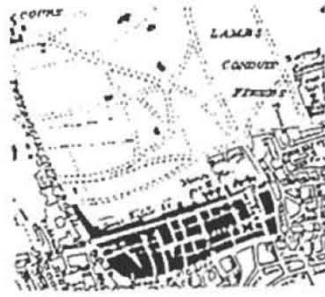


Fig.24 THE DEVELOPMENT OF BEDFORD ESTATE IN BLOOMSBURY - I.



1658

NEIGHBORHOOD OF ST. GILES-IN-THE-FIELDS. ONLY SINGLE ROW OF HOUSES EXIST NORTH OF HOLBORN STREET. BLOOMSBURY SQUARE AS YET, UNBUILT.



1761

BLOOMSBURY SQUARE 'LITTLE-TOWN' BEGUN 1660, IN THE AREA NORTH OF HOLBORN STREET. THE FOCUS WAS BEDFORD HOUSE AND MONTAGUE HOUSE. THE DEVELOPMENT INCLUDED A CHURCH AND MARKET. NO SIGNIFICANT BUILDING ACTIVITY FOR A CENTURY!



1777

THE NEW ROAD TO PADDINGTON, AS WELL AS SOUTHAMPTON ROAD (TO THE NORTH AND EAST RESPECTIVELY) ARE ALREADY IN PLACE, EVEN THOUGH THERE IS LITTLE DEVELOPMENT BETWEEN GREAT RUSSELL STREET AND THE NEW ROAD. CONSTRUCTION ON BEDFORD SQUARE BEGAN IN 1775.



1791

DEVELOPMENT ALONG TOTTENHAM COURT ROAD ONLY, AS DUKE OF BEDFORD AVOIDS CONSTRUCTION THAT WOULD SPOIL THE SPECIAL VIEWS FROM HIS HOUSE TOWARDS THE NORTH, TO HAMPSTEAD AND HIGHGATE



1802

PLANNING OF THE ESTATE - RUSSELL AND TAVISTOCK SQUARES SHOWN, ALONG WITH A REGULAR GRIDDED STREET LAYOUT.



1815

ALL FOUR SIDES OF RUSSELL SQUARE ARE COMPLETE. LAYOUT SHOWS PLANNING FOR OTHER SQUARES: EUSTON, BRUNSWICK AND ANOTHER ON UPPER GOWER STREET. MAINLY THE WORK OF JAMES BURTON.



1833

CUBITT RAPIDLY BUILDS NORTHERN BLOOMSBURY. TAVISTOCK, GORDON, TORRINGTON AND EUSTON SQUARES ARE COMPLETED. LONDON UNIVERSITY HAS A STRONG PRESENCE. THE ESTATE APPEARS FULLY DEVELOPED.



1845

OXFORD STREET FINALLY CUTS THRU THE SLUMS OF ST. GILES AND CONNECTS DIRECTLY WITH HOLBORN STREET. THIS WAS PLANNED BY PENNETHORNE (NASH'S ASSISTANT), UNDER THE 1839 METROPOLITAN IMPROVEMENTS ACT.

MATRIX OF COMPARATIVE ORDERS I

CHARACTERISTICS	TEXTURAL Order	INTERMEDIATE Order # 1	INTERMEDIATE Order # 2	MONUMENTAL Order
EXAMPLES	ROME, PARMA, OLD-DELHI, PARIS, MANHATTAN, ISFAHAN	WEST LONDON	BATH Also, Edinburgh, Savannah, New-Elbeazer, Jaipur	ROME, NEW-DELHI, PARIS, WASHINGTON D.C., ISFAHAN
FORMAL STRUCTURE	solid, anonymous fabric, undifferentiated tissue, irregular, asymmetrical	general, gridded order; 'looser structure' balance between regular & irregular, an informal monumentality?	'scatter of events', picturesque design in terms of 'measure' & interval of events	a clearly articulated network of public spaces and significant buildings regular, symmetrical, axial
LEGIBILITY/ FIGURE-GROUND	a foil for the monumental order; a backdrop 'ground' poche 'solid'	some figural quality, 'the squares as fine geometrical figures on the map' meaningful co-existence of solid & void	strong figural quality, especially the circus & crescent, (distinct forms), meaningful co-existence of solid & void	'figure' 'diagram of the city' formalized 'solid' or 'void'
GRAIN, SIZE OF PIECES	fine grain, smaller pieces	fine grain	fine grain	larger, set-pieces
HIERARCHY	limited hierarchy	the squares give a degree of hierarchy to the precinct, different sizes of squares, also larger houses along the squares, 4 grades of houses	many different squares, crescents, promenades of varying scale and formality	well developed hierarchical order, defining the status of public institutions
COMPOSITION	not-composed - process of accretion, organic	composed to a lesser degree, only a basic grid master plan for the estates multiple centers	only the Woods' square, circus & crescent complex is composed; lesser squares form multiple centers	composed - axes, vistas, grand avenues & plazas, monuments unique, 'set-pieces'
ADJUSTMENTS	extraordinary capacity to adjust to circumstance - topography, monuments ...	estates adjust to stream beds, roads, villages (ref. Shane's drawings)	adjusts to topography - hills, vistas, landscapes	no adjustments, heavy handed

CHARACTERISTICS	TEXTURAL Order	INTERMEDIATE Order # 1	INTERMEDIATE Order # 2	MONUMENTAL Order
COHERENCE / CONSISTENCY	coherent at the level of the district, but extremely varied individual pieces	very coherent, due to large estate development & management, built in only about 150 yrs	coherence due to the same materials & technology, and architectural vocabulary, and main elements built in 50 yrs! (demonstrates possibility of coherent structure of fragments)	coherence from designing the complete ensemble
UNIFORMITY, REPETITION, (standardization)	limited uniformity, yet coherent	substantial uniformity - due to similar scale, materials, proportions	as above	as above
FORMAL ELEMENTS	streets & blocks	streets, blocks & squares, few public buildings - church, market primarily residential	streets, blocks & squares primarily residential	more imposing streets, blocks & squares; and monuments, parks, honorific buildings, public institutions
MATERIALS & CONSTRUCTION	can vary a lot	materials and details remarkably uniform	well crafted, materials and details remarkably uniform	precious materials, and every detail designed
GROWTH / CHANGE	unlimited growth possibility, can expand without losing its structure	can grow to a certain degree without losing structure	can expand to a certain degree without losing structure	contained, limited growth possibility, size specific
PUBLIC / PRIVATE	private realm	semi - public; no public buildings on the squares	semi - public; no public buildings on the squares	largely public realm
PURPOSE / ROLE / FUNCTION	functional - providing housing	ornamental, adding to the quality of the city	ornamental, adding to the quality of the city	ornamental, embellishing the city Symbolic/Ritual: related to birth, marriage, death-the stages of life.
DEVELOPMENT PROCESS	private or public	private estates & their landlords	private landlords, and speculative builders	government, church, monarch
MEANING / SIGNIFICANCE	localized meaning, not significant for the entire city	holds meaning for a significant portion of the city	residential fabric is a principal aspect of Bath, together with the 'Aqua - solis' - the spa	holds meaning for the entire city
MEMORABILITY	less memorable	memorable, yet not as an image for the city like the Mall in Washington D.C.	memorable, clear image of the city (level of <i>permanences</i> , Rossi)	the vehicle of memorability

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