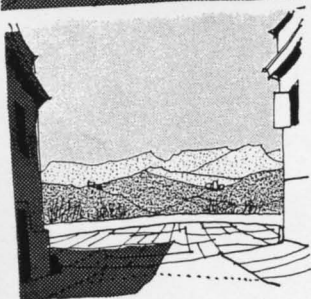
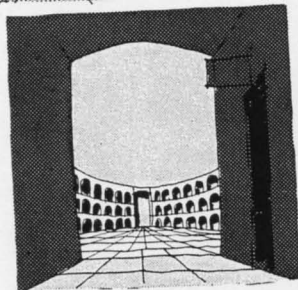
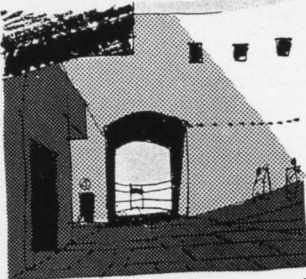
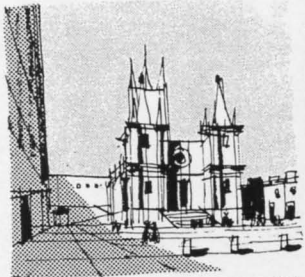
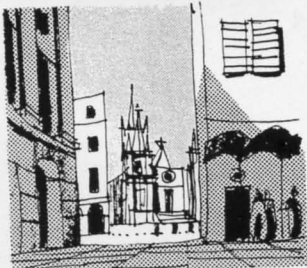
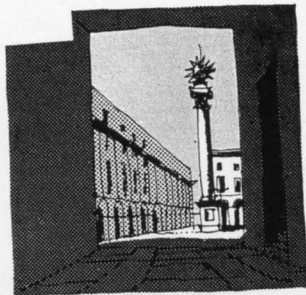
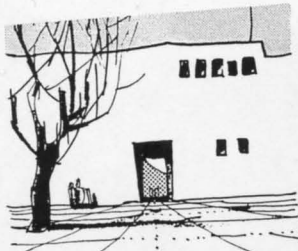


CASEBOOK: SERIAL VISION



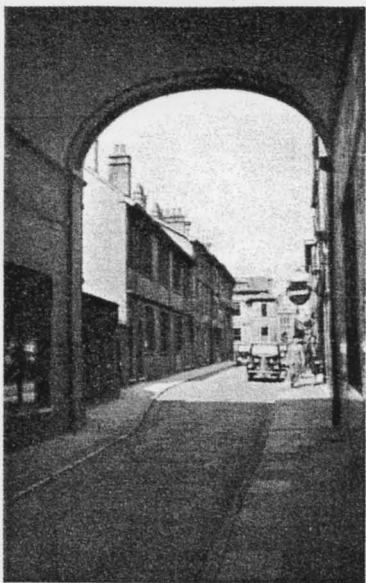
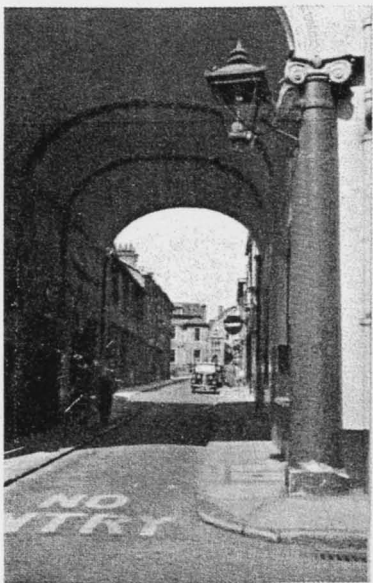
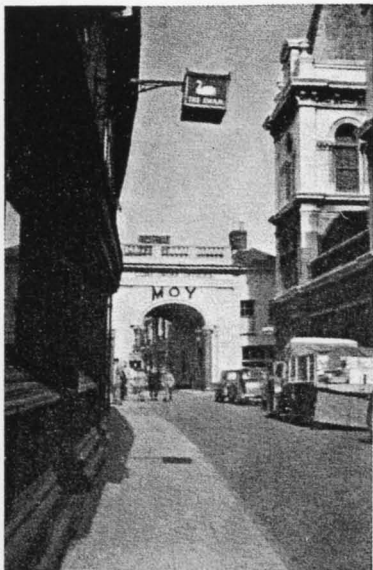
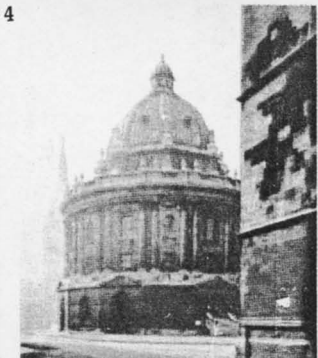
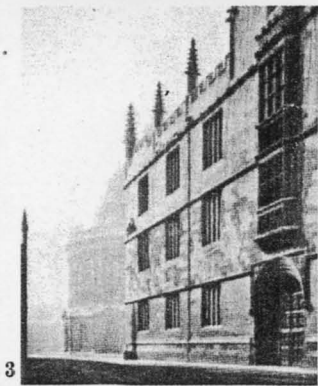
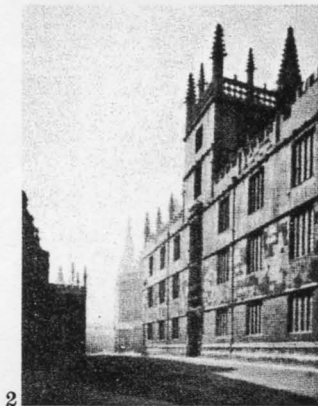
To walk from one end of the plan to another, at a uniform pace, will provide a sequence of revelations which are suggested in the serial drawings opposite, reading from left to right. Each arrow on the plan represents a drawing. The even progress of travel is illuminated by a series of sudden contrasts and so an impact is made on the eye, bringing the plan to life (like nudging a man who is going to sleep in church). My drawings bear no relation to the place itself; I chose it because it seemed an evocative plan. Note that the slightest deviation in alignment and quite small variations in projections or setbacks on plan have a disproportionately powerful effect in the third dimension.



OXFORD

IPSWICH

1, 2



3, 4

WESTMINSTER



These three sequences, Oxford, Ipswich and Westminster, try to recapture in the limited and static medium of the printed page a little of the sense of discovery and drama that we experience in moving through towns. Oxford; the cube, 1, the drum, 3, and the cone, 4, create an unfolding drama of solid geometry. This is the unfolding of a mystery, the sense that as you press on more is revealed. Ipswich; a modest archway performs the office of dividing the prospect into two things, the street you are in and the place beyond, into which you emerge so that you move out of one ambience into another. Westminster; the shifting interplay of towers, spires and masts, all the intricacy of fresh alignments and grouping, the shafts of penetration and the sudden bunching of emphatic verticals into a dramatic knot, these are the rewards of the moving eye, but an eye which is open and not lazy.

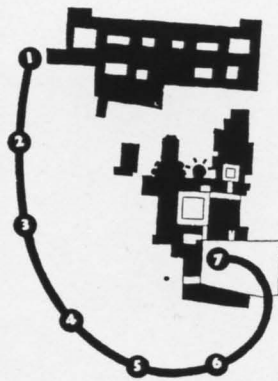
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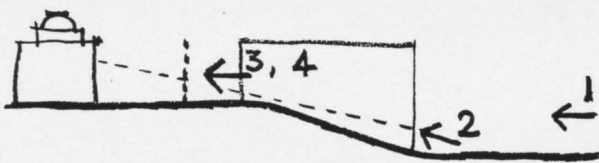
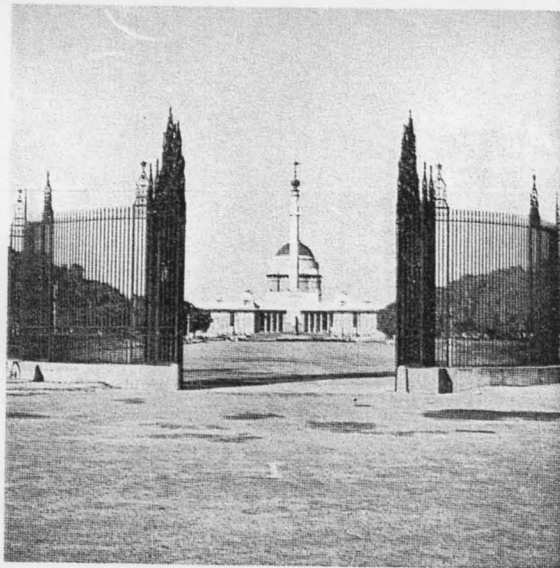
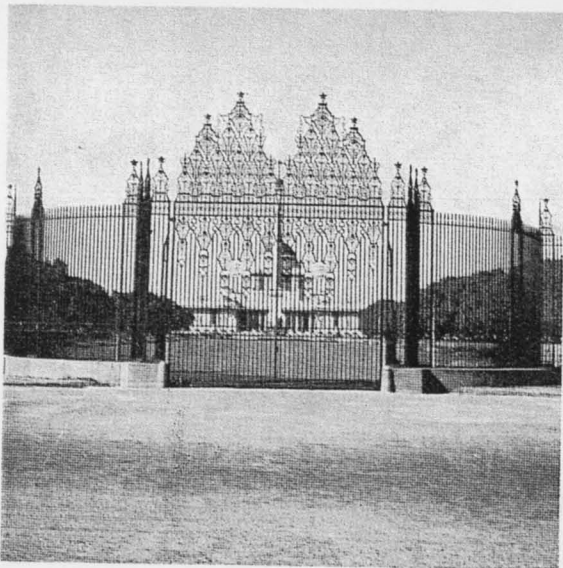
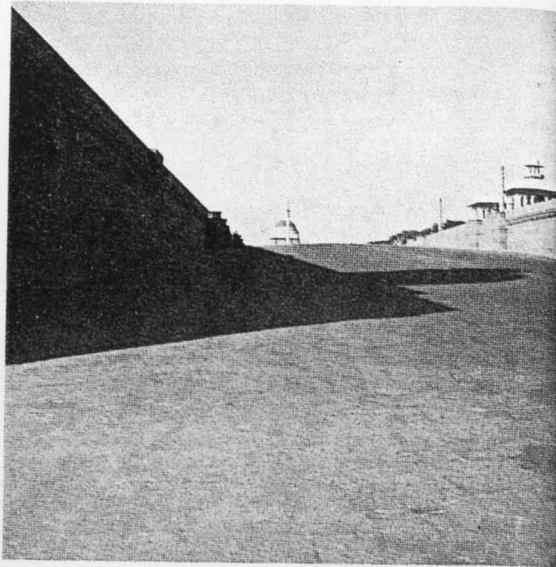
3

4

5



Plan of Westminster, showing 6, 7 viewpoints



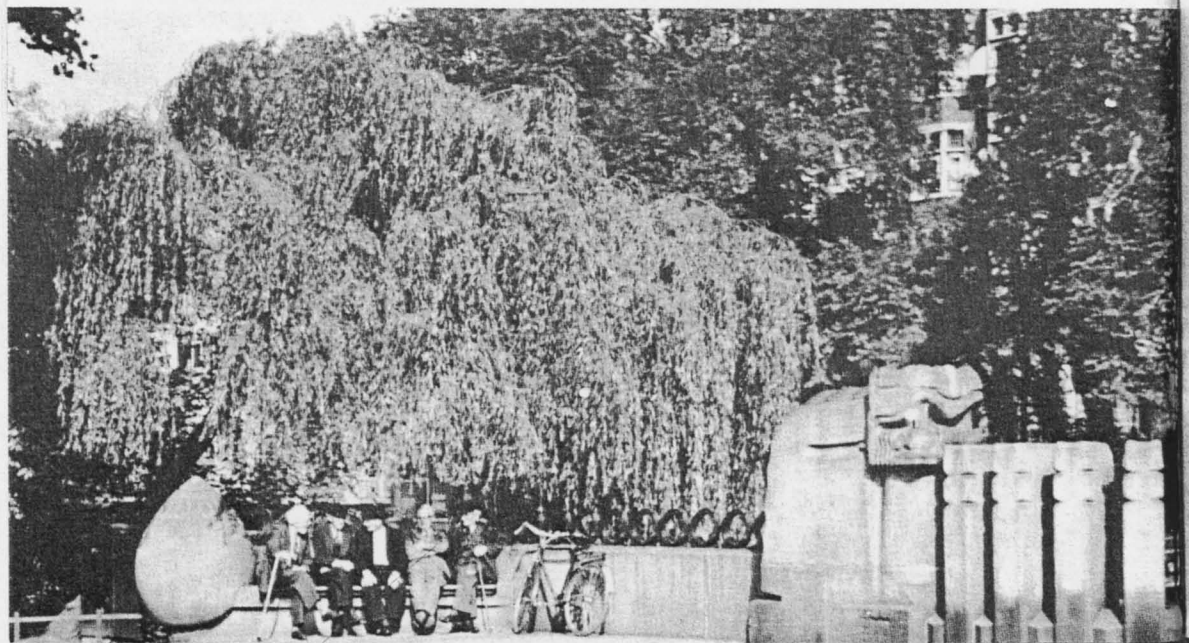
The sequence in New Delhi (read the photographs from left to right) emphasizes the role of levels and screening in serial vision, for here what could simply have been one picture reproduced four times, each view enlarging the centre of the previous view and bringing us near to the terminal building, turns out to be four separate and unique views (see description in the Introduction).

PLACE

possession

In a world of black and white the roads are for movement and the buildings for social and business purposes. Yet since most people do just what suits them when it suits them, we find that the out-of-doors is colonized for social and business purposes. Occupied territory, advantage, enclosure, focal point, indoor landscape, and so on, are all forms of possession, as the next seven pages show.

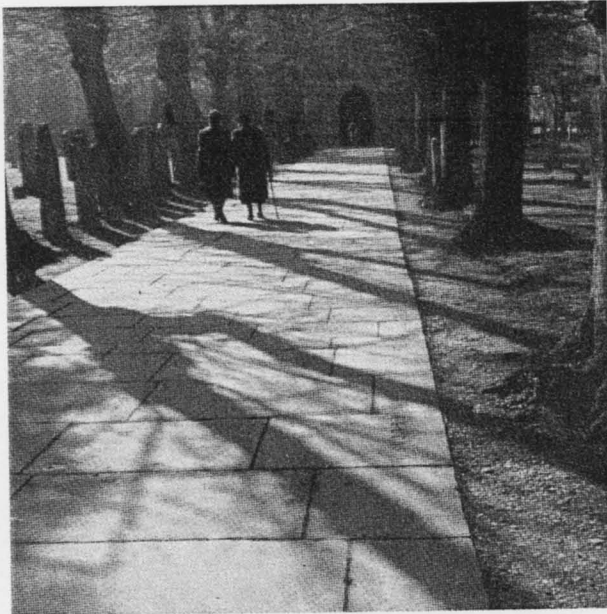






occupied territory (facing page)

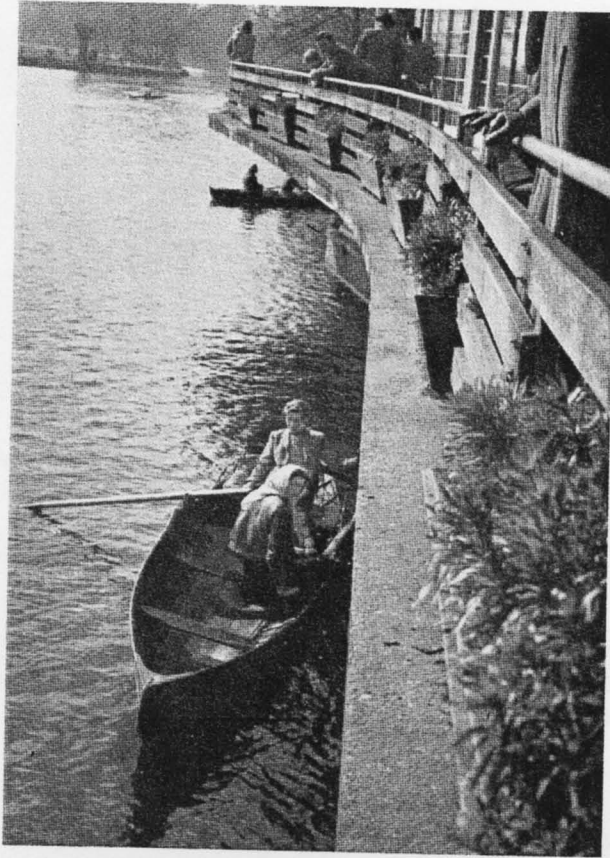
Shade, shelter, amenity and convenience are the usual causes of possession. The emphasizing of such places by some permanent indication serves to create an image of the various kinds of occupation in the town, so that instead of a completely streamlined and fluid out-of-doors a more static and occupied environment



is created, like the ones shown opposite where a periodic occupation (chatting after church ?) is woven permanently into the town pattern by means of floorscape. The furniture of possession includes floorscape, posts, canopies, enclaves, focal points and enclosures. Although the amount of possession may be small yet its perpetuation in the furniture gives the town humanity and intricacy in just the same way that louvres on windows give texture and scale to a building even when the sun is not shining.

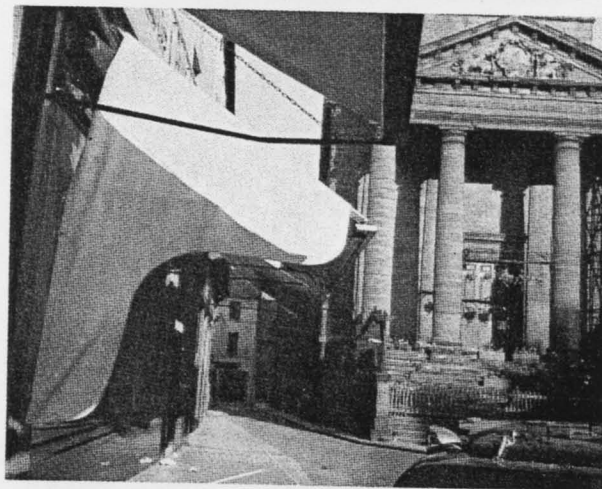
possession in movement

But static possession is only one aspect of the human grip on the out-of-doors and the next stage is to consider possession in movement. In the accompanying illustration the church walk is a definite thing having a well-defined beginning and end with a well-defined character; and this may be possessed while moving through it just as surely as the village cross may be by a villager sitting on its steps.



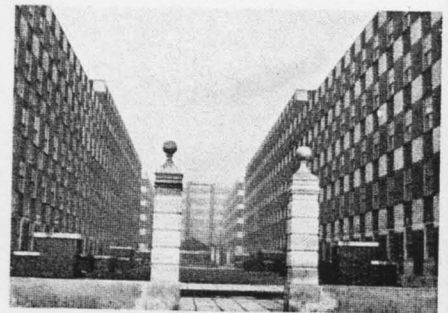
advantage

Again there are lines of advantage which can be colonized; the line along the parapet of a bridge which people seem to prefer for the sake of the immediacy of its view and position is one such (see also line of life p. III).



viscosity

Where there is a mixture of static possession and possession in movement we find what may be termed viscosity, the formation of groups chatting, of slow window-shoppers, people selling newspapers, flowers and so on. The overhanging blinds, the space enclosed by the portico and the meandering character of the street provide the proper setting which may be compared to the picture below. Windswept and inhospitable, it emphasizes the segregation of outside and inside.





enclaves

The enclave or interior open to the exterior and having free and direct access from one to the other is seen here as an accessible place or room out of the main directional stream, an eddy in which footsteps echo and the light is lessened in intensity. Set apart from the hurly-burly of traffic, it yet has the advantage of commanding the scene from a position of safety and strength.

enclosure

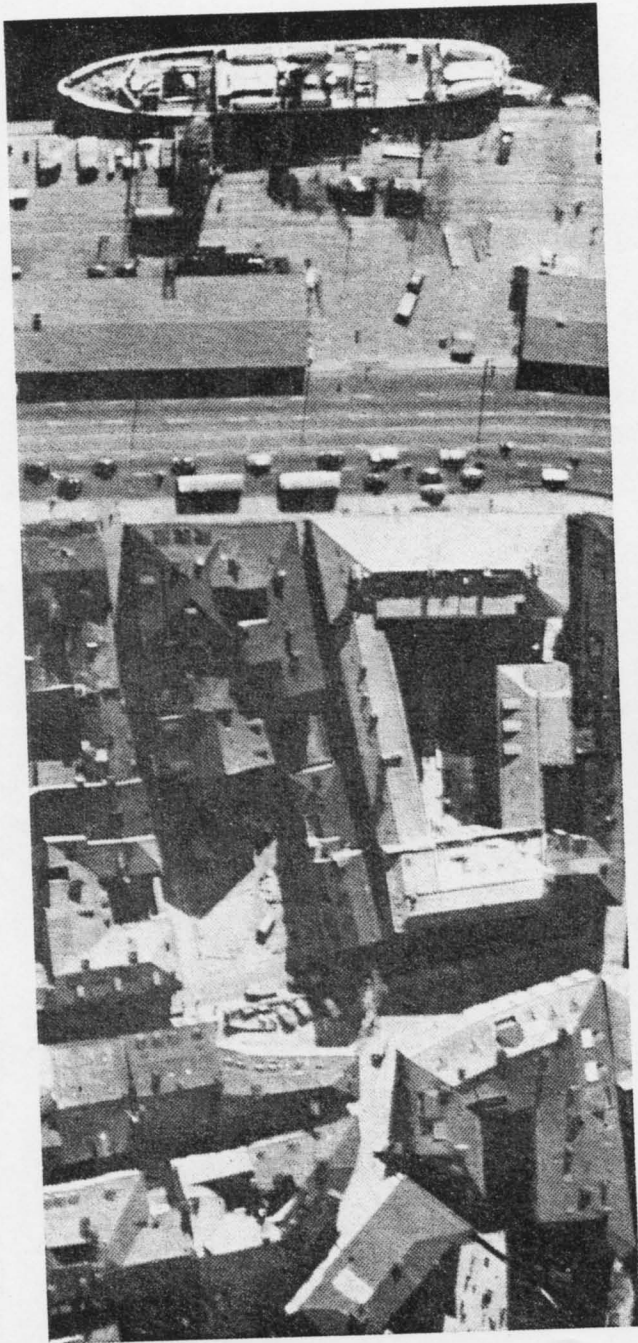
Enclosure sums up the polarity of legs and wheels. It is the basic unit of the precinctual pattern; outside, the noise and speed of impersonal communication which comes and goes but is not of any place. Inside, the quietness and human scale of the square, quad or courtyard. This is the end product of traffic, this is the place to which traffic brings you. Without enclosure traffic becomes nonsense.



focal point

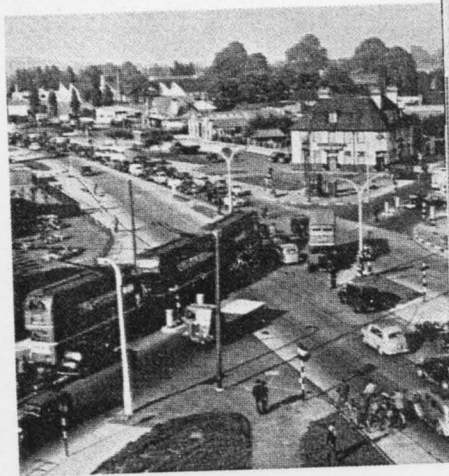
Coupled with enclosure (the hollow object) as an artifact of possession, is the focal point, the vertical symbol of congregation. In the fertile streets and market places of town and village it is the focal point (be it column or cross) which crystallizes the situation, which confirms 'this is the spot'. 'Stop looking, it is here.' This magnificent clarity illuminates many a community but in many others the chief function of the focal point has been stripped away by the swirl and hazards of traffic so that it becomes merely an indifferent piece for the antiquarian's notebook.

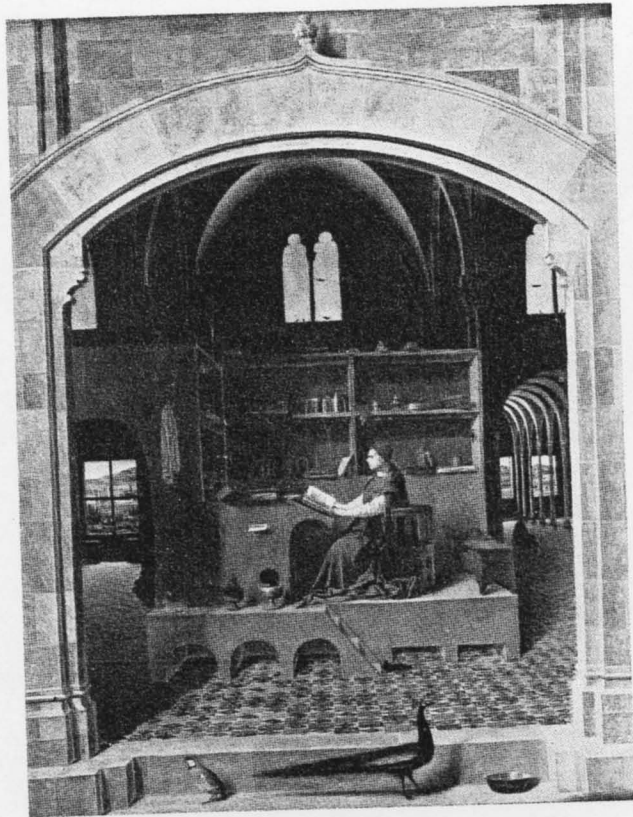




precincts

Left, in this significant picture, can be seen the whole urban pattern as it was and to some extent still is. Inside is the tightly built-up pedestrian town with its enclosures and no doubt areas of viscosity, its focal points and enclaves. Outside are the expressways for car and lorry, train and ship which exist to serve and vitalize the precincts. This is the traditional pattern at its clearest. The small photograph below shows some of these elements at their most disorganized, the chaotic mixture of houses and traffic in which both pedestrians and traffic suffer a diminution of their proper character.

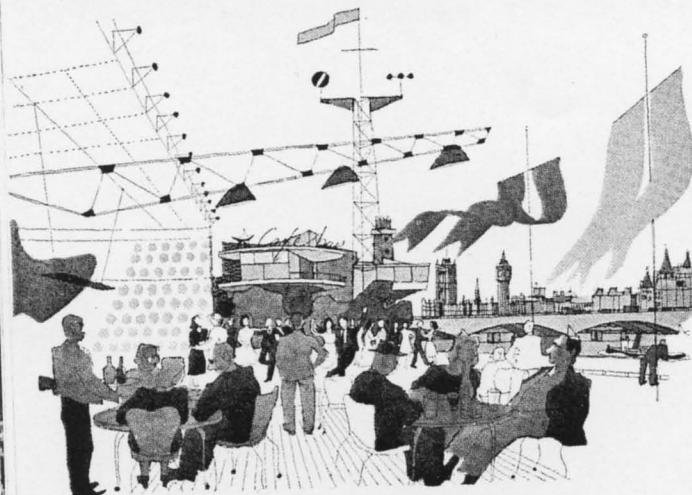




indoor landscape and outdoor room

This is the watershed. Up to this point we have presented the environment as occupied territory serving the legitimate social and business needs of people and irrigated by traffic routes. Now arises the natural corollary that if the outdoors is colonized then the people who do this will attempt to humanize the landscape in just the same way they already do for the interiors. At this point we can find little difference between the two, and the terms Indoor Landscape and Outdoor Room make sense. In the top picture can be seen the patterned pavement (floorscape) and arcade. Over this is a building in which a man lives whilst the vault of the sky spans over. To the right an avenue of trees leads out to the hills. Here in this picture of an interior is all the spatial quality of a landscape. Below, the diners are gathered together under the ceiling lights and the Houses of Parliament sit on the perimeter like a model on the mantelpiece.

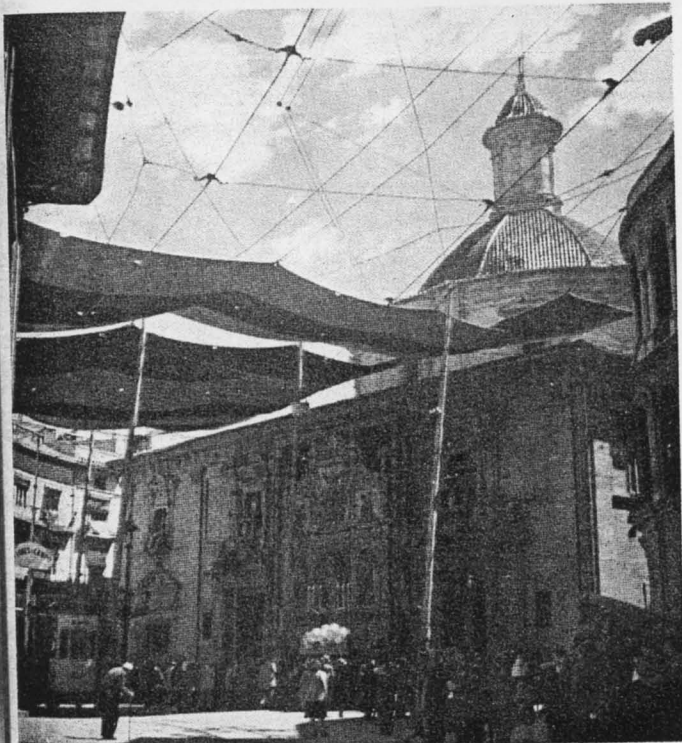
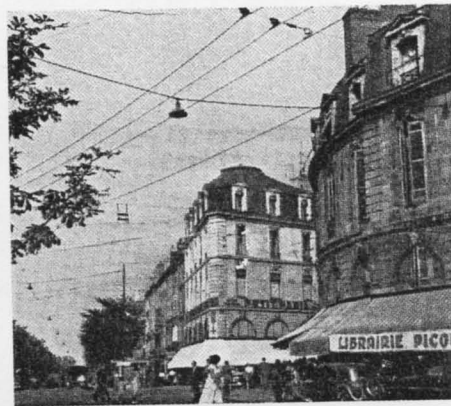
We cannot draw back. If the outdoors is to be colonized architecture is not enough. The outdoors is not just a display of individual works of architecture like pictures in a gallery, it is an environment for the complete human being, who can claim it either statically or in movement. He demands more than a picture gallery, he demands the drama that can be released all around him from floor, sky, buildings, trees and levels by the art of arrangement.





the outdoor room and enclosure

In this section of the casebook we are concerned with the person's sense of position, his unspoken reaction to the environment which might be expressed as 'I am in IT or above IT or below IT, I am outside IT, I am enclosed or I am exposed'. These

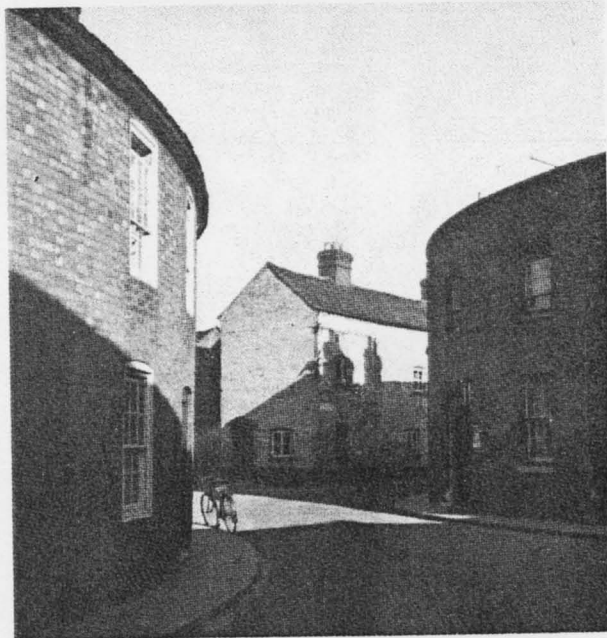


sensations are basically interlocked with human behaviour and their morbid expression is demonstrated in claustrophobia and agoraphobia. Enclosure or the outdoor room is, perhaps, the most powerful, the most obvious, of all the devices to instill this sense of position, of identity with the surroundings. It embodies the idea of HERENESS (which in the next five pages will be seen also to include multiple enclosure, space, looking out, etc.). The two exits to the same square in Bordeaux, above, provide an object lesson in how to preserve enclosure or how to let the sense of Hereness leak away into the remote distance. Left, a near-perfect example of the outdoor room with three-dimensional wallpaper.



multiple enclosure

From simple enclosure it is a step to the spatial variations which spring from this fertile form. The illustration shows two courtyards, the one we are in and the one beyond, divided by a third enclosure, the cloister. Thus there are three separate enclosures combined into one interpenetrating whole.



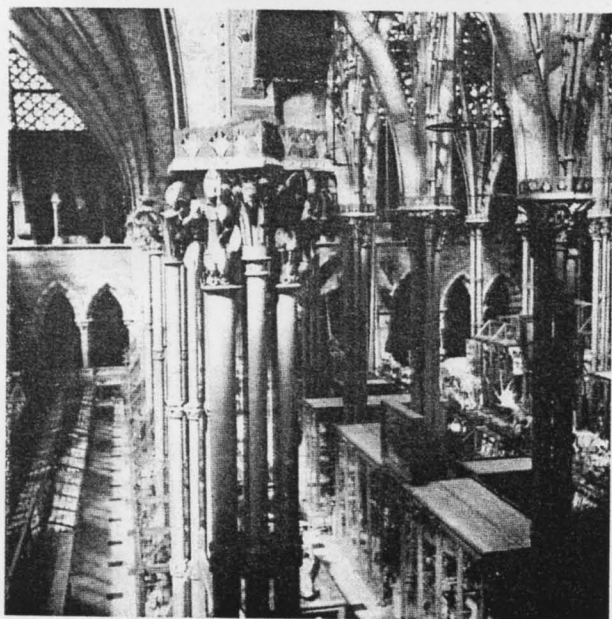
block house

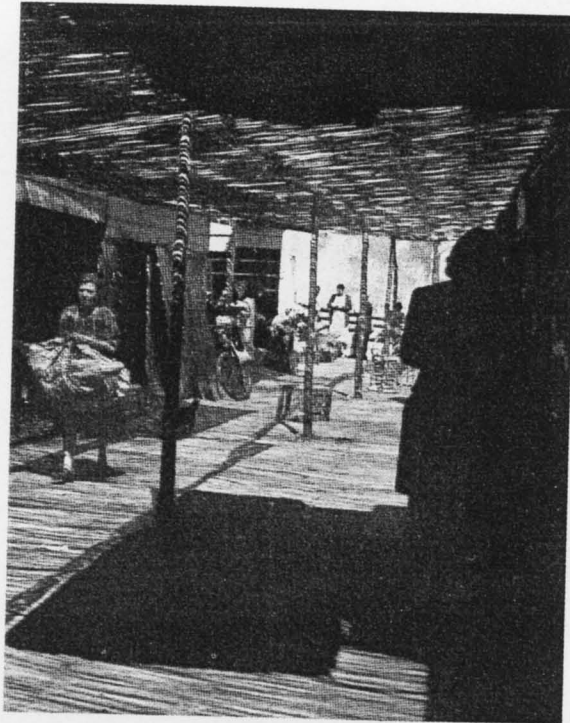
Here the dynamic curves of movement are held in suspense by the rectangular building which blocks the exit and so draws a momentary balance between enclosure and pure fluidity. It does not impede the flow of traffic or people but acts as a mark of punctuation or closure (which see on pp. 45 and 47).



insubstantial space

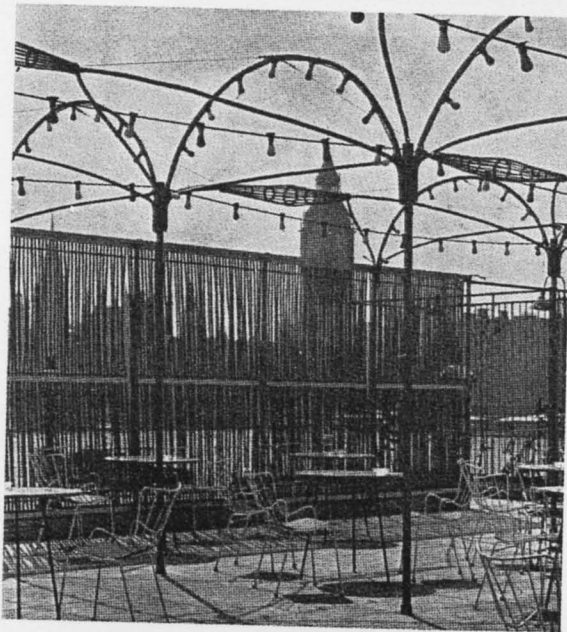
By dissolving the walls of enclosure with either screen, mirror or illusion, an intangible space is created which seems to have the property of receding as one advances and closing up behind. The sense of space is not particularized by the enclosing walls but exists throughout like a scent which hovers in a particular place. This is probably the most acute expression of that emotive force. The two examples given here, a London gin palace and the Oxford Museum in Oxford, need little explanation save to add that in the museum the instructive skeletons add to the general feeling of interpenetrating space.





defining space

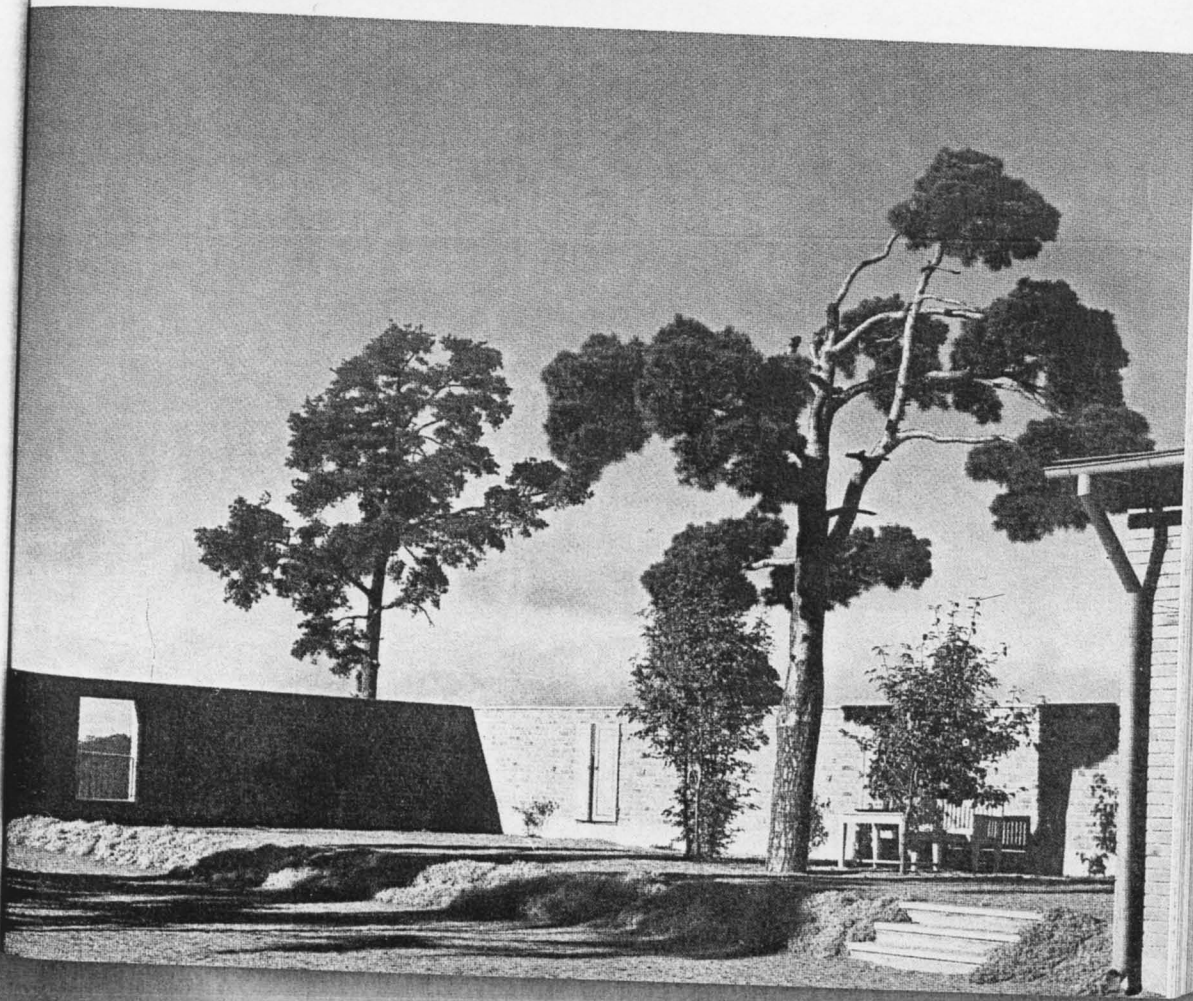
It is sometimes astonishing how fragile can be the means of establishing enclosure or space. A wire stretched from wall to wall like a pencil stroke, a square of canvas stretched out overhead. In Chandigarh I saw a bustee, or collection of mud and thatch dwellings, arranged in the shade of three large trees alone in the plain. The space thus enclosed by the three trees became the civic space of the tiny community. In these pictures of the French Riviera and a restaurant at the Festival of Britain we see how bamboo is used to establish enclosure and space and how it achieves that evocative charm of containing whilst revealing what is beyond.

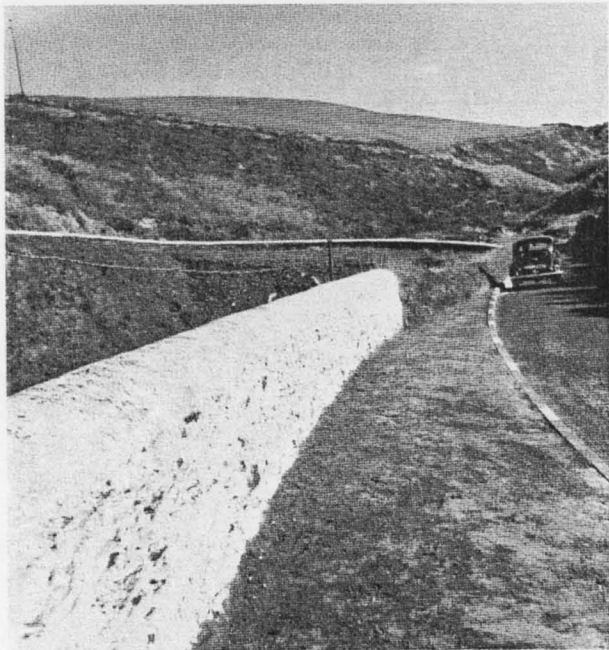
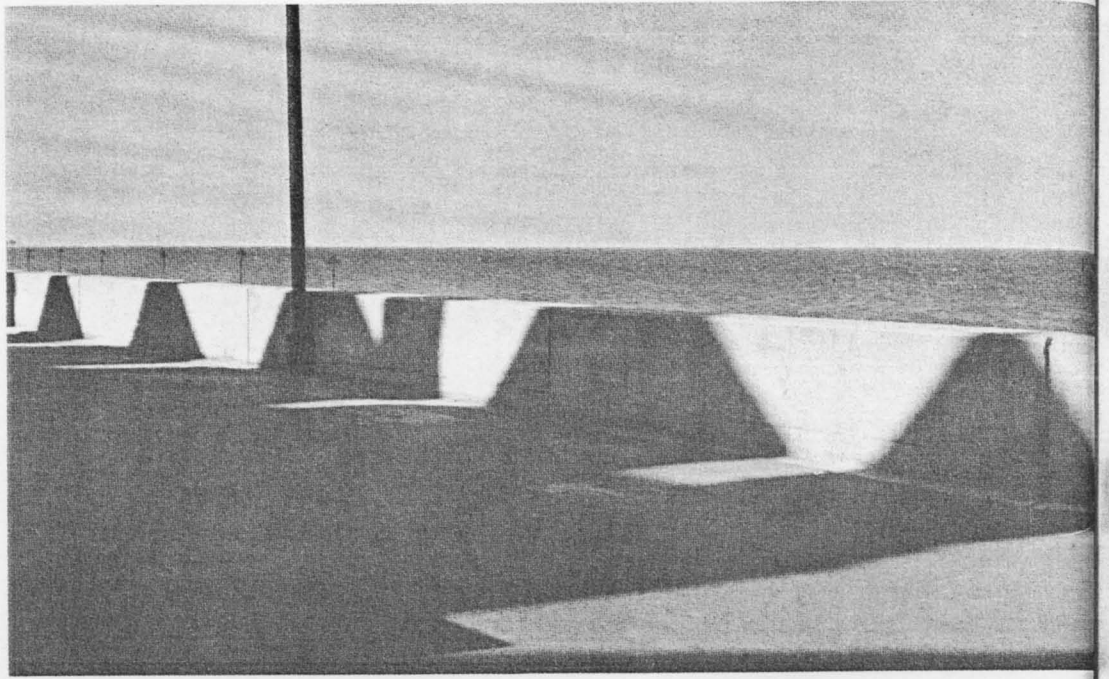




looking out of enclosure

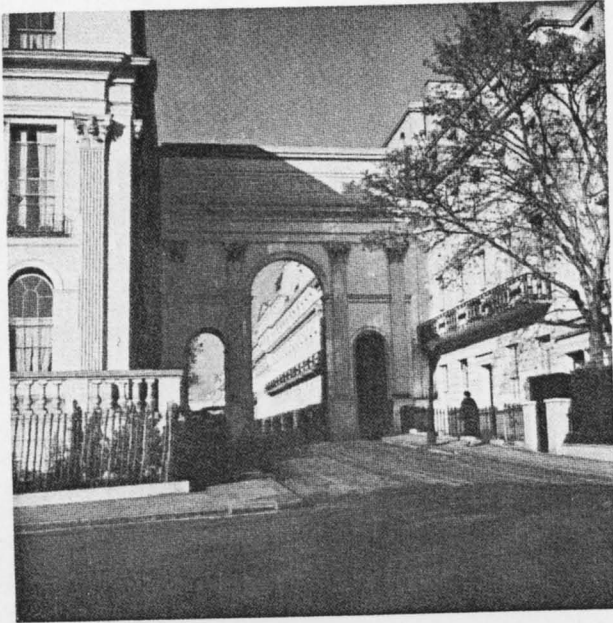
Having established the fact of Here-ness, the feeling of identity with a place, it is clear that this cannot exist of itself but must automatically create a sense of There-ness, and it is in the manipulation of these two qualities that the spatial drama of relationship is set up. These two examples demonstrate the primary reaction; in the case of Bath, left, the view beyond comes as an extra dimension and the trees inside the garden in Sweden have not the same kind of wildness as the tree beyond the wall. It is There.





thereness

These two pictures try to isolate the quality of Thereness which is lyrical in the sense that it is perpetually out of our reach, it is always There. The sea wall at Aldeburgh carries the shadows of houses, the shadows of warmth and laughter. Beyond is the great emptiness. In the wild countryside of Scotland the distance is made personal to us by the extension outwards of the roadside wall as a thin white line which, because of its meaning (possible line of travel), projects us out into the wilderness.

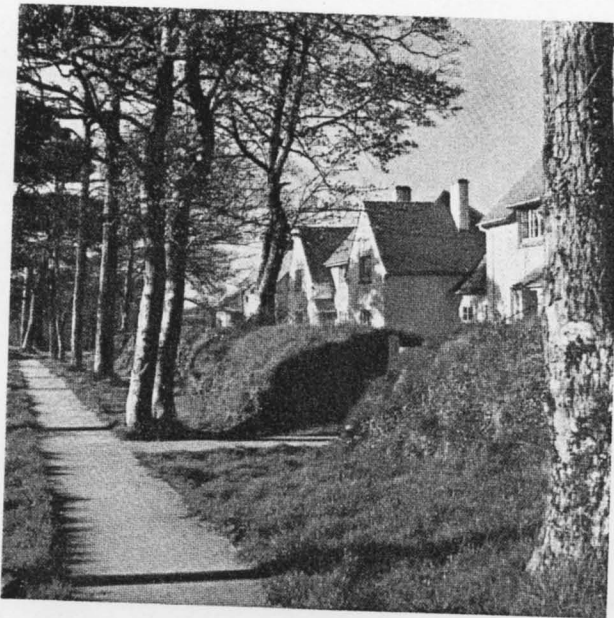


here and there

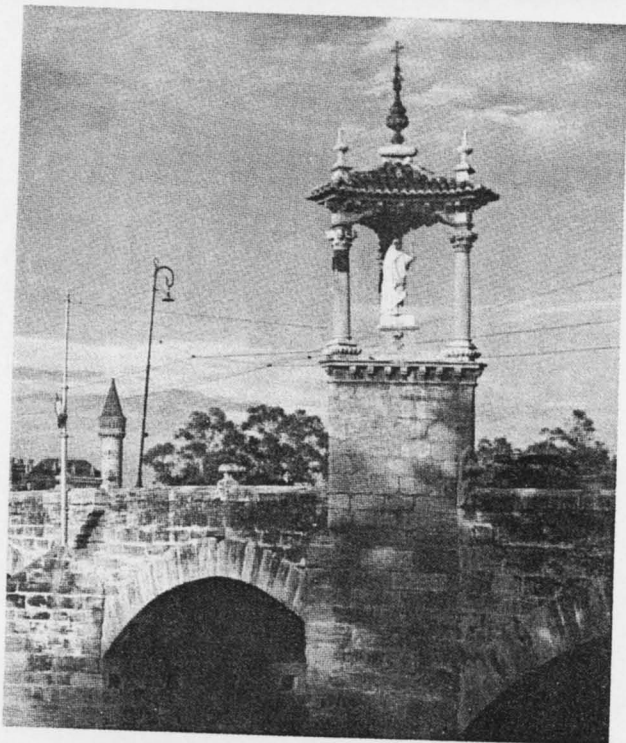
The first category of relationships (pinpointing, change of level, vistas, narrows, closure, etc.) is concerned with the interplay between a known here and a known there. The second category, starting on p. 49, will be concerned with a known here and an unknown there.

In Nash's Regent's Park terrace, top, the dividing archway serves to give the single composition intricacy and growth. Judging by the inordinate height of the archway we are meant to see out of the relatively modest courtyard up to the noble main façade. He is playing off one part of the composition against the other in order to intensify the total effect. My visualization, bottom, of Hawksmoor's plan for Cambridge includes this scene looking from Great St Mary's along a reformed Trinity Street. Here we are looking from Hawksmoor's great forum into another place whose individuality, direction and character is unequivocally stated by the two monuments. By contrast the street today winds quietly past the Senate House and unobtrusively folds itself away. (This is not intended as a choice between the two but only to demonstrate the visual impact of Hawksmoor's scheme.)



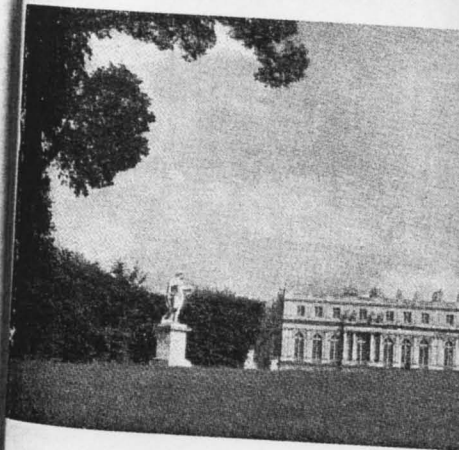


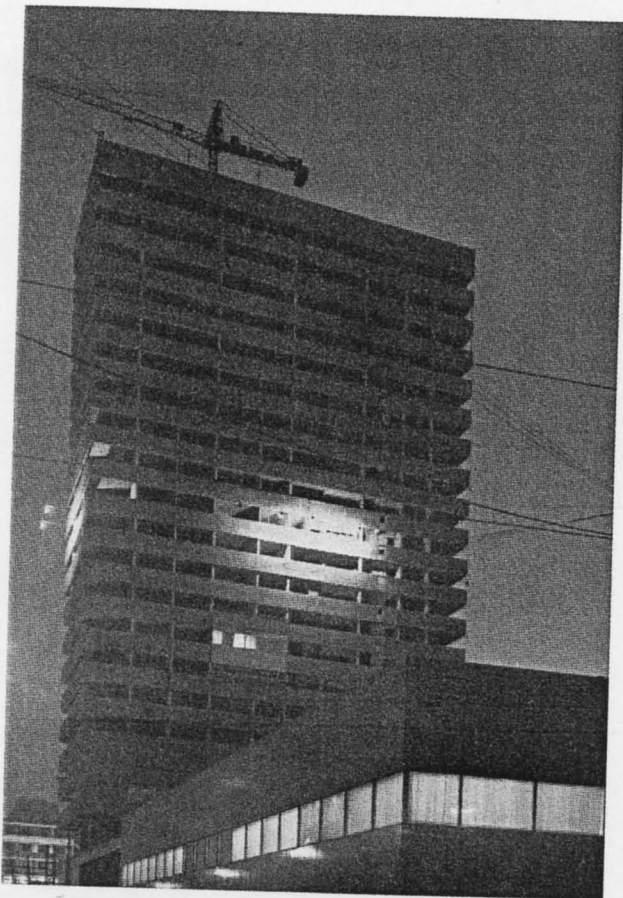
In this example of housing in Cornwall there is a linear vibration between the two identities, that of the tree-lined road and the houses which are beyond and partly hidden by the sloping verge. Comparing this with a typical housing development along the roadside in which the houses are opened up to the road, its advantage is apparent. For not only are the houses divided from the road but also they appear to be. The road is one landscape element whilst the houses are a quite different element which happens, at this point, to be fairly close to the other.



looking into enclosure

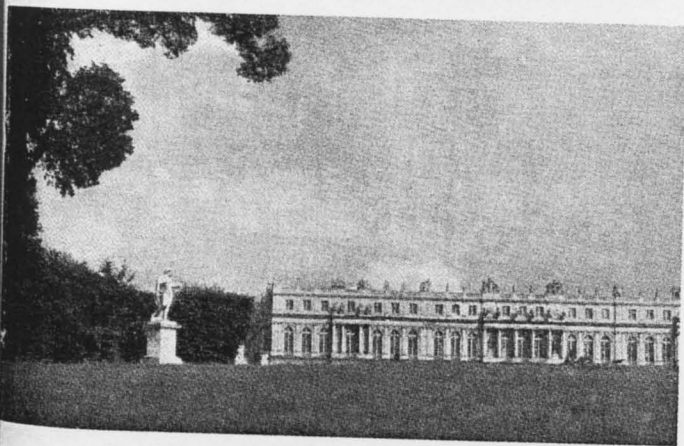
Anything that may be occupied either by oneself or by one's imagination, which here lifts us into a carved stone aedicule (in Valencia), becomes to that extent of interest a warm colour in the greys of the inhospitable. Porticos, balconies and terraces have this ability to communicate. They draw us outwards.





pinpointing

The illumination halfway up the structure draws our attention outward and upward. What is this mystery of the commonplace? At least it takes our eyes off our toe-caps. Even the most ordinary means can be harnessed to the task of arousing in us the sense of otherness through the use of light, through pointing the finger. It is not the thing pointed out but the evocative act of pointing that arouses the emotions.

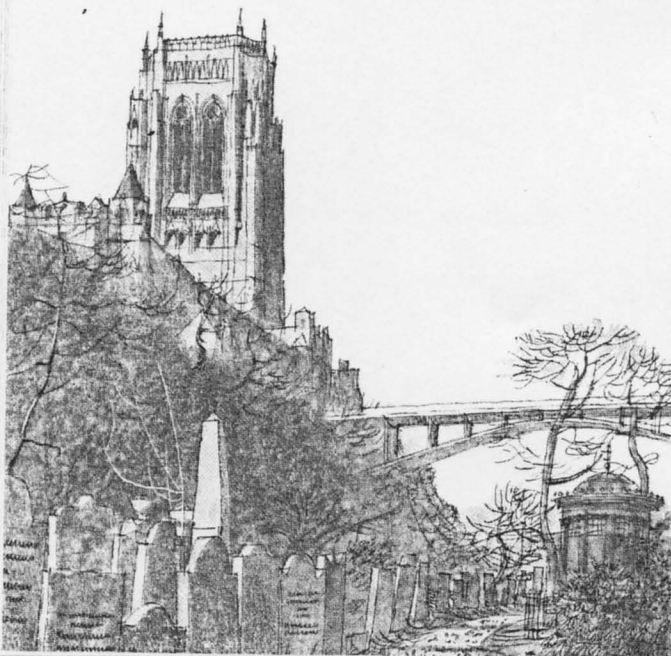


truncation

Foreground cuts out background and the normal, prosaic recession is disturbed. Instead of seeing the building in its elevational completeness, standing back but upon the same plane as one stands on oneself, the insistence of the foreground is intensified and from there to the building is a leap, a sudden visual break since the intervening floor (marked with objects which aid the effect of gradual recession) is cut out and the two things, foreground and distance, are brought into dramatic juxtaposition. So, instead of the scene making a gradual transition along the scale of distance between oneself and the distant object, this effect neatly juxtaposes the near and the distant. The two examples of truncation shown here, Versailles and a street in Holland,



suffice to demonstrate the charms of this immediacy. A somewhat similar effect is produced in those cases where a structure is separated from the viewer by a featureless plane, a great empty stretch which has no grip on the eye, such as the view of the Horse Guards from St James's Park or the view of the Supreme Court in Chandigarh across the wide lake.



change of level

Any account of one's emotional reactions to position must include the subject of levels. Below level produces intimacy, inferiority, enclosure and claustrophobia, above level gives exhilaration, command, superiority, exposure and vertigo; the act of descending, implies going down into the known and the act of ascending implies going up into the unknown. There is the strange correspondence of similar levels across a deep gap, near but remote, or the functional use of levels to join or separate the activities of various road users. This illustration shows the graveyard below Liverpool Cathedral, a quiet, meandering footpath beneath the immense weight of cliff and tower.

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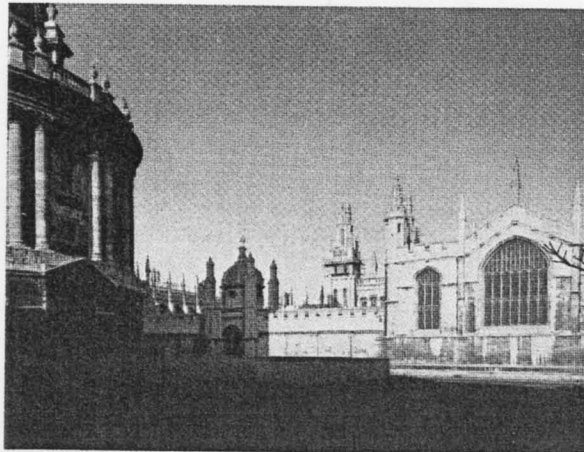


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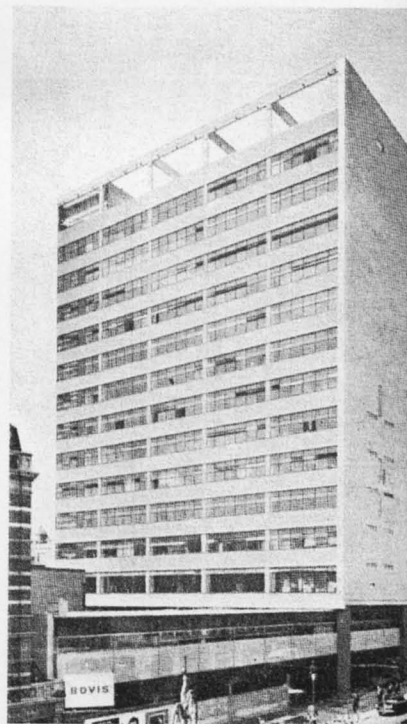
Like truncation, this serves to link the near with the remote. Just as the carefully handled net held in the hand captures the remote butterfly, so the device of framing brings the distant scene forward into the ambience of our own environment by particularizing, by making us see in detail through having such detail brought to our attention through the act of netting. The applications of this will be obvious in bringing the distant land or townscape to life, in selecting and rejecting to a purpose. One thinks of the view of the Duke of York's column with the towers of Westminster behind, the whole scene below eye level, netted by the arches of Regent Street. Behind this and similar cases lies the central fact that the environment is one whole and that all these devices are part of the art of linking and joining that whole into a significant pattern rather than allowing it to remain a disjointed and petty chaos.

These examples show the seafront at Hove turned into a mural, and an Italian allegorical scene in which the captured ships underline the point.

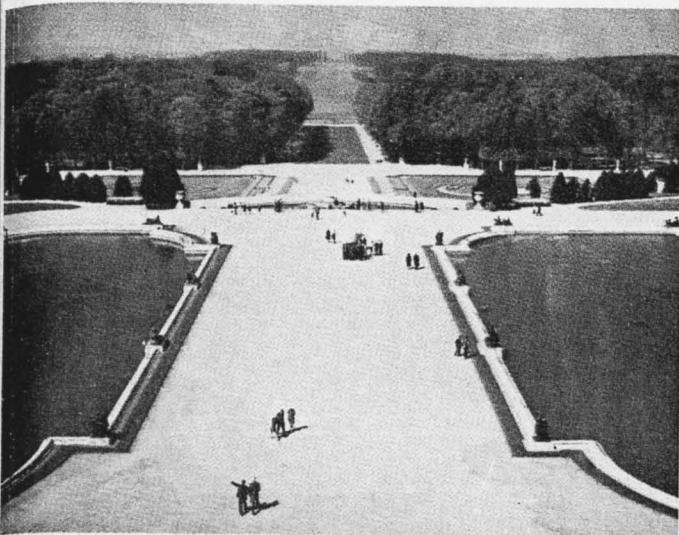


silhouette

Silhouette may be valued for such classic examples of delicacy and refinement as this scene in Oxford, but the underlying function of such a perfect example remains to be revealed. By now we are all pretty well conversant with the slab block building with its uncompromising roof line, and it is recognized that this line divides too harshly the environment into the earth-bound structures and the airy volumes of the sky, whereas the tracery, the filigree, the openwork ridge capping all serve to net the sky, so that as the building soars up into the blue vault it also captures it and brings it down to the building. This capacity to net the sky is particularly rewarding in the fog and mists of England. Of the examples shown here it may be said that the roof structures of Corbusier, bottom left, and at Golden Lane, centre left, are to some extent a modern version of the classical filigree and delicacy and seek to entrap the space of the sky itself rather more wholeheartedly than the offices in Upper St Martin's Lane, below.



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grandiose vista

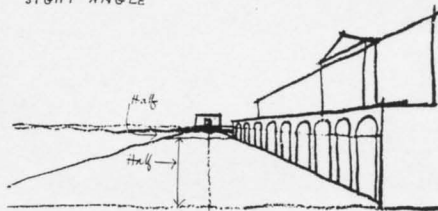
Of the gambits used to exploit Here and There the vista is, of course, one of the most popular. The Grandiose vista does just what the whitewashed wall did in Scotland, p. 34, but in its own expensive way. It links you, in the foreground at Versailles, to the remote landscape, thus producing a sense of power or omnipresence.

division of space

In considering vistas or any linear extension it is interesting to note that the optical division of such a line into here and there should be done by bisecting the angle of vision into two roughly equal parts and not by dividing the line into two equal lengths. This is demonstrated in the diagram.



EQUAL DIVISION OF DISTANCE GIVES DISCREPANCY IN THE SIGHT ANGLE



BUILDING EXTENDS HALFWAY BUT EFFECTIVELY GOES ALL THE WAY

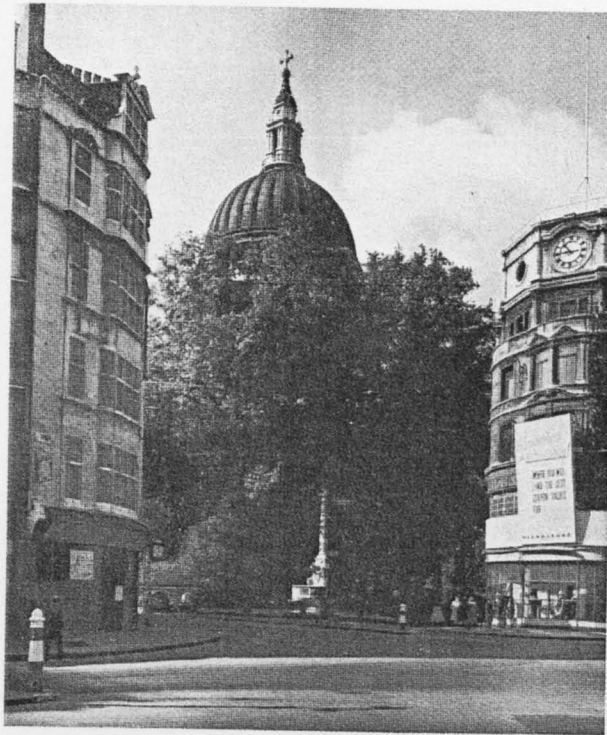


EQUAL DIVISION OF SIGHT ANGLE BRINGS POINT OF TRANSITION CLOSE TO OBSERVER



screened vista

This operates in the normal way except that the sense of Hereness is increased by the screen of foliage and the outside world made correspondingly remote.



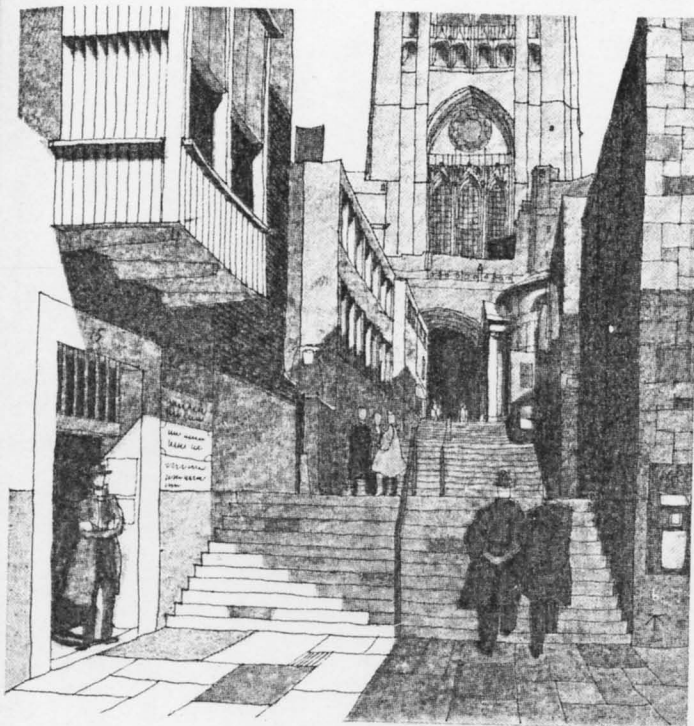
To continue the Screened Vista, this example of St Paul's seen from Cheapside shows the use of foliage to withhold a view until one has penetrated past the tree when, quite suddenly, the great wall of the cathedral is revealed at close quarters with the dome almost vertically above. This dramatic impact at close range is only possible by withholding the view.



handsome gesture

Considering that so much of urban landscape consists of the quiet street, the simple backwater, the humdrum and ordinary, it is perhaps useful to utilize to the full what local talent there is, as this modest little scene shows. A fine display of, I hope, gilt lettering to illuminate the narrow street.

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closed vista

Probably the most banal of all the Beaux Arts gambits is the closed vista, which puts a building down and then invites you to step back and admire it. This is a somewhat inorganic and purely architectural attitude, but the closed vista is yet capable of infinite adaptation. The particular instance here shows the author's sketch for the development of the precinct of Liverpool cathedral, in which the vista is closed by the mass of the tower—but the scene is really given life by the great arch of the transept which is in black shade and swallows up the pedestrian's glance in mystery.

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deflection

A variation on the closed vista is deflection, in which the object building is deflected away from the right angle, thus arousing the expectation that it is doing this to some purpose, i.e. that there is a place at the end of the street as yet unseen and of which this building forms a coherent part. This is invariably not so, but deflection arouses the thought.



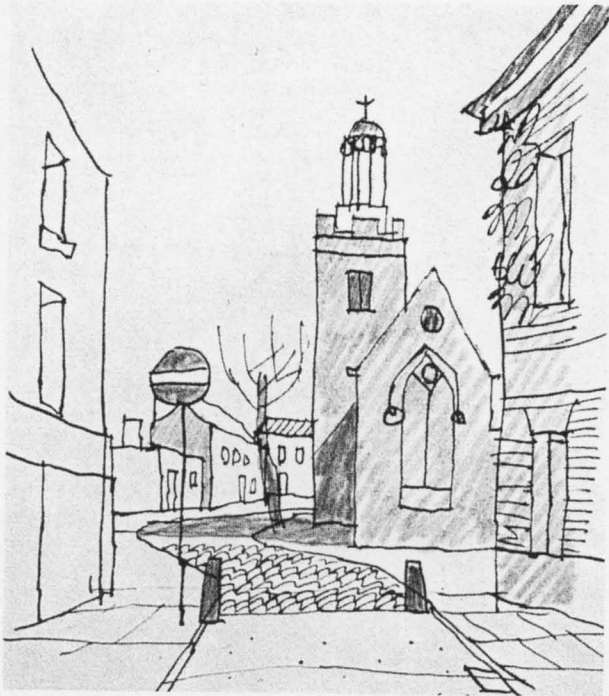
projection and recession

This street in Rye demonstrates the charm of projection and recession. Instead of the eye taking in the street in a single glance, as it would in a street with perfectly straight façades, it is caught up in the intricacy of the meander and the result is a repose or dwelling of the mind which is wholly appropriate to the subject, which is a street of houses and not a fluid traffic route.



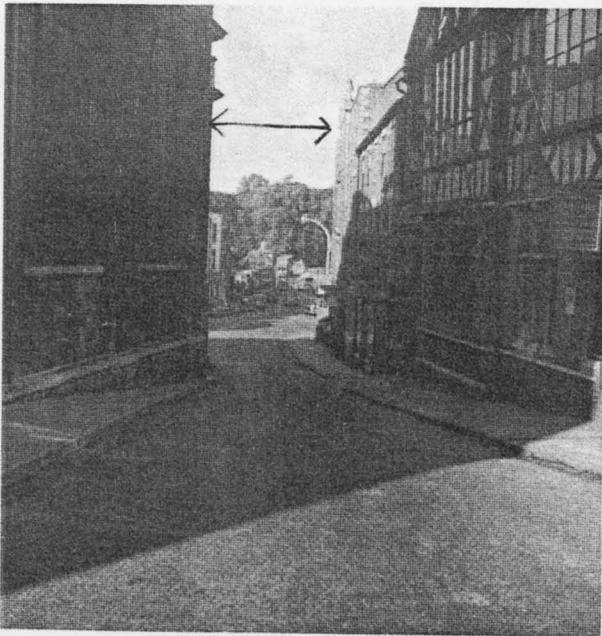
incident

The value of incident in a street—tower, belfry, silhouette feature, vivid colour and so on—is to entrap the eye so that it does not slide out into the beyond with resulting boredom. The skilful disposition of incident gives point to the basic shapes of the street or place; it is a nudge. The pattern is there but in the pre-occupation of life our attention must be drawn to it. I think that it is through the lack of incident that so many meticulously thought-out plans fail to come to life in three dimensions.



punctuation

If the vista seems like a complete sentence containing subject and predicate, the use of the word punctuation may clarify those demarcations of the enclosed phrase which this picture illustrates. In the continuing narrative of the street, function and pattern change from place to place; this should be acknowledged by some physical signal. The church, for instance, being a particular building, interrupts the alignment of the street and so closes one phrase and conceals the next, so that a pause is created.



narrows

The crowding together of buildings forms a pressure, an unavoidable nearness of detail, which is in direct contrast to the wide piazza, square or promenade, and by the use of such narrows it is possible to maintain enclosure without forbidding the passage of vehicles and pedestrians. In this way the articulation of the city into clear and well-defined parts is made more possible. In its own right narrowness has a definite effect on the pedestrian, inducing a sense of unaccustomed constriction and pressure.



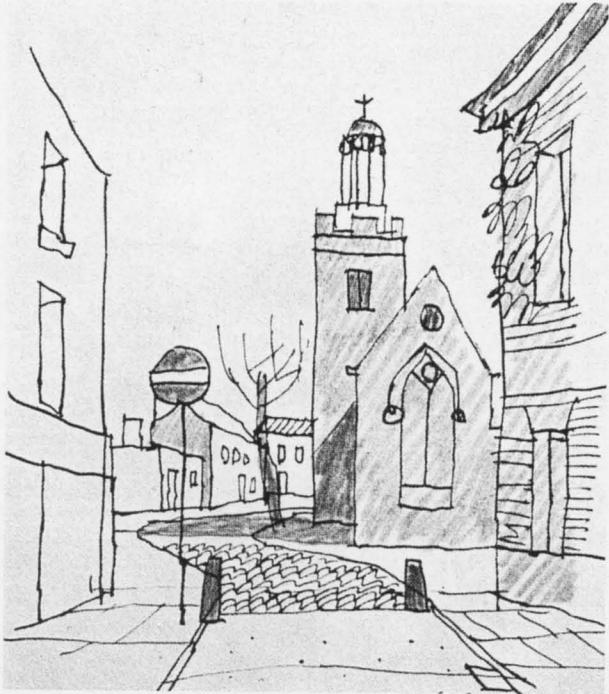
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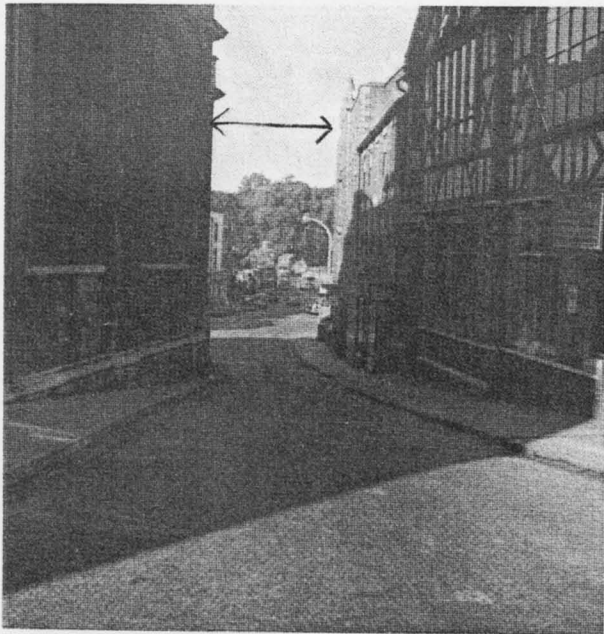
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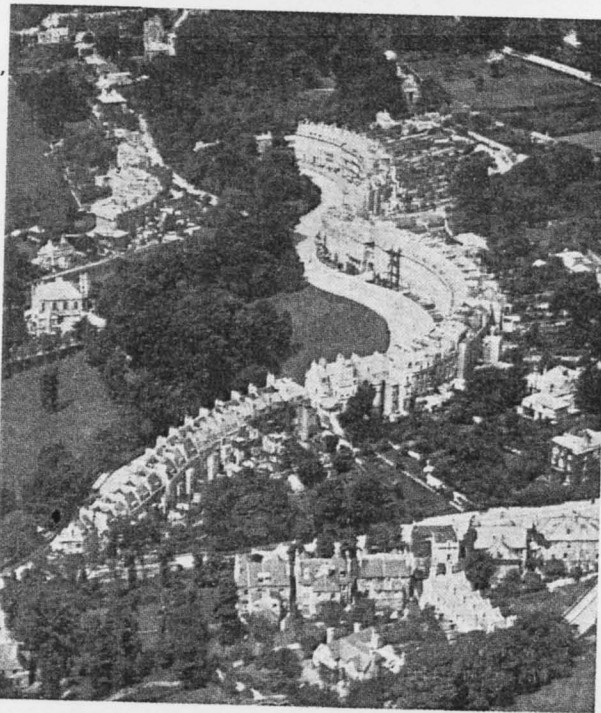
narrows

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fluctuation

In a town, a lived-in place, the layout of the spaces in which the public moves is a matter having a direct impact on the emotions, as has already been noted. To rationalize all these spaces into streets, and worse, a gridiron of streets, seems to deny the nature of people and extol a system which is fundamentally illogical because it is not derived from the character towns are known to possess. The typical town is not a pattern of streets but a *sequence of spaces* created by buildings. Fluctuation as shown here at Abingdon is implicit in this conception, it is the stimulation of our sense of position through moving from the wide to the narrow and out again into some fresh space.

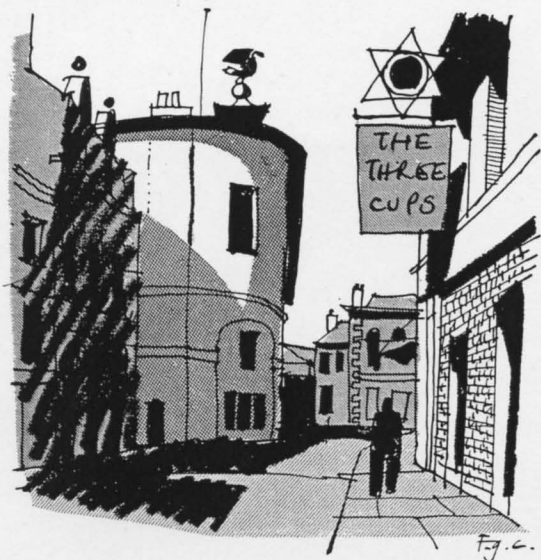


undulation

Undulation is not just an aimless wiggly line; it is the compulsive departure from an unseen axis or norm, and its motive is delight in such proofs and essences of life as light and shade (the opposite of monochrome), or nearness and distance (the opposite of parallelism). It is like the rise and fall of foliage in the wind, like the same thought expressed in several different ways. Whatever form it may take it demonstrates the range of possibilities contained in one situation.

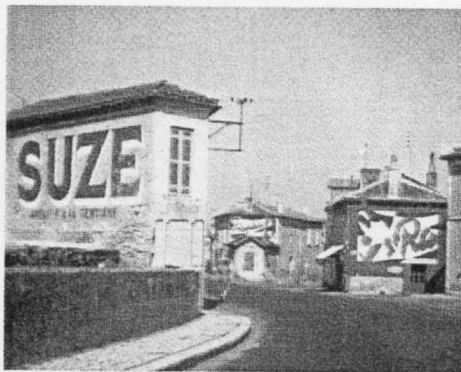


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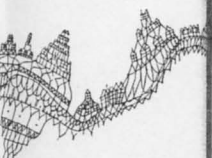


closure

In enclosure the eye reacts to the fact of being completely surrounded. The reaction is static: once an enclosure is entered, the scene remains the same as you walk across it and out of it, where a new scene is suddenly revealed. Closure, on the other hand, is the creation of a break in the street which, whilst containing the eye, does not block out the sense of progression beyond as in the example at Buckingham. You'll probably get the hang of it by studying the siting of advertisements in the French village.



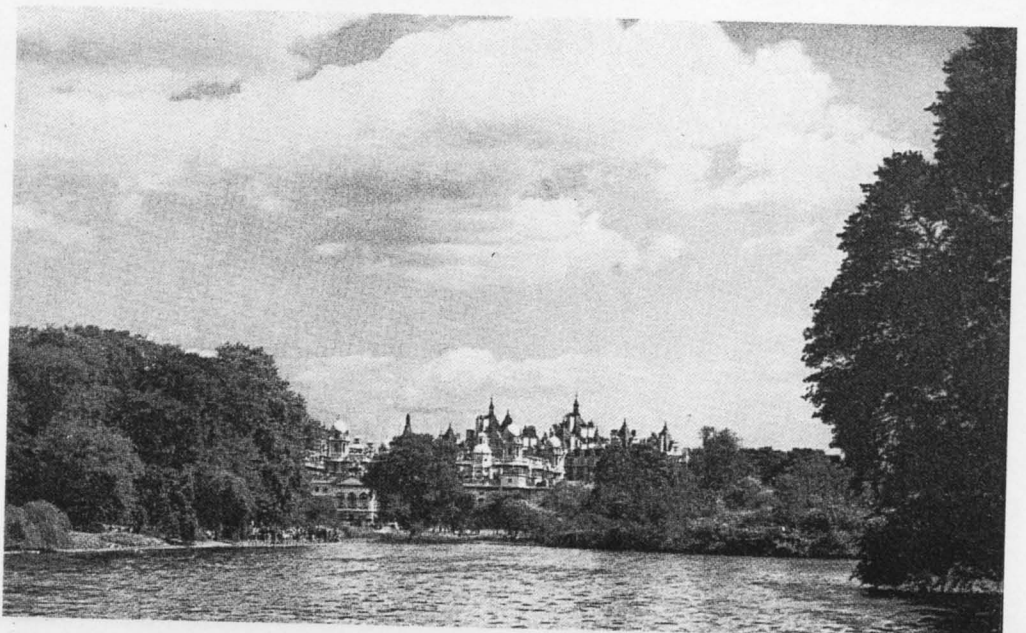
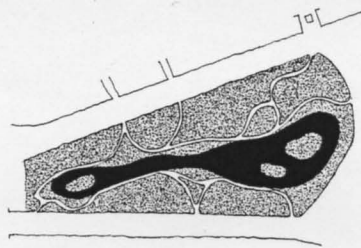
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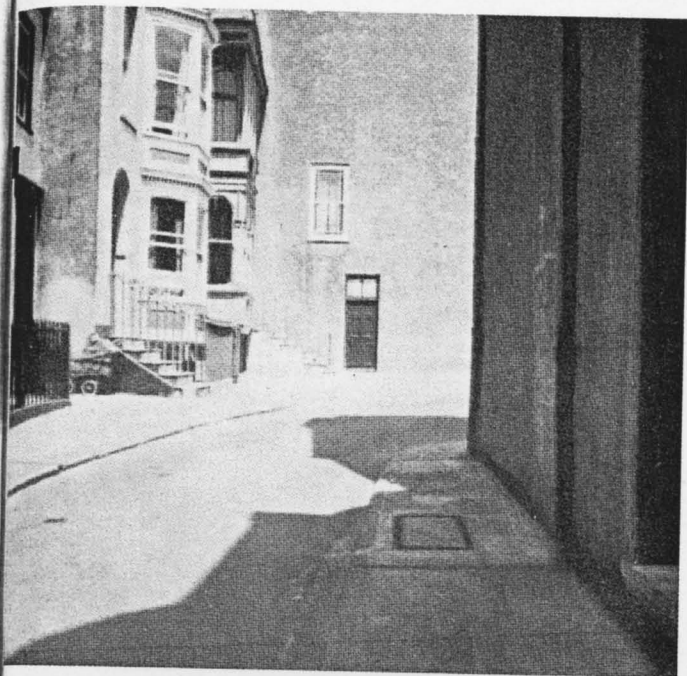




recession

The art of recession is present in the phenomenon, met with from time to time, of a scene which for some odd reason fails to fall into perspective. The laws of perspective may be immutable and it may be that the further away an object is the further away it seems to be. And yet unless we understand the art of recession it would not be wise to take this for granted. Examine, for instance, this view of Sheffield in which we see two buildings. Cover up each alternately with the hand and the impression is given that the dark building is much further away from us than the light modern building. This is due to the difference in scale between the two buildings and by manipulating scale one can obviously cause space to extend or diminish. (In the way that sculptured figures on buildings are often much smaller than life size in order to create the impression that the building is higher than it really is.) In the case of the Lake in St James's Park, below, the illusion of recession of water is created by hiding the actual end of the lake behind islands and we are left with a mystery instead of a plain fact.





anticipation

We now turn to those aspects of here and there in which the here is known but the beyond is unknown, is infinite, mysterious, or is hidden inside a black maw.

First among these cases is anticipation. These two pictures clearly arouse one's curiosity as to what scene will meet our eyes upon reaching the end of the street.

