into doorways below the pavement. There are coats of arms, lettering of the right sort, used as it should be used, shining brass work, barrels, spice-like smells.



St. Mary Woodroffe



A City street corner



Remains in Billingsgate

Out of such motifs, both small and great, is the picturesque scene built up in its urban aspect. We have already skipped half-way across the city, and nothing would be simpler than to go on multiplying instances, without touching any of the orthodox romantic exhibits, the riverside for example. All we are concerned about at the moment, however, is to demonstrate the essential difference between London and Paris. Paris, obviously, indeed any great town, has its romantic moments. The point is that Paris would still be Paris without them, the city of boulevards and places. London would not. Coopers Row is London. Without its strange incoherences and inconsequences, without its starting exhibitions of the incongruous, even the inglorious, whether in the centre of the city, or in a suburban street, London would be nothing at all.

Are these visual riches to be exchanged for the grandiose sterilities of some bogus Buenos Aires? No, a thousand times no. How then are they to be reconciled with planning? On our own admission the kind of urban scenery whose charms we have waxed lyrical about is accidental, the product of *laissez-faire*. So much so that a sceptical or malicious reader might be tempted to accuse this article of being neither more nor less than an oblique argument for *laissez-faire*; for what but *laissez-faire* can safeguard those accidental visual effects dear to the more sophisticated brand of romantic? The answer, as has already been suggested, lies with those eighteenth century exponents of the art of landscape for whom exactly the same question got itself asked—and answered. Like the moderns, they found it impossible to resist the passion growing in them for things of a functional or, as Lord Shaftesbury put it, a natural sort, because they found in the accidental relations of objects in nature a variety, a liveliness, a richness of expression and promise which made baby-talk of their own artifices. Had the landscape gardeners remained satisfied to worship accident from afar, they would still have made an important contribution to the Romantic Movement (and all that dangerous word implies). They did more than that however. They proved beyond question, as we have tried to show, that a self-conscious art of the Accidental, that is a deliberate humanist cult of organic life patterns, can evoke a valid aesthetic.

So because we are beginning to realise that there can be a limit to the accidental process in so far as it is an unconscious one, since on the enormous scale of London it manufactures too much debris, it doesn't follow that our business as planners—as deliberate arrangers of the process that is—to bear down upon the place with a new broom and a T-square and sweep the bits into some totally different kind of pattern.

It doesn't follow that planned development is the antithesis of functional development. To believe that would be to make a distinction we know now to be false between nature and law. By virtue of the great vitality within it, London for many centuries has gone on throwing up, volcano-like, interesting matter out of its interior, but if, as the volcano grows, masses of debris begin to clutter up the surrounding landscape and lay villages low, to conclude therefrom that the volcano should be made to deny its nature and become a nice neat something else—a Royal Academy esquisse shall we say—would be not planning but foolishness. A volcano will not deny its nature. If we all agree that a measure of control of the volcano is necessary, as we do, it is absolutely fundamental that we should realize that the controlling process must not be repressive. Planning must be a creative act in sympathy with the nature of the things acted upon—the aim: to work out the volcano's purpose after its own pattern and no other; deliberate intent taking the place of automatic action only because it is the more potent worker-out of purpose.

Something of accident, even of *laissez-faire* will survive let us hope, even under high-pressure planning, so long as democratic forms sanction the individual's right to cock-a-snook at the rest of his fellows. All the same, in a larger sense, the age of urban accident is washed up. The planner to-day has got to nerve himself to do what the Georgians did in fact succeed in doing for their

own bit of *out there*, only for the urban instead of the rural scene. Invoke, that is to say, a highly elastic, opportunist aesthetic, capable of taking care of every kind of visual contingency, and turning to account even those incoherences of form, or incongruities of style, or incompatibilities in time, which to-day, with our limited vision, and still more limited range of expression, we find so baffling. Elastic offence. Creating out of the various incompatibles of the urban landscape evoked by equivalent incompatibilities in human interests and temperaments, a vital balance, founded, as of trees, upon their differences of structure and pattern. In a word, evolve not so much a new style as a self-conscious functional technique, capable of absorbing the new extravagance of the human imagination and a good many old ones.

Now, though it may not be obvious to the layman, this thesis, regarded as a "statement" of aesthetic policy, cuts right across the conventional functionalist point of view of the nineteenth-century. The nineteenth century period of stylistic licence is still within memory, and Sharawaggi may evoke unfortunate associations in that respect. For the approach of modern architects is "non-stylistic." Their ambition to see the modern style, if it must be so misnamed, gobble up the other styles, cocked up as they are on the rickety pedestal of personal whim, is based on a conviction that it is founded on something different, and better, a readiness to subordinate personal whim to the scientific attitude which is the experimental approach. The experimental approach towards architectural problems both of plan and structure (not to mention wider issues of politics and sociology) has been made necessary, they maintain, by the world's sudden dive into a machine economy, and the test of their integrity is that, though like all architects they are people of strong aesthetic impulse, these they are careful to curb in the belief that the scientific method will evoke its own aesthetic.

"Evoke its own aesthetic . . ." Does that strike a chord? "According to the manner suggested by itself?" Transpose the key from Utility to Taste, the scene from the architectural to the physical structure, the time from the twentieth to the eighteenth century, and what do we see? We see, instead of the earnest functionalist of 1945 awaiting aesthetic revelation by wooing the Spirit of Science, none other than George Mason, of 1764, awaiting revelation by wooing the genius of the place. Could the functionalist put his thesis better than by saying a valid architectural aesthetic will spring from the designer's willingness to allow a problem to be solved "according to the manner suggested by itself?" These, as we have seen, are Mason's words used of his conception of the art of making landscape, the non-stylistic basis of the theory being disclosed in the next phrase warning the designer against "systematical arrangements." Unsystematical equals irregular, and the irregular is an ideal we have heard of before in these pages. Here is the nub of the correspondence. Our old friend Sharawaggi reveals himself as what, in twentieth century jargon he is: the non-stylistic approach. And the spirit of science? Isn't that a kind of genius? Of the age rather than the place?

So far, you see, modern architect and eighteenth century landscape gardener are hand-in-glove. The last question we have to ask in this section is whether, supposing he were suddenly restored to life, the Landscapist would have anything more to teach the modern architect about the visual problems he is up against in the urban landscape. How is the modern approach to be reconciled with Tudor, Georgian, Gothic Revival, Home and Colonial (the Chain-Store Style) and Grahame-Green-Great-West-Road—symbols, these, of the diverse activities they represent and the people and things that go with them. There is not one world in fact, but many old worlds, and several not so old ones.

The recipe of the out-and-out modern would be a simple one—pull it all down and start again; and before we accuse him of frightfulness let us reflect that his is the classic offensive tactic adopted by the Joneses and the Wrens no less than by the Ruskins and the Williams of Sens. If ever there

was a Panzer it was Pugin. It is the method after all of any creative artist who believes in his creations. The question we have to ask ourselves, and it is a highly interesting one which has never before been raised, is whether it is proper for the modern, the functionalist, town-planner to adopt the same style of attack. Is he to be after the "contemporary rhythm" to the exclusion of all else? If not, what is he to be after?

The reasons in favour are the same as those for modern architecture. For the reasons against we find ourselves calling once more on the experience of the eighteenth century. For the Landscape Gardeners had been every bit as uncompromising as the moderns about what they too called the modern style, and yet the late—as distinct from the mid-Georgian landscape architects—were induced to look with new indulgence on Nature's Battle of The Styles (see the illustrations to Payne Knight's poem *The Landscape*). They were even prepared to compromise with the hated "formal style" of seventeenth century gardening, to the extent of bringing back the terrace by the house, the labyrinth, the line of trees, and even in its proper place, the Avenue.

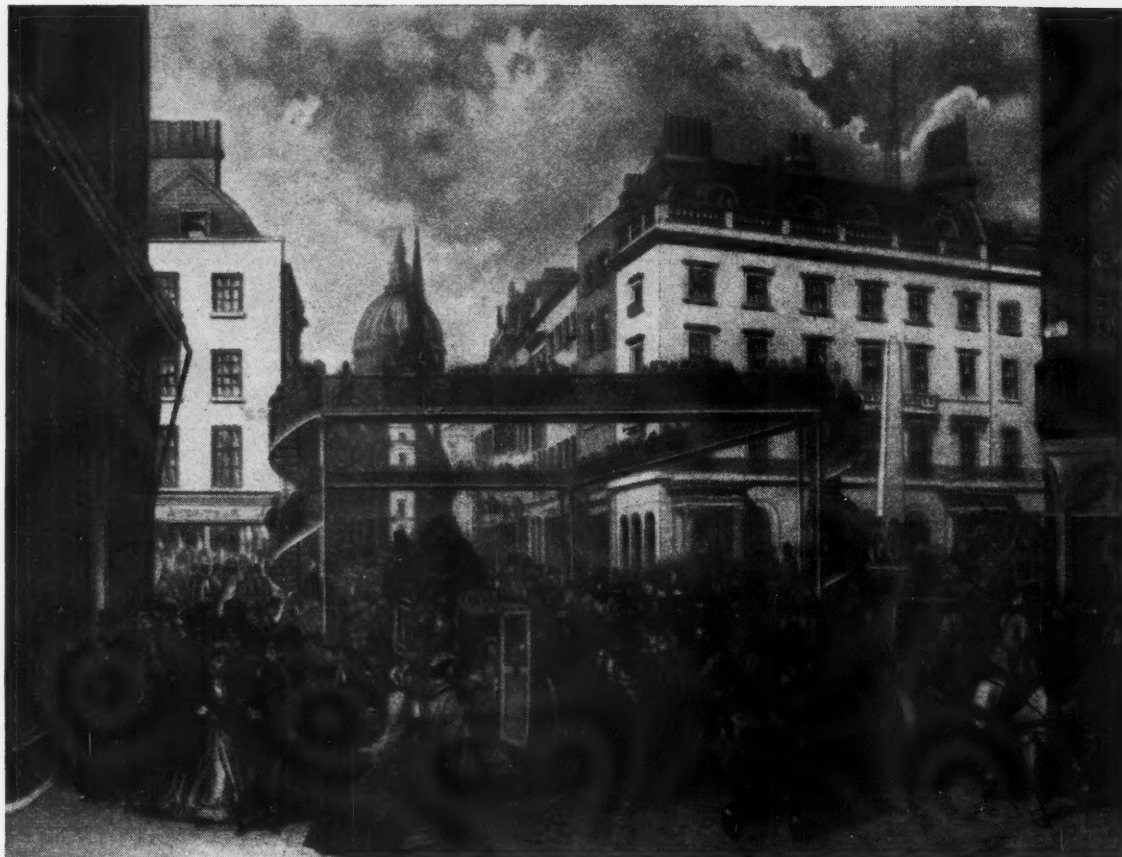
*Oft when I've seen some lonely mansion stand
 Fresh from the improver's desolating hand,*

wrote Richard Payne Knight in 1794, in an attack on the Capability Brown school of "Improvers" of the middle period:

*Midst shaven lawns, that far around it creep
 In one eternal undulating sweep;
 And scattered clumps, that nod at one another,
 Each stiffly waving to its formal brother;
 Tired with th' extensive scene, so dull and bare,
 To heaven devoutly I've address'd my pray'r,
 Again the moss-spread terraces to raise,
 And spread the labyrinth's perplexing maze;
 Replace in even lines the ductile yew,
 And plant again the ancient avenue.*

For Landscape Principles reduced to rule-of-thumb had all too quickly become stylized and the Improvers were already bored with them. They saw, as the modern town-planner does, that *out there* was an immensely more complicated bag of tricks than the early enthusiasts had supposed, submitting to no easy simplification, fitting into no one idiom. Nature didn't propose to coop herself up in the "modern rhythm" of Capability Brown's day; instead the idiom had to be enlarged to fit Nature, and that enlarging process entailed the acceptance of other idioms deemed until then old-fashioned or disgusting. Before it was put to sleep in the hot-houses of Victorian science, picturesque theory had been expanded to include every contingency, every requirement, of the larger gardening; in that sense it was truly functional. Thus it becomes something bigger than the landscape theory that gave it birth, coping with issues the landscape technique was too limited to recover but *not*, be it noted, thereby compromising the landscape technique. Landscape technique was to later picturesque theory rather what architectural functionalism is to functional town-planning. And that, we suggest, is the lesson the modern planner has got to learn: that with the greatest respect to Alvar Aalto, planning is *not* architecture, or anything like it, but an art of compromise ("the English form of synthesis") by which apparently incompatible purposes and apparently incongruous forms, and hopelessly antipathetic people, come up for reconciliation on the various planes including the one we are dealing with here, the visual plane. Planning on the scale of to-day involves full self-consciousness, which involves amongst other things the planner having a very complete picture of *out there*—a world view forced upon him in any event by the aeroplane and the radio—and the wider his picture the more plainly must he ask himself whether this doesn't call for a more catholic understanding of, even sympathy for, different levels of taste and forms of expression than in his *alter ego* as a modern architect he needs to show.

The truth we have got to face is that for the planner the brave new rhythm of the modern architect is likely to be too "symmetrical" or, in Payne Knight's expression, too "uniform." That a totalitarian state will produce a total architecture and a total plan at the scratch of the dictator's nib history bears witness, and so long as the dictator is on your side the thing's in the bag.



7 concerning the rejection of uniformity for the art of compromise

The easiest way to achieve visual coherence is to adopt uniformity of style. But that is not necessarily the most functional way, in the true meaning of the word. Nor is it the one that produces the freedom and richness of expression demanded by a democratic society. The world we live in is not a private one. It was not all made in our day, and the relics of past times reach into ours and demand their share in the picture of the historic town. The visual planner's job is not so much to evolve a new style of his own, as to develop a technique composing the many incompatibles into a coherent pattern.

Illustrations of a scheme for the Strand by E. Maxwell Fry, and the design for a footbridge at Ludgate Hill, about 1865 (an example of Victorian Sharawadgi).



Being committed to a tedious apprenticeship to democracy we have something very different to consider: whether the democratic method does not by its nature involve a kind of free-for-all in which the visual planner's job, like the picturesque gardener's, is to reconcile, visually, a lot of apparent irreconcilables; on the assumption that the way of progress, of democratic progress anyway, takes place on many different levels.

No compromise is here suggested, let it be clearly noted, with the integrity of the modern architectural idiom which from the visual planner's point of view is one of his most effective props. If one can borrow from the interior decorator a simile which might be understood by an eighteenth century dilettante as well as by twentieth century café society, one might say the modern idiom is the planner's indiarubber tree. The indiarubber tree remains an indiarubber tree in all circumstances and must be warmly encouraged to express its sense of indiarubberhood. But—and here is where we suggest the planner may have to distinguish himself from the architect—the palm may have to be permitted to remain a palm, and the aspidistra too may have to be allowed to keep a neck held honourably bent in some special reserve of its own. To the architect his battle for his style: to the planner an ideal on another, a

different level, an ideal founded on the belief that the greater visual order, anyway under any set-up which can be described as British, must evolve, not necessarily painfully, from a composition of rival standards. Composition, not cancelling out. The true way to see the Picturesque is as a composition of differences. Aspidistra and indiarubber tree have to be visualized as members of one greater landscape, in which the planner's business is to compose the parts. Such, we suggest, is the greater functionalism.

Reduced to colloquial architectural terms this means nothing less than an effort on the part of the visual planner to find a place in his urban landscape for the "bad stuff." Opportunities will arise when the "modern rhythm" can be unleashed in a big way to dominate the whole neighbourhood of an arterial road say, or a seaside resort. In many cases, however, built-up as England is, the problem is much more likely to be one of composing the differences between a tudor teashop, a Queen-Anne Bank, an Art Nouveau Cinema, a Gothic-Revival Church, a new block of flats. Such differences are resolvable if the planner has the ambition to enlarge his sympathies to the point at which it may be revealed to him how visual control may be regained of these warring things. Again it may be worth while to

save an area of Victorian villadom, or even to encourage the expression of fancy in a new spec-builders' suburb. It is our habit to sneer at sun-ray garage gates and cheery tudorbethan homesteads, but in that very cheeriness, perhaps, in that combination of pastel-blue front door and young blue fir, prunus, locust tree, and flowering Japanese cherry, there may be something to . . . cherish?

In London the problem comes to its head in the multiplicity of activities—and purposes—which inhabit a single area. These, as we have tried to show in the case of Thames Street and Cannon Street Station, can be visually complimentary even though by conventional standards competitive. Cannon Street Station may, alas, in fact have to be done away with in the cause of railway re-organization, but that doesn't affect the principle which is to gain visual control, not by imposing an all-over style but by enlarging one's visual sympathy to embrace differing, yes, even rival, standards. He who would regain visual control of the place, we repeat, resisting the wiles of uniformity, of "modern rhythm," must look to draw all manner of mongrel buildings and street objects, Norman Shaw taverns, Victorian Baroque lamp-posts, 1840 balconies, 1940 plate-glass, into some kind of visual compact or conspiracy. A composition of differences.

The first of these is the fact that the
 majority of the population of the
 United States is now living in
 urban areas. This is a result of
 the fact that the majority of the
 population of the United States
 is now living in urban areas.

1. The first group of people who are interested in the study of the history of the world are the historians. They are people who study the past and try to understand what happened and why it happened. They use many different sources of information, such as books, documents, and artifacts, to reconstruct the past. They also try to understand the people who lived in the past and how they thought and felt. The historians' work is very important because it helps us to understand the world we live in today and how it came to be the way it is.

1. The first of these is the fact that the
2. second is the fact that the
3. third is the fact that the
4. fourth is the fact that the
5. fifth is the fact that the
6. sixth is the fact that the
7. seventh is the fact that the
8. eighth is the fact that the
9. ninth is the fact that the
10. tenth is the fact that the

The first of these is the fact that the
 system is not a simple one. It is a
 complex system, and it is not
 possible to describe it in a
 simple way. It is a system
 that is constantly changing,
 and it is not possible to
 predict its future behavior.
 It is a system that is
 constantly evolving, and it
 is not possible to
 understand it in a
 simple way. It is a
 system that is
 constantly
 changing, and it
 is not possible
 to predict its
 future behavior.

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678,

Part two

CITY DESIGN— THE LONDON WAY

NO matter what his personal aesthetic preferences, the designer of urban or rural landscape must first account for certain basic needs of the locality with which he is concerned. Few will deny the truth of this premise for all branches of utilitarian art. But in the realm of landscape design it is necessary to define rather more clearly than hitherto the nature and importance of these needs.

In considering the general nature of art Herbert Read sees two distinct types: "humanistic art, which is concerned with the expression in plastic form of human ideals or emotions; and abstract art, or non-figurative art, which has no concern beyond making objects whose plastic form appeals to the aesthetic sensibility." His contention is that "the utilitarian arts—that is to say, objects designed primarily for use—appeal to the aesthetic sensibility as abstract art." This is a good definition of the tendency of modern architecture and industrial design, of the aesthetics of the teapot, the railway bridge or the contemporary building. But as has been pointed out in the previous pages, landscape design falls into neither of these clear-cut categories. Although landscaping is designing for use, and although "opportunities will arise when the 'modern rhythm' can be unleashed in a big way, in many cases the problem is much more likely to be one of composing the differences between a Tudor teashop, a Queen-Anne Bank, an Art Nouveau Cinema, a Gothic-Revival Church, a new block of flats." The visual planner's job "is to reconcile, visually, a lot of apparent irreconcilables." He must not even despise appeals which are other than aesthetic. He must understand, to take an example from Herbert Read, that, "the architecture of humanism exists in its own right . . . an architecture appealing primarily to our literary and intellectual sentiments." He must also understand appeals; more often than not accidental, to the fantastic, the incongruous, the ridiculous and the humorous, to mention only a few. In fact, he must have a foot in every camp, an eye for hidden harmonies, and an ear for the muffled truths of other ages and other allegiances. On top of this he must be in full sympathy with his own age. Only thus will he escape the vandalism for which he condemns the city builders of the past, and achieve a living synthesis they never even attempted. For the visual planner, therefore, the first basic need of the locality with which he is concerned is to understand its many-sided and primarily sensory, appeal.

The second basic need of a locality, and one that in the order of planning comes first, lies in its satisfactory functioning as a place in which to live, work, move, grow things and generally enjoy life. The achievement of this aim is the concern not so much of the visual planner as, among many others, the economist, sociologist, engineer, surveyor and administrator. By the nature of the case, however, the way a place works and the way it meets the eye are complementary and impossible to isolate. The degree of co-operation achieved therefore, between the visual planner and these other experts will in addition to their competence in each particular field, determine the success of their work. What makes landscape design, or as it is now more accurately called, visual planning, more difficult than most other branches of utilitarian design is the fact that because the functions of the landscape are so very complex, the designer must reach an understanding of them at second hand, through the surveys and analyses of the other experts. And, not only this, the other experts must also come to understand at second hand the visual planner's perception of the place's sensory appeal.

How does all this apply to the City of London? So far as its functions are concerned, its needs are

perhaps more complex than those of any other part of Britain. It is both a place of work for half a million Londoners, and the commercial and historic hub of a much wider complex. As a place of work the city plays a dominant role in the commercial drama of London. Together with the Port, the centre of Government in Westminster, shopping and entertainment in the West End, and the industries of the West and the Lea Valley, it provides a background for those activities which have made London Europe's foremost Metropolitan city. A plan for the city, then, must clearly be linked with the wider London region—its residential areas from which the city workers must travel, and its airports for visitors from further afield.

The functional needs of the city have undergone many changes throughout history. Once a self-contained community with a population which worked, slept and played within or just outside the city walls, to-day it is just another work unit within the London region—but a work unit with a difference as we shall see later. By 1866 the day, as distinct from the residential population, constituted a ratio of three to one, by 1935 it outnumbered the residents by fifty to one. In that year there was an estimated day population of half-a-million. In the period 1861-1935 the total population had increased by 398,000 to 510,000. There was, however, no corresponding increase in facilities for the work people, and what is more, no consideration of the change demanded in existing facilities by the important new functions the city was fulfilling. In spite of light angles, and height limits, standards of daylight in most offices were totally insufficient, open spaces diminished, restaurants, clubs, and canteens, where they existed at all, were dreary and badly distributed, street improvements to the tune of over five and a half million pounds between 1851 and 1902 had merely widened the neck of a thoroughly inadequate bottle.

To ensure satisfactory daylight standards, and to use the limited available space in the city in a generally satisfactory manner, there will have to be very careful consideration of the type of building development which should be encouraged. The new methods of control evolved must be flexible and such as will not impose an unnecessary uniformity on individual developers. The existing model clauses have not always exerted a beneficial effect on general building development. The Corporation's control of site coverage combined with that of height and angular set-back, have tended toward a uniformity that was best suited neither to the widely varying uses to which the different buildings were put, nor to the happiest visual expression of those uses. However, recent scientific investigations have shown that more flexible methods of controlling building development can be employed. By determining a fixed ratio between the floor area of a building and its site, yet without fixing any constant height restrictions (apart from such imposed to ensure that the daylighting of the buildings is adequate and other safeguards in special regions, e.g., St. Paul's) the maximum amount of development can be attained in ways which are more satisfactory functionally and more pleasant visually. This method will allow the function of a building to determine, within certain limits, its shape and height. Buildings will range, therefore, between those needing to be low which will cover the whole or the greater part of their sites, and those needing to be high, which will cover only a fraction. It is at once evident that such a method allows the greatest freedom not only for use but also for abuse, and its success will depend, like democracy, on the understanding and strength of purpose of those who operate it.

These new methods of control would not necessarily alter the rateable value of a plot. If, for

instance, for street widening purposes, an owner had to forfeit part of his land, to make up for it he could be permitted a higher coverage ratio for building development on the reduced plot. Taking further into account that the street improvement might easily increase the value of his site, the vexed question of compensation at great cost need not arise. New methods of land acquisition should, perhaps, be considered in connection with this new form of building development. The merging of ownership in small plots, always advantageous under any system, would yield special advantages under this more flexible method of building. If development can be planned for large enough units, buildings served with adequate access and leisure space can be provided at an economical rate of expenditure. The open space available at present is only a quarter of that which the County of London Plan allots to its day population. (One acre to 10,000 people.) There are, in fact, only 11.5 acres to 500,000 people in the city. But war and the blitz have brought many opportunities to remedy this.

There are, for instance, the ruined city Churches which are ideally suited to become rest gardens (developed perhaps as war memorials) where city workers can take their sandwiches, attend open-air services, or just sit.* This size of open space is right in scale too, and similarly dispersed recreational sites of small area are needed all over the city for short lunch hours. Footpaths (many exist already) linking city landmarks and following the river front, even where it is used for wharfage, would be an added attraction to the tourist as well as the city workers.

The lines of main road transport are already laid down, for the most part, by the boundaries of use zones, as they are called—those areas where "commercial markets or exchanges" amount to "a self-formed zoning system within the general market which is the City of London." These main roads should be served by a system of general service or access roads, designed for specific local needs. Another pedestrian network should also be arranged linking the business quarters, and taking priority over other types of traffic for movement within the city precincts.

But essential though their satisfaction is, utility needs are only the beginning. Just as a community is more than the sum of the individuals who compose it so is a city more than the sum of its individual buildings, parks, squares and public buildings. Robert Hooke, describing the plan he prepared for the reconstruction of the burnt-out city in 1666, says: "In the dispose of the streets due consideration should be had, what are compitant breadth for commerce and intercourse, cheerfulness and state . . ."

"Cheerfulness and state," that is Hooke's definition of the demands which go beyond the satisfaction of practical requirements. It can truthfully be said that the aim of achieving a sense of cheerfulness and state has been the pre-occupation of all those who have regarded town making as a cultural feat as well as a technical one; something which is more than the mere problems of services, daylight standards, and maximum and minimum space requirements, which worry the sanitary inspector, the engineer or the traffic expert. The Victorian gibe must never again be invited, that the English genius in town-making lies in an infinite capacity for making drains.

There have been widely differing interpretations

* See *Architectural Review*, January, 1944, and *Bombed Churches as War Memorials*, The Architectural Press, 1945.

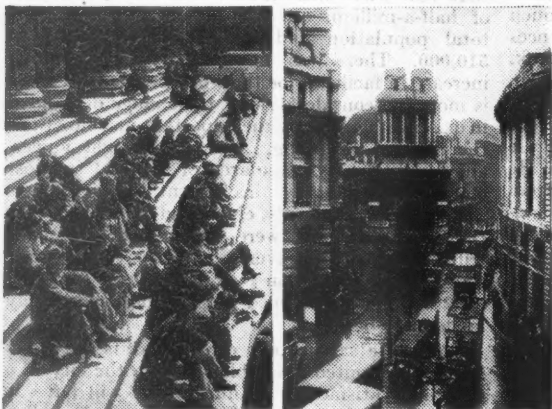
of the ways to express "cheerfulness and state" in town-making. The two most clearly divergent can be termed the classic and romantic definitions (vague and misleading words which, for want of anything better, must be made to serve our purpose). Under the classic influence form was stressed until it became divorced from both meaning and purpose. Symmetry, certain proportions and the five orders were made to do service, with ever-increasing inefficiency, for the needs of a new world, until the external expression of such buildings as a nineteenth century bank, town hall, or stock exchange differed in little but materials and workmanship from a Greek temple. Even during the second World War, certain town planners proposed remodelling London after the Versailles or Karlsruhe fashion, thus achieving an unprecedented disregard of circumstances.

Under the romantic influence, however, meaning and purpose were stressed almost to the exclusion of form. But when it escaped pure fantasy and the cult of the formless (by which it is always endangered), it achieved an exceptional success, nowhere greater than in the English park landscape of the eighteenth century, the result both of an efficient solution of functional problems (which define purpose), and a highly subtle appeal to the senses (which define meaning).

It is evident that the latter course is the one most likely to be followed by the town-builder of to-day. For, as has been shown in the preceding pages, it is the course which tests "the designer's willingness to allow a problem to be solved according to the manner suggested by itself," and this is just another way of stating the thesis of modern functional aesthetics.

To the square mile of the City of London, people make their pilgrimage from all over the world. The Romans used it to guard a river crossing, but they were only conquerors of an already long-established community, for Strabo, the Greek geographer, writing in the time of Augustus, speaks of British merchants transporting their goods to the Seine and the Rhine. Such men cannot for long have overlooked the suitability of London as a port and trading place. The first recorded mention of it is by Tacitus in A.D. 62, who described it as a place highly celebrated for the number of its merchants and the confluence of traffic. The Roman walls, two miles in circumference, defended by towers, and marked at the principal points with the great gates, whose names are still a living part of city life, were built in the fourth century. In the time of Elizabeth, London began to grow rapidly in spite of the fact that she and her successors, fearing a concentration of people in the neighbourhood of the court, did all they could to check it. The fire of 1666, therefore, ravaged a densely-packed city, destroying 13,200 houses. It is worth taking a look at this pre-fire city, for since the continentalizing efforts of Wren, Evelyn, Hooke and others were frustrated by the persistence of the citizens, London has to the present day remained surprisingly true to its mediæval self, in spite of the fact that fewer mediæval houses and churches survive than in plenty of other cities. Whilst most of the large cities abroad, however, have experienced sweeping renovation in the Grand Manner, with their mediæval relics banished to the back streets, the city of London has retained a character which fully justified Hare's statement that "In fact, if the capitals of Europe are considered, London is one of the most picturesque—far more so than Paris or Vienna; incomparably more so than St. Petersburg, Berlin, Dresden, Munich, Brussels or Madrid."

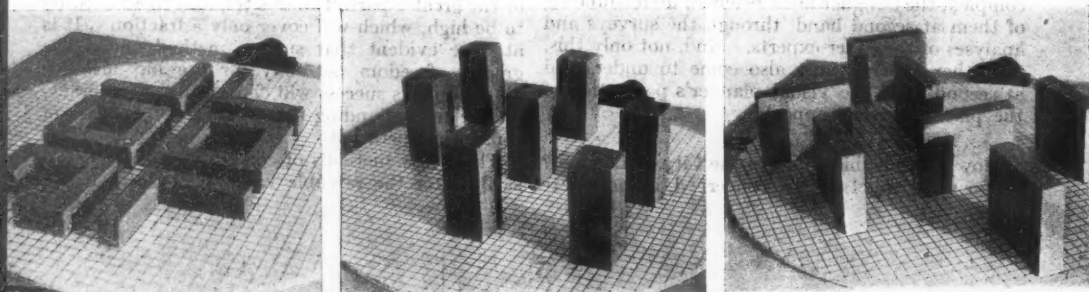
Travellers report that London before the Fire was indeed a wealthy and active community, the thriving commercial centre of the North. Steeply-gabled, half-timbered houses crowded within the city walls and jostled over London Bridge on to the South bank. In the streets colourful merchandise was displayed on stalls and in the open fronts of shops; in the narrow lanes, pedestrians, mingling with carriages and sedan chairs, moved below overhanging upper floors, from which, at any time, the day's refuse might be flung. So overcrowded was the City, that there were almost as many families as rooms; and so started the suburban exodus of the rich and the wealthier

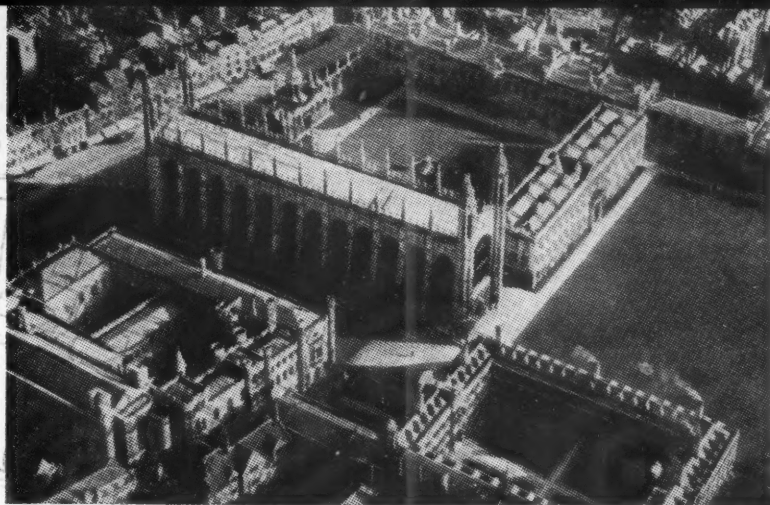


the utilitarian basis of City design

The satisfaction of the functional needs of a locality form the basis of any sound design. The City as a commercial centre needs provisions for a number of quite unconventional activities—transacting business on the street for instance. To meet these and other demands of work, transport and leisure, a more scientific form of building development than hitherto employed is envisaged in these pages, which allows for a more functional disposition of building bulk on the valuable sites. It also implies a much greater variety in layout and shape of the buildings. This will affect the appearance of the City materially. With uniform heights and building lines a thing of the past, more subtle techniques of design must be employed by those who wish to achieve visual unity in the City scene.

Illustrations are of Throgmorton Street, the steps of St. Paul's, Bank Station, and some diagrammatic models, made by the Ministry of Works, to demonstrate the effect of site planning on daylighting of buildings.





middle class which has continued ever since. Above all this towered St. Paul's, the place both for meeting and worship. At Paul's Cross, the people watched the unfortunate pilloried, listened to the preachers, of the Reformation, or cheered the King on state occasions. Just as their lives were centred on this spot so, in the way of all mediaeval towns, were their homes. Living conditions cannot have been good. The plague, which killed 68,596 people, brought to light with dramatic and unpleasant force how bad they were. And the fire in the following year was thought by many to be the only means of sterilizing ground soaked in filth and disease. This makes it all the more amazing and significant that the old pattern was adhered to when the city came to be rebuilt. It proves how closely the old pattern must have reflected the needs of contemporary life, that the efforts of three such progressive and intelligent planners as Wren, Evelyn and Hooke should have been brought to nothing.

In the rebuilt city, the citizens lived much the same life as before. Wren's new cathedral replaced the old mediaeval structure, but with no *piazza obliqua* to set it off like Bernini's masterpiece in Rome. The streets were widened as a precaution against fire, but for that purpose only. There was no demand for spacious *places*, or tree-lined avenues either then or later when a Haussmannized Paris attracted the admiration of the world. The demands of this city of commerce called for more various and intimate connections between trading place and meeting place. Its cellular pattern truly reflected city character, and rejuvenation in the Grand Manner, although it might have laced in the figure to a more contemporary line, would, by denying its natural growth, have merely made a gracefully ageing beauty look haggard.

This pattern, although overgrown in some places and damaged in others, still survives to-day. The blind fury of enemy attack in 1940 and 1941 proved less destructive in this respect than open-eyed "practical action" of Edwardian and Victorian engineers who let the deluge of fast vehicular traffic into every alley. To-day with many of the last century's buildings destroyed the old city pattern is all the more clearly exposed as an elastic and largely pedestrian environment, ideally suited to the nature of the site and the purposes for which it is still used.

Of landmarks also, there are many still standing. First in importance is Wren's cathedral, imperfect, majestic and ambiguous, a Renaissance body with an inherited mediaeval soul still crowning the hill-top and ruling the city's skyline. And then there are a notable handful of churches which are no less valuable for being partly demolished. Many of the landmarks are the same as in the time of the Plantagenets: the Tower is still the great Fortress; London Bridge is still a great causeway; Ludgate Hill, Cornhill and Tower Hill are still there to show why the city was chosen as the early capital. To the lover of the city, it is still Roman, Saxon, Norman, Elizabethan, Stuart, Queen Anne, Georgian, Victorian and twentieth century; it is the sum of all these, of their successes and their failures, their faults and their merits. Charlotte

Brontë is still right to-day as she was when she wrote, "At the West End you may be amused, but in the City you are deeply excited."

Great as the city's landmarks are, what really matters both visually and functionally is the way they are linked to their surroundings. Visually speaking the obvious way to link the main features of a site is the monumental, the way Wren used in his plan for the city by simply placing his buildings at the intersection points of great avenues.

The previous pages have made clear the total unsuitability of this method for London, and the necessity of designing the new city "according to the manner suggested by itself," according, that is, to the *Genius Londinensis*.

This method alone can secure historical as well as visual unity and coherence. That it will also give functional unity and coherence is perhaps less evident at first, but equally true. For the informal, so-called picturesque way of visual planning is also—centuries of experience have proved it—the best way to link up with each other a city's centres of trade and commerce.

In London, in spite of the fact that the official planners' blindness seems to have overlooked it, each trade has still a quarter of its own and a character of its own. Within their clearly defined boundaries, building groups have preserved that close-contact relationship, which is the very essence of commerce. Along Fleet Street and to the north of it, lie the newspaper and printing trades. Paternoster Row is the centre for books, the Baltic Exchange for grain; Lombard Street for banking; the original site of the Hudson Bay Company is still the headquarters of the furriers' trade. These are quarters, not spatial compositions. But where trades and professions in the past were as powerful in money and influence as most trades are now, they developed building groups of distinct character and visual coherence. The most prominent examples are the lawyers and the dons of the Middle Ages. The one was responsible for the Inns of Court in London, the other for the Colleges of Oxford and Cambridge. Close to the City we can still look at Lincoln's Inn undamaged by bombs. Then there were further north Gray's Inn and south of Fleet Street the Temple. Their lanes, quads and courts are related to each other by being conceived as the visual expression of a working community bound by the ties of common interest. There are all over England examples of such units, of varying appearance dependent on the period and the type of interest that linked the inhabitants. These are all eminently successful forms of environment which hold our admiration to the present day. If not regarded as isolated specimens but in the proper relationship to each other, they can be seen to form a consistent tradition of a particularly English kind of functional grouping, which is not without application to the contemporary problem of urban grouping. For these nuclei with their closely knit interior lines of communication, if surrounded and fed by adequate traffic lanes, form what is known to-day as a *Precinct*, the name given by Sir Alker Tripp to



9 the functional nature of the collegiate pattern

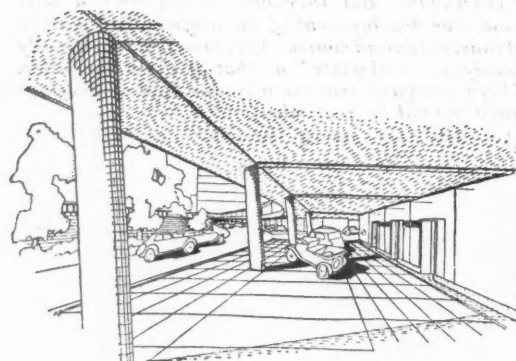
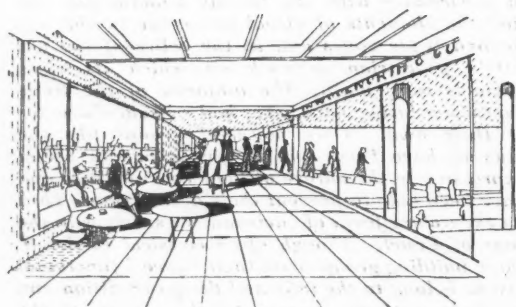
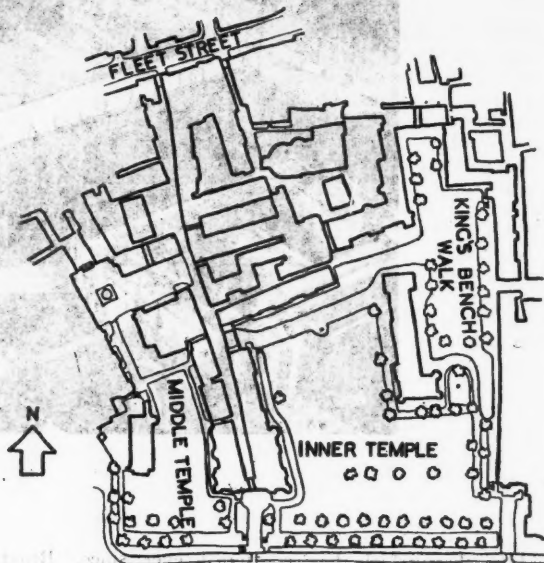
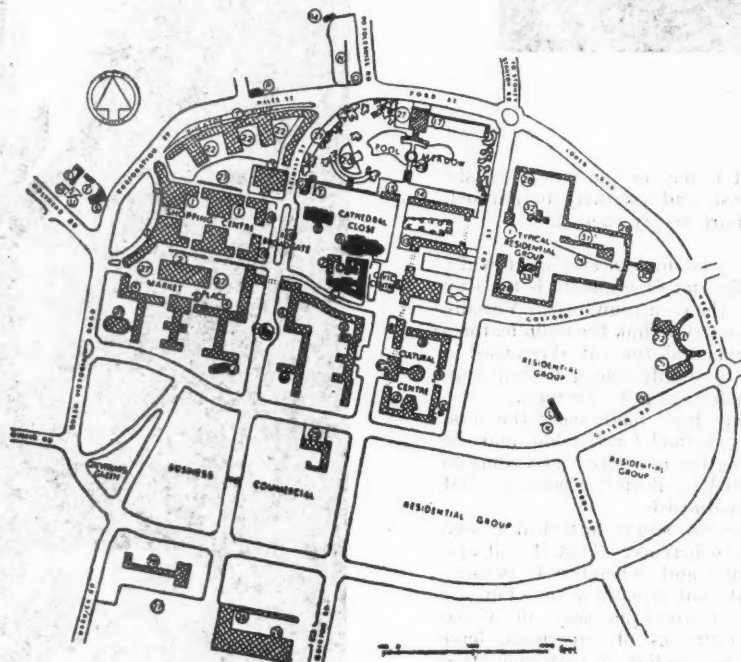
The designer attempting to develop the new City in accordance with the *Genius Londinensis* will find the elements of visual coherence in the self formed trade zones and in the relics of the old City's pedestrian network on which its close contacts were built. The majority of the trade zones have lost or have never had a visual character of their own. Only powerful groups like the lawyers have been able to give adequate visual expression to the nature of their communities and have been able to prevent their destruction. Thus an exemplary form of environment survives in the Inns of Court. Though often classical in detail, these building groups with their "free" functional layout belong to the informal design tradition and in their aesthetic aspects to the realm of the Picturesque. But they are in fact only a self-conscious development of the ancient City pattern of inns, yards and courts. City layout was originally nearly as "collegiate" as that of the universities. There are good reasons why this kind of development should be revived.

Illustrations are of Cambridge and a lane in the City.

① traditional and modern precinctual planning

There is strong similarity between traditional collegiate methods of design and modern town-planning theory. For if the Inns, Courts, and walks are surrounded and served by adequate transport, there is little to distinguish them from the modern precinct now accepted by most planners as the basis for the urban unit. The modern City precinct like the traditional one would give priority to the pedestrian and likewise sheltered from disturbing through-traffic. Only it would be a high-powered precinct, of taller buildings, more venturesome structures, suited to the conditions of present-day City life.

Illustrations are of the Temple, Mr. Donald E. E. Gibson's scheme for the reconstruction of Coventry's City Centre, and two modern City Collegiate studies by W. and A. Talton Brown.

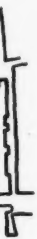


distinguish living space from traffic artery. The fact that an old established design tradition and modern planning theory arrive at the same conclusion provides the counter-check that it is not mere nostalgia but the soundness of the picturesque tradition as exemplified in collegiate design which makes us regard it as relevant to contemporary city design.

The modern theory of precinctual planning is part of the planner's stock in trade. It is too familiar to need expounding in great detail. Based on segregation of function, principally on the idea of separating the means of getting about from the areas they are to serve, which otherwise they are liable to destroy in the process, it is being applied on all scales and for varying types of environment. For the city a special form of precinctual treatment would be adopted. It would make use of the existing segregation of the various functional zones, and accommodate them within a general transport framework which provides them with general access facilities. The modern *collegiate* City would not be all Inns and Courts; there would be narrow lanes for pedestrian shoppers, spacious walks beneath tall buildings—better suited to contemporary life than the narrow cloister. But, in general, the system would be the same. Outside, fast traffic will speed along the main through-roads. Within each distinct area with its shopping streets, its narrow lanes, market stalls and open shop fronts only local traffic will operate. Architects and town-planners could experiment with every type of precinct. Some activities may demand a network of alleys and lanes amongst low buildings with occasional wide courts surrounded by tall administration buildings; the warehouse district will be marked by those familiar massive structures, with cranes rearing into the sky and a view of the river at every turn through the pillars supporting them at the ground level;

other districts may consist of a series of squares, linked by the sort of low arcade that can still be seen in the Albany. There will be a variety of surfaces, stone pavements, grass verges, gravel paths and concrete roads; brick, glass, stone and concrete walls. There will also be a variety of levels; these, imaginatively handled, could make the City one of the most dramatic urban landscapes in the world, with bridges high up between buildings, or at ground level carrying the public footpath over a sunken court or a street scene, and with elevated express highways. There may be terraces similar to those the Adams built in front of the old Adelphi. Many footpaths could cross the city at basement level, disappearing through buildings and reappearing in a garden or a market place, sometimes even with access to the crypts of churches. In fact, there are countless opportunities for experiments in space and surface; and, what is more, in the existing old buildings, and especially in the ruined churches, there are foils to a contemporary urban landscape such as the visual planner will find nowhere else in the world.

Contemporary architecture is admirably equipped to handle this particular sort of three-dimensional landscaping. Modern spanning techniques, allowing pin-point supports, give a degree of freedom in plan as well as facade never before attained. Also new building laws would allow a greater freedom of individual expression to the designer. It will, of course, be necessary to have some measure of architectural control, but it need not be as harsh as that at present exerted by local authorities. The visual planners working in that close collaboration with the other planning experts will finally work out their own techniques of control. For the best kind of control of design in the landscape is that which allows the experienced designers the greatest measure of freedom, even where they differ in point of detail one with another.



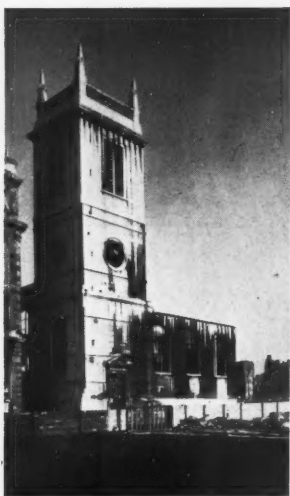
of
that
l be
ges,
lass,
be a
lled,
matic
high
ying
or a
ays.
ams
aths
ring
n or
the
less
ace ;
ngs,
are
the
eld.
quip-
men-
ues,
of
fore
w a
the
have
need
ocal
that
erts
of
sign
peri-
om,
with

II the visual coherence of collegiate layout

In the few surviving urban precincts like the Temple, for instance, or the Tower, there exists the proof that the elements of the London scene can be combined in a manner that does not do violence to its character. In these groups of buildings with their planting, street furniture, narrow passages and intimate courts there is a visual concord, which makes a direct human appeal and does not chill the heart like the extraneous forms of visual order practised not far away in Kingsway. This special kind of beauty cannot be codified, for unlike the classical order it is not built of standardised elements nor does it obey any obvious rules of composition. The types of buildings it uses always vary; they may be medieval, classical, or both, and yet are joined with ease in an informal order. Generally the collegiate pattern is cultivated to-day by those who want to insulate themselves from active life. But this is a modern misuse of the practice. The argument here is that collegiate layout is particularly applicable to City needs and has been used throughout its history.

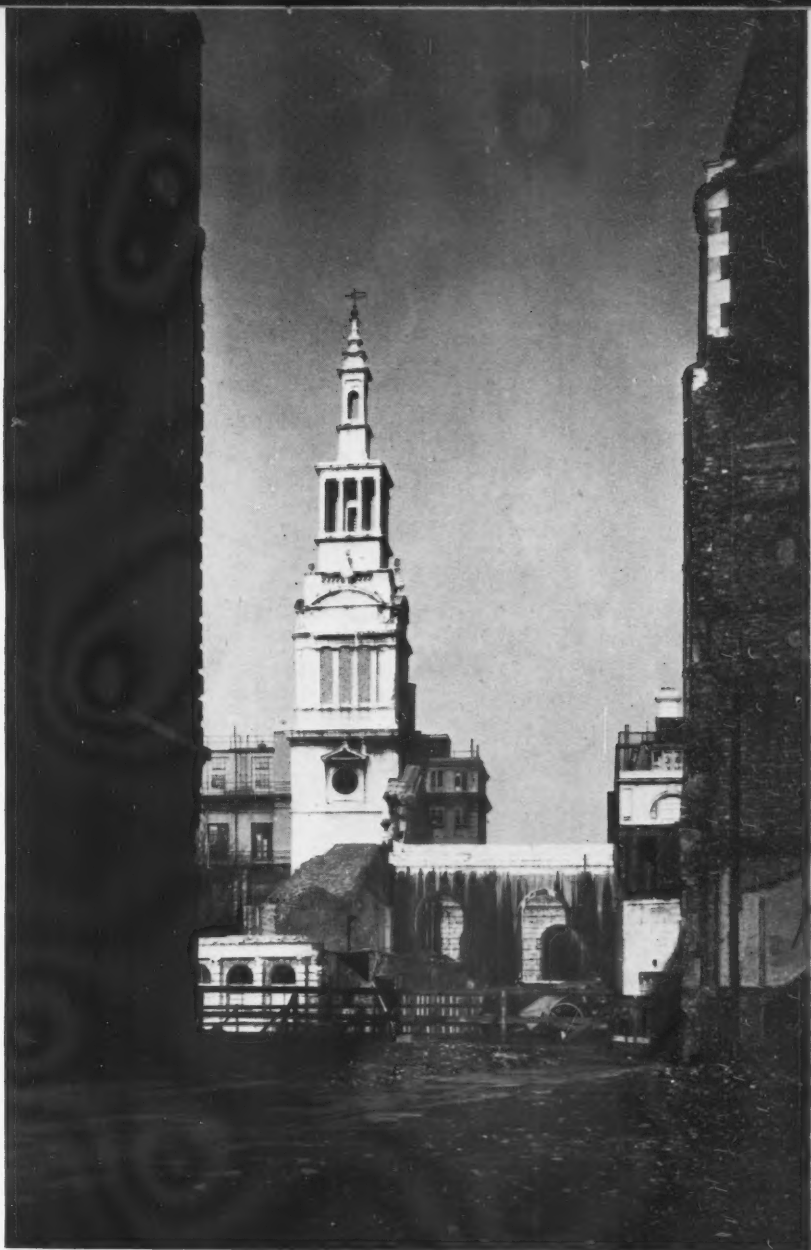
Illustrations of Lincoln's Inn and Amen Court on the right, Fountain Court, Middle Temple below.





Illustrations above are of St. Augustine's Watling Street, St. Mary's Somerset, St. Alban's Wood Street, and St. Nicholas Cole Abbey; on the left, St. Paul's and the Chapter House; below, a bastion of the Roman Wall; on the facing page, bottom, St. Nicholas Cole Abbey and St. Paul's; top right, Christ Church Newgate Street.





12 the elements of romantic drama in the City setting

The City has also its moments of grandeur. They are not of the serene, classical type, or monumental in the ordinary sense. They are born of the drama of the unexpected : chasms, great canyons, gleaming pinnacles. Effects not obtained from fixed viewpoints, but appreciated by wandering through a landscape that reveals itself in the surprise of buildings caught in perspective relationship, with intersecting building forms, and always a number of spires in staggered succession piercing the field of vision all around. A highly romantic, fluid, singular landscape, evoking the fearful and the sublime. Bomb destruction freakishly reveals the visual potential of this historic site.



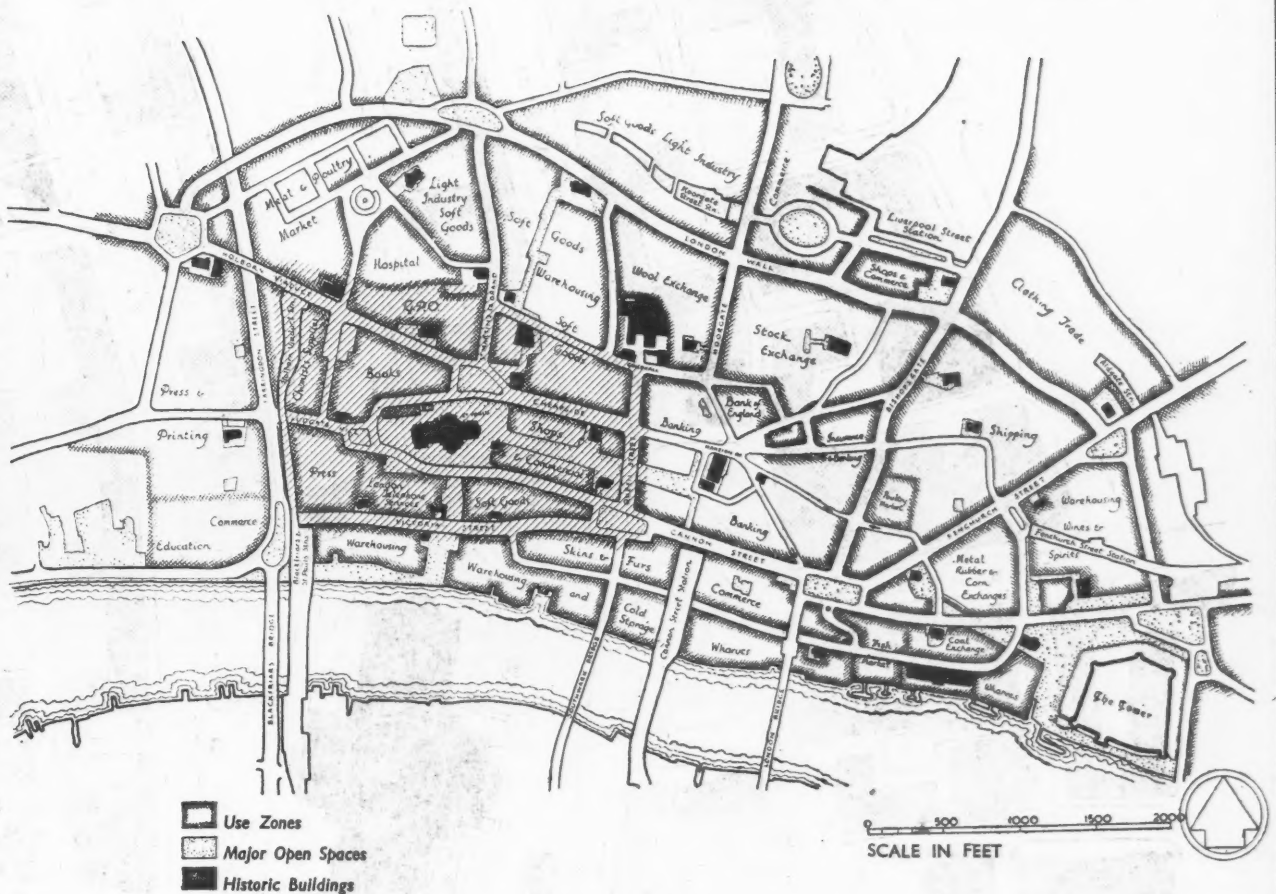


Part three

A TEST CASE: THE PRECINCT OF ST. PAUL'S

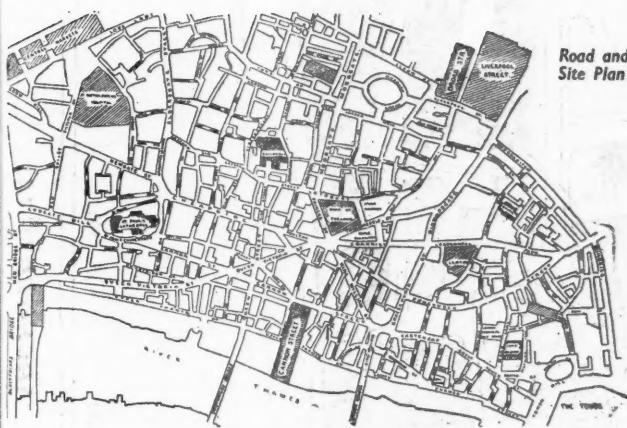
13 a functional City plan

THE ARCHITECTURAL REVIEW puts forward this plan for the City of London, and in order to demonstrate by experiment that the design theory discussed in part one and part two can yield results, the immediate environs of St. Paul's were chosen for development and set within a new City framework, designed on informal lines. Though diagrammatic in its lack of detail, the implications of the design have been carefully considered in relation to existing conditions. The present stage of development has been taken into account, and the plan is realistic in the sense that it could be carried out within calculable time and at reasonable expense.



The hatched portion shows the Precinct of St. Paul's

AN ARCHITECTURAL REVIEW PLAN FOR THE CITY



THE ARCHITECTURAL REVIEW PLAN

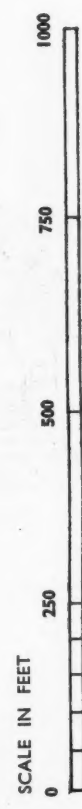
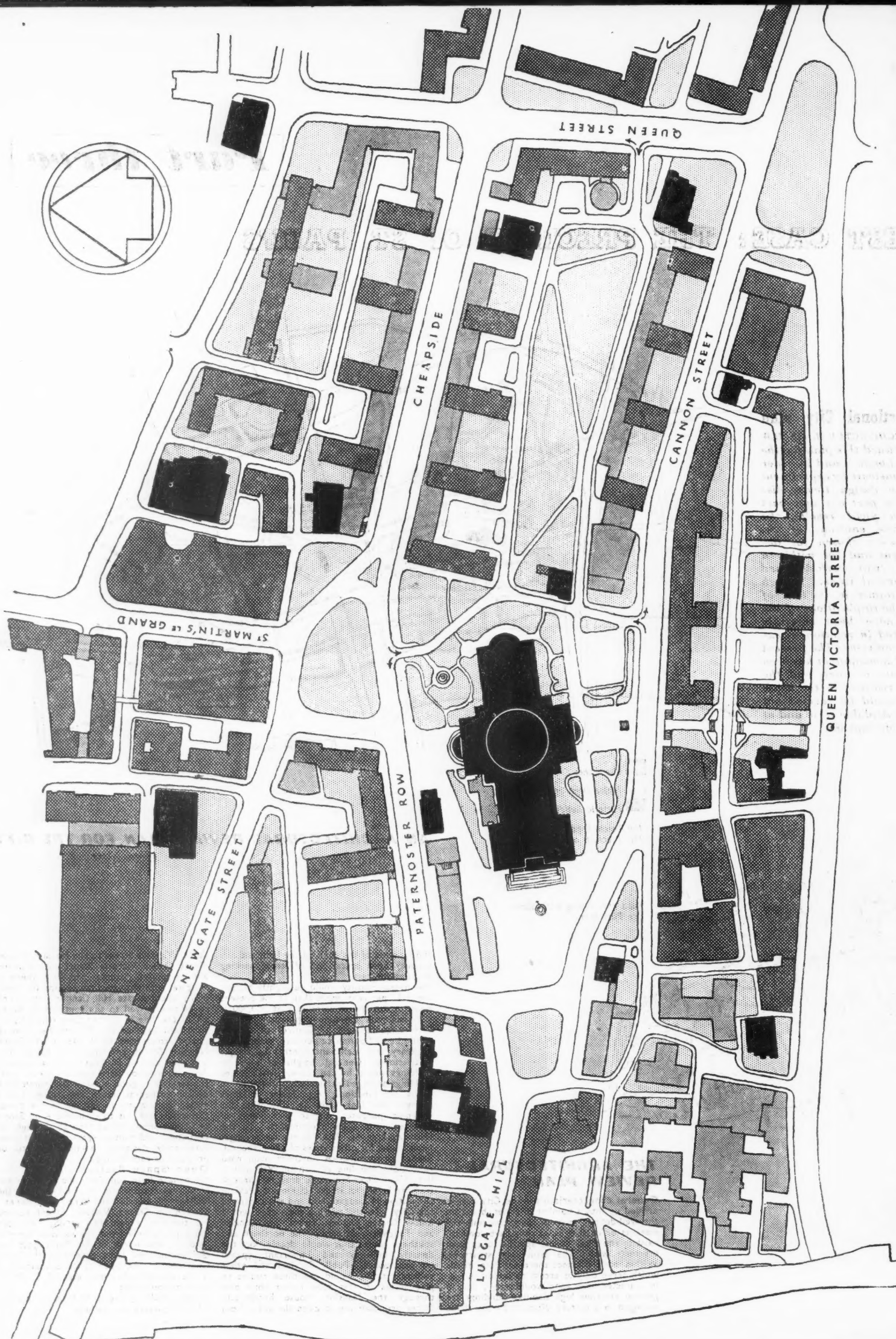
General characteristics.—The City area is divided up into a number of zones, based on the well-defined areas of specific commercial markets or exchanges, as they have come to exist in the City. These specific zones form precincts within the main road structure. Within each precinct there are local roads which serve only as access to buildings. In character each zone would vary; but in general principle high slab-like buildings are arranged in a pattern dictated by the shape

and function of the zone, giving light and air, amenity open space, and off-street parking facilities for cars.

The overall density would be slightly higher, about 10 per cent. more than at the present moment, on the assumption that 500,000 is the maximum day-time population for the City "square mile." Control of density would be by floor space per acre, rather than arbitrary and inefficient control by height restrictions. General height of slab-like buildings would be ten storeys, with lower buildings arranged particularly in relation to views and function: e.g., lower buildings connect the high slabs in Cheapside for shopping purposes and to give views of St. Paul's and other monuments. To the south-west of St. Paul's a similar arrangement allows for other views of the cathedral. **Street proposals.**—A northern main road runs along the line of London Wall and is linked with Fleet Street, to draw off through traffic to Liverpool Street Station and alleviate congestion in Ludgate Hill and the centre of the City. To the south a main road would follow Queen Victoria Street into Cannon and Fenchurch Streets. The northern and southern routes thus would closely skirt the densely built-up and important special business zones. Public Services and other vehicular traffic would use these routes to give access to this zone rather than pass through the Mansion House bottleneck. Other proposals are to close the entry from

Queen Victoria Street to the Mansion House, divert Queen Victoria Street into Cannon and Fenchurch Streets, and from there to Aldgate, with improved connection to Tower Hill; the Ludgate Hill-Cannon Street link to be swung well to the south of St. Paul's on to the line of Carter Lane (the original road past St. Paul's); Paternoster Row to provide connection to St. Martin-le-Grand, Newgate Street, and Cheapside, rather than a road at rear of St. Paul's. An adequately designed junction here would provide, from the far side, a good view of the north flank of the cathedral, more rewarding than a stilted vista along an axis on to the dome. Cheapside traffic is to turn into King Street or Queen Street rather than go through the bottleneck and built-up special business zone. Adequately designed junctions are to be provided at each bridge-head.

Open Space Pattern.—A continuous promenade is to run along the Embankment from Westminster to St. Paul's, with the College of Heralds and Wren's St. Benet's Church on Queen Victoria Street coming into the picture from the riverside. An open space promenade from the exposed London Wall to the north of St. Paul's past the Goldsmiths' Hall is to extend to St. Paul's Churchyard. An open space connection is to be provided between east of St. Paul's and Mansion House. Historic buildings are to be brought into the informal picture everywhere.



AN ARCHITECTURAL

REVIEW

PLAN

FOR

ST.

PAUL'S

PRECINCT

PRECINCT

PAUL'S

ST.

FOR

PLAN

REVIEW

ARCHITECTURAL

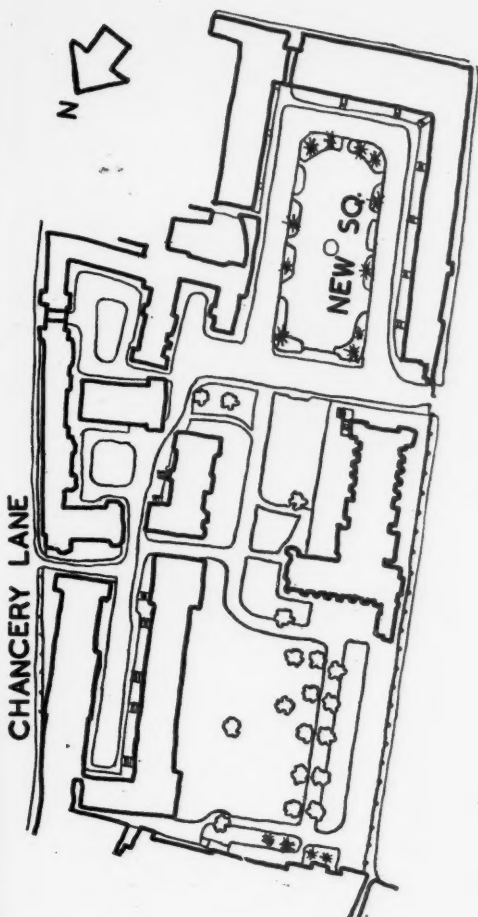
AN

CHANCERY LANE

AN ARCHITECTURAL

REVIEW

CHANCERY LANE



14 the visuals of the new precinct of St. Paul's

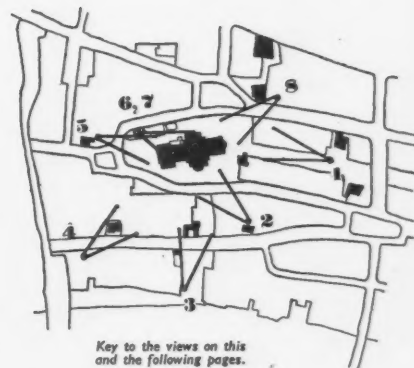
Being diagrammatic, the plan on the opposite page may give rather a misleading picture of what the City would look like when rebuilt. It is just possible that a non-technical reader might get the impression that a uniform redevelopment scheme composed of large rectangular towers is being advocated in place of a more flexible arrangement of courts, yards and alleys. The drawings which follow of the new St. Paul's Precinct by an architect who has closely studied the plan, are designed to remove any possible misunderstanding. Some of the buildings he envisages are modern ones, but for the purpose of the argument they might equally well be Banker's Georgian, since it is not the buildings but the spaces between them, and the oblique, multi-focal effects which can be obtained by an imaginative build-up of these spaces, large and small, that he is concerned with here. It has been the artist's aim to envisage a planned London that can be developed not mechanically but organically, with all the old spontaneous variety of incident characteristic of the genius of the place.



1

Another City Peep-Show

In the newsuggested St. Paul's precinct high buildings and low are no longer grouped along the street frontages, but form a pattern of movement with their courts, walks, paved paths, grass verges, that makes a short walk around the environs of St. Paul's a pleasure. We start our tour to the east, roughly on a level with Bow Church. Here an informally laid-out strip of park stretches right up to the Cathedral. The 10-storey office blocks on the right jut into the green space with inviting courts that are laid out amongst them, and are used by the shoppers in Cheapside. The Cathedral faces on to the open space slightly obliquely and its shiplike qualities are thus observed more easily. This is the only full view we shall get of the building from a distance, and it is right that it should be the one from which it composes best. The view of the east end is the only completely satisfactory one.



Key to the views on this and the following pages.



A DETAIL PLAN FOR THE PRECINCT OF ST. PAUL'S
(on the right a plan of Lincoln's Inn to give an idea of the scale of development east of St. Paul's)



Turning to the south-east we are in the new courts, 2, with the passers-by hurrying up from under Queen Victoria Street to catch the local bus that comes up Ludgate Hill. There is more space now between the road, which follows along the old Carter Lane, and the cathedral, but not too much, just enough to appreciate the south flank with the light playing on the heavy mouldings. Passing down the steps under Queen Victoria Street we can rest for a moment on a bench in the gardens stretching down to the river-side, and look back on to the traffic roaring past at great speed on the elevated highway, 3. There are the ten-storey high office blocks and the dome beyond, but no great and obvious vista on to the side aisle. We have no cause to regret that, for the plan allows many rewarding glimpses of St. Paul's. From here the College of Arms can be seen jutting into the green space on the left. Mounting the steps further west, that lead up from the river-side, we approach the cathedral now from the south-west, 4, past the Cable and Wireless building. Beyond St. Andrew's by the Wardrobe the dome can be seen rising over the roof tops of the lower buildings, for in this zone the building height is restricted. A shower of rain is coming down and we gain the north of the cathedral under cover of the office blocks supported on sturdy columns of concrete. Those who do business "on the street"—the furriers on Garlick Hill for instance—would in future carry on under these columns and within these courts at rather less danger to life and limb.



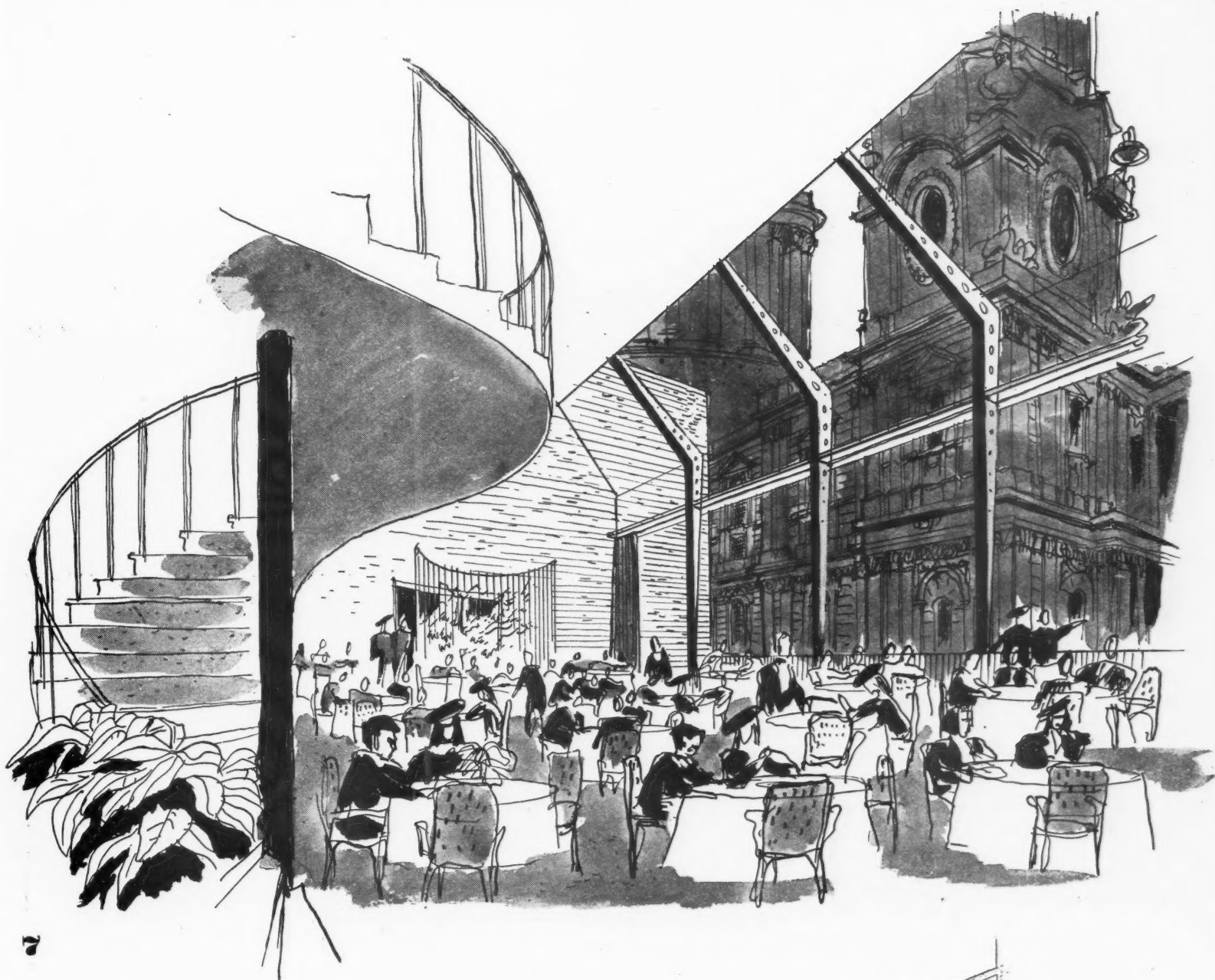




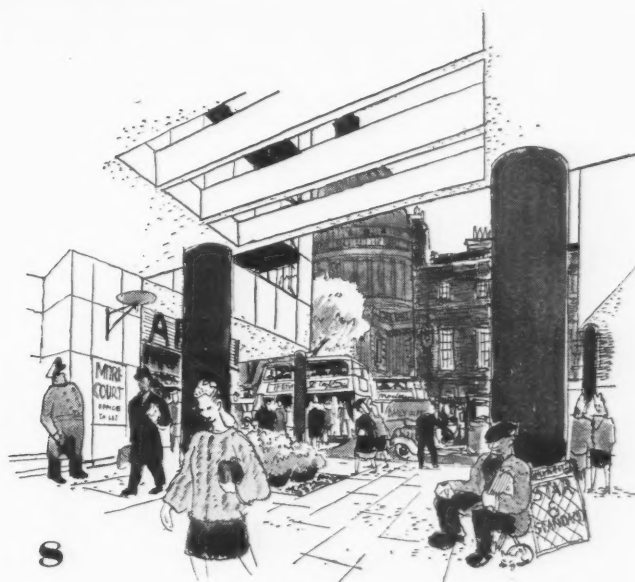
5



6



Across Ludgate Hill we are now in Amen Court, 5, with its paved enclosure a good place for quiet rest. Past the west front, we stop at the bookstalls within the shadow of the north flank of the cathedral, 6. Here St. Paul's rises like a great, grey cliff, overpowering with height and weight. On the first floor of the Cathedral Restaurant above, 7, we get an unprecedented proscenium box view of the west front towers, framed in the great plate-glass window and the graceful steel frame of the restaurant facade. Descending and venturing further east we have a last view of the north flank of St. Paul's. Across the street stands the Chapter House, 8. The new office blocks, the cathedral and the old buildings, all seem to have found a way of living with each other.



Postscripts



Postscript One

How to look at St. Paul's: Minority Report



Although much of what the author of the following article says coincides with the views expressed previously on the subject, there are some points on which they clearly do not agree. In trying to obtain what he regards as the best possible setting for St. Paul's, Mr. Coolmore is concerned with one item only, even if an exceedingly important one, in the City scene. Thus he is led to recommend a much greater degree of opening up around the Cathedral, than the City Plan put forward here envisages as desirable. His enthusiasm for the south flank of St. Paul's determines his proposals, and he seems blind to the visual potentialities of the great clearance on the east side, which is used as the major open space in the plan for the St. Paul's precinct. However, Mr. Coolmore's full acceptance of the informal design approach for this site adds further strength to the thesis developed in these pages.

By John Coolmore

Q.—In replanning the City of London, should an axial lay-out be formed around Saint Paul's Cathedral?

A.—No.

Q.—Why not?

A.—For these reasons:—

1. A local axial lay-out has no merit in itself and is only good when it forms a natural part of an extensive axial town-plan.
2. St. Paul's does not require a "build-up" of supporting masses, such as a symmetrical lay-out immediately suggests. A "build-up" would detract from its dignity and be itself architecturally barren.
3. The geographical nature of the site and its historic character, extending to the plan of the Cathedral itself, are antipathetic to the imposition of symmetry.

Q.—Elaborate your first reason.

A.—Let me begin by saying something about symmetry in town-planning. When a town is laid out (or replanned) on a broad axial frame-work, there are localities where the plan inevitably suggests symmetrical local development, and these localities provide admirable formal settings for public buildings. The great examples will occur to you: Napoleonic Paris, with one major axis along the Rue de Rivoli and the other crossing the Seine at the Pont de la Concorde; Versailles and its many derivatives with their crescendo of affirmation, culminating in the centre of a palace; Washington with the vast, rigid "backbone" of which the Capitol is the "head." And so on—all these exemplify giant axial planning in which emphatically symmetrical episodes occur as the proper destinations for great buildings. Nothing could be more natural. My point is that in a city which is *not* and never will be axially planned, it is wrong to insert a symmetrical "situation." It is wrong to put a local patch of symmetry where the general flow of the town-plan does not sanction it.

Q.—But surely there are examples where this has been done with success. What about the symmetrical "situations" in Nash's non-axial Regent Street plan? I mean Waterloo Place, with the Fire Office closing the vista. And Park Crescent.

A.—The Regent Street sequence does contain some glaring artificialities which could not be allowed today. But Waterloo Place, axially related to Pall Mall, Carlton House Terrace, and Buckingham Palace is reasonable enough. It carries very well into the plan of West London. Piccadilly Circus,

however, was altogether too artificial and had to be broken up before it was a hundred years old. But all this is rather beside the point, because I hope nobody outside the Royal Academy thinks we should plan like Nash in the "Metropolitan Improvements" of 1850. Least of all should we attempt anything of the sort merely as a compliment to St. Paul's.

Q.—Your reason being, as you have said, that St. Paul's "does not require" it? This needs explanation. One would have thought that being a purely classical building, St. Paul's *did* require a degree of symmetry in its surrounding lay-out.

A.—St. Paul's is not "purely classical." Wren may have wished for something purely classical, but circumstances forced a compromise upon him. The cross-plan, the narrow nave and aisles, the twin western towers, and the dome, all echo features in the Cathedral's Gothic predecessor, I and 2. St. Paul's has not that indivisible wholeness which is the soul of classicism. Try to visualise it as an indivisible whole, and its defects become painfully obvious—notably the conflict between emphasis on static space at the crossing (both inside and out), and on mobile continuity in the rest of the plan. This particular effect is very striking from some points of view, now that the Cathedral, thanks to the "blitz," can be seen in bulk.

Q.—Do you then believe that the Cathedral is better seen when it is hemmed in by other buildings?

A.—I did not say that. At the moment I am simply concerned to emphasise that the Cathedral as it exists (I mean as distinct from Wren's hankerings after something more strictly classical) does not possess that degree of affirmation which requires symmetry in its neighbourhood. To take a contrasting example, the British Museum is affirmatory in a high degree and does demand a symmetrical terrain in front of it—which, unhappily, it has not got. But St. Paul's, thanks to its medieval ancestry, is mobile and rhythmical, and does not, in my view, require symmetry.

Q.—But there would be no harm in symmetry?

A.—Oh yes, there would; almost certainly. St. Paul's like most cathedrals of medieval origin, has a ship-like quality. To build a symmetrical environment would be to put the ship in a dry dock, to restrict its life and sap its power. And there is another thing. I dread the self-consciousness of the "restrained" architecture which would accrue to the symmetrical plan. While nobody in these days would dare to build full-blown "Wrenaissance" like, say, the late Mr. Brydon, I doubt if anybody would agree that "modern" commercial frontages in symmetrical bulk were quite the thing. We should get a horrible exhibition of obsequious "restraint." This, in quantity, would be unbearable.

Q.—So far your answers all seem to point to a negative solution. Do you really think that the sites round St. Paul's should be built up again on the old boundaries?

A.—No. It would be a disgrace. Let me be explicit. I am for the Cathedral being exposed to view, but *against* it being anchored to a symmetrical lay-out.

Q.—Then what do you want is an *un-symmetrical* lay-out?

A.—Yes. This is the natural solution and the solution dictated by circumstances. When I say the natural solution, I am thinking of the nature of the site—rather an important factor in considering the environment of any building. Don't you agree?

Q.—Certainly. Go on.

A.—St. Paul's stands on a hill—nearly but not quite at the summit. The ground slopes down to the south and west, slightly up to the north, very, very gradually down to the east. It is sited rather like some classical temples—perhaps there was a temple here once; the choice was made, no doubt, even before Classical times—St. Paul's site may be one of those immemorial "high places" which were sanctified when the little hills round the Thames estuary were still tree-covered and wild. Anyway, this site, whose nature you can easily appreciate now that so much of the adjacent ground is cleared, is, from a pictorial point of view, a fine one. And although it does not suggest to me anything in the way of grandiose lay-outs, it does suggest something really worth while in the way of permanent clearance. But the limits of clearance must be carefully planned. We must decide how the Cathedral ought to be seen.

Q.—What do you mean—*ought* to be seen? Do you mean "as Wren wanted it to be seen"?

A.—No. That, of all things, is impossible.

We cannot re-create the Wren *mise-en-scène*, either in scale, character or anything else. Our own historic and visual intuitions are the only possible guides. Of the relevant historic factors I have already said something; they seem to me to condemn the symmetrical lay-out, but to leave an alternative open. How that alternative is developed, depends largely on how the city is to be replanned and the character of the planning. Though it is possible to suggest, broadly, the possibilities which present themselves.

Q.—For instance?

A.—Well, I am sure that nearly everybody would like to see far more of the Cathedral, preferably from the south. I say *nearly* everybody, because I know there are the Sharawgastt paranoids who believe in covering up the Cathedral, and then ogling its beauties through peep-holes. This is too "precious," and I am all on the side of the "openers-up." I love the idea of a Queen Victoria Street roaring with buses and taxis and cars, and the long sun-lit panorama of St. Paul's above and beyond it.

Q.—As you favour "opening-up," what about the west front?

A.—I was afraid you would say that. It is, for me, an almost unanswerable question, because I am practically blind to the west front. I believe all Englishmen grow up blind to the west front, partly because of its insidious familiarity as the most hackneyed of London's "sights," and partly because, quite simply, it is an extraordinarily un-moving piece of architecture. The dome sinks back as you go up Ludgate Hill, and you automatically isolate the facade as an architectural frontispiece. As such it is diffuse and unemotional. The upstairs and downstairs porticoes rob each other of the drama which great porticoes should have, and, anyway, the bell-towers with their height, confidence and swagger, kill all interest in the rich but rather prosy centre. The only way to redeem the west front would be to enable it to be seen as part of a general perspective of the Cathedral. To make a grand approach up a boulevard-like Ludgate Hill would only emphasise its negative-ness. But to clear the whole of the south-west corner of the Cathedral area would discover the noblest perspective of St. Paul's imaginable. You would see it as eighteenth century draughtsmen often imagined they could see it. You would see the western towers as outliers of the dome, which is their real function in the composition.

Q.—Do I understand you would retain the present line of Ludgate Hill?

A.—Widen Ludgate Hill by all means—it needs it—but widen it southwards, and break it down altogether at the top. Keep the northern building line, in which St. Martin's thin, delicate facade and rapier-spire is such an important element. Mind you, I am speaking without knowledge of either the present or any future plans for the City. The fate of Ludgate Hill does not concern me in itself—I am only suggesting what seem to me desirable provisions in any plan which takes the proper setting-off of St. Paul's into account.

Q.—Well, you have suggested a clearance at the south-east corner, so as to get the particularly admirable perspective you mention. It seems rather arbitrary. But proceed.

A.—It is not so arbitrary when you look at the area concerned in relation to the area already cleared by the blitz. Here, of course, is the key to the great future opportunity, though a rather misleading key, in a way, because the insensate blitz has cleared far too much eastwards and not enough westwards. What the blitz has done is to give us a glimpse of the magnificence which the sunlit south flank of the Cathedral holds. Here the bay design is elaborate and rich. The whole facade is full of movement and interest, and the recessions and carvings and rustications invite sunlight as few things in London do. To clear away the two elephantine office-blocks surviving in St. Paul's Churchyard must surely prove irresistible to any scheme-makers, and with these away, a St. Paul's Churchyard of imposing extent comes into being. This new Churchyard ought to be allowed to extend as far south as Queen Victoria Street. Its boundaries seem to me unmistakably indicated by the ruins of St. Augustine, Watling Street, and St. Nicholas, Cole Abbey, and by the Deanery. It would form, in effect, an irregular sloping place, with the Cannon Street traffic flowing along its north side, Queen Victoria Street along the south. The precise outlines of this place would be hard to draw, but they can be very flexible and could be adapted to any general plan for London which might be undertaken.

Q.—Apart from the place—this new St. Paul's Churchyard—how would you wish to treat the area round the Cathedral? What about the east and north?

A.—I see no great benefit to be reaped from clearance in either of these directions. The eastern apse hardly needs to be seen from a distance to be appreciated; and the sunless north side would never become very eloquent, however much ground was cleared. No—the effort and the sacrifice should all be made to the south and south-west. Everything points to it—the orientation, the contours of the ground, the existence of the two "sentinel" ruins marking the corners of the site and the position of the great blitzed area.

Q.—So far, you have said very little about the dome. Is that deliberate?

A.—Yes. So far as the exterior of St. Paul's is concerned, the dome is rather embarrassingly independent. You will see what I mean if you look at the view from the south-east, 5. You could almost believe that the south front is one building, and the dome part of another, standing behind. The effect arises, of course, from the fact that the upper part of the outer walls of the Cathedral is a mere screen: the junction of dome, nave, choir and transepts is obscured. The independence of the dome is most aggressive seen from this point of view, which is one reason why I am not very keen on clearance towards the south-east. From the south-west, on the other hand, the bell-towers dramatise and unify the picture. But the main purpose of the dome is, of course, to preside over the city silhouette. Here is a problem rather different from what we have been discussing. It involves a widespread limitation of heights, all round the Cathedral.

Q.—Except, presumably on the north side, which you leave to its sunless fate.

A.—Certainly not. The dome is magnificent from the north, rounder and more voluminous than from anywhere else—the light always dawning in some part of the colonnade. There should be height limitations all round the Cathedral.

Q.—What height do you suggest?

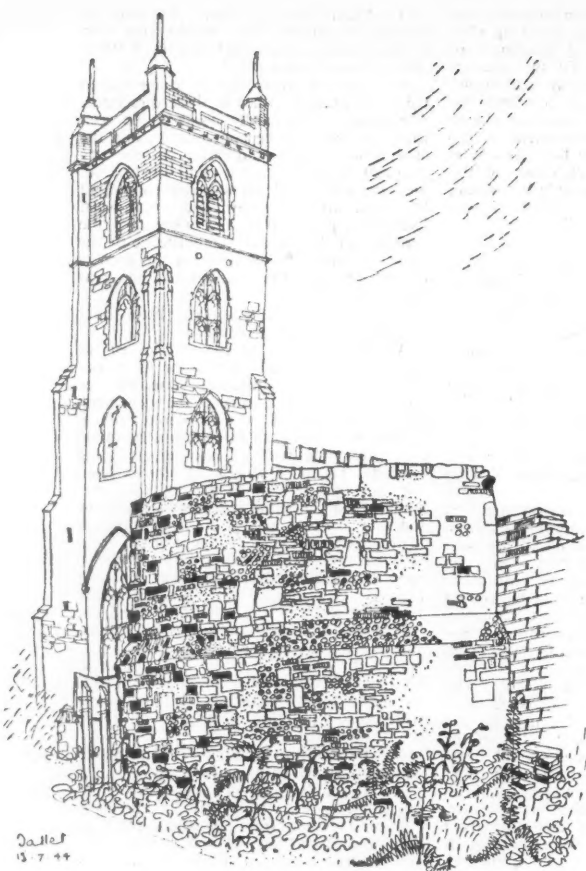
A.—Obviously the figure would vary with the ground levels, and an elaborate zoning scheme would be necessary. But before any such scheme could be drawn up, we should have to decide how much of the structure we wanted to see apart from the dome and west towers. Do you realise that in Canaletto's time, 6, the whole of the upper order of the building could be seen in distant views? In other words, the average London house of the period was considerably below the height of the cornice of the lower order—which is about 60 ft. The effect of the complete upper order, riding on the skyline, must have been impressive.

Q.—Very, but you could hardly force down building heights throughout a large area of London simply for the sake of realising this Canaletto effect.

A.—No. The zoning scheme would have to be moderate in its demands, and strictly practical. It would only be worth exposing so much of the Cathedral as I have suggested, in certain directions, notably the south and south-east, where the ground falls away and the demands are therefore less exigent, while the advantages are considerable in the way of long-distance effects—the views from the embankment for instance. On the north, one would require a limitation only in the case of buildings between the Cathedral and Newgate Street. Incidentally, the realisation of the new St. Paul's Churchyard would considerably ease the problem on the south side.

Q.—One last question. You have discussed the control of the terrain round St. Paul's and the control of heights. What about the control of elevations?

A.—I heartily disbelieve in the control of elevations, whether as imposed facades or otherwise. The imposition of facades would probably result in a fiasco, like the Headrow at Leeds or Ferensway at Hull, with lifeless architecture and unhappy building-owners. A more general control, with powers of veto over each individual design submitted, would be slightly more to the point. But the truth is that if English architects produce bad elevations they will be bad whether there is "control" or not. If, on the other hand, they produce good elevations, the surroundings of St. Paul's will, in due course, become interesting, varied and beautiful. In any case, let the surroundings reflect the genius of contemporary architecture for good or ill; and let us hope that the "contemporary" architecture of the future is not going to be so crazed and bestial that it must be made to wear a mask when it comes into the presence of Sir Christopher Wren.



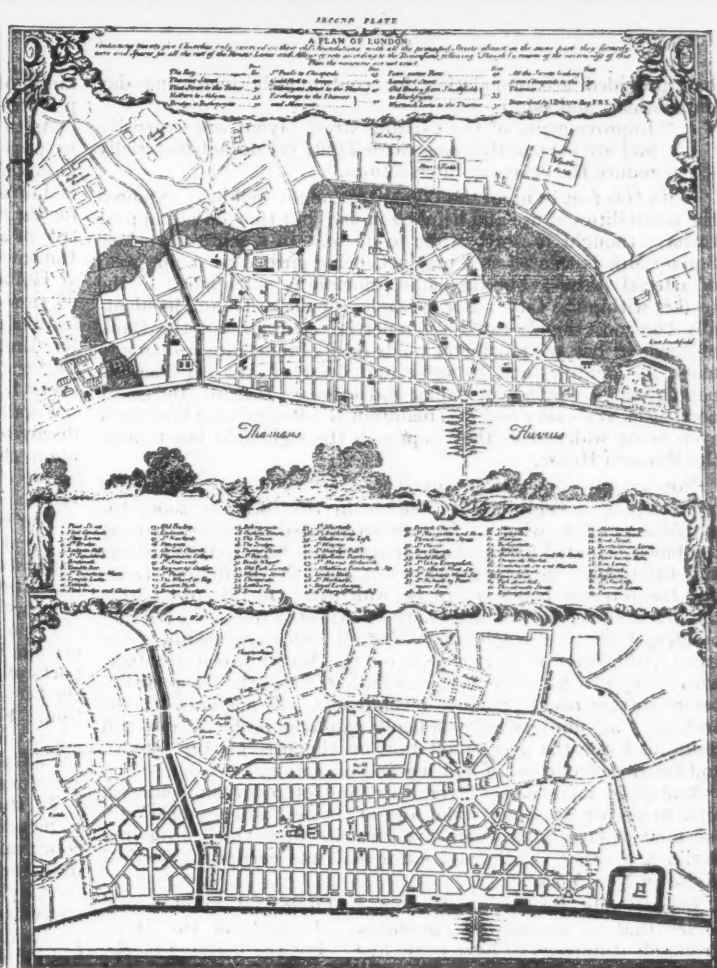
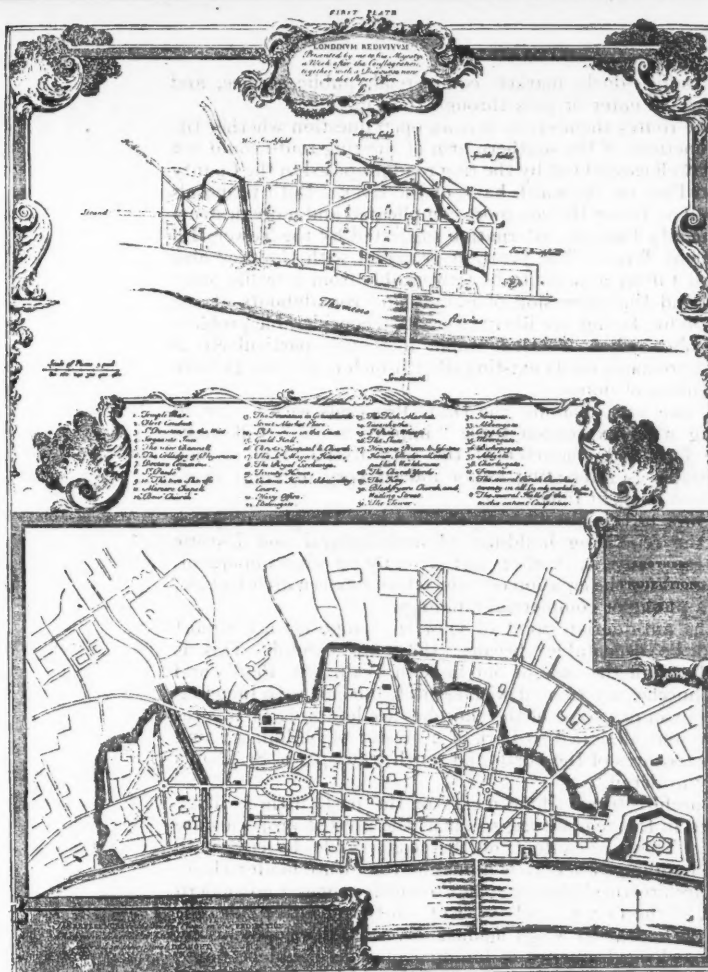
London Wall

Of the problems connected with historical buildings and their share in the City picture, St. Paul's constitutes perhaps the outstanding one; but there are many minor instances of a similar nature which demand careful attention by the visual planner. The City wall, for instance, is such a case. It is the oldest monument in the City, built in Roman days, and added to in medieval times. New sections of it have been exposed during the recent air raids. The wall can be seen in the London Wall (the street) between Wood Street and Aldermanbury; in the churchyard of St. Giles, Cripplegate; at the General Post Office, Newgate Street; in the offices of the Oxford University Press, Warwick Square; at the foot of Jewry Street, Aldgate; in America Square, off the Minories; in Trinity Square, at the Tower, etc. Its position can be traced from the east starting by the river, and following a line slightly westward off the Minories to Aldgate; then curving to the north-west, between Bevis Marks and Houndsditch to Bishopsgate, then along what is still known as London Wall to Cripplegate. From there south to Aldersgate and behind St. Botolph's Church to Newgate; thence to Ludgate and along Pilgrim Street to the Fleet river (which once flowed in the valley now known as Farringdon Street) down to the junction with the Thames. There also was a river wall, of which little is left. The old Roman Wall remained the nucleus of the City's defences throughout the Middle Ages. Its date of origin is put by some at the first decade of the third century, by others at the middle of the second. About 25 bastions were added later, probably in the fourth century. The wall which had a bank and a ditch is built of Kentish ragstone and Roman bricks. Its thickness above the plinth varies from 7-9 ft. The highest recorded piece stands 14 ft. above the plinth. The Wall as it exists to-day, possesses apart from its literary and associative significance—which is considerable—great sculptural potentialities. It is for the visual planner to bring out these qualities and incorporate them in the City picture. If related to the footpath system and leisure spaces, that are to link the City sights, the Wall will take its rightful place in the City scene.



Postscript Two





seventeenth century City plans

After the great fire in 1666 many planning schemes were proposed for the City, none of which was carried out. Modern planners do not regret this, for they regard the Baroque planner's approach to design as unsuited to the Genius of London. Wren's plan, bottom right, shows the typical limitations of planning at the time. In it a geometrical pattern links the main nuclei and dominates City life. Evelyn's three plans show more regard for City conditions. The introduction of piazzas, and the combination of the gridiron with the diagonal intersecting lines, shows him as the more advanced designer. Both his plans and Wren's foreshadow L'Enfant's problematical layout for Washington, and all ignore the real character of the City.

Postscript Three

A Critique OF THE DRAFT PROPOSALS FOR POST-WAR RECONSTRUCTION IN THE CITY OF LONDON By Stanislas T. Scott

THERE are two inescapable requirements to be met by any major plan of reconstruction in the City of London: that it should provide convenient and efficient working conditions in what is one of the greatest commercial centres of the world; and that in doing so it should give expression to this purpose by its design and layout of buildings, streets and open spaces.

These requirements may be decked out in words as full of pomp and ceremony as the Lord Mayor's show, but they remain the only sound basis on which planning proposals can be effectively judged. Not only that, but the order of the two conditions must be maintained. Expression must arise out of function, though it be inseparable from it. And no exercise of Roman or Renaissance planning in the grand manner could be justified merely by saying that the City—of all places—could best afford to indulge in it. The one criticism of Wren's great scheme, in fact, was that its design was on too noble—perhaps too monumental—a scale for its execution. This is not to say that nobility of architecture and monumentality in layout would be out of place; but simply that, to be acceptable, they must derive directly from the working of the plan.

The first heading, therefore, under which the Draft Proposals of the Improvements and Town Planning Committee call for examination is that of the use to which land and buildings are to be put. Model Clauses are of little help in this respect. The City of London, with a working density of about 900 people to the gross acre, is unique among commercial centres in this country. This density compares with the highest tolerable residential density recommended in the County of London Plan, of 200 persons per acre; and with the average working density of a modern factory estate, which is about 50 persons to the gross acre. It is therefore far and away the highest density of occupation to be found in any English town; and yet the average height

of City buildings before the war was between three and four storeys overall. When, in addition to this, the multiplicity of ownerships is taken into account, and also the high proportion of the total area occupied by streets, it becomes clear that any movement towards greater convenience and efficiency of working will be bound to include:—

- proposals for more economical use-zoning and the clearer definition of "precincts";
- methods of redevelopment by blocks, rather than by sites or individual buildings within blocks;
- suggestions for control over the bulk of building, so that without injustice to existing owners and without the need for payment of excessive sums in compensation, the occupancy figure is kept within bounds, while better conditions of lighting, access and circulation can be secured.

The Draft Proposals make very limited use of any of these instruments of planning; and this is all the more curious in view of the fact that the admirable City Survey of 1936 drew attention to them. It is perfectly true, of course, that compensation provisions still apply that make wholesale replanning difficult without ownership at the same time. It is also true that the Town and Country Planning Act of 1944 provides assistance only in areas of extensive war damage—if the Corporation elect to make application for it. But even under the powers of the 1932 Act, a large measure of control without compensation was possible. The Committee state (in paragraph 7) that they "have not hesitated to adopt proposals whose broad advantages to the City and London generally outweigh any temporary disturbances." Yet these proposals are mainly in the nature of street improvements; and these improvements are largely discounted in the City Survey itself. This points out that up to 1935 increased building volume

had provided accommodation for continuously increasing day populations, and said:

"Improvements of the existing street layout are expensive and are constantly being carried out, yet do not materially reduce the delays at intersections."

With this fact in mind the Committee might well have explored the possibilities of use and height zoning; but they do not appear to have thought it worth while to do so. In a sense the whole Square Mile is treated as a precinct, being girdled by a ring road of arterial status; but the same principle is not applied to the sectors within the City. For example, the densest—and incidentally the most highly-rated—commercial zone around the Bank of England has no precinctal roads on its immediate confines to mark its identity, and to serve and draw off the considerable population occupying its banks and offices. Instead, the great bottleneck at its very centre is maintained—Poultry and Walbrook even being widened as they approach the eight-fold junction at the Mansion House.

Nor is any illustration given of the proposed method of redeveloping a typical block, either in the business zone, the textile area or elsewhere. To take an isolated instance; namely the block bounded by Gresham Street, King Street, Wood Street and Cheapside: it appears that not only the bounding streets but the internal lanes are to be widened. On all sites within the block, therefore, buildings may be expected to rise on the new building lines to a height of 80 feet or twice the width of the street (whichever is less) except on the Wood Street frontage, where they can rise only to one and a half times the street width, before setting back. Such a development will not only set the architects an unnecessarily difficult planning problem, but will result in twice the accommodation on the site, gloomy streets, and inferior conditions of lighting and insolation.

Multiplied many times over, this kind of redevelopment will tend to perpetuate congestion, and at its best will produce only the kind of large-scale commercial architecture which disfigured Berlin and other Continental cities and was carried to vertical excess in New York.

Second only to the question of building and building-use, comes that of access and circulation. In fact, in the Draft Proposals it appears to have come first. For the building blocks are more or less what is left over from the intersections of road and rail routes; and are not very much studied in themselves.

The City is well served by the railways, both under and above ground. It is obviously only a matter of time before the balance of cost and argument comes down overwhelmingly in favour of more of them going underground: the intensity of use envisaged by these proposals will certainly justify it. On this subject the City Plan is hopefully blank; but makes no move to anticipate such a development. Yet roads and railways cover something like 160 acres of the total superficial area, i.e., over a quarter of the whole (excluding the Inner and Middle Temples); and the proposals increase rather than diminish this proportion.

The road pattern, which follows to a great extent that proposed by the Bressey Survey of 1937, has some points in its favour, but is a long way behind current thought on the subject. Thus the ring route is not really arterial in the sense that West Side Drive is in New York. It will be a tremendously costly road to construct—yet it is only 80 feet wide and for the most part incapable of subsequent widening. There is no attempt at segregation of pedestrian from vehicular traffic, even on the double carriageway roads; and the enormous roundabouts seem a heavy price to pay for past failures to grade and canalise the various

kinds of traffic—dock, market, commercial, public service, and private—which enter or pass through the City.

As to the routes themselves, it is an open question whether the by-pass functions of the southern arm of the ring route could not be equally well carried out by the ring road proposed in the County of London Plan on the south bank of the river. Both proposals for the road at Tower Hill are more complicated and more destructive of amenity than the alternative suggested by the Tower Hill Improvement Trust. The junction proposed with the new arm at Holborn Circus appears to be unworkable from a traffic point of view; and the succession of islands and roundabouts at the head of London Bridge are likely to create a considerable problem for the police when wheeled traffic increases—particularly if Billingsgate remains on its existing site; which it appears to have every intention of doing.

Finally, one must examine the Draft Proposals with a view to discovering what expression these "improvements" will make upon the face and character of the City itself. Will it look architecturally as interesting as, or indeed very different from, the place one knew in 1939?

The answer to this question depends on how the plan proposes to treat the remaining buildings of architectural and historic interest—especially St. Paul's; and secondly on what opportunities it presents for the creation of satisfactory modern architecture, whether in public or commercial buildings.

From the antiquarian point of view the proposals are almost certain to be acceptable, because they are careful. This is particularly so in the case of old London Wall. St. Paul's and the City Churches are treated with respect, but not with imagination. For example, some of the churches are left on isolated sites when they were designed as part of a cluster of buildings; and the axial exposures of the north and south transepts of St. Paul's are clumsy in detail.

To the architectural achievements of the past, little is likely to be added in the near future, so far as the present proposals are concerned. They are content, on the positive side, to leave it to individual building-owners to commission the future landmarks in the City's architectural history: the Committee suggest no modern equivalent of the City Churches. But, on the negative side, the proposals do appear to weigh against any such development, by leaving as awkward a series of building plots as could be found anywhere. This is particularly true at the sides of the proposed roundabouts, and on sites where road widenings or new roads have left acute-angled or lop-sided spaces, which will need a great deal of adjustment before satisfactory buildings could be designed for them. No doubt the architectural treatment of the City Plan will have to await an architect; but it is regrettable that the proposals should have been taken so far without one. The plan has not yet improved on the nineteenth-century methods of building-up accompanied by street-widening; as can be seen by comparing Plate C, based on Wyld's Plan of 1842, with Drawings 3A or 4A, made in 1944.

Seen in historical perspective, the rebuilding after the Great Fire can be said to have created at least two long-standing assets. The Acts of Common Council from 1667 onwards set a standard of construction and hygiene which formed a basis for a later system of by-laws; and architectural merit was supplied by Wren and his contemporaries, in individual monuments, if not in the plan itself. It is now generally realised that the war has not left us with an opportunity quite so complete in scope. Yet our resources are greater; and in comparison, the present Draft Proposals of the Improvements and Town Planning Committee can hardly be regarded as a sufficient step forward.

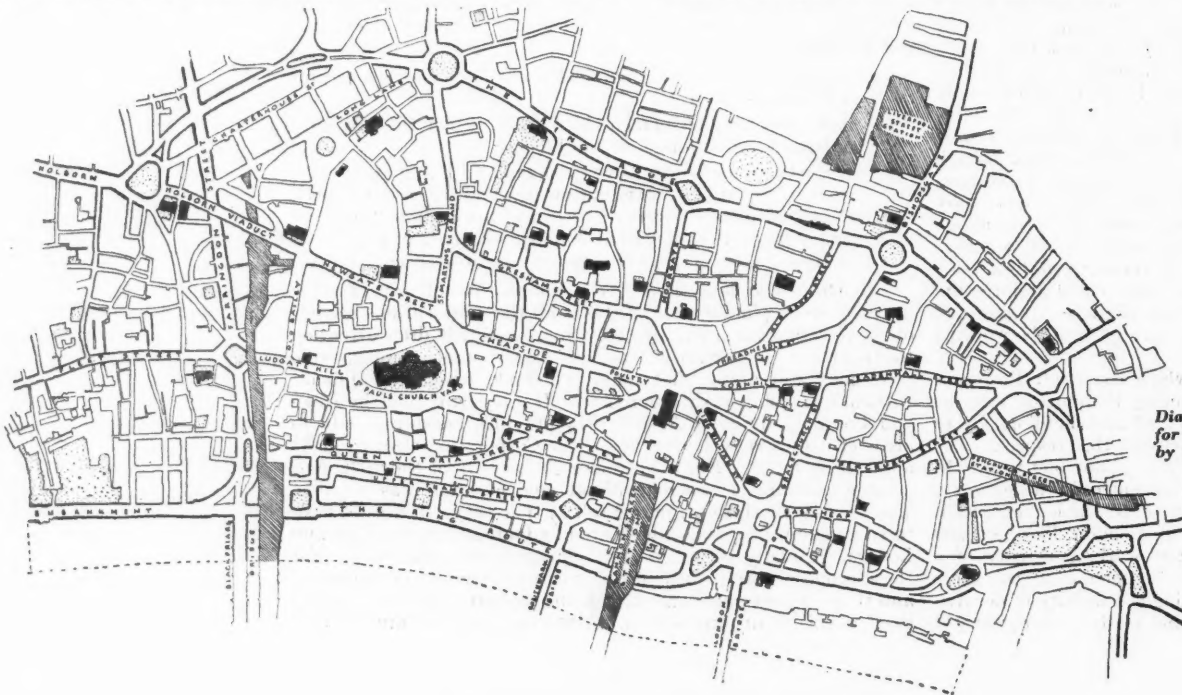
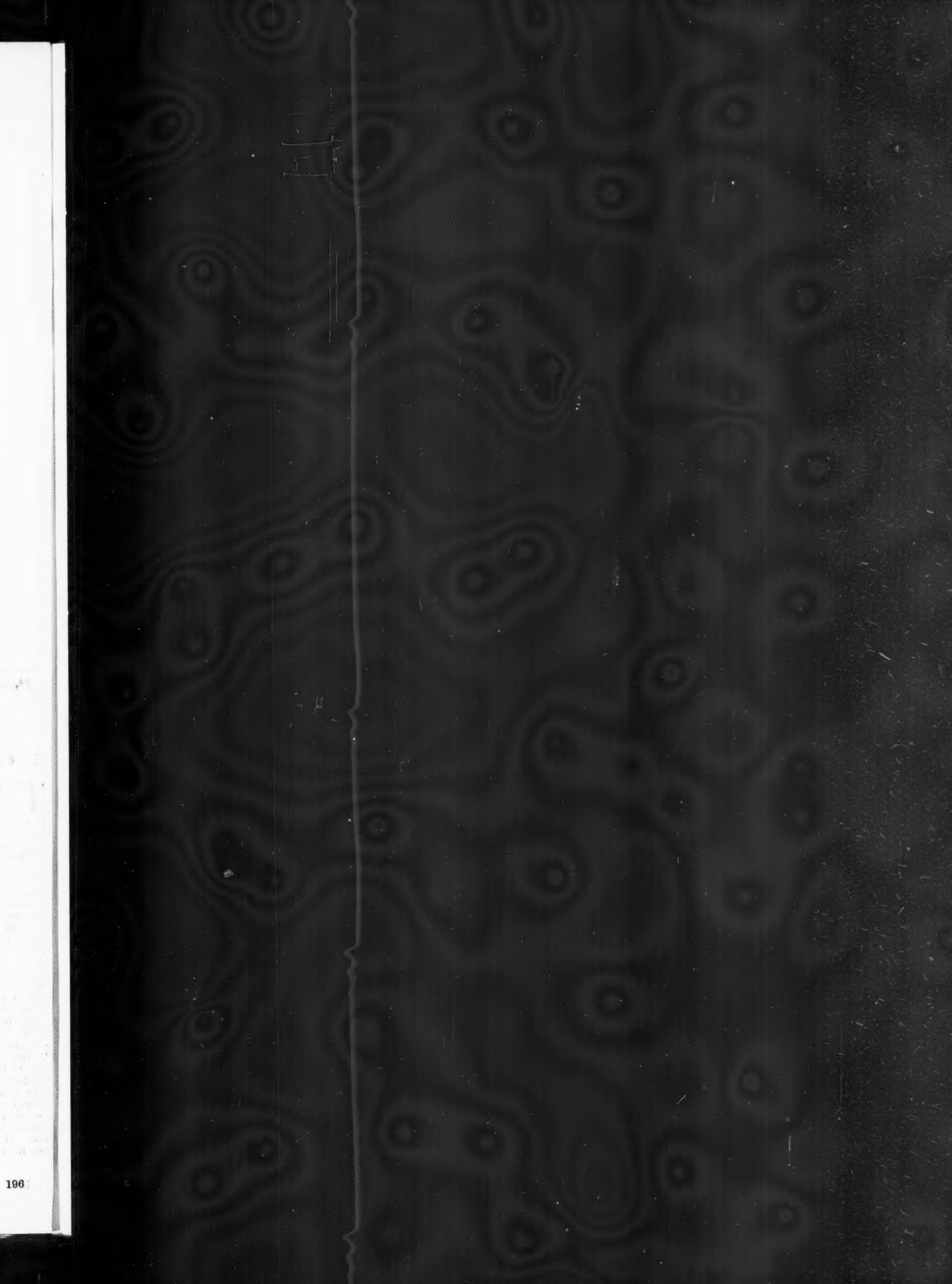


Diagram of the draft proposals for reconstruction in the City by the Corporation of London.





ANTHOLOGY

The Conglomerate City

What sort of city, then, are we to build to make a capital worthy of the people of London? (. . . I do not intend to write about London here from the angle of hygienic housing, but from the esthetic point of view, for bad housing will no longer be tolerated. Moreover, one cannot live in one's bath; we must have a perspective outside it.) . . . First, let me offer a word of advice.

Never trust the architects; they are the most untrustworthy of artists, and have now become entangled with interior decoration and the various stages of fashion. Some would like to make the City of London into a garden suburb; others, under the spell of a tardy but grandiose Edwardian ideal, into the sort of thing we have lately seen at the Royal Academy; others want a cement hive for busy bees, a Middle-Western city or mid-European, a concrete cobweb of flat-faced, flat-roofed houses. But we must avoid constructing a city in which each house resembles an aeroplane. There is no need for it, any more than there was a need, in the nineties of the last century, to build a city in which every house resembled a bicycle. The aeroplane is only a method of conveyance. We want none of these schemes, no excesses, old or new. . . . What we want is a new London, not just a new city.

Therefore the characteristics of the place, inherent in the nature of the various districts and its inhabitants, must not be denied. . . . London is, and must continue to be, a conglomerate city, what in botanical terms is called a composite. We must uphold the ancient—what little of it remains—as much as build another London. Modelling our new capital we must yet take as a model the old. Above all, we must remember the classical tradition, the hundred spires and shell-like turrets of Wren and Hawksmoor, so dignified and beautiful, and so unlike any other system of architecture in the world; a London that could only be London, austere and solid and reasonable, for all its imagination. We must never again haggle for years over the rebuilding of a bridge, but build with certainty, create bridges that are a hundred times more lovely and more effective than those that stand to-day.

Let us examine the proposed semi-Edwardian scheme, for it has the greatest popular support since it entails the spending of the most public—by which is meant private—money. We saw plans and models of gardens and fountains and arcades built with arches too wide apart to give us shelter from the delights of our climate. . . . Fortunately, London is London; even when we abolish a great part of the fog by abandoning the use of coal fires, it—thank God—will still be a lovely and a foggy city. . . .

SIR OSBERT SITWELL (*Sing High! Sing Low!* Macmillan & Co., 1944).

MARGINALIA

Confirmation from Paris

In connection with the planning programme outlined in this number, it is worth quoting what the most distinguished French author on town-planning, Professor Pierre Lavedan, has to say in a book just published (*L'Architecture française*, Larousse, 1944, pp. 205 and 216): "Descartes writes that ancient towns which, in the course of time, have become big cities are usually so badly designed that, if you look at their crooked and irregular streets, you would say they are rather made by chance than by man using his reason. This is mysticism and not logic; for there may be just as much reason and geometry in a curve as in a straight line. Nor has this mysticism of the straight line ceased with the eighteenth century. It has inspired Haussmann more than any care for traffic, and it still inspires many town-planning geometers of to-day. They think they have freed themselves from any influence of any school, while they only obey the most academical routine. . . . Haussmann admitted himself that he was not interested in traffic. The Emperor, he wrote, blamed me for sacrificing too much to alignment and . . . *points de vue* . . . he said that in London people are only concerned with the best possible ways of satisfying traffic needs. My reply was invariably: *Sire*, the Parisian is not an Englishman. . . . What then were Haussmann's guiding ideas? They were the classic aesthetic of the straight line and perspective. . . . The majority of Haussmann's straight cuts could have been avoided by slight deviations

. . . and above all, as in London, by the frank acceptance of the curve."

Royal Academy and City Plan

In connection with criticism raised in this number against the Royal Academy plan for London, and the report of the Town Planning Committee of the City Corporation, it may be interesting to hear what the Royal Academy's Planning Committee has to say about the City's report. The Committee calls the City plan "dull, uninspired, and wanting in civic dignity," as well as in "spaciousness and other amenities." The Committee exposes the error of the City authorities in placing first costs before ultimate values. It also pleads for bolder land acquisition, abolition of overground railways, and—needless to say—a greater control over design.

Russian News

The Society for Cultural Relations with the U.S.S.R. has founded an Architecture and Planning Group on the same lines as its existing Writers', Education and Science Groups. Sir Charles Reilly is chairman. The existence of the group should facilitate the coming in of Russian building and planning news, which is still very slow, though it is now at last regular.

There is *Architectura*, the organ of the Institute of Soviet architects, and *Architecture*, a mimeographed VOKS monthly. It is difficult to form an accurate picture from them of what actually is happening. We are not used to the enthusiasm which tinges all news reports in Russia, and so may not be able always to distinguish between facts

and hopes. What can be said, very broadly speaking, is that reconstruction work is being tackled with great energy, that the plans for the rebuilding of cities are of the Beaux Arts type as far as representational quarters go, and that housing is consciously kept traditional in appearance.

Architectural publications are coming out fast and are of great interest. Where else but in Russia would the State publish a translation and edition of Daniele Barbaro's *Vitruvius*. Cameron's *Baths of the Romans* have also been re-published. Then a history of architecture in several volumes has been started. Volume I deals with the ancient world. It has 200 pages and 165 plates. The production is indifferent. Of a similar character is a folio on tiles and one on old Russian timber architecture. On the other hand a recent folio on Leningrad is a most sumptuous production, with plenty of photos of old Leningrad and of examples of the new Stalin Style, or Neo-Russian Prosperity Style. In 1941 and 1942 two portfolios were produced on the twelfth century Church of Prenov on the Nerl, and the sixteenth century Church of the Ascension at Kolomenskoe. Two smaller and more recent books deal with war damage. Illustrations are given of Kalinin, Kaluga, Mojaisk, Yaropolets, Istra, Staritz, Torjok, Nikolskoe-Gagarin, Selvertchovo, Bobruisk, and also of Tsarskoe and Pavlovsk, Rastrelli's and Cameron's masterpieces.

War Damage

In the absence of official reports on damage inspected or caused during the last offensive in Italy, only a few facts

can be extracted from the newspapers.

At Bologna the most serious loss seems to have been Tibaldi's University.

Of Ferrara, capture after bitter fighting was reported. In Verona the Roman bridge and the lovely mediaeval bridge by the Castle have been blown up.

From Germany no exact account of damage will be available for some time. The amount to be done even in inspecting and registering, let alone repairing, is beyond conception. Of Nuremberg *The Times* said "the ancient walled city is all but obliterated." Most of the damage dates back to the air-raid of January 2. At Stuttgart also, Mr. Orwell wrote in *The Observer*, "the ancient town is flattened." And so it goes on.

Design at Home

This is the title of a CEMA Exhibition opened by Lord Woolton at the National Gallery on May 1. It is one of the most enjoyable exhibitions seen for a long time on matters connected with design: cheerful, varied, and of accomplished, decidedly elegant, display. For this Mr. Milner Gray is responsible, assisted by Messrs. Kenneth Bayes, F. H. K. Henrion, Bronek Katz and Peter Ray. These names are known; they are the well-tried MOI team, but without the limitations which direct propaganda purposes impose on exhibition technique.

Peace must be near; for austerity nowhere raises its ugly head. That does not mean that the choice of objects shown and their grouping are either *chi-chi* or precious. The Selection Committee was a perfect safeguard against any danger from that side: Sir Kenneth Clark, Professor Holford and Mr. Philip James were amongst its seven members. However, what is pleasant and reassuring is the absence of that institutional atmosphere so hard to avoid where you want to improve the furnishing tastes of the less-well-paid. The Board of Trade's first batch of Utility Furniture suffered badly from it. Its new batch here for the first time shown, as "under consideration" is a huge advance. Some pieces such as a mahogany sideboard and some easy chairs are very attractive indeed.

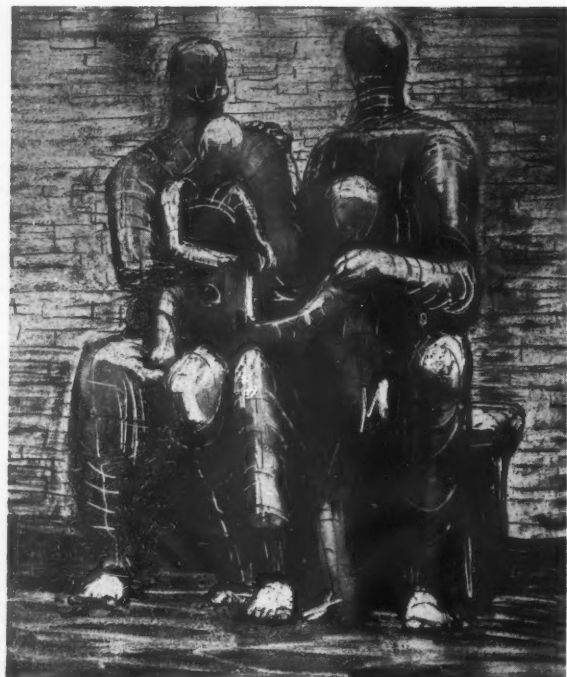
Of special interest are the exhibits of some war-time bodies promoting more efficient design. Thus an All-Gas and an All-Electricity kitchen are installed, and heating appliances of many new, and in some cases highly promising, types; a High Beam gas fire for a living-room with small cooking oven and boiling burner above it (Society of British Gas Industries), a continuous burning coal fire with underfloor air control and sunken ash-pit for weekly clearing (Coal Utilisation Joint Council), a combined radiant and convector gas fire (British Gas Council), and a reduced smoke domestic open stove to burn coal, coke, anthracite or coalite (Coal Utilisation Joint Council).

Another exhibit worth mentioning is the transparent plastic Perspex wash basin (ICI) on a pink steel-tube frame designed by Milner Gray.

Fabrics are well selected from inexpensive materials on the market before the war, such as Edinburgh Weavers' *Beck*, and one or two of Mr. Gerald Holtom's range. Courtauld's show a remarkable new print of a rose pattern by Mr. Graham Sutherland. Of rugs the outstanding ones are the two very charming, simple little washable nursery rugs by Miss Sadie Speight.

To furnish with all the things shown would probably be beyond the pre-war £400 income limit for which the exhibition was originally intended. But that does not mean that this, from the propaganda point of view perhaps the most important, income group could not derive much benefit from seeing the exhibition, which is to tour the country. It will encourage the less wealthy to look round more carefully and perhaps gradually to re-shape their houses to a more sensitive and more lively pattern.

MARGINALIA



One of Henry Moore's drawings of a family group proposed for the Impington Village College. The photograph is reproduced by the courtesy of the Lefèvre Galleries.

For—and that is one of the most interesting aspects of this exhibition—the attitude of those designing and selecting is no longer that of the DIA exhibitions of about 1930. There is everywhere more colour and more pattern, and here and there, one is thankful to recognise, even more grace.

After Northampton: Impington

In an exhibition at the Lefèvre Galleries a number of recent drawings by Henry Moore is on show. One of them, illustrated above, is the first public introduction to a large stone group at which the sculptor is now working. It is

of two seated women and two children—a further development of Northampton ideas. It is destined for the Impington Village College.

CIAM To-day

A broadsheet has been sent by Richard Neutra from America telling of the present activities of CIAM, the International Congresses of Modern Architecture whose British group is MARS. One American member of CIAM is head of the Shelter Division of UNRRA. Information is collected and passed on regarding the work of planning and housing agencies in the United States. Moreover, efforts are being made to establish CIAM's co-operation on problems connected with the most rational and economic export of American products for reconstruction purposes in Europe.

Highland Electricity Schemes

One of the more controversial of the Scottish projects of the Hydro-Electric Board is the Tummel-Garry project illustrated in our April number on page 121. The two committees on fisheries and amenities appointed under the Hydro Electric Development Act to examine the merits of the project have now reported against it, and the Board has announced that it does not intend to accept the findings of the Committee. A public inquiry has therefore begun in Edinburgh.

George Topham Forrest

Chelsea Bridge is one of the most successful designs amongst newer London bridges. Its architect, George Topham Forrest, died on March 31, at the age of seventy-two. He was London County Council Architect from 1919 to 1935, and responsible for many of the reconstruction schemes and housing estates, schools, hospitals, etc., put up during his tenancy of office.

Wallpaper Exhibition

At the Suffolk Street Galleries an exhibition of old, modern and future wallpapers has been held, organised by the Central Institute of Art and Design for the wallpaper industry. It was opened by Mr. Ernest Bevin on May 8, and will be the object of next month's *Design Review*.

Lead

The Lead Industries Development Council has published a well-produced pamphlet on plumbing for low-cost housing. It starts off with the plans of the Ministries of Health and Works and those of the Dudley Committee, and suggests arrangements for hot and cold water distribution, waste pipes and individual plumbing elements.

The Aluminium House

The Aircraft Industries Research Organisation on Housing has developed

[continued on page lvi]

B

ECAUSE many of the strong arms that hewed this fine stone are now busy with more urgent tasks, we ask you to accept with patience any delays of to-day whilst planning to make full use of the beauty and permanence of 'HOPTON-WOOD' stone in to-morrow's era of reconstruction

THE HOPTON-WOOD STONE FIRMS LTD.

WIRKSWORTH, DERBYSHIRE

and at Victoria House, Bloomsbury Square, London, W.C.1

Members of British Stone Federation



L. E. Walker, Photo.

THE SOUTH GATES, KING'S LYNN

ABOUT 10 o'clock on Sunday evening, the 30th September, 1470, the drawbridge was lowered, and the portcullis raised to admit Edward IV and some three thousand of his followers, who were in retreat from the Earl of Warwick, afterwards known as "The Kingmaker." The next day, the

fugitive king set sail for Holland. Until the outbreak of the present war, regular supplies of 'PUDLO' Brand waterproofer were shipped by the same direct sea route to Holland, where it was made good use of to combat the dampness and flooding, which are probably without parallel in any other country.

'PUDLO'
BRAND
CEMENT WATERPROOFER

KERNER-GREENWOOD & COMPANY LIMITED
MARKET SQUARE **KING'S LYNN**

Sole Proprietors and Manufacturers

The word 'PUDLO' is the Registered Trade Brand of Kerner-Greenwood & Co., Ltd., by whom all articles bearing that Brand are manufactured or guaranteed.

continued from page liv]

a system of prefabricated house construction based on the use of aluminium alloy for framework and external covering. The system is the most highly prefabricated tried out anywhere. The trial house which has been put up and is illustrated on this page is of four sections and needs only twenty man hours for erection. But it is deplorably poor in proportion and detail. What a sad anticlimax after the Spitfires of the war to see the same manufacturers and designers climb down to timid convention.



CORRESPONDENCE

A Complete List of War Damage

The Editor,

THE ARCHITECTURAL REVIEW

SIR,—Nearly six years of war have changed the face of Britain considerably, and the standard guide books will unhappily need a good deal of re-

writing. This is a process which will take time to accomplish. Meanwhile, those who are wont to carry guide books even on their English journeys (and it is, I suppose, true that more Englishmen possess guide books of France and Italy than of Britain, although I have never been able to understand why this should be so) will, I fear, have many disappointments in store—unless a complete list of war damage is made available quickly, and at a modest price.

I write to suggest that there will be a very real need for such a publication as soon as we are free to move about the country again at leisure and for pleasure. Its contents should be strictly factual: what is required is a complete list of all notable buildings and other works of art destroyed or damaged since 1939, arranged under counties. The requisite information must surely be available, either at the Ministry of Home Security and/or the Ministry of Works and/or through the National Buildings Record. It would be good to know that this information was being collated for early publication in booklet form, either by H.M. Stationery Office or by a private firm of publishers.

There can be little doubt that to many such a booklet would prove invaluable. And if you, Sir, were willing to assist in sponsoring such a project, the news would be more than welcome.

Yours faithfully,

A. CLIFTON-TAYLOR

March 15, 1945.

A Swedish Exhibition

The Editor,

THE ARCHITECTURAL REVIEW

SIR,—There is no country from which we in Britain can learn so much to our advantage, and whose roots we in some small degree share, as Sweden. The high standard attained by Swedish culture and social legislation reflects our own desire. Architects and designers prize Swedish work as an example of what can be done in an enlightened country under favourable conditions. When so much of our future is in the melting pot, could we not bring the attainments of our friends before a far larger audience. May I suggest that a comprehensive exhibition of their work, covering housing, industrial design, education, social legislation and economy, commencing for example at Burlington House and later, in part, going on tour, would be of immense value in arousing public interest in good design.

Such an exhibition would help to renew our contacts with a friendly neutral; its achievement will not come about by merely canvassing the Government, but by acting on our own behalf. There are enough societies and institutions in both countries to form the nucleus of a comprehensive exhibition committee. To quote only a few, in Britain we have the R.I.B.A., R.S.A., D.I.A., C.I.A.D. and C.E.M.A., whilst on the Swedish side there are Svenska Arkitekters Riksförbund, Stockholms Kooperativa Bostadsförening, the H.S.B. of Stockholm, Slöjdföreningen and others, quite apart from the various British and Swedish Government departments which would be interested. Finance could be provided both from official and private sources, and there is a considerable amount of photographic and other material in this country. It may not be out of the question to obtain

a limited amount direct from Sweden, and examples of industrial design should be forthcoming from private collections.

I cannot help feeling that the late Frank Pick would have delighted in such a display and suggest that if in later and happier times a return exhibit was sent to Sweden of the finest achievements in design in this country, his work and memory should receive a high place. But that is for the future. Cannot we today, when so many ideas are fixed on paper and seem likely to remain so, help ourselves and our friendship with a progressive country by creating such a Swedish exhibition.

Yours faithfully,

ALAN WHITEHEAD

March 27, 1945.

Trade Notes

The Brightside Foundry and Engineering Co. has taken new Glasgow premises at 113, St. Vincent Street.

The manufacturers of Duresco have decided to change their name from The Silicate Paint Co., J. B. Orr & Co., to Duresco Products Ltd. The factory still is at Charlton, London, S.E.7.

Vacant.

WEST END DECORATORS AND FURNISHERS invite applications for post-war appointment from draughtsmen returning from the Services with experience in designing modern interior decorations, furnishings, ornamental ironwork and lighting for Ships, Hotels and Public Buildings. Special consideration will be given to applicants with pre-war practical qualifications, but applications from students will also be considered. Apply, giving full particulars of qualifications, age, salary required and approximate date when free to take up appointment. No offer of engagement can be made until the relative restrictions are withdrawn. Box 717.

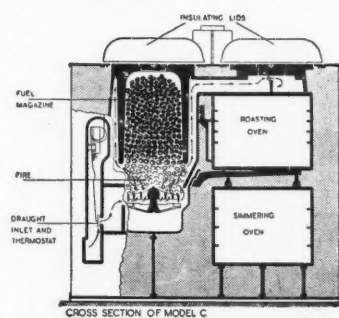
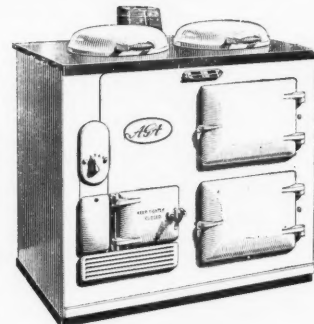
Facts about AGA

(Regd. Trade Mark)

Heat Storage Cooker

The AGA Cooker is a heat accumulator. The heat lost by radiation is so small that the kitchen temperature is hardly changed when the cooker is at full heat. This high efficiency is attained partly by the outer insulation and partly by the stark simplicity of the internal design, which enables the heat to be conveyed by the shortest route to every cooking point. Maximum heat is controlled by thermostat which feeds the various hot points to a known scale of temperatures—providing roasting heat, boiling heat and

simmering heat at the several outlets. The fire units are made of special heat-resisting alloy. When the cooker has attained to maximum heat, the fire is automatically damped down so that less heat is forthcoming. The result is that the fuel used seldom, if ever, burns to clinker—one of the reasons why fuel consumption is so low. The control also makes it possible to know in advance, and with measurable precision, how much fuel will be needed over any operating period.



You know where you are with an AGA

AGA HEAT LIMITED (Proprs.: Allied Ironfounders Ltd.), Orchard House, 30 Orchard Street, London, W.1. Telephone: MAYFAIR 6131.

4

nd
be
nk
ay
er
en
is
ld
he
ny
to
ip
ch

ng
at

ve
he
to
till

RS
rom
eri-
ish-
ips,
tion
ical
will
lars
ate
r of
ions