

a more socially inclusive London through the Council Housing Estate

Social Idiocracies
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Research

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Heterogenous City: Architectural Design Crossovers Graduation Studio

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Fascination

To an outsider London is often seen as a city full of vibrancy and friendliness. One might think of desired areas like Chelsea, Notting Hill or Belgravia. Characterized by their high density and abundance of green space. They are all pedestrian friendly with shops, pubs and entertainment within walking distance. Places as in Richard Curtis movies, like Notting Hill or Love actually. While visiting London myself over the past couple of years I got a very different impression. The inner city did not seem to be inhabited by Londoners that I came to know through the movies I watched as a child, instead there seemed to be an overwhelming amount of wealthy people from foreign countries who drove supercars and lived in London for only a couple of months in the year. London only became affordable when entering more suburban areas.

The title page image is an image of the Greenwich area in the 1950's, the area was mainly inhabited by the lower and middle class who were employed by the Docklands on the bank of the river Thames. In the street children are seen playing while the rest of the street seems completely empty. The picture shows a street inhabited by the working class, this is a stark contrast with today's Greenwich area. Today the suburbs of Greenwich are an area where housing prices on average range from £ 600.000 to £ 1.500.000. All these contradictions led me to question how the less wealthy live in a city where the housing seems unaffordable. This led me to the Council housing estates.

Introduction

For years Council estate housing projects have been used as examples of failure of government. With the passing of time many of London's post war council housing estates have fallen into disrepair, problems like damp, overcrowding and lack of outdoor space. This is why local authorities want to do away with the old blocks, to build new modern homes. These new homes are often re-evaluated for a higher rent making it impossible for old residents to return. On the other hand, there has been re-appreciation for certain council estates that have bold social ideals and aesthetics. This in its turn hurts the Londoners for who the Council housing estate was intended.

With this research I aim to learn from the currently existing council housing estates to search for redevelopment strategies that are in its core inclusive and sustainable while increasing the living standards of its inhabitants. Thereby addressing the dire need for better council housing in the city of London and attempting to slowly restore balance to a disjointed housing market.

"the balance we approve of in architecture, and which we anoint with the word 'beautiful', alludes to a state that, on a psychological level, we can describe as mental health or happiness." (De Botton, 2006) this

balance I think is not only found directly in the architecture but also in a balance in its residents. As London is a Heterogenous city its buildings should facilitate as such, therewith increasing mental health and happiness.

Framework

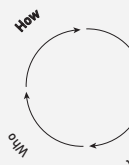
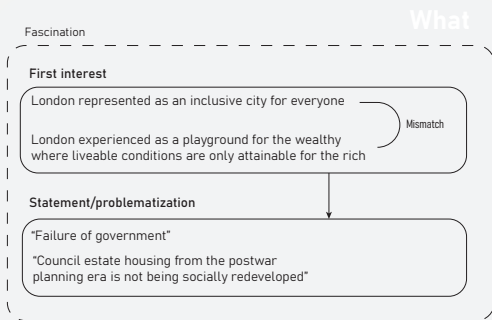
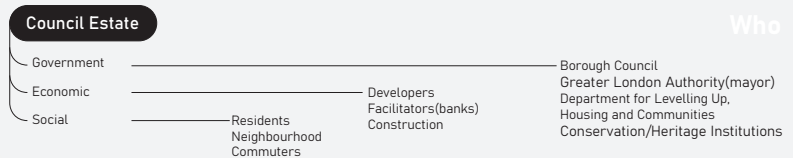
In order to understand the London council housing estates there will be a research into the architecture, urban planning and social wellbeing of council estates. To do this the council estates will be analyzed as an urban artifact. To further understand the history of the council estates I will contextualize the council estate within the Welfare state after which a research into social design typologies will be done. To better understand the Council estate as an Urban Artifact (Rossi 1966) there will be research into; its location, its imprint on the ground, its topographical limits and its physical presence. In Rossi's understanding of the Urban Artifact each estate relates not only to the objective fact of their material form but reveals real-estate and economics on the one hand and historical, social and cultural influences, including class structure, on the other.

In the book 'Paris Haussmann: A model's relevance', a detailed plan analysis of Haussmann's masterplan for Paris is done in a clear and simplified drawing style. It focuses on the architecture of the building block from typological plans to the ornamentation of the window frames. This will be used to understand the council housing estates. By looking at the early council estates and their position within the welfare state and how the decline of the welfare state has influenced the Council housing estates. As Ben Campkin describes in the book 'Remaking London' the change in political views through time and how changing policies set on the decline of the council housing estates. Furthermore Campkin describes the current conditions in which the estates are being managed. Understanding these layers will give insight into the qualities and negatives of today's council estate's. To judge whether certain architectural and spatial qualities influence the social well-being of residents there will be an examination of the role of social design within the council estate.

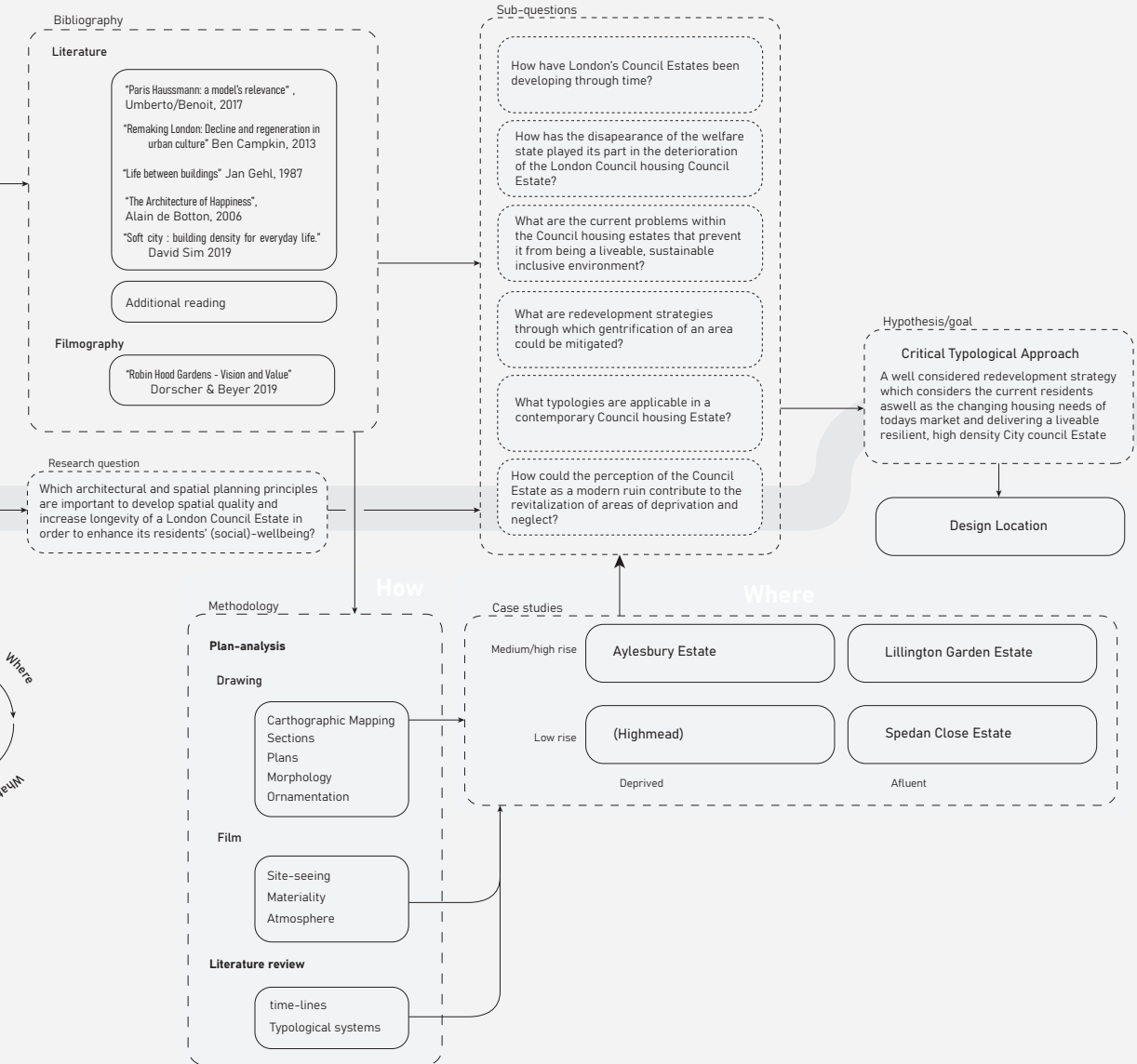
Jan Gehl analyzes urban space through his notion of the human dimension, the five human senses experienced at walking speed and not at the speed of a car in the book 'Life between buildings'. This human dimension will be used to further understand and measure how the spaces perform. To do this the public space in between the buildings will be analyzed to see how much space is available for social interaction. However Gehl only researches the public realm, this while the architecture of the building inside and out both also influence social-well-being.

To understand the building and its architecture we use the virtues of buildings introduced by Alain de Botton in 'Architecture of Happiness'.

Chapter 5 on the virtues of Architecture. In this chapter De Botton, analogises ethics with architecture. He, just like philosophers, tries to find/dissect the virtues in people; generosity, modesty, honesty and gentleness, but De Botton searches for these virtues in architectural buildings. Following ethics, architecture has the same principles, for instance that a single virtue does not constitute a 'good' person or building. The virtues are; order, balance, elegance and coherence. Each virtue build up of multiple principles that constitute 'goodness'. To learn and propose a critical typological approach towards social housing we can compare the notes we have made to a more global view on the subject given in the form of nine criteria set up by David sim in 'Soft City'. These criteria are not proposals for a new typology



but they try to stimulate relationships between buildings and their surroundings and improve connections between people and the resources of the city.



History

"We are working for an active democracy, in which men and women as responsible citizens consciously assist in shaping the surroundings in which they live, and take part in deciding how the community's wealth is to be shared among all its members."

1964 Labour Party Election Manifesto, "The New Britain"

In order to make judgements on the qualities and inferiorities of post-war social housing in their current situation there will be an analysis on the architecture of three different council estates. Before the focus on architectural features the estates and social housing in general will be placed in their particular context in a brief exploration of the political, economical and material discourse in the second half of the twentieth century and beginning of the twenty-first century. Each of the estates were built during the height of the welfare state.

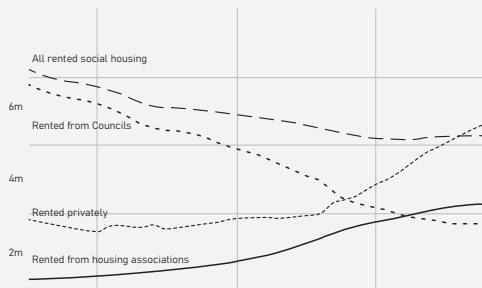
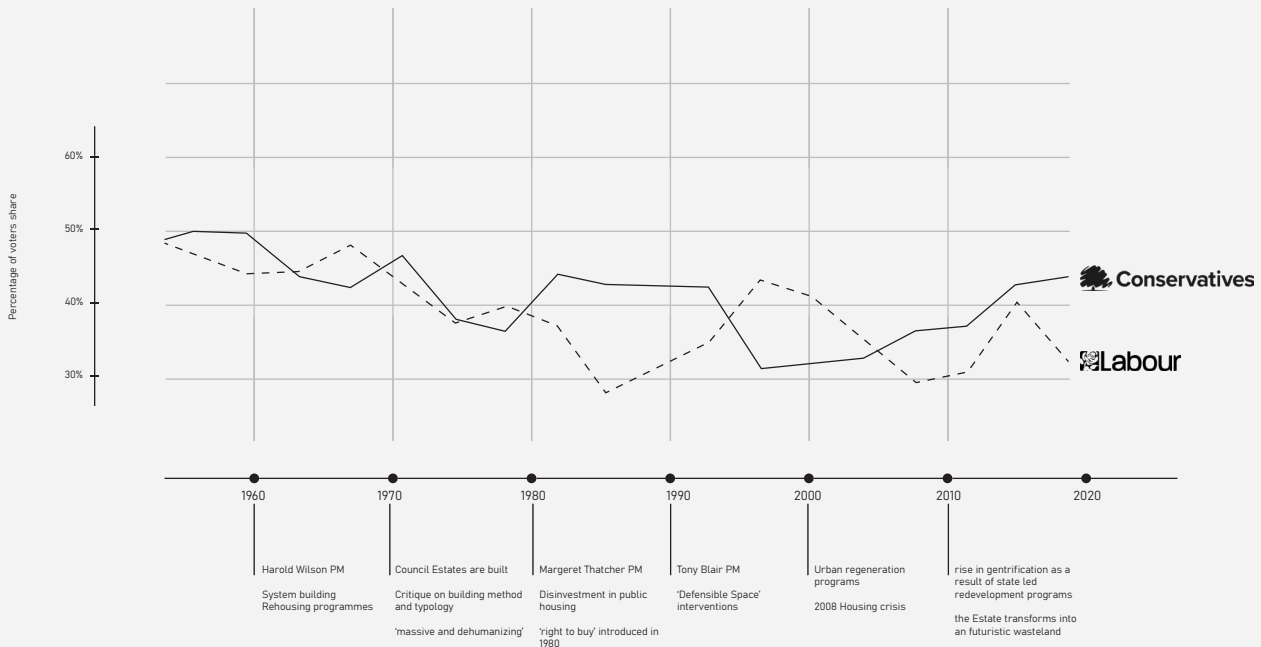
Secondly there will be an exploration of each specific estate, their production, architecture, location and historical context. To assist the textual descriptions and explanations there will be drawings which were drawn using original design drawings as reference.

Third, an exploration on how the estates would be perceived by standards of quality given by sources like Alain de Botton and David Sim. Alain de Botton uses the term 'virtues of buildings' to ascribe certain architectural qualities to buildings. The virtues order, balance, elegance and coherence will shortly be described and how they are present in the three case study estates. More or less the same will be done with the qualitative research done by David Sim in his work *Soft City*. Here David Sim proposes 9 criteria for a better and more social way of building.

Great ambitions

In London's post-war years it rapidly developed social housing estates, due to the shortage in housing and population growth. In the 1960's Harold Wilson's government addressed the housing crisis with a large number of policies including the production of social housing. The policies targeted low-income families, but also ordinary working people. The government created financial incentives for local authorities to build new housing and create housing corporations. In order to maintain affordability and increase the building rate the government promoted and stimulated the use of system-building, a process where large sections of the building were manufactured off site and later assembled on site. The system-building was also a necessity because of the decreased need of manual labor in a time of shortage of tradesmen in construction. to be continued...

Welfare state & Council housing Estates



Aylesbury Estate

Built in the late 1960's the Aylesbury Estate in the London Borough of Southwark has been one of the most notorious and largest estates in England. The design of the Estate was done by the then newly formed architects office of the borough of Southwark. The design was approved in 1966 and the construction started in 1967 and ended in 1977. Because the government required larger Wwauthorities to use a system building the whole of the Aylesbury Estate was built in this way. This meant that the Aylesbury was built using a Danish system called 12M Jespersen¹, pre-cast concrete reinforced concrete, assembled in-situ. The Estate holds around 2400 dwellings which are configured in straight long housing blocks. The reason for this configuration was chosen purely to accommodate the large construction vehicles that could transport the heavy precast concrete elements and the cranes that would place them. Although all the housing blocks were long straight blocks they did vary in height. The low rise blocks facing the east west direction were mainly around four or five levels in height, while the high-rise blocks in the North south direction were much higher, up to 14 stories. The plan had housing that met the requirements for Parker Morris, his requirements for modern living which he had written down in "*Homes for Today and Tomorrow*"² in 1961, furthermore the plan housed various amenities and space for social interaction.

The architects of the Aylesbury were clearly inspired by the Athens Charter modernist housing schemes and its architects like Le Corbusier. The exposed concrete, repetitions of geometric forms and the elevation of the block on large concrete pillars. While the great examples of modernist architecture like Unite d'Habitation in Marseille have their decorative relief sculptures and pleasant roof gardens. The Aylesbury estate contractors took over the lead and with this the main objective was not quality and nice detailing but cost efficiency.

The architects of the Southwark borough bureau had also visited the Park Hill Estate in Sheffield, it is clear that certain design principles of the Park Hill are also found in the Aylesbury. The separation of pedestrians and the traffic is an example of a principle taken from the park hill Estate. At the Aylesbury Estate the pedestrians traversed outside on a large system of interconnected pedways which were connected to the ground level by stairways and ramps. Where the low-rise blocks had just one layer of pedway on the 1st floor level the High-rise buildings also facilitated shops and services on a pedway on the 2nd level. The ground level of the housing blocks mainly facilitated the garages for the occupants and parking spaces for visiting cars. In between the buildings there was a variation of open greenspace as well as more parkings space.

1 Promo video Jespersen 12M system: *Promo video by Liang construction*. (2016, January 25). [Video].

2 Parker Morris Committee. "*Homes for today and tomorrow*." Ministry of Housing and Local Government (Ed.), HM Stationary Office, London (1961).

Lillington Gardens

The Lillington Gardens Estate is known for its red brick facades which seems to be a complex structure of shifting levels. The estate is found in the middle of Pimlico in the south of the Borough of Westminster. In 1960 the Borough of Westminster bought the 5 hectares of land that the Lillington Gardens was to be built upon. Prior to the estate the area was in a run-down state, due to being damaged in the second world war. In 1961 the borough set out an open competition to find a new proposal for the grounds and put forward Philip Powell as the Judge of the competition³. Powell who had previously worked for the council while designing the Churchill Gardens Estate eventually chose John Darbourne as the winner and he would then form a partnership with Geoffrey Darke. Other contributions for the design were also done but where the design of Darbourne and Darke stood out was the materialization and the layout. Whereas the other designs often chose for the modern approach exposing raw concrete the winning design chose a dark red brick to oppose the sterility of the concrete which was so popular at the time. Another important reason for the choice of materiality was the requirement to preserve the Grade II listed St James-the-Less church, which was also built with a red brick facade. The brief for the competition required housing for approximately 2000 persons and had strict definitions and percentages of the size of dwellings (from 4 bedroom to bedsit units). Furthermore the brief asked for an older person Hostel to house around 90 people, three public houses, ten shops, an estate Hall, premises for a builder, a public library and two doctor's surgeries. With this extensive brief the Council of Westminster displayed their knowledge and understanding of how to guide a designer. The Westminster council had already been rewarded multiple times for their high quality social housing Estates. The building commenced in 1964 and was divided in three stages, by the start of 1967 stage 2 started and by 1968 stage 3. The Lillington garden housing blocks reach a maximum height of eight stories, but the blocks that are around the perimeter of the site are all five or six storeys blocks of houses and maisonettes. These blocks enclose the site and at certain places have wings pushing inside of the interior space of the site. The interior space has very deliberate Landscaping choices which create intimate green spaces with selected views towards the church. These private gardens are as said before guarded by the housing blocks surrounding them, this creates a high sense of privacy and security. This addition of the private garden came from the architects notion that 'parents were reluctant to allow their children play at ground level when their home was several storeys up...children went deprived' the architects already found some ways to correct some of the problems that came with the high tower blocks that were being built. Darbourne

³ *The architecture of Darbourne & Darke: Lillington Gardens housing.* (1980). *Architect and Builder*, 30(2), 26-31.

and Darke were also accredited to have created one of the first low high-rise building blocks and breaking with the slab tower blocks that dominated in the sixties.

The apartments in the low high-rise buildings are connected through galleries that give access to two levels of apartments. On these galleries there is special space provided for planted greenery as can be seen on the image on page 48. The galleries are accessible through a stairwell and an elevator shaft at a central position. The galleries face the street outside of the estate but between the street and building a large strip of greenery divides the two different spaces, the trees placed in this green space create a protective layer between the always busy Vauxhall road and the exterior facade of the Lillington gardens estate. The combination of the greenery on the corridor as well as the street in combination with these red brick facades and concrete construction all in all give a sense of life and warmth that situate the path leading up to the apartment as a very comfortable one.

Branch Hill Estate

The Branch Hill Estate is situated on a hill in the Hampstead area of the borough of Camden. The Borough of Camden was officially formed in 1964 as a result of the overhaul the London boroughs were having, where every borough should have at least 200.000 residents. The restructuring decreased the 86 different boroughs down to 32. Camden was formed out of the amalgamation of St. Pancras, Holborn and Hampstead. After the formation there was an overall majority of labour councillors that were set on increasing the amount of social housing within the Borough.

The Estate lies quite isolated from other built housing, the housing that is in the general area of this building is of a completely different nature. The buildings in the area were mostly built in the 19th and 18th century while the estate stands out in its 1960s modernist style. The brief the council set out for the small estate was to have 21 semi detached houses that were not more than two storeys high. The architects set out not to disturb the view that the care home called Branch Hill House further up the hill. To do this they used the Newport high-school by Eldred Evans and David Shalev as a reference to let the outside garden space continue on the roof of the next house underneath¹. Through this half stepped housing project they created one of their strongest design positions.

The final shape of the project had 21 pairs of semi detached houses layed out in an orthogonal grid. There are three rows of terraces where the houses are stacked on top of one another. In between the houses the Horizontal corridors are narrow and give access to the courtyard at the back lower level of the houses. In the vertical direction the houses are divided by long stepped staircases which

¹ Gordon Benson. (2019, April 2). *Gordon Benson: Architecture on Stage* [Video]

give access to the front door of the houses. The staircase is around three metres in width giving the homeowners ample room to claim the space in front of their houses. At this moment the claiming of this space is mostly done through adding potted greenery or placing small seating areas. The horizontal and vertical walkways are only accessible by foot, or a potentially brave cyclist. Since the residents of the estate don't have parking directly in front of their front door the architects designed specific parking spaces on the highest level of the estate. These parking spaces are elegantly tucked into the hill but only offer space for up to 14 cars, this causes quite a frantic parking of cars in the

Qualitative Assessment

David Sim 9 criteria for better Urban Living

In the chapter 'Nine criteria for a liveable Urban density' David sim lists and explains the ideology on how to create a liveable urban centre. It starts with the premise that 'high density' is and can be best achieved with the use of a lower to medium rise built environment. Furthermore, stating that high rise buildings are not a necessity to achieve high density living.

Sim also stresses that the quantification, or maybe he means capitalisation, like FAR (Floor Area Ratio) are not useful in measuring the success or quality of a building. The FAR is mainly used by building developers to calculate how much floor area they are missing out on of usable space, since if architecture grants them a high area of usable space compared to the total space the project takes in, the profit margin will be higher. Following are brief descriptions of all the nine criteria that Sim created followed by the comparison of the criteria with the three case study council estates.

Diversity of Built Form

Diversity of built form comes in various ways and can be stimulated on multiple levels. Having dwellings, work, learning and recreation all in close proximity to each other allows for more local living.

A mix of public and private properties within the same environment contributes to this more diversity. To further stimulate the mix of private and public city planners could subdivide land into smaller plots to allow a larger variety in ownership.

The diversity also comes in a varied size of building as different functions require different sizes of space. This therefore also requires a variety of typologies. An apartment, industrial sheds, production spaces, specialised buildings. In order to allow this kind of variety in built form one important point is that the buildings should respect each other's built form. One building should not overshadow the other, respecting facades and the use cases.

Diversity of Outdoor Spaces

Outdoor spaces should be inviting to be in, they should not only be pleasurable during a walk in the park or while weeding the bushes in your garden, they should be nice while waiting on the bus or putting out the garbage and give opportunities for pleasurable encounters. Through consuming fresh air, physical activity and meeting people being outdoors is beneficial for physical and mental health

Human Scale

The human scale stands for the dimensions rooted in the human senses and behaviour, this results in smaller built components and lower heights. To design with spaces with the 'human scale' the designer must pay attention to the experience of the user at eye level, creating spaces in which the materials and surroundings are pleasant to the senses. Creating small tight spaces is one way of forcing a person to focus on the smaller details, forcing them as well to be in closer contact with other people and another benefit of the smaller spaces is the greater sense of security since people have a comfortable overview of the space.

Smaller Carbon Footprint

A building should not have a negative effect on the environment, by working with sustainability in mind, the buildings should use less energy, pollute less and save natural resources and materials.

As for the design of buildings Sim suggests that having more joined-up buildings instead of free standing reduces the costs for heating and cooling as well as construction costs.

Also having narrower buildings to allow great daylight penetration and lower buildings for good natural ventilation should decrease the amount of artificial heating and lighting.

Then Sim makes an argument for light construction and preferably wood, as this saves the embedded energy. The lower building heights also lends itself great for prefab construction which is also possible with wood and this lower building height means there is no need for elevators.

A Pleasant Microclimate

A good climate and Physical comfort when going outside in the immediate vicinity of buildings is important in encouraging people to go outside. Buildings can be shaped and adjusted to serve the outside climate of various public or private spaces. These measurements won't help with the extremities but it will help with softening the extremes.

High rise buildings catch colder winds from high up in the air which crash onto the facade and travel downwards towards the street level. This causes stronger often cold winds to enter the outside spaces. The tall buildings also cast far longer shadows keeping places darker and colder.

Courtyards again make a good place where the heat/cold will be trapped to serve as an intermediate space where temperature does not change too quickly. Another element that increases the enjoyment of the microclimate is to allow the resident to experience it from their private space. This is achieved through balconies, french windows or dutch barn doors. As these allow the outside air to enter the indoors.

Flexibility

Importance of multiple purpose spaces becomes clear while seeing the value of land. Within London the price of land comes at a high cost, therefore being able to change the purpose of a space makes more sense than ever. This can be in a public space or building. School playgrounds can be changed into public parks on the weekend, a car park can change into a street market and office lobbies could serve as a space for pop-up stores or temporary gallery space. An important factor that seems to be necessary to reach flexibility within space is the requirement of the flexible space being on the ground floor. One more point that increases the potential for change of use is the direct access from the public realm to space.

Sense of Control and Identity

Buildings and its surroundings should be made up of identifiable distinct places, physically defined and are controlled by an individual or group. Residents should and could experience security through multiple layers. Here the first layer is the home itself with its private spaces. The next layer is the group apartments that share a common gallery or stairwell. This group is made up of people with a shared interest in cleanliness, safety, security, and quietness at night. A group of this neighbourhood creates a sense of belonging, seeing the same faces and recognising people is an important part to feeling safe and at home. If recognizing people is one way of increasing a sense of control and identity, recognizing how the built environment works is another. Blocks that have clear inside and outside spaces are one of them. Where residents know that the front is more public, more exposed, it is tidier and more controlled. The inside of the block is more informal and relaxed, people put up their washings and create their own space.

Walkability

Most of the movements that are made everyday are done by walking, getting in and out of an apartment going for groceries. The goal is quick and easy access, convenience, spontaneous participation, and being able to get from one place to another quickly and easily.

For the walkability again the ground-floor is extra valuable, this is the level at which you enter a building and houses most of the amenities of a building. Another important element concerning the walkability of a building are the staircases. Shared staircases that offer enough space for encounters with neighbours and have plenty of daylight offer a valuable quality that is not gained by adding an elevator.

Greater Biodiversity

Urban form should integrate with the natural world. The design of buildings and public spaces should keep in mind natural life, fostering greater biodiversity. One of the ways to promote diversity is to achieve a higher number of property subdivisions. This action will lead to various ways of design, standards and natural elements as gardens.

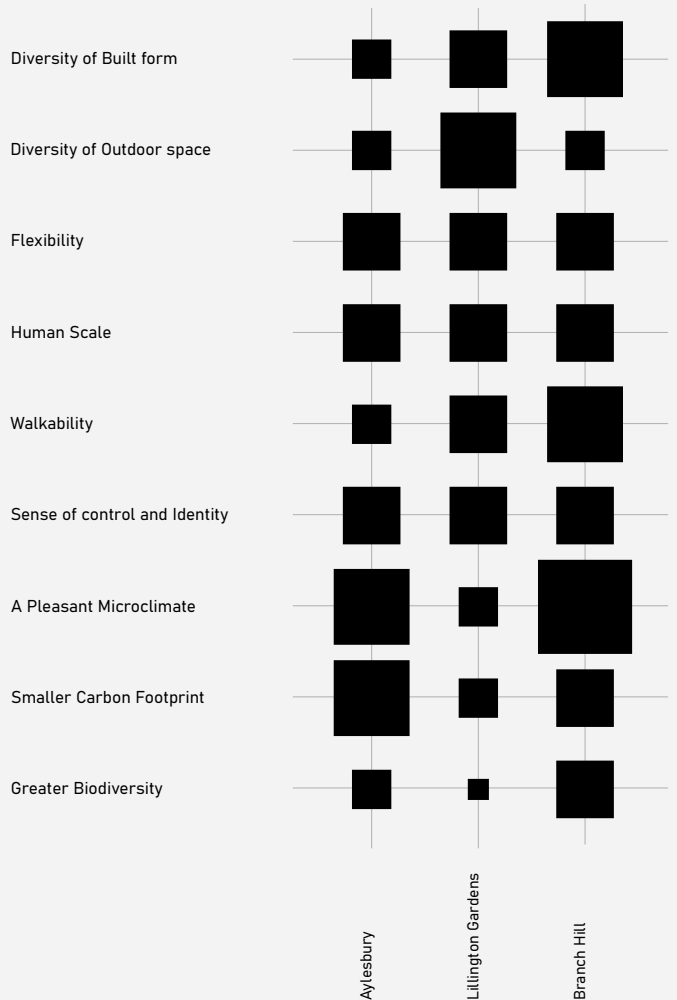
Protected gardens like in courtyards or walled gardens permit different types of natural life and plants to thrive.

The lower building heights also give roof gardens a better climate to survive and flourish in.

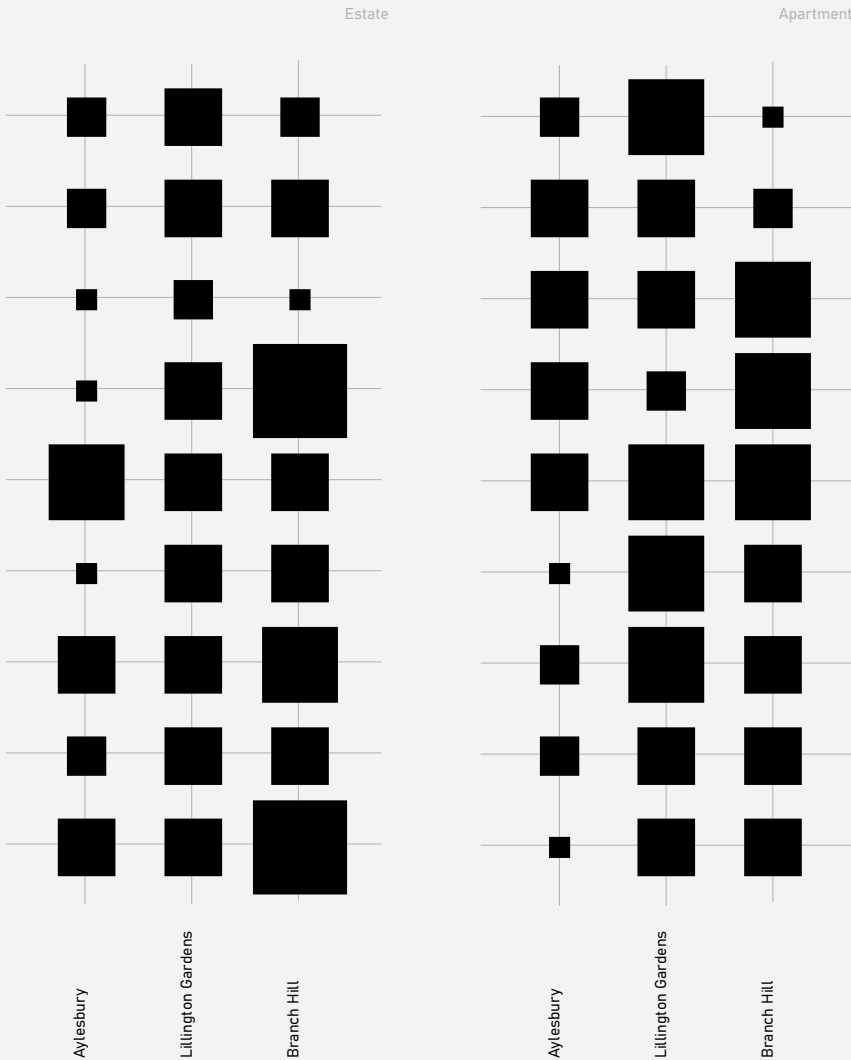


David Sim | 9 Criteria for better Urban Living

Borough



Everyone has heard of at least multiple of these principles that are given in these nine 'criteria', but having David Sim spell them out in such a clear and succinct way makes this a valuable source. As the Council Estates that I visited more or less all have some points down and others not. That is there needed to be a way to compare these estates to the criteria that Sim made. Therefore a matrix was set up where different scale levels of the estate were compared to the nine criteria.



Alain De Botton; The virtues of Buildings

De Botton starts out by explaining multiple points of notice. He writes that the way philosophers have described the failings and strengths of fellow human beings, and that he himself will attempt to distil what virtues are in architecture. He continues by saying that in everyday life we hardly ever try to distil our grudges or admirations into hypotheses, but still we often do just as philosophers have described, and whose aim it was to write a treatise to identify and dissect human goodness. Just as philosophers have assigned names to virtues in individuals, we may need to do the same for buildings. By identifying architectural equivalents of qualities such as generosity or modesty, honesty or gentleness, we can better understand that the beauty of a building is not derived from one single source, just as excellence in a person is not determined by one trait alone.

Order

The order that is found in Parisian streets, that is found in large structures reminds us that we can overcome our baser impulses and can create order out of chaos, turning desolated land into a monument. Geometry stands for a victory over nature, and it is this order that we need to survive. Our drive towards order goes hand in hand with our drive towards life.

Order also gives us an easy to understand system in which we can understand architecture, just as we schedule our days in order with lunch at twelve or work starts at 8:30 AM, so do buildings have their order. Through this order we know how to travel through and understand buildings.

This also goes for the built environment, in the 18th century an emphasis was laid on originality designs which often did not go hand in hand with right next to each other. A good coherence in the built environment is important to preserve order and not chaotic. Although order is something to strive towards it can also be too much. Till thus far we appreciate order if it is accompanied by complexity. This is also seen when putting together materials; where wood and bricks might seem too chaotic and not have the same texture from up close when put together in an order. This tension between chaos and order is further explored in the layout and contour of the site and building. One can think of the order that is created by the building code on Borneo-eiland in Amsterdam where all the houses have a width of 4.5 metres and a height of 10 metres, but the facade design completely differs from one another in materiality and layout. This area strikes a great balance between order and complexity.

Balance

As seen in the chapter on order beauty often comes from a mediation between two opposites. The large variety of opposites exist therefore De Botton gives multiple examples. The first example is the Yale centre for British art designed by Louis Kahn where a harmony is made between the cold and grey concrete and the warm and natural oak wood, so here a good balance in materials is made. Then he proceeds to Herzog & de Meuron their stone house in the alps. This building has a rigid square concrete structure which is often associated with industrialisation. All the while this construction lends itself perfectly for dry stacking limestone which is a traditional way of building agricultural buildings like sheds or barns in the alps.

As to why people find beauty in balance De Botton claims that just like our own personalities we need to balance the extremes. Because buildings that possess a subtle balance can deeply affect us, as they serve as a representation of how we can reconcile the conflicting aspects of ourselves. They serve as an example of how we can strive to create something beautiful out of the opposing elements within us.

Elegance

Humankind admires strength, man made objects that withstand harsh forces. Creations of infrastructure that allow us to travel quicker, technological creations that advance communication or other elements of our life. The beauty also lies in that which is stronger than us. Like a large water dam, or the rigid structure of a Lighthouse in the middle of a rough storming ocean. Nevertheless strength is not everything. In sports there are various types of athletes who express strength in different ways. One of the most classic examples of this is the comparison between tennis player Roger Federer and Novak Djokovic. Federer is often considered to be the player with more beautiful play. This can for instance be seen in the back hand of Federer. Federer uses the single handed backhand, this will always look better and smoother than a double handed that Djokovic uses. Another element is the way this strength is expressed by the player, where Federer stays cool, calm and collected, Djokovic often lets out screams of emotion. This subtle difference in beauty also reveals itself in architecture and is referred to as elegance. When a work of architecture carries itself in construction with economy and grace as well as strength. When a construction is modest and does not boast of the large span it has to bridge.

Calling an object or building elegant is not as straightforward as looking for the appearance of simplicity, for it to be elegant we must also see that it had to overcome technical or other difficulties to get there. This is because we admire works that look very simple, although we sense that their creation must have required a great effort to achieve this kind of complexity. Whereas this simplicity is often seen as abstract shapes and a lack of ornamentation this is not the case. As elegance is also found in places where the creators went the extra length to create beauty. The patience and carefulness with which for instance the flowers in the columns of the bibliothèque Sainte-Geneviève of Henri Labrouste have been carved and moulded. They show the attention with which this building was built and they add an element that shows that humans sometimes without possibility of profit or power like to create flowers inside of structural work. In order not to throw shade on such detail and craftsmanship we need a culture that does not only appreciate pragmatism but also allows for play.

Coherence

This piece starts off by describing two different buildings that are great examples of incoherence, the second is a tower block in Shepherds Bush London designed by Sidney Kaye. This building displays a clear horizontal expression and therefore feels wrong. This was confirmed by Louis Sullivan's book 'The tall office artistically considered' that stated that tall buildings were in danger of incoherence. The reason for this incoherence was because the mass of the building is a vertical one while the decorative elements are in horizontal orientation. According to Sullivan all the tall buildings should be designed with the term 'lofty' in mind. This meant that they must be proud and soaring into the sky, a single unit that points towards the sky.

Going further into coherence De Botton writes that "nothing in architecture is ugly in itself, it is merely in the wrong place or of the wrong size, while beauty is the child of the coherent relationship between parts."

Alain de Botton | Architectural Virtues



Aylesbury

Order; Although the Aylesbury looks very ordered in plan and in architecture the reality feels quite different because of all the anomalies that are created through the later additions, dilapidation, destruction and an array of different block typologies.

Balance; The balance between for instance materials in this estate has been completely lost due to very cheap building construction. Where the concrete stands in large contrast because the painted colouring in blue and red that is applied to the concrete is often not well maintained and does not balance well with the very soft colour of the aggregate concrete. Another place where balance is not achieved is with the separation of functions where the wide open green spaces in between buildings denies us both the pleasure of being in nature and to be surrounded by an urban environment.

Elegance; The concrete in this project certainly portrays its strengths, showing nice degradation and weathering that comes with time, the problem is found in the mat

Coherence; Although a large variety of building types with multiple different housing typologies inside the Aylesbury does have a coherence that connects the whole of the estate together. This coherence is partly due to the pedways that are laid out through the whole estate and is the element which ties the whole estate together.

Lillington Gardens

Order; The Lillington Garden estate makes a great case for an estate in its order that did .

Balance;

Elegance;

Coherence;

Estates in Lines

Boroughs

These maps display the borough, the social housing in the borough and the particular case study that is further analysed in drawing. t

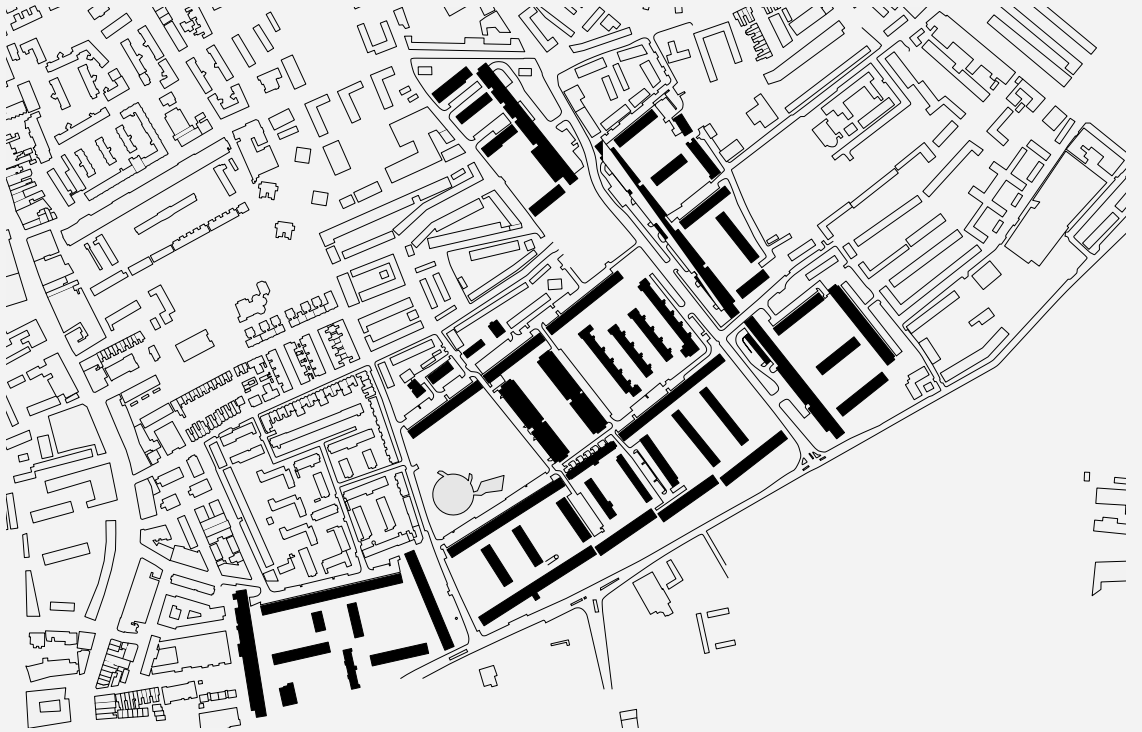




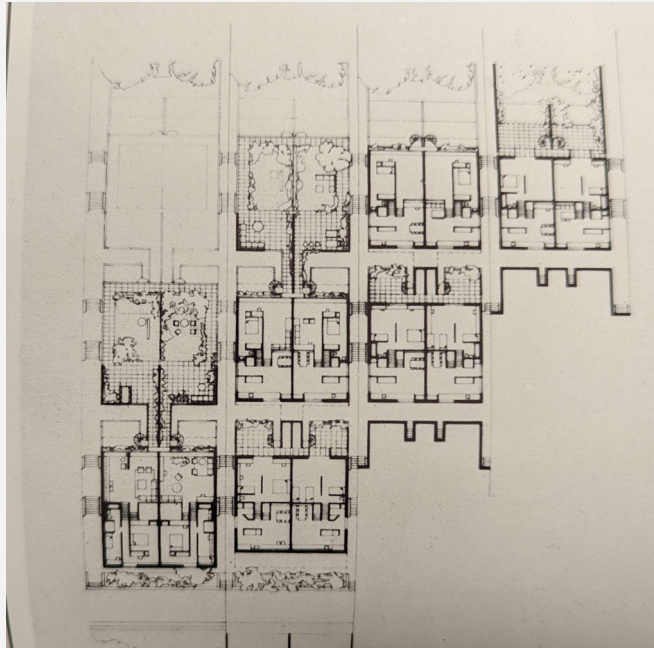


Estate

These maps display the borough, the social housing in the borough and the particular case study that is further analysed in drawing. t

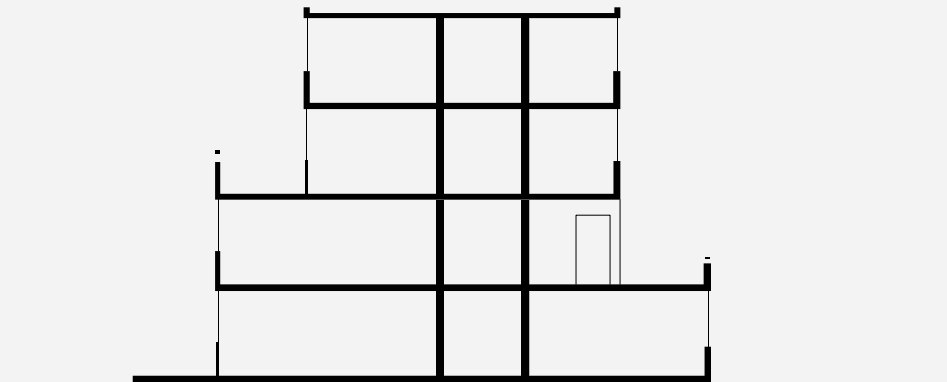


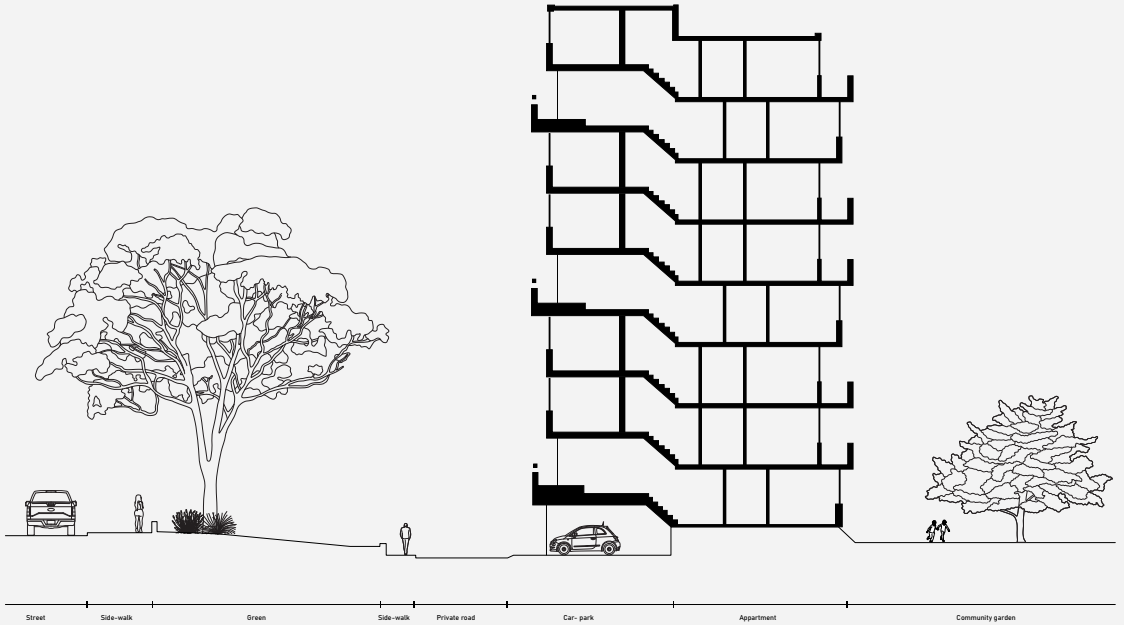
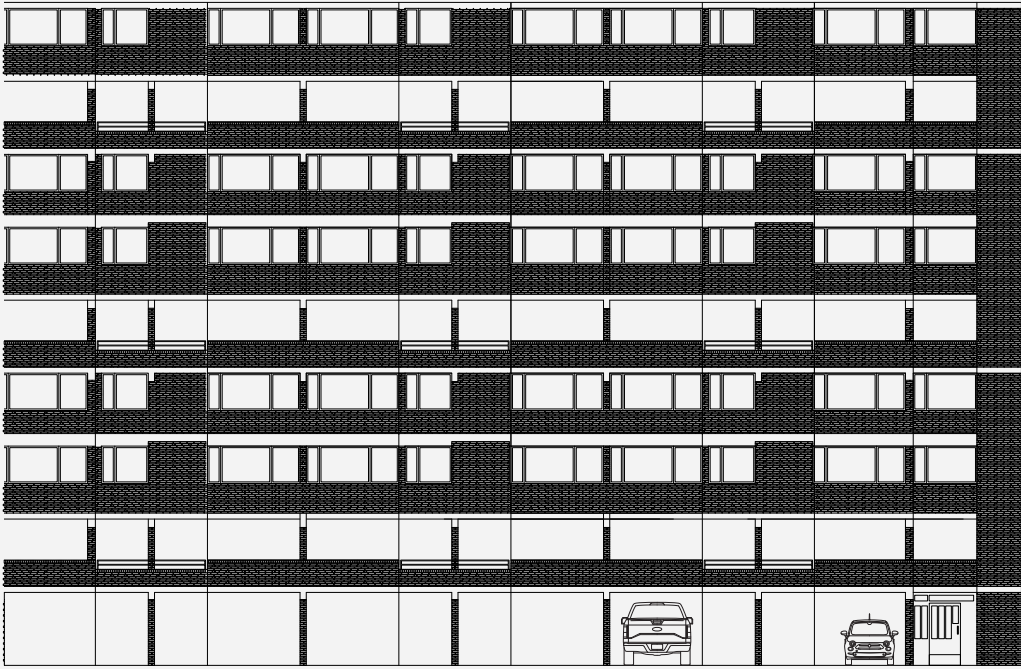




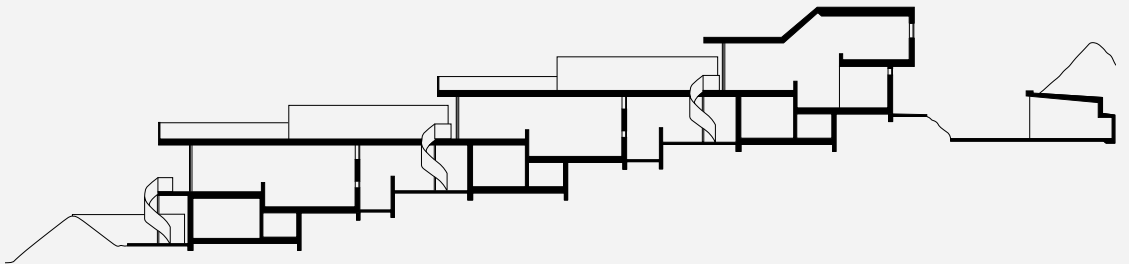
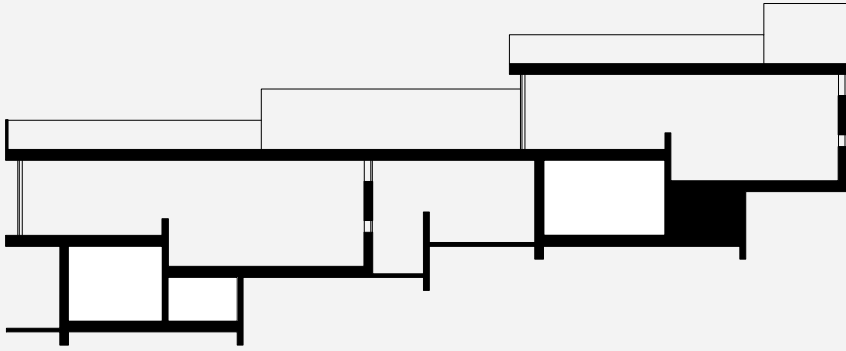
Housing Block

These maps display the borough, the social housing in the borough and the particular case study that is further analysed in drawing. t



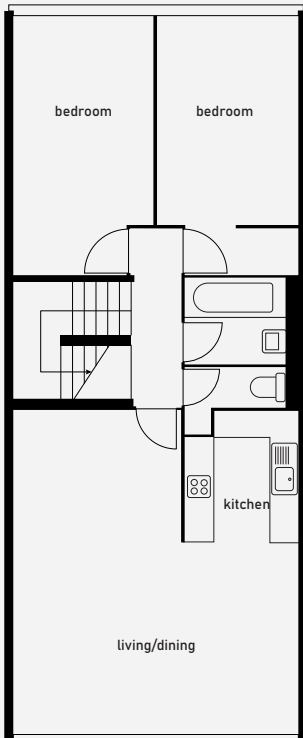


Street | Side-walk | Green | Side-walk | Private road | Car- park | Apartment | Community garden

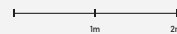


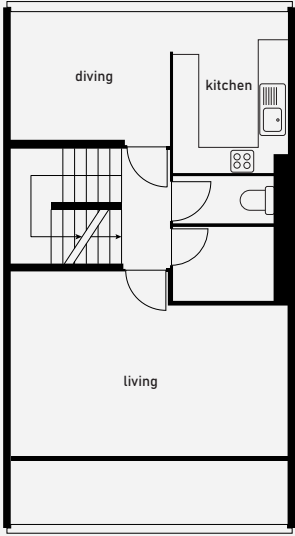
Appartments

These maps display the borough, the social housing in the borough and the particular case study that is further analysed in drawing. t

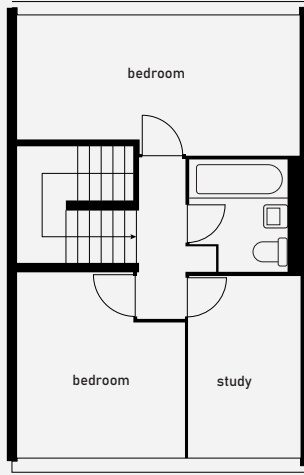


Ground floor

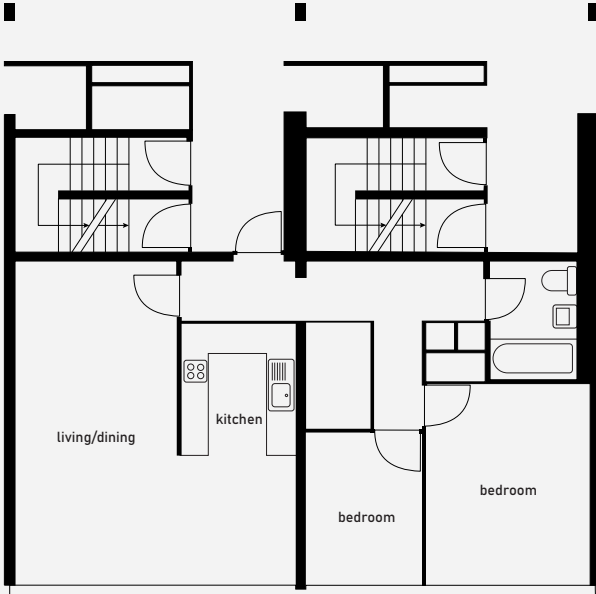




fourth floor



third floor

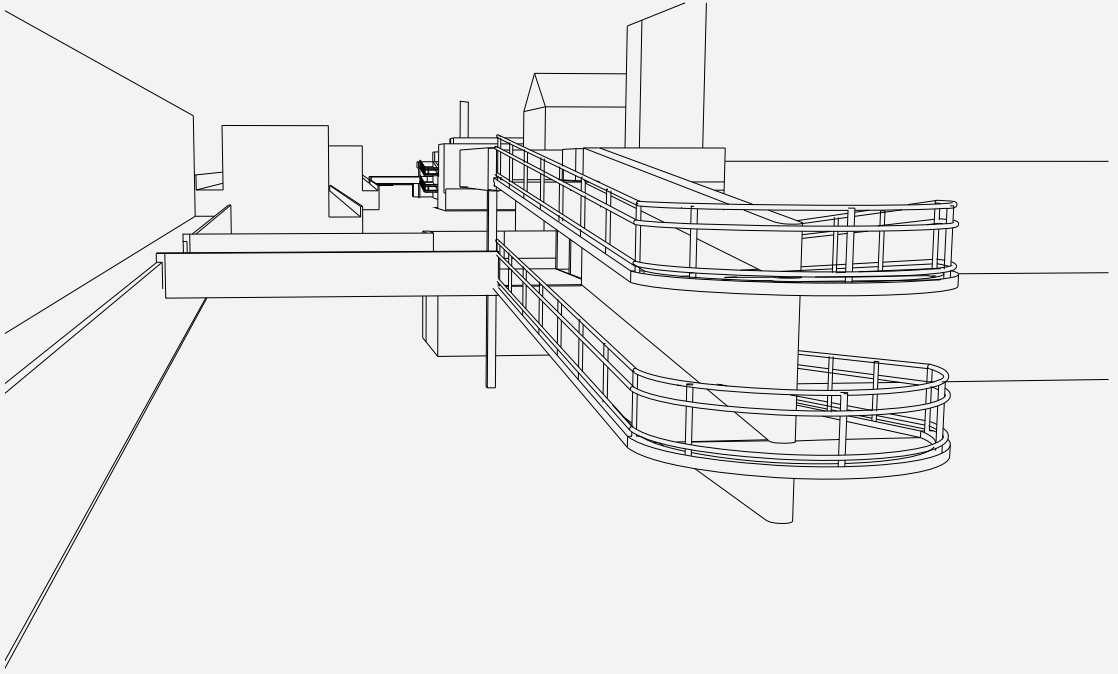


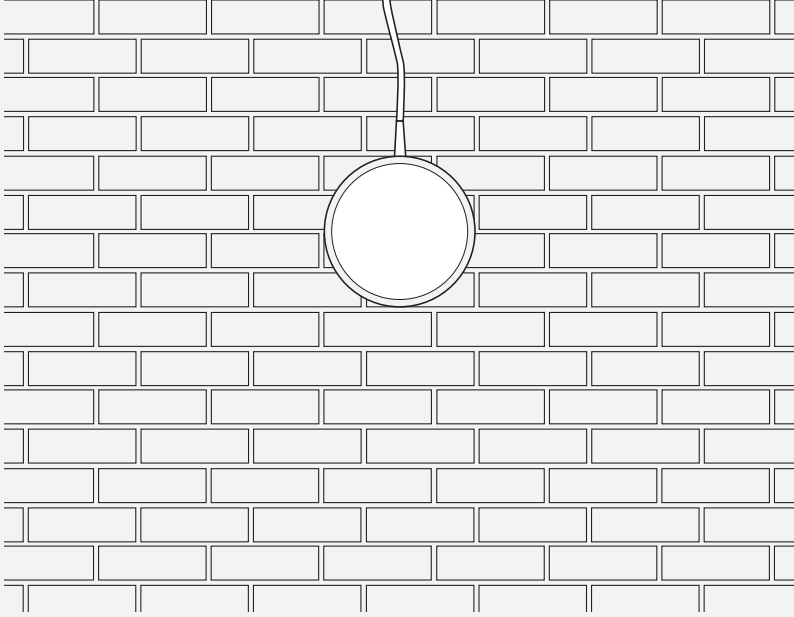
first floor



Detail & Ornament

These maps display the borough, the social housing in the borough and the particular case study that is further analysed in drawing. t





1 - 7	STOURHEAD HOUSE
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Estates in Images

Case study Estates

These maps display the borough, the social housing in the borough and the particular case study that is further analysed in drawing. t



































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Chapter 2.1 "the 'social eye' of the camera - that is, its ability to raise critical awareness of social relationships and material conditions" This marks exactly why I was interested in using film as a form of representation of the current situation in Council Estates.

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Chapter 5 on the virtues of Architecture. In this chapter De Botton, analogises ethics with architecture. He, just like philosophers, tries to find/dissect the virtues in people, like generosity, modesty, honesty and gentleness, but in de botton's case he searches these virtues in architectural buildings. Following ethics, architecture has the same principles, for instance that a single virtue does not constitute a 'good' person or building. The virtues are described as order, balance, elegance and coherence. Each set up by certain principles that constitute good.

- Sim, D., & Gehl, J. (2019). "*Soft city: building density for everyday life.*" Island Press. Retrieved October 17, 2022. Chapter: Nine Criteria: for livable Urban density

In the last chapter of this book nine criteria are given for a livable, resilient, high-density area. These criteria could be seen as a reference to answer to my research question. The criteria are: a diversity of built form and of outdoor spaces, flexibility, a human scale, walkability, a sense of control and identity, a pleasant micro-climate, a smaller carbon footprint, and greater biodiversity. If these criteria would work for a development of social housing in London is something that is not clear to me yet.

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Gehl uses the human dimension as the starting point for his analysis and measures the success of the urban environment by quantifying the levels of pedestrian flows, levels and length of stationary activity - including human contact and social interaction. Gehl however addresses only the exterior spaces and in this he does not incorporate the influence of the architecture within these spaces.

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spatial (in)justice refers to an intentional and focused emphasis on the spatial or geographical aspects of justice and injustice. As a starting point, this involves the fair and equitable distribution in space of socially valued resources and the opportunities to use them.

The Idea of spatial justice I can use to compare the case study estates their resources and the accesibility to them.

tion : Sophie Didier, Frédéric Dufaux], justice spatiale | spatial justice | n° 01 septembre | september 2009

This article suggests through case study material, alongside other literature that the self-avowed community-led NDC regeneration programme is a trojan horse for state-led gentrification in London. This is a clear example where the state led regeneration program leads to Gentrification and does not adress the need for affordable social housing.

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The movie describes the Robin Hood Gardens and the clear disconnect between the original ground breaking vision of the architects and the experience of its inhabitants. This all results in the eventual demise of the Estate by demolition instigated by the Borough council. Although a clear argumentation on why demolition cannot be given by the Borough Council.
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