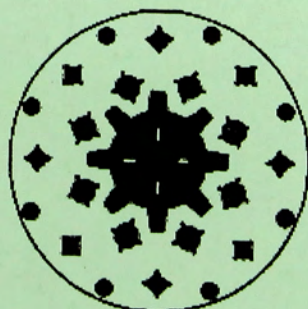


PLANNING HISTORY

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EDITORIAL

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Taking up the reins

I was pleased to be asked by the IPHS to take up the editorship of *Planning History*. I sincerely hope I can maintain the previous editor Peter Larkham's high standards of editing and production over the next three years. Having said that, I must apologise for the slightly late arrival of this issue, a result of an accumulation of a number of minor production difficulties. The next issue will be hot on its heels, and ready by the end of December. I would also like to gratefully acknowledge the help and advice I gained from Peter over the last few 'transitional' months. A big thanks, too, to all those members of the IPHS who have written to me or emailed me to welcome me to the new role as editor.

The scope of the bulletin: past present and future

In his final editorial in Volume 22, No. 1, 2000 of *Planning History*, Peter focused upon the strengths of the bulletin, and outlined a number of areas where it could be improved. First, the geographical spread of the bulletin is broad, but can be broader still. The bulletin will thus encourage contributions from all parts of the world. I will also endeavour to increase the number of contributions from the under-represented Asian and Pacific Rim countries. So if you are

working on these parts of the world, or you know someone who is...

Second, the spread of subjects covered has increasingly widened over the years, and this is also to be encouraged. Peter mentioned, however, that unfortunately little had been written on the teaching of planning history, so contributions on pedagogical practice and on key issues in the delivery of courses on planning history will also be welcomed.

I might add that although I have worked in planning history, I am also committed to social history and to making linkages between these two disciplines. The social consequences of planning, and the social contexts within which planners worked, are often lacking in planning histories. Social historians, for their part, often view social change in a vacuum. Life in towns and cities is rarely if ever connected to the policy decisions, and to the ideologies and practices of planners, that moulded the physical nature of the urban environment. So there is also scope for synthesising planning history with other disciplines. This point is relevant not only to social history, but also to architectural, urban, political and economic history. It is interesting to ask how far, if at all, this is possible, and how this might be achieved. In some ways, this connects to that point about the need for more work on the teaching of planning

history. Interesting questions about the nature and scope of any discipline of history are revealed, for example, when thinking about the sources that we use. Few social historians plunder the planning and architectural materials, yet many relevant and informative contemporary articles and studies of town life are available there. Similarly, planning historians can utilise a wide range of broad-sheet newspapers, and popular and specialist bulletins, to gain insights and evidence upon the social context within which planning decisions are made, and put into practice. And there is more than a little oral testimony and autobiography, and also fiction, which provides impressions of how 'the planners' have been perceived, often in a critical and prejudiced way, over the course of many years. These are but a few examples by way of making the point that, in short, any articles synthesising planning history with other disciplines will be welcomed.

Planning History is also a useful site for research students to publish short articles on their work. If you are involved in postgraduate supervision, please encourage your students to think of the bulletin both as a way of developing their work by preparation for publication, but also as an avenue of introduction to the wider international community of planning historians. The occasional 'Research' section of the bulletin should be a regular feature.

I began writing this editorial before the 9th IPHS conference at the Helsinki University of Technology in Finland, but I'm inputting this text a week after the event. So I will probably have met many of you by the time you read this. The conference was very well organised and lively, and many interesting and exciting papers were given. Some will appear in the next few issues of *Planning History*. I

think I speak for everyone in appreciating the attractive and well-provisioned campus of Helsinki University of Technology. The organisers are to be congratulated on the smooth running of the conference programme. A full report on the Helsinki conference, written by Rob Home of the University of East London, will be published in the next issue of the bulletin.

Finally...

Here is a plea on a number of fronts: I haven't received very many books for review since I took over from Peter, and would be grateful for more. The reviews section in this bulletin is a little thin. Also, please keep me informed of any key articles, of relevance to readers of *Planning History*, that might be found in urban history journals. I will endeavour to cover those international journals available in British libraries, but would be pleased to receive notices of the contents of articles in journals *specifically* relating to North and South American, African, Asian and Pacific-Rim urban and planning history.

Lastly, it would be good to keep the 'Practice' section as a regular feature. This is again dependent upon what is out there, and who is willing to submit a piece, but little reports of between 1,500 and 2,000 words upon planning history courses, on museums and archives, and on exhibitions, will be welcomed. Each piece should emphasise the uses to, and relevance of, their subject matter for historians of planning. The Practice section, as is evident from the article in this issue, is distinct from Reports or Notices due to its length and depth. It is intended to be first and foremost an interesting and a useful section, enabling readers of *Planning History* to learn about relevant activities and sites of learning.

NOTICES

ISUF conference, September 2001: Retrospective on urban morphology at the Millennium

The next biennial conference of International Seminar on Urban Form will be held for the first time in the United States, in Cincinnati, Ohio. It will take place from 6 to 9 September 2001 in the downtown Westin Hotel. The conference is being organised by Brenda and David Scheer and Kiril Stanilov of the University of Cincinnati, with assistance from several US members of the ISUF, including Anne Vernez Moudon and Michael Conzen.

Founded in 1789, Cincinnati is a quintessential American river city, described in detail by John Reps, and frequently cited in planning history for its textbook 'American grid' origins. It has a fascinating physical history and much historic architecture. It is also a beautiful city, built in the basin of seven hills, lush with vegetation, with the Ohio River at its front door. Cincinnati is in the middle of a fascinating and bold transformation of its riverfront, tearing out the multi-lane highway, building new parks and stadia, and other features. It has interesting examples of nineteenth- and early twentieth-century American planning, including an early (1830s) curvilinear suburb, a new town developed under the Roosevelt administration, and a well-preserved garden suburb designed by John Nolen. Tours of these areas will be part of the conference.

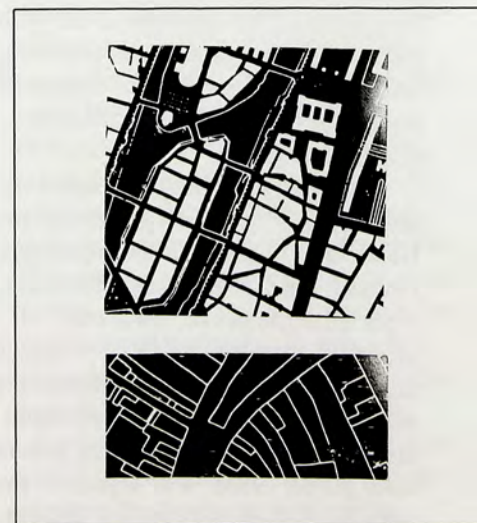
The general theme of the conference is intended to review the

study of the tremendous urban transformations in the past two centuries, but especially in the twentieth century. In that spirit, the conference will also feature a 'mini seminar' on the methods and theories of the English, French and Italian schools for those wishing to get a better understanding of classic ideas in the field. The themes of individual sessions will be announced in the October issue of *Urban Morphology* journal.

Enquiries and suggestions concerning the conference should be forwarded to:

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Email: Brenda.Scheer@uc.edu



NOTICES

The 10th International Planning History Society Conference: Cities of Tomorrow: London Letchworth 2000

The 10th IPHS conference will celebrate the internationalism of the town planning movement and the role of historical sensibility in city design. Though town planning is a forward-looking activity, its practitioners have always used '360 degree guidance systems'. They have looked at urban experiments and experience throughout the worlds, drawing on both the successes and failures of the past.

The theme of Raymond Unwin's famous book was the need to learn from history, and to share international experience. One hundred

years on, Unwin's vision is as valid an approach as ever.

Location

The tenth gathering of IPHS delegates will be convened in two world-famous planned environments, which embody the key themes of the conference – London and Letchworth Garden City. Revisiting London and Letchworth offers the opportunity to revisit important roots of modern planning history and return to the birthplace of the IPHS itself.

The main business of the event will be conducted in central London, in the historical building of the University of Westminster in Regent Street, John Nash's Via Triumphalis for the Prince Regent.

What are you **planning** for July 2002?



**CITIES OF
TOMORROW**

10-13 July 2002

**LETCHWORTH GARDEN CITY &
LONDON UNITED KINGDOM**

10th International Planning History Conference
www.iphs2002.com

NOTICES

On the third day of the conference, delegates will move 3 miles north of London to Letchworth Garden City, where Unwin put his pioneering principles into practice, before delegates return to the capital for the final session.

Pre and post conference field trips will be offered on an optional basis to explore other facets of historical town planning in London and the nearby Home Counties.

The conference theme will be 'Shaping the future: theories into practice' (preliminary title) and explored through commissioned plenary presentations and a series of parallel

paper discussion tracks, which will include:

- The Internationale of the planning movement
- Model projects and their diffusion
- Colonial and post-colonial town planning
- Planning and the environment
- Comparative technique in town planning
- Town planning and heritage issues

A series of round-table discussions will be held, including one devoted to the teaching and presentation of town planning experiences and ideas.



NOTICES

Call for papers

We invite proposals for papers in all aspects of planning history. In particular, we welcome proposals for papers which address the conference theme and tracks, with a particular focus on international exemplars or uses and abuses of the past.

In devising and developing the theme for this London-Letchworth Garden City conference, the organisers have brought together an international panel of experts chaired by Dr. Peter Newman. The panel will create a suitably qualified roster of conference tracks and submitted papers. Summaries of all accepted papers will be published on the conference website, in advance.

The option will be created for proposed papers to be submitted to referees. Papers approved by invited referees will be available in print, subject to meeting adjudication deadlines.

Finance and organisation

The organisers will provide all conference session accommodation.

The Heritage Foundation will cover the costs of the field day in Letchworth including lunch at the luxury Letchworth Hall Hotel and the provision of transport for the short journey from London to the Garden City for all delegates.

Letchworth is located off junction 9 of the A1 (M) motorway within easy reach of the M25 and such locations as Cambridge and Welwyn Garden City.

It is also a major commuter town with a fast-track service to London's King's Cross rail station 35 miles away.

In addition to the university's Hall of Residence (from £20 per person per night) there are many hotels within a two-mile radius of the London conference venues. Guide prices for hotel room rates range from £60 to £250 per person per night. However, discounted prices will be negotiated and made available.

The target number of delegates is 250 with a maximum capacity of 350 delegates.

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POLITICAL SYMBOLISM IN THE CANBERRA LANDSCAPE

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No politician since Robert Menzies has taken a direct personal interest in the design and improvement of Australia's capital city. In 1955 he expressed concern about the lack of development in Canberra; his influence on plans for future development was applied through the head of the Prime Minister's department who had close ties with John Overall, later to become the first commissioner for the National Capital Development Corporation.

Resulting from Menzies' concerns, a select committee of the Senate, with Senator J. A. McCallum as chairman, was appointed to enquire and report upon the development of Canberra. The report contained seventy six recommendations; it was thorough and persuasive, drawing upon evidence gleaned from a large number of witnesses. After a comprehensive study of the history of Canberra, the misfortunes of Walter Burley Griffin (the original architect and designer who resigned in 1920), and the lack of achievement in building the capital, the committee gave Griffin's plan a belated vote of confidence:

The more one studies Griffin's plan and his explanatory statements, the more obvious it is that departures from the main

principles should not be lightly countenanced. The principal features of Griffin's plan should be maintained at all costs. It is a grand plan, and something we should hold on to.¹

It is important to note that Marion Mahony Griffin prepared all the drawings comprising the competition-winning design for the federal capital. Her exact contribution to the plan itself is not clear as she deferred to her husband on this issue, but evidence gained from the *Magic of America*, her memoirs compiled during the 1940s, indicate at the very least that her contribution was a major one.

The 'main principles' of the initial Canberra plan were realised before Marion and Walter Griffin left Canberra. The city plan is organised around a set of inter-related axial meridians which connect the nodal points and man-made constructions with natural elements: mountains and hills. The principal Land Axis connects Mount Ainslie in the north of the city with the War memorial and then runs down Anzac Parade to unite the lake system (Lake Burley Griffin), the public buildings in the Parliamentary Triangle, the old

Parliament building, the new Parliament House on Capitol Hill, Red Hill, and then terminates at Bimberi Peak, the highest mountain in the Brindabella ranges well to the south of the city (figure 1). A secondary Water Axis connects Black Mountain in the

west with the university buildings crossing the Land Axis at right angles through the lake to align with the Molonglo River Valley, and then terminates at a monument in Lake Park (never realised.)

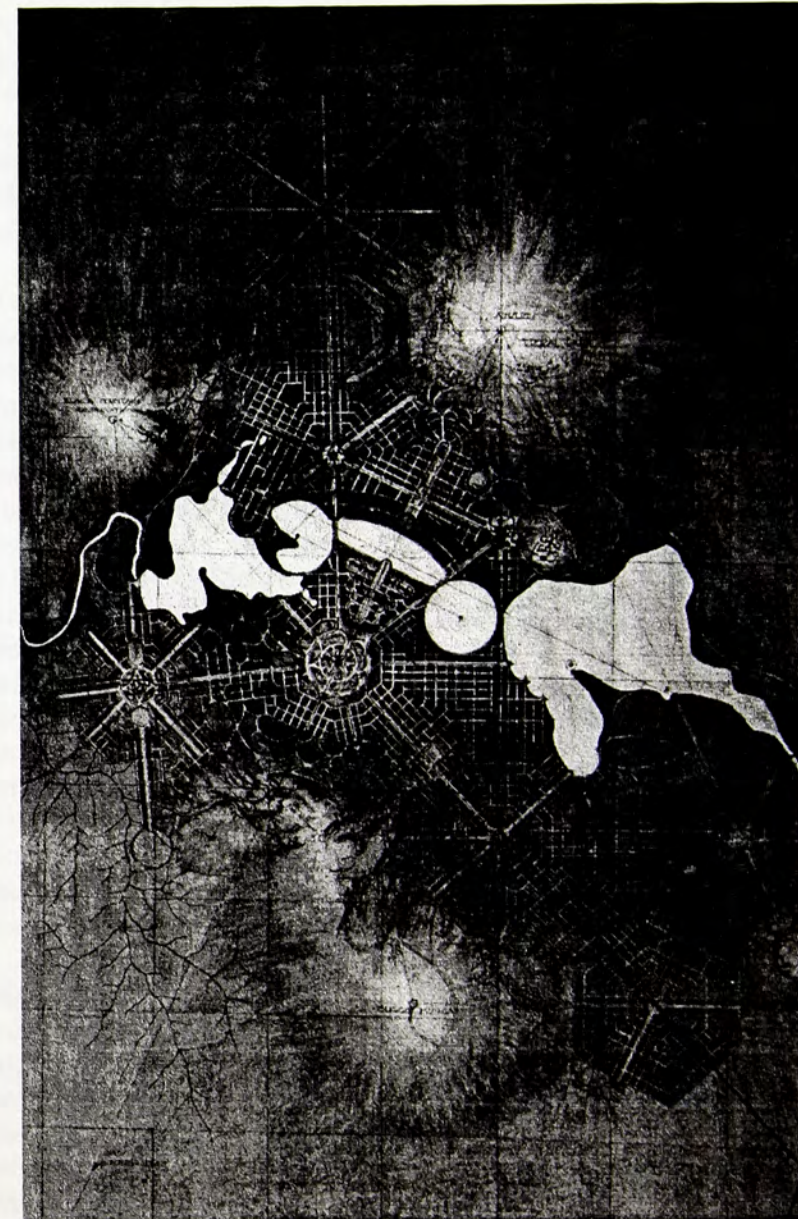
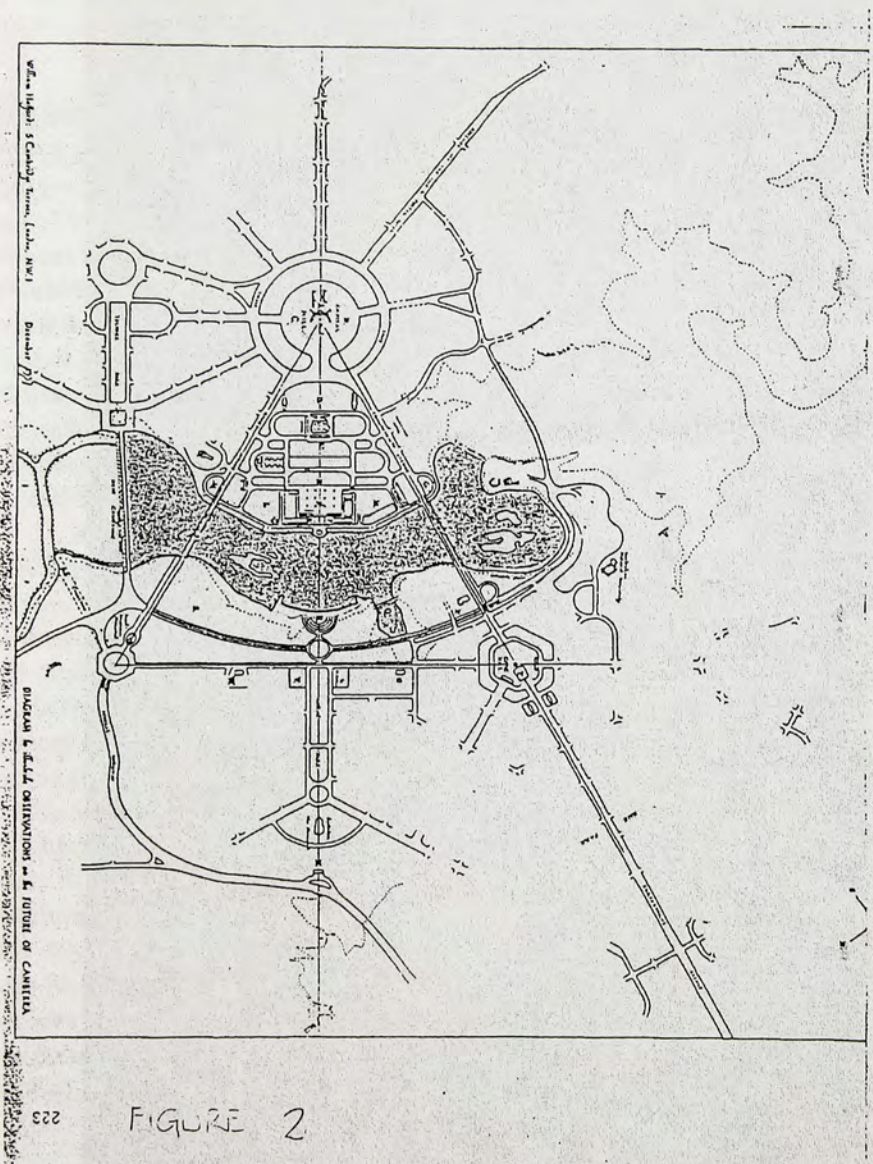


Fig 1 Commonwealth of Australia Federal Capital Competition; City and Environs

Select Committee of the Senate included in their report Griffin's original *Report Explanatory*, his plans of 1912, 1913 and 1918 as well as the gazetted plan of 1925. The government appeared to accept the direction proposed by the select committee and established the National

Fig 2: WilliamHolford: Diagram to illustrate observations on the future of Canberra



Capital Development Commission with wide powers of control. But while Griffin's plan gained official acceptance, it is clear that Robert Menzies interceded, exerting pressure to follow an English town planning model rather than the European and American model implicit in the initial design.² The English architect and town planner William Holford was consulted. Menzies had met Holford, later to become the doyen of British architects/planners, during his sojourn in England in the early years of the Second World War.

Holford accepted the axial matrix established by the Griffins but proposed certain amendments in relation to the siting of the proposed new Parliament House.³ Walter and Marion Griffin's choice of site for the permanent building was Camp Hill, a small hill below Capital Hill, but this site was never officially proclaimed. So, in 1958, with R. G. Menzies dominating the government of the day, little concern was expressed when Holford's proposal was promulgated. Parliament House would be embedded in a panoramic setting, near the southern lake shore, and in a manner akin to the great country houses such as Blenheim Palace or Castle Howard. The model was a Capability Brown landscape on a huge scale (*figure 2*).

Thus, at the inception of the National Capital Development Commission the Canberra Plan crystallised as an amalgam of the picturesque ethos and the panoramic prospect; that is to say, traditional English landscape design combined with the extensive axial vistas as expressed in the Griffin's initial plan. The plan contained a whole range of metaphors emanating from the eighteenth century, which enshrined

and symbolised political thought and ethical and moral ideals. These ideas were such as could be felt and responded to by modern individuals: politicians or public officials, and private individuals.

Menzies, imbued with traditional English ideals, had a penchant for English landscape art and admired the work of the Heidelberg School. He was favourably disposed towards the idea of a 'bush' capital and appreciated the idea of the bush mystique as representative of Australianness in much the same way as the picturesque tradition was projected by conservative interests as symbolic of English culture.

In Britain, the association of landscaping with property was enshrined in law, and planting accentuated the impression of power in the land by emphasising the apparent as well as the actual extent and unity of an estate. Formal styles of parkland planting, with long vistas radiating from the country house, expressed regularity and discipline: a sense of command and control. The pleasure of running the eye possessively over the contours of a park was enhanced by the siting, size and tonality of Capability Brown's informal clumps which harmonised the natural and social world. Ideal landscape was regarded as the analogue of the universal.⁴

Through Holford's agency, Menzies can be appreciated in a sense as the counterpart of those earlier conservative political theorists who elaborated the analogy of the State with a landed estate, and aligned statecraft with estate improvement. While naturalising the connection of landed property with political power, theorists such as Uvedale Price, Richard Payne Knight and Humphrey

Repton were flexible enough to allow moral criticism of landed opinions and tastes, usually by contrasting plain and careful gentry, who managed their estates conservatively, with speculative and extravagant gentry who did not.

The rich reserves of English woodland symbolism were exploited by these landscape idealists to construct a political iconography articulated in the form of landscape. Two sensibilities combine in their work, albeit sometimes uneasily: a critical sensibility which actively engages social and economic issues, expressing them comprehensively in landscaping terms; and a complacent sensibility which regards landscape as something separate from, and opposed to human society, and deploys its imagery to obscure social and economic issues. These sensibilities were defined in *Essay on the Picturesque* (1784) by Uvedale Price, and by Payne Knight's *Analytical Inquiry into the Principles of Taste* (1805). The 'Picturesque' has been mobilised throughout the present century to articulate English society and often again, with a sense of duplicity, as both the 'true' England and a world of make-believe. These two sensibilities had emanated from a connection between politics and art developed from the earlier eighteenth century. Correct taste in landscape art was used in this period, and thereafter, as a means of legitimising political authority - the claim to participate in the councils of state. Two kinds of landscape are represented in eighteenth century painting and literature.⁵ The first is ideal, panoramic prospect which is surveyed, organised and understood by disinterested public men. Secondly, there is the occluded landscape. Such landscapes conceal the distance; for

example, a cottage embosomed in trees that permit the distance to appear only as spots or slices of light.

Public individuals regard the elements of the panoramic landscape always as representative ideas, intended to categorise rather than deceptively to imitate their originals in nature. They study, not the objects themselves - not, for example, an individual person in a society, or their individual occupations - but their relations. Writers of the polite culture of the period conclude that political authority is rightly exercised by those capable of generalised thought, of producing abstract ideas from the raw data of experience, and by their ability to comprehend and classify the totality of human experience.⁶ In this sense they assume the mantle of the augurs and priests of antiquity who practiced the principal arts of civilisation - architecture and planning included - as part of their duties or office. Just as in ancient Egypt, for instance, the priests had practiced monumental civic design and geometrical planning, or in Rome the tradition of civic design referred back to the rites and observances of the Etruscan priesthood.⁷

The genre of the occluded landscape, at the other end of the spectrum, represents the confined views of the private individuals whose experience is too narrow to permit them to abstract. In England, these two kinds of landscape were often, if not always, assumed to be the productions of, and designed for, the entertainment of two different spheres of life - the public and the private - and even of two different classes of people.

The power of an individual of liberal mind to abstract the general from the particular, as metaphorised in the power to comprehend and organise an extensive prospect, is a testimony of

the ability to promote an art which itself enshrines the public interest. It was also understood to be an incidence of that person's ability to abstract the true interests of humanity, the public interest, from the labyrinth of private interests which were thought to be represented by mere unorganised detail. In republican political theory a citizen, a public individual in this sense, had long been distinguished by the fact that this ability was a function of this person's reason. By contrast, private men who were not citizens, who were servants or mechanics, had been understood from Aristotle onwards to have no ability to understand reason, or to follow anything but their own immediate instincts. According to this system of classification the representation of the ideal, panoramic landscape is an instantiation of the political capability of the public individual.

In Britain, during the eighteenth and nineteenth centuries, ideal panoramic landscape was treated as a public genre and accorded that status by an aesthetic philosophy. The connection between art and the public sphere had insisted on the interdependency of the republic of taste and the political republic, and it gave explanatory power to the writing of the times.

The panoramic prospect evolved in England and reached its apotheosis in the work of Capability Brown and Humphry Repton. These two spheres merged in the landscape design of Frederick Law Olmsted in America, in which axial arrangements were utilised but using mountains and hills as "natural" termini. Ancient axial orders and geomantic paradigms underlie the City Beautiful matrix, which was structured in relation to man-made termini, towers, large

obelisks and fountains, controlled by the principles of Baroque vista planning. The Griffins' Canberra plan was coalesced from these identifiable English, European and American influences.

Directly related to axial meridians generated from surrounding hills and mountains, the nucleus of the initial plan, the parliamentary triangle and its projections are of heroic proportions. Here the Griffins concentrated upon the creation of a clear geometric order both in axiality and in the sculpturally separate and solid monumental constructions within the government group of buildings. This component of the plan can be viewed as an expression of the "public" city: a civic and urban symbol. The freer and more modest areas and precincts comprising the Garden City component of the plan can be viewed as an expression of the "private" city of suburban orientation and provincial values, where the Griffins avoided the fixed climax of the Beaux Arts Baroque vista planning. The forms are not linear and axial but spiral from polygonal matrices: the distance is concealed by the centrifugal power of the suburban street pattern.

The Parliamentary Triangle of the Canberra initial plan, comprising judicial, legislative and executive functions, can be interpreted as a symbolic representation of the structure of the democratic ideal. Throughout the Magic of America Marion Griffin stresses that "true democracy" can only be achieved through the appreciation of the values of a tripartite consisting of liberty, equality and fraternity. Equality is enshrined in "the function of a democratic political organisation"; fraternity in "the function of a co-operative mercantile centre". Both are

represented in Canberra: equality in the general administration centre sited around City Hill and the government groupings within the triangle; fraternity in the mercantile centre on Mount Pleasant stretching out towards City Hill. Liberty, "the function of individualistic, creative, productive and cultural activity", forms the apex of the triangle as represented by the Capitol Building (now the new Parliament House).

With the Capitol as climax, the Griffins arranged the elements of government, symmetrically placed on terraces about the Land Axis, to express in physical terms their conception of constitutional democracy. In the vertical dimension the bicameral Parliament House is placed on Camp Hill above departmental and judicial functions. This composition is focussed on the Capitol, at the highest level, conceived by the Griffins as a place of popular assembly, a forum, a repository for the national archives and an institution commemorating national achievements - the focus of national consciousness.

The axially ordered initial plan for Canberra expresses the continuity of symbolism between the East and the West. From Babylon to Peking, Borobudhur, Angkor Wat, Benares and Mandalay in the East; and in the West, from Athens and Rome to the many European cities derived from them, there is evidence of a common coherent, and complex system of thought and practice, which underlies certain fundamental planning conceptions in all of these societies. The axial geometry also informs all Islamic mosques, garden and tomb complexes like the Taj Mahal.

In Canberra, the north-south Land Axis connecting Mount Ainslie with Bimberi Peak, and the east-west

Water Axis from Black Mountain passing through the basins comprising Lake Burley Griffin and along the Molonglo Valley, form a cross akin to the monumental constructions of the ancient world such as Constantine's Rome. There, the Axis Urbis (city axis) connects St. Peter's Basilica, the Capitoline Hill, the Via Sacra, the Temple of Venus and Rome, the Colosseum, St. John's Lateran Church and extends to the Alban Hills, the home of the gods of antiquity. At the Colosseum it crosses another axis connecting the ancient basilicas of Santa Maria Maggiore and St. Paul outside the walls. With the establishment of Christianity the "cross" of Rome became the model for the development of many European cities.

The most famous geomantic axis of the ancient world aligns the Parthenon on the Acropolis of Athens with distant landforms: Mount Salamis in the west and "horns" of Mount Hymettos in the east. It is crossed by a secondary axis from Mount Deceleia which passes through the old altar of Athena leading the eye to the distant sea. The last city which reflects this system of ideas and to be designed in the grand manner was Canberra.

Robert Menzies, through the agency of William Holford's axial and panoramic scheme within the Parliamentary Triangle rejuvenated Marion and Walter Griffin's concept of an "ideal" city. Later, in 1968, after Menzies had quit politics and anti-conservative forces were in the ascendancy, the House of Representatives supported a proposal to move the site of the proposed Parliament House from the intended lakeside setting to Camp Hill, the site actually proposed in the initial plan of

1912. This required the demolition of the existing Parliament building, a proposition not supported by the Senate, which viewed the old building, with its threefold extensions, as a permanent fixture. This impasse prevailed until 1974, when, at a historic joint sitting of both houses of Parliament, the Parliament Act located the projected Parliament House on Capital Hill. An international competition, staged in 1979, was won by the American-based firm, Mitchell, Giurgola and Thorp; their scheme was completed for the Australian Bicentenary in 1988.

In the new Parliament House design, Romaldo Giurgola sought to concretise the in-dwelling spirit of the nation as the Griffins had attempted to do in the original design for the Capitol building. By reiterating the shape of Capital Hill in the general mass of the building, Giurgola infused his design with metaphorical associations such as permanence and stability, and, in the Roman sense, enclosure and interiority. He has carefully placed the major elements of the Senate Chamber and the House of Representatives Chamber in the same relationship to the crossing (the present flagpole) as did the Griffins with the siting of the residences of the Prime Minister and the Governor-General.

The cross-axial design of the Parliament House has made the Griffins' macro-landscape resonate with some of the most powerful symbols of Western culture. In the Colosseum and the Pantheon, the urban focii of Rome, anthropometric orders and axes are unified in the simplest possible way. Recognising the power of this ancient symbolism, with all its social and political associations, Romaldo Giurgola has expressed these

timeless continuities in the urban focus of our national life.

But in the wider sphere, the succession of individuals responsible for planning and landscape design since the inception of the National Capital Development Commission in 1958, had eroded the Griffins' concept for Canberra even before the design of the new Parliament House on Capital Hill had been settled. The Mall, astride the Land Axis in the Parliamentary Triangle, and Anzac Parade attempt formality but the former relies only on the inconsequential patterns of trees, and the latter is limited to a narrow strip of the Land Axis unsupported on the northern lake shore below Mount Ainslie.

On the northern shores, according to the Griffins, regular landscaping and institutional buildings should have created a formal viewing platform for the government group in the triangle. Also, there are no successful formal parks; the parklands along the entire irregular lake frontage have been designated picnic and recreation amenity. The Griffins had proposed variety and a gradation of treatment in order to make the parklands support the wider city patterns.

In the Parliamentary Triangle the hierarchy of capital functions proposed originally has been fragmented with government offices, national institutions and local functions distributed at random in the areas abutting the Mall. Although a departure from the Griffins' original intentions, had William Holford's 1959 scheme been realised, the original panoramic breadth of vision would have been preserved. Now, nowhere is a political iconography articulated in the form of landscape.

While paying false homage to Walter and Marion Griffin and their visionary plan, politicians and planners alike have discarded the most significant components of that plan and disregarded the aesthetic principles critical to its implementation. Canberra garden city, the capital of Australia, experienced on the ground, is the epitome of occlusion. The

"public city", a civic and democratic symbol, is now only the dream of a few ideologues. Canberra has become the expression of private individuals, who have vacillated between the frantic desire to find something comprehensible to belong to, and an equally consuming passion to act on their own.

NOTES

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| <p>1 Select Committee of the Senate, <i>Report</i>, p. 12.</p> <p>2 Elements of the initial Canberra Plan are derived from the European-style City Beautiful and Garden City movements which dominated town planning in the early twentieth century. In the City Beautiful model, derived from Baroque vista planning, architecture is set in sweeping piazzas and parkland penetrated the city centre. In the Garden City model, houses on individual blocks in suburban areas further away from the centre are dominated by landscaping. In Canberra, the Parliamentary Triangle reveals influences from the 1901 plan for Washington DC, and the Chicago Columbian Exposition which espoused the Beaux-Arts Baroque style; and less formal 'picturesque' principles applied to its suburban areas connect Canberra with English garden cities/towns such as Letchworth and Port Sunlight.</p> | <p>3 W. Holford, 'Observations on the Development of Canberra', A.C.T., 15 May, 1958.</p> <p>4 See generally, S. Daniels, 'The political iconography of Woodland', in D. Cosgrove and S. Daniels (eds.) <i>The Iconography of Landscape</i>, Cambridge University Press, 1988.</p> <p>5 J. Barrell, 'The public prospect and the private view: the politics of taste in eighteenth century Britain', in J. C. Eade (ed.) <i>Projecting the Landscape</i>, Humanities Research Centre, Australian National University, 1987.</p> <p>6 Alexander Pope, <i>Epistle IV to Richard Boyle, Earl of Burlington</i></p> <p>7 See J. Rykwert, <i>The Idea of a Town: The Anthropology of Urban Form in Rome, Italy and the Ancient World</i>. M.I.T. Press, Cambridge, 1986.</p> |
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TRANSATLANTIC DIALOGUE RAYMOND UNWIN AND THE AMERICAN PLANNING SCENE

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From Garden Cities to Town and Regional Planning

Raymond Unwin (1863-1940) developed strong professional and personal links with the United States and Canada from 1911 onwards. Unwin, is, of course, best known as a pioneer of town planning,¹ and the evolution of the Garden City layout, taking Ebenezer Howard's mechanistic diagrams, and in conjunction with his partner, Barry Parker, transforming them with the Arts and Crafts approach of vernacular cottage design. This was spectacularly seen in his early work. First of all, in New Earswick, from 1902 onwards; Letchworth Garden City followed in 1903, where Unwin prepared the master plan, and Parker and Unwin designed much of the grouped housing and many individual houses. At Hampstead Garden Suburb, Unwin's first plan was prepared in 1905, and development got under way from 1907 onwards. Unwin's subsequent career was largely in the service of public agencies. He split away from Parker in 1914 to become Chief Town Planning Inspector at the Local Government Board in succession to Thomas Adams, who is another major pioneer of planning with transatlantic links. During the First World War Unwin was responsible for the construction programme of munitions communities, developed by the Ministry of Munitions, under David Lloyd George's stewardship. They included what many commentators have perceived as the first state New Towns including Gretna-

Eastriggs in the Solway area of Scotland. Unwin also served on, and was the leading member of, the Tudor Walters Committee investigating working-class housing which reported in 1918. Its principal findings were enacted in the Housing Act of 1919, with Unwin being appointed Chief Architect and subsequently Chief Technical Officer for the Ministry of Health in 1919, from which he retired in 1928. After that he took on work for the Greater London Regional Planning Committee (GLRPC), as their Technical Adviser, from 1929-33. Subsequently, and by then in his seventies, Unwin regularly commuted to the United States, initially in conjunction with housing issues, assisting the activists pressing for interventionist policies and programmes under Roosevelt's 'New Deal'. In 1936, he was appointed Visiting Professor of Town Planning at Columbia University, a post he held until his death.

America calling...

So, Unwin enjoyed a crowded career. In fact, although his most intense work in the United States itself was done in the 1930s, he developed strong links with the United States many years previously. A transatlantic dialogue began before he even visited the United States. In 1910, the Royal Academy hosted a great exhibition of Town Planning in conjunction with the RIBA Town Planning conference of that year, and Unwin was the

organiser of that exhibition, which included the whole spectrum of town planning.² English Garden City architecture at its most intimate scale was seen alongside, for example, Daniel Burnham's great plans for Chicago and Washington. This certainly seems to have implanted in Unwin a realisation that formal planning was not as anti-social as he had hitherto thought and as he had implied in 'Town Planning in Practice', published the previous year, 1909.³ Unwin's opportunity to visit the United States for real, came as a member of the British Delegation (with Thomas Adams and Thomas Mawson) to the Third National City Planning Conference held in Philadelphia in May

1911.⁴ Accompanied, as usual by his wife, Etty, Unwin made his own way to the United States, (which inevitably involved a small, obscure, slow and economical steamship). He sailed from Liverpool on the Leyland Liner *Bohemian* - a very appropriate choice of name for a boat for the Unwins - and, not content with the break in work during the sea voyage, he prepared a plan for the extension to Hampstead Garden Suburb, en route, during the ten days between Liverpool and Boston. On landing he made the first of his enduring transatlantic friendships, with John Nolen (1869-1937) who was a seminal figure in planning in the United States. Nolen and Unwin remained friends, correspondents and

participants in international conferences for the rest of Nolen's life.⁵

While Unwin was in Philadelphia he gave the message, the orthodox message as it had become, about British housing, and Garden City practice. He presented what is in essence a draft for *Nothing Gained by Overcrowding*, published the following year by the Garden Cities and Town Planning Association. Unwin debated with one of the New York housing officials, the question of tenements versus cottage homes, which became one of the key aspects of international debates in housing in the interwar period. He then visited Chicago and was mightily impressed with the city, and with the comprehensive stance taken towards city planning under the Burnham plan, and

with the city's park belt, and commended the construction of neighbourhood social centres. He proclaimed 'this green girdle is indeed a wonderful creation'.⁶ The comprehensive context of the Burnham plan raised Unwin's perception of planning to the strategic level embraced by his seminal diagram 'The Garden City principle applied to Suburbs', which was prepared in conjunction with his 1911 Warburton lecture at Manchester University,⁷ and was widely publicised through its inclusion in *Nothing Gained by Overcrowding* in 1912.⁸ This seems to have raised Unwin's sights from the individual small town towards city regional planning, which is a dimension which is not always recognised in his pre-1914 work, but which came to fruition in his GLRPC work.

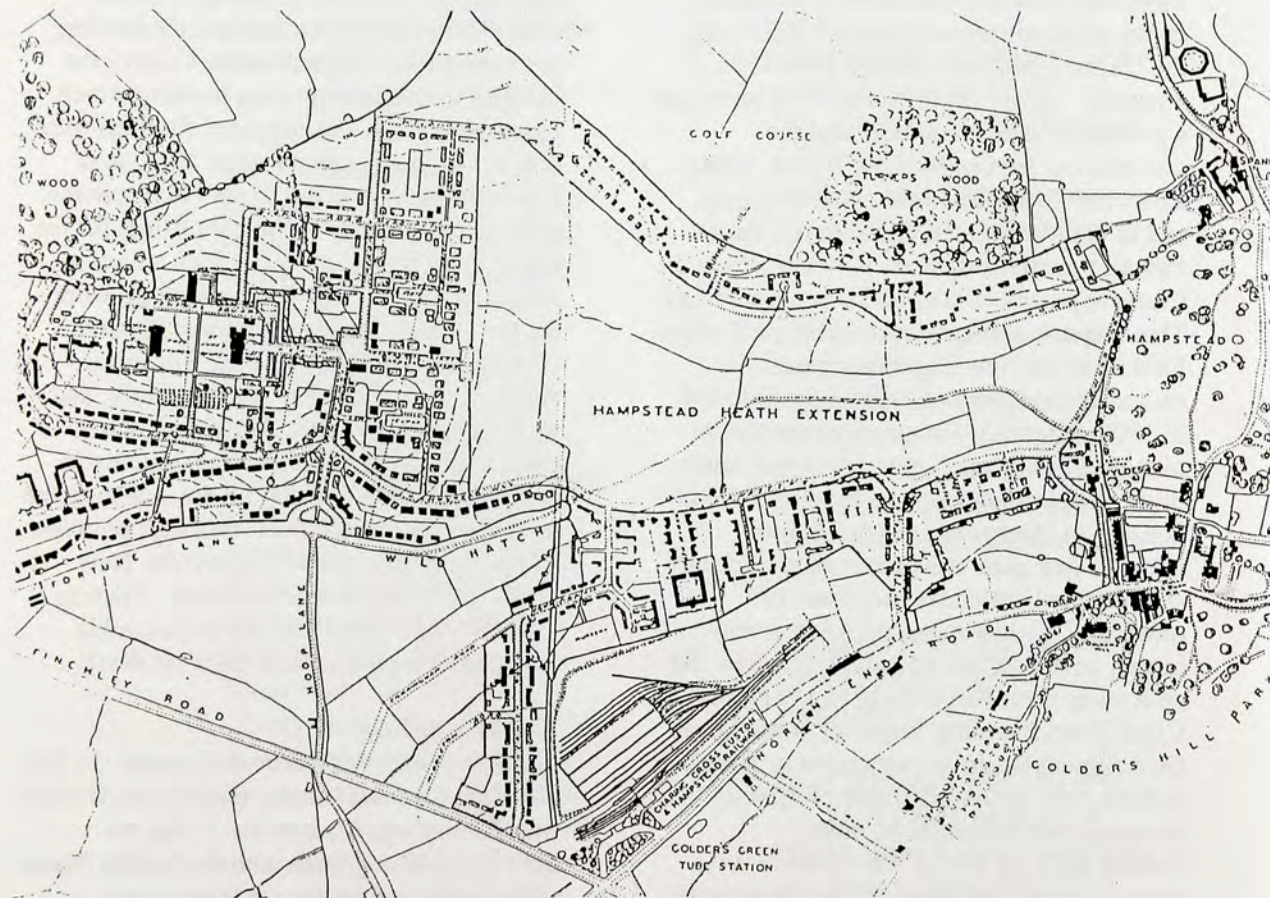


Fig 1: The Hampstead Garden Suburb Plan 1919: the treatment of culs-de-sac fringing the Heath provided a model for Radburn

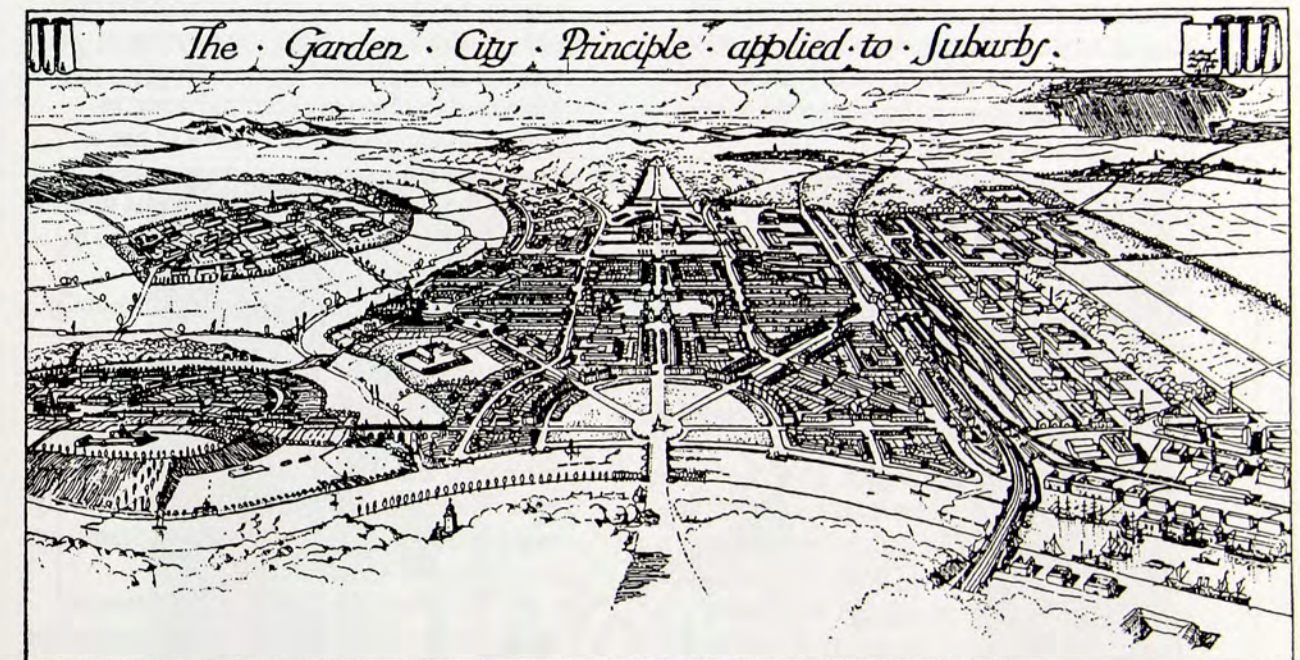


Fig 2: Originally prepared for 'The Town Extension Plan' in 1911, 'The Garden City Principle Applied to Suburbs' became an international planning icon.

The City Club Bulletin publicised Unwin's Chicago visit, and lecture on English Garden Cities.⁹ The City Club of Chicago was an organisation which was very interested in social questions. It was led by the Pond brothers, who did a great deal towards formulating the concept of the neighbourhood unit, along side the social analysts of the Chicago school. They are unsung, but they preceded the analytical work by Clarence Perry, Henry Wright and Clarence Stein. Unwin spoke to a very receptive audience. It is not known whether Frank Lloyd Wright was present.¹⁰ He also visited Canada, commenting on the planning of Ottawa: he returned for a longer visit to the Dominion in 1913. After this hectic trip, he sailed homeward from New York on the Lusitania, one of the few occasions when a premier liner was taken. As a result of his American trip in 1911, Unwin slightly revised in 'Town Planning in Practice', with a new introduction which includes a summary of planning in the United States, particularly Philadelphia. Regrettably he never comprehensively revised the text to show a greater enthusiasm for formal planning, evident from the text of his Warburton Lecture

Dialogue resumed

During the First World War, as already mentioned, Unwin was more than occupied by the construction of munitions communities. But those developments themselves became part of the dialogue, part of the export of planning ideas. The United States Emergency Fleet Commission built a series of similar communities, after the examples of Gretna-Eastriggs, and Well Hall at Eltham (the latter of which, incidentally, Unwin had nothing to do with - the architect was Sir Frank Baines). These and others were published in the American Institute of Architects Journal in 1917-18, much to the disgust of the censor, because they were shrouded in the secrecy of the Defence of the Realm Act. Nevertheless the idea of state-promoted housing was exported to the United States in that form.

Unwin's appointment as Chief Housing Architect, in the Ministry of Health, in 1919, gave his work official imprimatur, while his American contemporaries were urging the adoption of a national housing strategy and regional planning in the United States. The personal incentive to return was strengthened by the marriage of Unwin's daughter, Peggy to Curtice Hitchcock, an academic and publisher, in 1920. John Nolen also encouraged his return. There are numerous letters of that period in the Nolen Papers, held at Cornell University, which are on the lines of 'when are you going to come back to the United States?'. Nolen acted, in effect, as Unwin's agent, setting up lecture tours and conferences with American institutions which were likely to be receptive to enlightened city planning and housing design.¹¹

It was in 1922 that Unwin returned, and while on that trip he was interviewed by, and indeed, held conferences on behalf of, the Russell Sage Foundation, which was about to launch the idea of a comprehensive regional plan for the City of New York and its environs. Unwin had become keenly interested in planned decentralisation to defuse urban congestion. This still has a resonance today as a key planning issue. Unwin was perhaps too radical at that time in his ideas for stopping further congestion by curbing skyscraper growth of lower Manhattan.¹² This was a theme, incidentally, to which he returned virtually every time he came to the United States - New York headlines would say 'Unwin would ban further skyscrapers'. It is a reflection of both his status, and that of city planning that the New York Times interviewed him practically every time he arrived in the United States, on the inevitable slow boat.

The International Garden Cities and Town Planning Federation held its conference in New York in 1925, attended by Ebenezer Howard, Raymond Unwin, and Barry Parker. Lewis Mumford and the Regional Planning Association of America also hosted the British guests.¹³ The RPAA welcomed Unwin's pronouncements on the congestion of Manhattan, and the need for planned

decentralisation, but Unwin's headline grabbing advocacy of a ban on further skyscraper development scarcely endeared him to the financiers of Wall Street. From 1929-33, Unwin's low-key formulation of strategic alternatives for the metropolitan region in his 'Greater London Regional Plan' was commended by Nolen, and younger American planners such as Russell Van Nest Black (1893-1969), then working on a Tri-State/Philadelphia Regional Plan, welcomed the clarity of Unwin's approach. By the 1930s, Unwin's broad, philosophical views on regional strategic planning, set out in 'Regional Planning: the pattern and the background', were commended, and published on both sides of the Atlantic.¹⁴ During the 1920s Unwin began a fruitful dialogue with Henry Wright (1878-1936) and Clarence Stein (1882-1973). The Second Garden City, Welwyn, was under way from 1919, designed and planned by Louis de Soissons. Welwyn, together with Letchworth and Hampstead Garden Suburb were visited by Henry Wright and Clarence Stein in 1923, and influenced their evolving ideas about

housing grouping and planning. Guessens Close, Welwyn, where Sir Frederic Osborn, a younger member of the Garden City Movement lived, and the early quadrangles of housing (many of which have now been demolished) were analysed. Wright and Stein, en route to the superblock, also developed the theme of the block diagrams from 'Nothing Gained by Overcrowding' at Sunnyside Gardens, New York, in 1924-5.¹⁵ Radburn was influenced, of course, by the English Garden Cities. It was planned by Wright and Stein in 1928-29. Unwin was consulted on the finalisation of the layout during his visit in 1928. He visited the site and wrote excitedly to a cousin, Christy Booth, 'I am deep in planning their new Garden Suburb'.¹⁶ In his sixties Unwin has become almost a father figure, a guru, to a younger generation of American planners. At Radburn, the culs-de-sac, which lined the traffic-free superblock, were influenced by Unwin's, such as Reynolds Close, off Hampstead Way in Hampstead Garden Suburb.

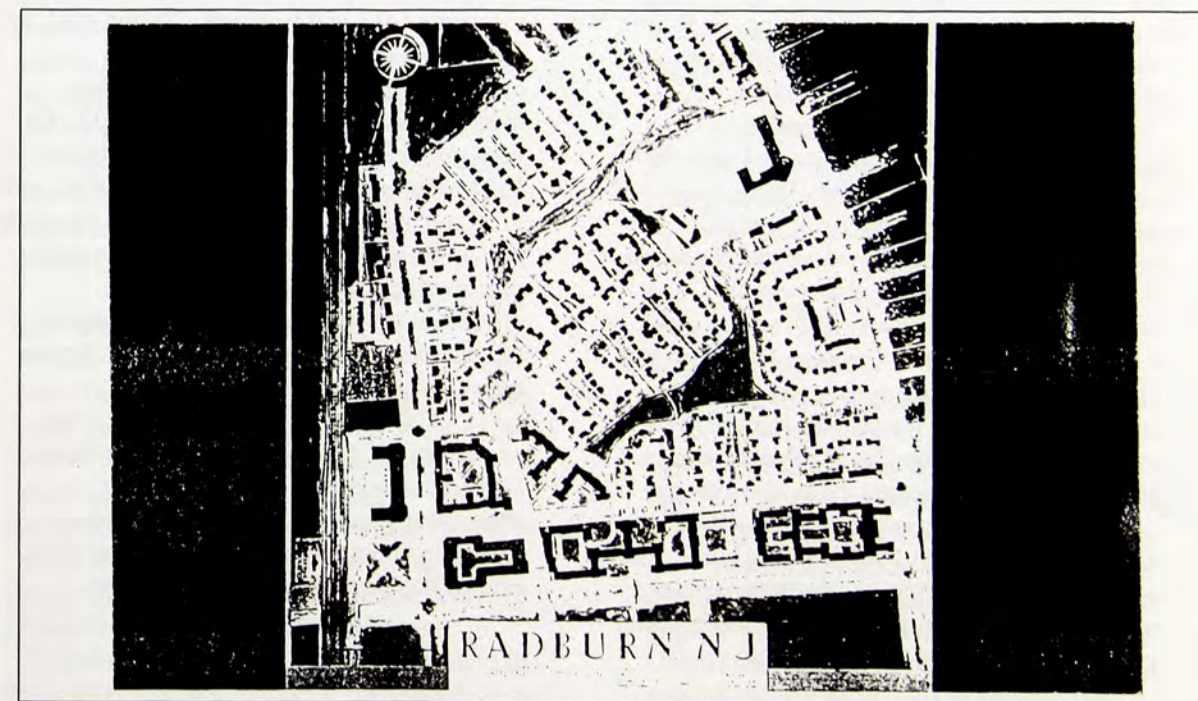


Fig 3: Radburn New Jersey Layout Plan

These occupied the narrow tongue of land between the Hampstead Heath Extension and the boundary of the Suburb. Reynolds Close was narrow, and it is now choked by parked cars - Wright and Stein introduced garages into their layouts at Radburn, as befitted its claim as 'the Garden City of the motor age'. Looking at the Radburn plan, the repetition of Reynolds Close is evident, but the park realm shifts to the block centre, avoiding crossing the road, as is the case at Hampstead Garden Suburb, where it is necessary to cross Hampstead Way to reach the Heath Extension.

Looking at archive photographs, the aerial view of Radburn highlights the only phase really built in accordance with the plan. Work came to a grinding halt after October 1929 and the Wall Street Stock Market crash. The early photographs also show very picturesque forms of grade separation between pedestrians and vehicles, with rustic overbridges and underpasses. Despite the safety of the inner park belt, children were photographed on one of the culs-de-sac, playing on the vehicular access. The shopping centre, only partly completed, incorporated adjacent curbside parking.

Such innovative practice as Radburn was partly reflected in work that Parker was doing in the late 1920s, for example, at Wythenshawe, the City of Manchester housing satellite. This incorporated American features, not only at the micro level, with proto-neighbourhood units and a small amount of culs-de-sac development based on Radburn, but also at the macro level incorporating the parkway highway.¹⁷ Only one of these was built, Princess Parkway, and it is now totally taken over by an urban motorway, running out to Manchester Airport. Parker's plan for Wythenshawe, in its 1930 version, showed the parkways clearly. He was consultant to the City of Manchester between 1927 and 1941, and was certainly the ideas man at Wythenshawe, although the execution of most of the housing

was under the control of the Manchester City Architect. Parker's enthusiasm for parkways stemmed from his 1925 visit, when he saw the Westchester County parkways. Later he obtained slides to show at his inaugural lecture as TPI President in 1929. Unwin too illustrated the parkway in his 1929 GLRPC Report,¹⁸ and the Radburn plan in its successor, published in 1933.

Towards a New Deal housing policy

There was a gap in Unwin's trips to the United States between 1928 and 1933, caused by the Depression, his work for the Greater London Regional Planning Committee and his RIBA Presidency from 1931-33. He returned late in 1933, once again by slow-boat, via Canada. As ever, his visits were news. Press cuttings show a short, tweedy, man, with his wife, slightly taller than himself, proclaiming 'his speciality - Garden Cities'. He wore similar suits in all the photographs, even out riding the range, when visiting his wife's relatives in Canada, in 1933, when he spent the Christmas at Dollard, Saskatchewan, way out in the mid-west of the prairie belt. Unwin was recipient of honorary degrees at several universities, including MIT and Harvard. Tweed-clad, as usual, he was photographed with the immaculately clad academics when he received his degree at Harvard in 1937. Or yet again, at the housing centre in Toronto in 1934, where he encouraged the establishment of a housing advice centre, which in its set-up was an aspect of what we would now call community planning. As noted, his opposition to skyscrapers was a recurrent theme, particularly in the New York Times interviews.

Unwin's humane socialist outlook never varied. He was perhaps too radical in his ideas about introducing, in effect, congestion charges, and banning further office development in Manhattan and other central business districts of US cities.

However, his time came after the Depression, and the reconstruction under the Roosevelt administration: the New Deal as it is popularly called. Roosevelt was inaugurated early in 1933, and served two terms, was elected for a third term, and died in office in 1945. Unwin was a prominent figure, with relevant experience, who could be consulted. He had, after all, been principal civil servant in charge of the way in which housing was implemented under the various Housing Acts from 1919 onwards. He was consulted by the newly formed National Association of Housing Officials (NAHO), practically from their formation late in 1933.¹⁹ In January 1934, in Washington, he was eagerly questioned by Eleanor Roosevelt about British public housing policy and programmes.²⁰ In August 1934, the Rockefeller Foundation financed an international housing commission, under the auspices of NAHO. As well as Unwin, the deputation included Samuel Kahn from Frankfurt, and Alice Samuel, a housing officer from the Bebbington Rural District in Cheshire, on the Birkenhead side of the Mersey. They toured the cities of the East and Mid-West, then conferred to compile a report formulating a policy for comprehensive public housing in the United States. Unwin, as with the Tudor Walters Report, was part author and credited with substantial work on the report which was presented by NAHO to the Roosevelt administration, and which laid the foundations for the Wagner-Steagall Housing Act of 1937.

Unwin was also consulted about the new settlements developed by the Resettlement Administration as part of the New Deal itself. Greenbelt, Maryland is the most famous.²¹ An aerial view from 1936-37 shows it standing out as the updating of Radburn and the transition to the neighbourhood planning as used in the early postwar New Towns in Britain. Rexford Tugwell, who was Director of Roosevelt's Resettlement Administration, brought in Clarence Stein as consultant to formulate the overall policy and financial framework of the towns, a detailed programme, and design

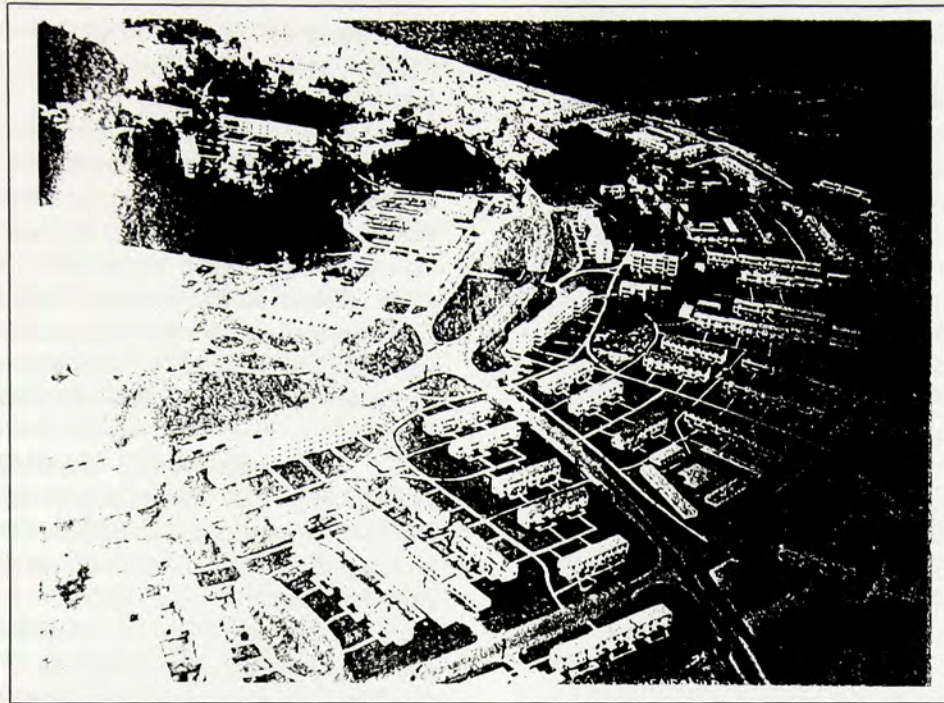
standards. Stein was not personally responsible for the Greenbelt plan, but it reflected fully his concern for defining neighbourhood units and separating pedestrians and vehicles at all points of conflict, seen at Radburn, and at a plan for a housing satellite at Valley Stream, Long Island, New York, prepared in 1933. With Catherine Bauer Wurster, he participated in a design review for Greenbelt, at which guiding parameters for the plan were set, and clearance work began on site in October 1935. Roosevelt had commanded that the first phase of construction should be completed by June 1936, but it was not until the following year that the first residents arrived.

The Unwins visited Greenbelt in March 1938. The Washington Press ran the headline 'Greenbelt pleases Briton', with a photograph of the Unwins, accompanied by John Lansill of the Resettlement Administration.²² Today the trees have grown up over the slightly Art Deco modernist architecture, which forms the basis of the early work at Greenbelt. Walk-up apartments, three storey and two storey houses, the parking areas on the vehicle side of the house, Radburn-style pedestrian walks, leading to the underpasses and community centre, with its little supermarket and cinema, with Art-Deco touches in the curved walls. The churches were built in a more restrained classical, almost Welwyn Garden City, style. An individual house in Crescent Road is now a museum of life in Greenbelt, furnished in late Arts and Crafts-style.

Educator emeritus

Following the death of his son, Edward, in 1936, Unwin redoubled his links with the United States, and his daughter's growing family. He was appointed Visiting Professor of Town Planning at Columbia University, New York, succeeding Henry Wright, who died in 1936. He returned every Autumn to prepare a comprehensive series of lectures. Unwin was assisted by Carl Feiss, who had received a degree in Architecture at the University of Pennsylvania, and had studied

Fig 4: Greenbelt, Maryland: aerial view of first phase of development



with Eliel Saarinen at Cranbrook, Michigan. Unwin responded positively to Feiss's unquenchable enthusiasm, perhaps seeing something he had hoped for in Edward. The Columbia course enabled Unwin to sum up a planning philosophy which encompassed the whole environment, drawing on his early sociological studies, and leading to comprehensive physical, social and economic planning. The mimeographed summaries of his lectures were circulated beyond Columbia by the Central Housing Committee in Washington.²³ Unwin tirelessly accompanied the students on field trips, while Etty Unwin would attend lectures and studio sessions, sitting at the front, knitting, and would serve tea to the students afterwards. Unwin also continued to attend conferences, and made long trips by train, and occasionally air, around the eastern seaboard and mid-west to encourage the major cities to undertake public housing and regional planning. One of his most arduous tours was

in November-December 1939, accompanied not only by Etty, but also by his young granddaughter, Joan Hitchcock. Unwin occasionally attended smart parties held by the architectural elite, and the results could be unpredictable, and amusing. Carl Feiss wrote to his father about a dinner at which Frank Lloyd Wright was a fellow guest:

'Most amusing evening I can remember. Certain scenes will always remain stamped indelibly on my mind - for instance Sir Ray on his knees before a cocktail table, drawing on a piece of stationery, a diagram to explain to Frank Lloyd Wright why row houses were more economic and socially desirable than skyscraper apartments - Wright glaring and Strauss looking amused and Lescaze delighted at Wright's discomfiture. Wright took an awful beating from the assembled multitude and retired in

utter defeat after having made a pompous ass of himself. All in all a particularly fine time was had by one and all and I am sure he deserved it.'²⁴

In August 1939, the Unwins sailed to the United States for the last time; within ten days of their landing in New York the Second World War broke out. This left the Unwins stranded in the United States, and they divided their time between a small apartment in Manhattan, and their daughter's country home at Old Lyme, Connecticut.

Initially Unwin soldiered on, but depression at the turn of the conflict and its

possible consequences, and the gruelling housing tour referred to above, sapped his energy. Early in 1940, Raymond Unwin succumbed to illness, which turned to jaundice. He convalesced at Old Lyme, where he died on 28 June, 1940. He had prepared a paper on 'Land values in relation to housing and town planning' (25), dealing with the economics of redeveloping blighted inner city land. This was published posthumously, and highlighted one of the major concerns on the postwar planning agenda, both in the United States and Britain.



Fig 5: Accompanied by John Lansill of the Resettlement Administration, the Unwin's visit Greenbelt in March 1938 (Booth/Miller collection)

Conclusion

Unwin's dialogue and visits to the United States were part of a very creative interchange of ideas. It was not solely Unwin. Other figures were important, particularly Thomas Adams, and within government, George Lionel Pepler. The process involved key American planners such as John Nolen, Henry Wright and Clarence Stein. It was perhaps most clearly exemplified by the way in which the English Garden City was taken, modernised and transposed to a different cultural and economic context. Just as the Garden City had proved to be readily exportable, and re-

interpreted as the Radburn plan for the motor-age, and more precisely defined with the Perry-Wright-Stein neighbourhood unit, reaching a maturity in the Greenbelt plan, so the latter was re-imported into Britain, and represented a key aspect of planning the first, and even, second generation new towns, well into the 1960s, as well as many large public housing schemes. That is the most identifiable aspect, but during the 1930s, ideas on the city-region, and regional planning were also exchanged, and are deserving of more detailed research and analysis.

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Many of Unwin's personal papers were destroyed by a wartime incendiary device, while in storage at 'Wylde's', his home in Hampstead Garden Suburb. The two major sources of papers are:
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-Departmental Library of Architecture and Planning, Manchester University.
-The author holds The Booth Collection, letters between Unwin and his cousin, Christy Booth, 1925-40.
-The Special Collections of the Kroch Collection, Department of Manuscripts and University Archives, Olin Library, Cornell University contain many detailed documents on Unwin's work and his visits to the USA: the Feiss, Nolen, Stein and Wright, and Regional Plan for New York Collections are particularly fruitful.
2. For a full record of the conference see *Town Planning Conference*, London, 10-15 October 1910, Transactions, London, RIBA, 1911.
3. *Town Planning in Practice* (subtitled 'An introduction to the art of designing cities and suburbs'), London, T. Fisher Unwin, 1909, was also published in the United States. 'Town Planning in Practice' itself had conveyed the message of informal village groups, based on his then imperfect understanding of the work of Camillo Sitte, illustrated by superb sketches by his assistant, Charles Paget Wade. It also brought the Hampstead Garden Suburb plan to prominence, particularly the layout for the so-called 'Artisans' Quarter', off Finchley Road.
4. Proceedings of the Third National Conference on City Planning,

Cambridge Mass., The Univeristy Press, 1911.

5. The Nolens and the Unwins developed a family friendship. Nolen's daughter Barbara, who is still alive at nearly 100, remembers visiting the Unwins, staying at 'Wylde's', Unwin's home in Hampstead Garden Suburb, in the 1920s, before doing her own tour of Europe. Likewise, Edward Unwin (1894-1936), never a very successful successor to his father, worked for Nolen and others in the United States in the 1920s. So there was an exchange of family members in addition to the dialogue on a social and technical level. Unwin and Nolen would interchange their papers, and articles, and advances of Ministry publications would be sent to Nolen.
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10. Wright had returned from his enforced trip to Europe after the scandal over his liaison with a client's wife, Mamah Borthwick Cheney, but was spending much time in Wisconsin, supervising the construction of his rural retreat, Taliesin. Vide Gill, B., *Many Masks*, London, Heinemann, 1988, pp 209-21.
11. Regional Planning Association, New York, Papers, Box 43, Cornell (vide note 1 supra).
12. Unwin R., 'Higher building in relation to town planning', *Journal of the Royal Institute of British Architecture*, 3ss XXXI (5), 12 January 1924, pp. 125-49.
13. In an interview with the author, at his home, at Amenia, New York, in June 1978, Mumford gave impromptu word-portraits of Unwin 'reasoned, dispassionate, a bit of a Quaker' and Parker 'a true artist from head to foot - one of the most loveable men I ever met'.
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15. Stein, C. S. *Towards New Towns for America*, Cambridge, Mass., MIT, 1957, pp. 21-73.
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17. Parker, B., 'Economy in estate development', *Journal of the Town Planning Institute*, 14 (8) July 1928, pp. 177-86. Parker's report, which referred to preliminary planning for Radburn had been presented to Manchester City Council.
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- Country Planning*, XXX1 (11) November 1963, pp. 423-4; XXX1 (12) December 1963, pp. 471-3.
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 22. *Washington Star*, 23 March 1938; *Washington News*, 22 March 1938; *Greenbelt Cooperator* (mimeo), 30 March 1938; 1 June 1938, Tugwell Room, Prince George's County Memorial Library System, Hyattsville, Maryland.
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 25. Unwin, R., 'Land values in relation to planning and housing in the United States', *Journal of Land and Public Utility Economics* (North Western University, Chicago), 17 (1) February 1941, pp. 1-9.

Practice: The Tony Garnier Urban Museum, Lyon, France

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Planning historians everywhere, along with conservationists and those with a fondness for public art will be interested to hear of the highly original and strikingly presented *Musée Urbain Tony Garnier* in Lyon. Begun in 1988, though not entirely completed until 1998, this UNESCO-funded project is an impressive public presentation of the work of a seminal planning figure. Tony Garnier (1869-1948), as most readers will be aware, was a major French architect and *urbaniste* of the early twentieth century. He is best known for his vision of the *Cité Industrielle*, an imaginary planned industrial city for about 35,000 inhabitants. This anticipated many elements of the modernist approach to city planning later articulated by Le Corbusier and others.

The Cité Industrielle

Although not published until 1917, by which time Garnier was city architect of Lyon, his vision had much earlier origins. It was originally developed while he was a student at the *École des Beaux Arts* in Paris in 1899-1900. As a recipient of the prestigious *Prix de Rome*, Garnier spent four years in the Italian capital, with travel also in Italy and Greece, all funded by the French state. The conventions of the time required him to submit a classically-inspired architectural study, deriving

from his exposure to the focal points of classical civilisation. In fact, Garnier produced an early study of the *Cité Industrielle* but it was not accepted. His examiners said that he had confused the 'social tendencies that can impassion him and the forms of art with which he would be able to clothe them' (cited Wright, 1991, p.58). Fellow students greeted the decision with dismay and there was evidently some disorder at the *École* (Eventually Garnier complied and submitted instead restoration drawings of the ancient Roman city of Tusculum). The *Cité Industrielle* study was not exhibited until 1904 and the full version that we now know not until thirteen years later. Despite the *École's* judgements (and unlike Ebenezer Howard's slightly earlier garden city), Garnier's was an architectural vision. The 'social tendencies' that impassioned him were essentially the socialist ideas of the great French writer, Emile Zola. Yet there was no specific indication about how this new form of urban society would actually come about. In this sense, the *Cité Industrielle* must be considered as a rather more abstract utopian vision than Howard's garden city. Howard was not very specific about the design of the garden city. Yet he said much more about how society would be changed, concentrating on the

transformative potential of collective land ownership and control of urban development. Garnier by contrast was positing an already transformed society without, for example, crime or the consequent need for police or penal apparatus.

In contrast to the simple diagrams which Howard illustrated his work, Garnier's 1917 exposition of his mature vision of the *Cité Industrielle* was marked by his own superb coloured illustrations. It is these which form the basis for the public art works that are the central feature of the urban museum, notably the murals.

The Cité des États-Unis and the genesis of the urban museum

The setting of the museum is the Cité des États-Unis, the Lyon HBM (*Habitations à Bon Marché*, i.e. social) housing project which was designed by Tony Garnier shortly after he published the *Cité Industrielle*. The Cité is located along one of the earliest developed (northern) sections of the Boulevard des États-Unis. This was laid out at the time the United States entered the First World War in 1917 and named to honour the new ally. The first plans were drawn up by Garnier in 1919-20 and most of the 1568 dwellings were eventually built from 1929-34. In contrast to Garnier's ideal preference for low rise dwellings, restrictions on land supply required higher densities. His original drawings show five storey buildings, though virtually all the scheme was developed as six storeys. Despite this, however, the design of the Cité des États-Unis shows many similarities with his idealised *Cité Industrielle*. After the Second World War, Lyon, like many other European cities, saw much more new social housing construction,

dwarfing Garnier's 1920s' scheme. Further down the Boulevard des États-Unis immense complexes of flats were created. Still farther from the centre of the city huge *grands ensembles* were developed at Les Minguettes, La Duchère, Vaulx-en-Velin and elsewhere. Meanwhile the older Cité des États-Unis began to show its age. By the 1980s, the buildings needed rehabilitation and modernisation but funding was scarce.

Compared to many other housing areas, which were experiencing social problems, it was not seen as a priority. Its population was stable. Crime and vandalism were low. In order to progress the modernisation, the choice was either to burn cars, as in the newer and more socially troubled suburbs, or to find another way to attract attention and win the necessary funding. The residents, in conjunction with the engineers of the local HLM (*Habitations à Loyer Modéré* - the successor to the HBM) office, and the local mural artists of the Cité de la Création, based at Oullins in the south western fringes of Lyon, dreamed up a remarkable project of rehabilitation. This involved creating an urban museum to honour the designer of the Cité. Subsequently the Cité des États-Unis has become known as the Cité Tony Garnier.

Funding is obviously important to the museum and its public role. The museum has a mixture of public and private funding, including local and regional governments, the OPAC (housing association) of Greater Lyon, a local bank, a public utility company, and paint manufacturers. In 1991, the proposal won the support of UNESCO as part of their World Decade of Cultural Development.



Fig 1: The second mural gives an overall impression with several views and a portrait of Garnier and his signature.

It is clear that UNESCO were impressed by the way in which the scheme combined improvements in living conditions and high cultural aspirations. It was also an approach

that came from the residents, rather than being simply a technician's project, with only token participation by residents. The modernisation aspects, which proceeded at a slower

pace than the murals, brought improved insulation, double glazed windows, closing in of former open balconies, lifts, better heating and ventilation, and bathrooms. But of course, these features were less remarkable than the changes outside the dwellings.

Description of the museum

As already indicated, public art is the outstanding feature of the museum. 24 gable ends of the 6 storey buildings (most without windows) have been used to paint murals. Each mural is 230 square metres, with an interpretation board to explain each mural in several languages. Three are introductory, giving a key to the museum, an introduction to Garnier and scenes from the polluted, congested and disorderly industrial cities to which he was reacting. The next ten then reproduce scenes from the *Cité Industrielle*, often with some superimposition or slight variations from the original. Number 10, for example, the school, includes an image taken from a 1938 photograph of a class in the local school. The painted clock tower (number 11) houses a real clock. Murals 15-18 deal with Tony Garnier's major realised works in Lyon itself. Number 15 is the Gerland Sports Stadium, followed by the Grange-Blanche Hospital, now called the Edouard Herriot Hospital after the long term Mayor of Lyon (for a time also President of France) who worked closely with Garnier. Number 17 shows the interior of Garnier's vast abattoirs, with several leading Lyon personalities of the period in the foreground, amongst them Garnier and Herriot, shaking hands. The last of this group shows Garnier's preliminary drawings for the Cité des États-Unis

itself. The final six murals arose directly from the UNESCO involvement, showing contemporary artistic interpretations of idealised cities from different countries - Egypt, India, Mexico, the Ivory Coast, Russia and the United States.

In addition to the murals, the museum also had a visitors centre and shop, at 4, rue des Serpollières, opposite the first mural. There is also flat which has been restored and furnished in the original style (at 8, rue des Serpollières). The exterior environment of the Cité has also been redesigned as the last stage of the renovation, to create a Garnier-style environment. Particularly attractive are the pedestrianised garden streets between the backs of the blocks, which are elegantly planted, with porticos and benches based on Garnier's drawings.

There are also entry features on central reservation of the Boulevard des États-Unis in the style of Garnier, announcing the museum.

Evaluation

Rather different judgements of this venture are possible. UNESCO's cultural director, Anders Arfwedson, has written that the Tony Garnier Urban Museum is 'a model which no doubt should inspire other people beneath other skies' (*Cité de la Création*, c.1998, p148). On the other hand, Alain Vollerin, a recent commentator on Lyon's architectural and planning history, has used very different terms. According to him, the renovation of the États-Unis district was 'partly spoiled by the of the Cité de la Création's artists' participation, those apostles of the Painted Wall at any price. Once again, the idea that one is paying tribute to Garnier's designs actually comes across as a lack of respect for them...[We should not]



Fig 2: The town hall of the Cité Industrielle, with real clock added

rejoice at a result which is actually rather mediocre...' (Vollerin, 1999, p.55). In this visitor's view, the last opinion is too harsh. The protection, celebration and enhancement of mass residential environments created by twentieth century planners is rare. Important works of major planners are

often treated with little respect, except where they are inhabited by more affluent people. In these circumstances, conservation, however welcome, usually becomes a means of further enhancing property values, encouraging gentrification. It is rare indeed to find anywhere in the world

where planned rental housing projects for people of moderate means have been accorded anything approaching the same respect and consideration. Even where they have, decisions are often taken remotely from residents, representing an élitist and purist interpretation of conservation values by the *cognoscenti*. The genuine community involvement that has been mustered in the formation of the Tony Garnier Urban Museum is indeed rare. Rarer still are the artistic aspirations which this venture embodies, creating something genuinely original and immensely informative.

The 'painted walls' mean that far more people will be aware of the work of Garnier than could ever be expected through a more conventional conservation approach. It has, for example, obvious potential for stimulating school children's understanding of the history of their city. Moreover, the alternative was not a renovation perfectly faithful to Garnier's original. It was a longer process of decay. Finally, to apply the strictest of historic conservation tests, murals are changes which are *reversible*. They are not permanent alterations. They are also *honest*, in that they make no pretence to be part of the original historic structure. One always hesitates before attributing views to the long dead, but I like to think that the great English socialist, artist and pioneer conservationist, William Morris, would have been up on the scaffolding with the painters of the Cité de la Création.

Further Details

L'Association du Musée Urbain Tony Garnier, 4, rue des Serpollières
69008 LYON, France

Phone: +33 (0)4 78 75 16 75

This has a shop selling relevant literature, posters, postcards etc. It is also the starting point for guided tours and visits to the 1930s-style flat.

Cité de la Création
Parc Chabrières
44, Grande Rue
69600 OULLINS, France
Phone: +33 (0)4 78 50 44 57
email: <cc@cite-creation.fr>
Website: <www.cite-creation.fr>

Books

Cité de la Création, *Musée Urbain Tony Garnier - Des H.L.M. que l'on visite...*, Lyon: Editions Lyonnaises d'Art et d'Histoire (publishers' address - 3, quai Claude-Bernard, 69007 LYON, France), (no date, c1998), ISBN 241470776, 159pp, FF280.

This is a large format book very fully illustrated in colour. It is in French, though captions of murals are translated into English. In addition it contains short summaries in English, German and Spanish. Available from the shop of the Association du Musée Urbain Tony Garnier.

C. Krzysztof Pawlowski, *Tony Garnier: pionnier de l'urbanisme du XXe, siècle*, 2nd edition, Lyon: Les Créations du Pelican (no date, c1993) ISBN 2903696586, 192pp, FF180.

This richly illustrated work is the definitive study of Garnier, available from the shop of the Association du Musée Urbain Tony Garnier. The first edition of this work appeared in 1967 and has also been published in Polish and Italian. This second edition makes reference to the restoration, in which

Pawlowski was involved, and the mural painting.

P.-Y. Saunier, 'Changing the city: urban international information and the Lyon municipality', *Planning Perspectives*, Vol. 14, No. 1, January 1999, pp19-48.

This is one of the most informative accounts in English of the workings of the Lyon municipality during the Garnier period. Its emphasis, on international links, interestingly shows Garnier to be a figure only weakly connected to the main currents of international planning thought and practice.

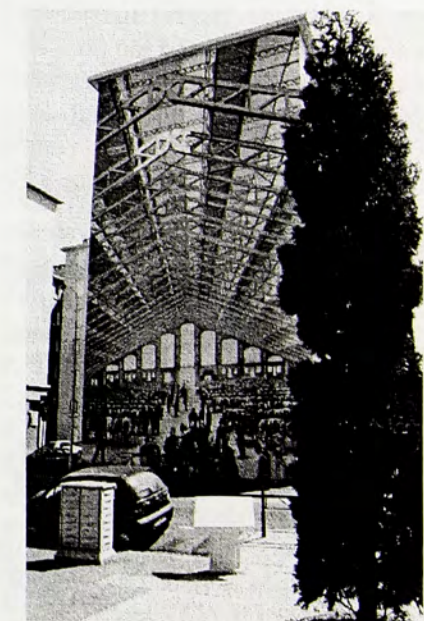
A. Vollerin, *Histoire de l'Architecture et de l'Urbanisme à Lyon au XXe Siècle*, Lyon: Editions Mémoire des Arts, 1999, ISBN 2912544084, 239pp, 490FF.

Richly illustrated account in French and English of architectural and planning history of Lyon in the twentieth century, explaining something of the context in which Garnier operated. Dismissive of the recent creation of the urban museum.

D. Wiebenson, *Tony Garnier: The Cité Industrielle*, London: Studio Vista, 1970. Brief but useful account in English, drawing on first edition of Pawlowski's study.

G. Wright, *The Politics of Design in French Colonial Urbanism*, Chicago: University of Chicago Press, 1991. Not specifically about Garnier, emergent but contains a useful discussion (in English) of the professional milieu within which he conceived his vision in the early twentieth century.

Fig 3: An interior of one of Garnier's buildings in Lyon, the 'Hall of the Beasts' in the municipal abattoir. In the foreground, Mayor Edward Herriot shakes hands with Garnier.



REPORTS

Conference "Town planning in Greece, 1949-1974". Volos, Greece, 3-4 December 1999.

The conference was rather an "internal event" of the Hellenic Planning and Urban History Association, which is affiliated to the IPHS. It was the first comprehensive attempt ever to assess the Greek planning in a crucial post-war time, that is between the end of the Greek civil war and the end of the junta. To define the period under examination this way is already a telltale story about the strong connections of politics with town planning.

The theme of the conference was a challenge: radical analysts (and not only) have deplored the post-war planning policy, which has drastically changed the physical form and social containment of historic urban centres; however, up to now the various aspects of planning in that time never became an object of scrutiny. The place chosen for the conference was Volos, a port of Thessaly (in central Greece), which had to be redeveloped in the fifties after a destructive earthquake, so it can be seen as a testimony of the post-war planning practice. The meeting was held in an old industrial building, which has been substantially done up and refurbished to house the School of Engineering of the University of Thessaly, co-organiser of the conference.

The presentations focused on the following thematic axes:

a. The structure planning during the sixties, a short period prolific in documents, but disproportionately poor in outcome. The speakers highlighted the struggle to establish a discipline at a time it was under formation also in Europe, until political circumstances (the 1967 coup) put an end to it.

b. The divergent paths of planning theory and urban development: it was argued that the effort for modernisation during the inter-war time remained unconsumed, since in the fifties and sixties a shift in planning philosophy reduced planning to the manipulation of property rights. The redevelopment of Greek urban centres -at yet an unprecedented scale- fulfilled a three-fold purpose: to stimulate economic growth, to gain political legitimisation for the governing "elite" and to supply homes outside mechanisms for social housing.

c. The role of governmental bodies and planning documents (plans, laws and by-laws) in establishing the unique Greek approach to planning. Subjects under examination were: the promising Ministry for the Reconstruction shortly before the end of the war (under the prominent K. Doxiadis) and its disillusioning abolition in the fifties by the conservatives; the Ministries of Co-ordination and of Public Works; and the building codes before and after the war, exemplifying the shift from a comprehensive -and at times radically motivated- approach to administering individual profiteering.

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d. The impact of the planning policies on city-making: the presentations included general assessments, thematic subjects, and case studies, like the transformation of open areas in the urban tissue, the development of the city in peripheral areas etc. The paper about the typology of properties in the housing sector in the period in question disclosed unknown changes in the types of households and dwellings: for instance, the gradual diminishing of small-owner building in favour of the large scale speculative one, and the decline of the percentage of housing for the working class (in terms of national turnover in square metres).

e. The architecture of the public and private sector, reminding good examples of modern architecture in Greece shortly after the war (as in the University Campus of Thessaloniki, designed in the '20ies and built in the '50ies and '60ies).

f. Key persons and visionaries in architecture and planning: K. Doxiadis (well known in the foreign literature for the introduction of terms like "ecoumenopolis"), T. Zenetos, and others.

g. The planning studies in the fifties and sixties, set against the broader demand for planning, as manifested in the architectural conferences, the technical press etc.

The conference was short, relatively small, and, as it was centred around one main issue, penetrated by an

agreeable sense of coherence. The speakers were free researchers, government officials, or academics from the Aristotle University of Thessaloniki, the National Technical University of Athens, the University of Thessaly and the University of Aegean. Middle aged most of them, they had (alas!) first-hand knowledge of the period in question. A cordial atmosphere and a lively discussion at the closing session was to be expected but none the less appreciated by an audience where most people knew each other. Old university mates, three generations of professors and present students of Thessaloniki and Volos universities enjoyed the chance to exchange views and enrich their understanding of the recent period in Greek planning history.

The following people took part in the sessions, in order of appearance:

Th. Argyropoulos, A. Defner, D. Oikonomou, V. Hastaoglou, N. Papamichos, I. Triantafyllidis, G. Sarigiannis, P. Loukakis, P. Psomopoulos, S. Tsilenis, P. Tournikiotis, M. Marmaras, M. Lefatzis, E. Kalafati, P. Delladetsimas, E. Stamatiou, A. Yerolympos, M. Kardamitsi-Adami, D. Vaiou, A. Vitopoulou, K. Kafkoulas, N. Kalogirou, K. Lalenis, A. Siolas, D. Stamou, D. Emmanouel, G. Dellas, Th. Loukissas, F. Anairousi, K. Gartzos, and Z. Demathas. The proceedings (in Greek) will not take long to appear.

Kiki Kafkoulas, Aristotle University of Thessaloniki

REPORTS

'Americanisation and the British city' conference, University of Luton, 6 May 2000

This one-day conference dealt with the ever-popular theme of Americanisation, in this context the relationship of so-called Americanisation to the urban fabric of Britain in the twentieth century. It was stressed at the outset that 'Americanisation' was not best viewed as a one-dimensional and one-way process, but as a complex process of dialogue and negotiation. The British and European origin of many American cultural and design exports was also acknowledged.

Miles Glendinning's paper was entitled 'From skyscrapers to tower-blocks: beaux-arts Americanism in 20th century Glasgow'. His talk dealt with the appreciation of French influences, via the USA, during the early part of the century, to the postwar experiments with high-rise, many of which were unsuccessful.

Mervyn Miller's paper explored Raymond Unwin's dialogues and linkages with American planners, a talk upon which the article in this issue is based.

Andrew Homer of the University of Luton raised a polemical question: 'Good neighbours?' He discussed the naïve intentions of 'villagey' social mixing which were essential to the neighbourhood unit, a concept that so enthused British new town planners in the aftermath of the Second World War.

Stephen Ward of Oxford Brookes University spoke on 'American and other international examples in British planning policy: a comparison of the Barlow, Buchanan and Rogers reports, 1945 – 1999'. His talk detailed the shift from American models to European ones, a shift that in a sense culminated in the recent Rogers report on the so-called 'urban renaissance.' It neatly prefaced the talk by Jules Lubbock, of the University of Essex: 'Nothing gained by overcrowding' was a pot-stirring defence of low-density suburban living in the face of the professional Pollyanna-ism of Richard Rodgers and those architects who would herd 'the people' back into the urban way of life that many millions of them have so palpably rejected.

Mark Clapson of the University of Luton discussed the influence of Melvin Webber on Milton Keynes, a new town viewed by many writers as an edge city. Jonathan Hughes, in his talk 'Life on the edge', provided an insightful and elegant analysis of the implications of edge city development for British urbanism.

It is to be hoped that similar one-day conferences are held in increasing numbers by IPHS members. They provide a sociable forum for the discussion of key themes and problems in the history of planning. Anyone seeking to hold such conferences can be assured of free publicity for it in the pages of this IPHS bulletin.

Mark Clapson, University of Luton

REPORTS

Colonel Light Gardens: State Heritage Area

The Adelaide garden suburb of Colonel Light Gardens (1917), situated approximately six kilometres south of the capital, is South Australia's newest State Heritage Area. Listed on the federally administered Register of the National Estate in November 1999, the entire suburb of 1200 households was awarded its most recent status on 4 May 2000.

The declaration of the Colonel Light Gardens State Heritage Area is the end result of a formal process, under way since November 1994, of nomination, consultation and negotiation between local residents; Mitcham Council, the administering authority; and state government agencies and ministers. As a State Heritage Area the suburb is afforded a level of legislative protection that conserves the integrity of its plan and the elements that contribute to it, including its architecture (largely domestic in the bungalow style). But the intention is not to create a static museum piece; rather development is permitted in accord with policies set out in a Plan Amendment Report that in turn will inform a Management Plan currently under preparation by the Mitcham Council.

The declaration of the Colonel Light Gardens State Heritage Area recognises formally the suburb's unique origins, plan and history. Designed in 1917 as a model garden suburb by New Zealand born Charles Reade (1880-1933), Colonel Light

Gardens is Australia's most comprehensive, intact example of the application of early twentieth century British garden city planning principles to a residential environment. In addition, Colonel Light Gardens was the site of Australia's first mass housing project, known as the Thousand Homes Scheme (1924), that produced low cost homes for freehold purchase by the repatriated and civilians on low incomes. As a result of the Scheme, hundreds of families took the opportunity to move out of crowded, sub-standard inner and near city accommodation into the spacious domain of their own home set within the 300 acre (121.4 hectare) garden suburb.

A self-educated town planner, Reade worked in a voluntary capacity for the London-based Garden Cities and Town Planning Association before leading the 1914 Australasian Town Planning Tour through New Zealand and Australia. At the completion of the Tour he accepted the position of Adviser on Town Planning to the South Australian Government. Later, in 1918, he was made the state's inaugural Government Town Planner (the first in Australia). Reade was the key individual in promoting the garden city message in Australia; the Adelaide garden suburb that he planned was meant as the Australian exemplar of Ebenezer Howard's idea.

Reade's plan for Colonel Light Gardens was modelled on British architect and planner Raymond Unwin's Hampstead Garden Suburb

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(1907) but adapted to suit Australian conditions and preferences, including detached single storey dwellings on generous sized blocks. On paper and as built, the Adelaide garden suburb demonstrated the most up-to-date methods in garden city planning practice: separation of areas for distinct purposes including recreational, educational, commercial and residential; a hierarchy of roads based on anticipated use and traffic volume; retention of existing natural features, in this case principally eucalyptus trees; strategically located public parks and reserves; tree-lined streets; variation in block sizes to cater for people of all income groups and to promote social mix; architecturally consistent buildings sited to allow space for gardens to grow. Each of these features survives today for residents to enjoy and visitors to admire.

Reade left Adelaide in December 1920 and pursued his career as a town planner in the Federated Malay States, Northern Rhodesia and South Africa. Due to the timing of his departure, he in fact played no part in Colonel Light Gardens' on the ground development (1921 to 1927). However,

the *Garden Suburb Act* (1919) that he drafted, and his comprehensive 1917 plan, set the course. The *Act* created a unique form of administration, a Garden Suburb Commission that controlled the suburb until 1975 when responsibility was transferred to Mitcham Council.

The model garden suburb of Colonel Light Gardens has stood the test of time and today it demonstrates Reade's vision in all its fullness. Its designation as a State Heritage Area ensures that that vision will remain alive and that the suburb's unique plan and concomitant amenity will be protected. Significantly, a little over eighty years since the plan's unveiling, State Heritage listing formally acknowledges and celebrates Colonel Light Gardens' place in the early twentieth century international garden city movement.

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NOTES

- 1 The Plan Amendment Report can be read and downloaded from the Colonel Light Gardens Historical Society's website at: <http://www.cobweb.com.au/~pknig/ht/clghs>

- 2 For the history of the design origins, plan and early development of Colonel Light Gardens, see Christine Garnaut, *Colonel Light Gardens: Model Garden Suburb*, Sydney, Crossing Press, 1999

PUBLICATIONS AND REVIEWS

Standish Meacham, *Regaining Paradise: Englishness and the Early Garden City Movement*, New Haven and London: Yale University Press, 1999) 210pp.; ISBN 0 300 07572 3 £25.00 HB

Standish Meacham's stimulating new book covers well-worn territory in a lively and engaging way. He reviews a history of Bourneville, Port Sunlight and Letchworth and Hampstead Garden Suburb in an entertaining and scholarly manner. The footnotes reveal a close knowledge of the archival material and a good general awareness of the secondary literature (although no reference is made to the work of Mervyn Miller). The book's emphasis is on late Victorian attitudes towards social reform and society.

The starting point for this study could be said to be Walter Creese's observation about the English habit of

'seeking new images through the restoration of old values.'

Meacham draws on a range of interdisciplinary work (by Colley, Colls, Dodd, Samuel and Taylor) to explore the way in which 'the idea and the ideals of the early garden city movement in England were embedded in a vision of Englishness.' He identifies two strands in this movement: the 'traditionalists' who celebrated the 'Englishness of a beautiful countryside' and the 'progressives' who promoted the liberal Englishness that 'encouraged direct intervention by enlightened intellectuals and the state.' Meacham argues that the 'conservatives' prevailed, and that Ebenezer Howard's original radical agenda was transformed by the upper-middle-class proponents of the garden city movement.

To regain paradise, the reformers had to have a vision of paradise lost. Looking

for an escape from 'an ugly and unhealthy urban hell' they created an alternative based on 'an idealised, pre-industrial past'. George Cadbury, W. A. Harvey, Raymond Unwin, Henrietta Barnett and others extolled the virtues of the village and its cottages. The picturesque variety and apparent social harmony of the pre-industrial village seemed to offer an aesthetic and social solution to the late 19th century problems of physical degeneration and class conflict.

Bourneville and Port Sunlight offered up 'a sanitised and romanticised version of life as it had been'. Meacham sees their founders as 'philanthropic lords of a manor they had built to suit their high-minded purposes.' He notes the reluctance of most garden city advocates to think about a democratic future, and suggests that this was because they were 'tied to nostalgia for the hierarchies of a pre-

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-industrial community'. They, and most of their successors, were interested in not only promoting social harmony but also in maintaining the status quo. Very few looked, as did William Morris, for a socialist solution. There were those, like T. C. Horsfall and Canon Barnett, who advocated a limited form of 'practicable socialism' as a means of reproducing 'a reconstituted community.'

This book contains many interesting references to these visions of the mythic historic English community. These are related to the interests in vernacular building among Arts and Crafts architects. This reviewer would have liked to have read more about the impact of this vernacular revival on the garden city movement.

Meacham refers to certain non-English

elements in the early histories of the closely related garden city and town planning movements. Not surprisingly, he identifies American and German elements in the thinking and schemes of the reformers. He also acknowledges the growing internationalism of the movement in the early 20th century. The way in which these foreign influences were reconciled with, or contradicted, the Englishness of the garden city movement might have been explored further. In the sections on Letchworth and Hampstead Garden Suburb, Meacham provides a lively portrait of the social life and some telling pen-pictures of the key players. The 'crankishness' and conflicts within the communities are pithily explored, and the ways

in figures like Henrietta Barnett sought to impose a style of life on the inhabitants of these developments are critically reviewed.

This is a well-written enjoyable and stimulating book. Sometimes the underlying theme of 'Englishness' seems to disappear for a while and certain interesting might have been developed further. Nevertheless, Standish Meacham has produced an entertaining and informative short account of the garden city movement, and encouraged planning historians to think critically and more broadly about the Englishness (or otherwise) of the movement.

*Mike Harrison,
University of Central
England.*

PUBLICATIONS AND REVIEWS

**Patrick Troy, editor,
*A History of European
Housing in Australia,*
Melbourne:
Cambridge University
Press, 2000, ISBN 0
521 77195 1
(hardback),
ISBN 0 521 77733 X
(paperback), xiv +
325pp.**

'This collection of essays is the first systematic attempt to explain the social, administrative, technical and cultural history of "European" housing in Australia. Written by a collaborative team of scholars from a wide range of disciplines, it explains how Australian housing has evolved from the ideas brought by the first settlers, and what makes Australian housing distinctive in social terms ... an account of how and why Australian cities have developed their characteristic form'

(from flyleaf blurb). Contributing authors include Graeme Davison, Tony Dingle, Lionel Frost, Miles Lewis, Susan Marsden and Mark Peel. The wide ranging topical coverage over eighteen chapters includes colonial origins and building regulations, home ownership, homelessness, DIY housing, garden suburbs and project housing.

**Robert Freestone,
editor, *Urban
Planning in a
Changing World: The
Twentieth Century
Experience*, 2000,
London: E & FN
Spon, ISBN 0 419
24650 9
(hardback), ix + 293
pp.**

This collection of generally wide-ranging thematic essays attempts a summation of the ideas, issues and

implications of modern urban planning.

The coverage is through the selective examination of broad topics, rather than detailed case studies, and tackles the international diffusion of planning ideology and concepts, urban design paradigms, role of utopianism in planning thought, heritage conservation, open space planning, social planning and the multicultural city, and globalisation and urban-regional growth. Authors include Robert Bruegmann, Sir Peter Hall, Dennis Hardy, Dirk Schubert, and Stephen Ward. The chapters derive from papers first presented to the 8th International Planning History Conference in Sydney, Australia, in July 1998.

PUBLICATIONS AND REVIEWS

David Stradling,
*Smokestacks and
progressives:
Environmentalists,
Engineers and Air
Quality in America,
1881 – 1951,*
Baltimore, John
Hopkins University
Press, 1999 pp. 270;
Cloth \$42.50. ISBN 0-
8018-6083-0

In *Smokestacks and Progressives* Stradling explores the varied responses of American industrial cities to the thick coal smoke that blanketed and choked the 19th and early 20th century cities. He focuses on the changing definition of coal smoke and its dangers. City boosters once hailed coal smoke as symbolic of progress and civilisation. It took fifty years, Stradling explains, for reformers in New York, Pittsburgh, Cincinnati, and St. Louis, to shift discourse toward smoke as a menace. First led by women and doctors, then by engineers, middle- and upper-class

environmental reformers originally pressed coal smoke less successfully as an aesthetic issue, then a health hazard, and by World War 1, more successfully as an efficiency problem. The book purports to cover the anti-smoke pollution crusade during the years 1881 – 1951; however, the bulk of Stradling's text concentrates on the pre-war era.

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Smith Colleges,
New York 14456

Miles Lewis,
*Suburban Backlash:
The Battle for the
World's Most Liveable
City, Melbourne,*
Bloomings Books,
1999, pp. 296 \$35AUD

The core of this book centres on resident struggles in suburban Melbourne, Australia, during the 1990s, against what came to be seen as a promiscuous policy

promoting medium density development imposed by the Victorian state government. The physical consequences of a seemingly indiscriminate 'urban consolidation' policy over-riding local discretion were seen in over-development of single-house allotments, inappropriate siting of apartment blocks, destruction of heritage buildings and streetscapes, and a general loss of residential amenity. An influential 'Save our suburbs' campaign arose to protest unpopular planning decisions. This analysis of recent events is married to a scholarly analysis of the historical development of the city making for a powerful form of applied planning history.

Rob Freestone,
University of New
South Wales

PUBLICATIONS AND REVIEWS

**Paul Ashton and
Duncan Waterson,**
*Sydney Takes Shape:
A History in Maps,*
2000, Brisbane:
HEMA Maps, ISBN 1
865000 72 8 (soft
cover), 78pp.

A large format soft cover book which documents the physical evolution of

metropolitan Sydney through black and white reproduction and discussion of maps and other images from the late eighteenth century to the present day.

The volume is a revised and updated version of a monograph prepared by the late urban historian Max Kelly with Ruth Crocker and originally

published in 1977. The timeline of the earlier volume extended only to the Federation era of the early 1900s. The new authors carry the story through the interwar period to the postwar city and up to Olympic City with a substantive text accompanying various metropolitan, precinct and area plan

PLANNING HISTORY

BULLETIN OF THE INTERNATIONAL PLANNING HISTORY SOCIETY

NOTES FOR CONTRIBUTORS

The prime aim of *Planning History* is to increase awareness of developments and ideas in planning history in all parts of the world. In pursuit of this, contributions (in English) are invited from members and non-members of the International Planning History Society alike, for any section of *Planning History*. Non-native English speakers should not be concerned if their English is not perfect. The Editor will be happy to help improve its readability and comprehension, but unfortunately neither he nor the Society can undertake translations.

Contributors should supply one copy of their text, clearly printed, in double spacing and with generous margins. Do not supply copy already in column format. A disk copy is also encouraged, which should be in Word Perfect or Word for PC if possible. Illustrations should be clear black and white photographs with good contrast (it is rarely possible to print satisfactorily from colour transparencies or photocopies) or good quality line drawings. Contributors are responsible for securing any necessary copyright permissions to reproduce illustrations, and to ensure adequate acknowledgement. Captions should be printed double-spaced on a separate page.

ARTICLES

These should be in the range of 2,500 - 3,000 words. They may be on any topic within the general remit of the IPHS and may well reflect work in progress. Articles should normally be referenced with superscript numbers and endnotes. Refer to recent issues for guidance on referencing and text style.

OTHER CONTRIBUTIONS

Other types of contribution are also very welcome. Research reports should not be of more than 2,000 words. They need not be referenced, but any relevant publications should be listed at the end, in the standard format. Illustrations, where provided, should conform to the above notes. Similar short pieces on important source materials, aspects of planning history practice (e.g. conservation) are also encouraged.

Notices of relevant publications from publishers' publicity material are useful; and full publication reviews (700 - 1,000 words) are encouraged. Abstracts of relevant journal papers, particularly those originally published in a language other than English, are requested.

Reports of recent conferences and other events are very welcome, and should conform to the above notes on style and layout.

NOTICES OF CURRENT EVENTS

These are welcome from any part of the world. Organisers of events should, however, bear in mind that *Planning History* is only published three times per year; normally in April, August and December. Please try to ensure that Calls for Papers etc. are notified to the Editor in sufficient time for inclusion. Later inserts are possible at the time of despatch. Sufficient copies, folded as required, must be supplied by the event organiser. Nothing larger than a single A4 sheet will normally be accepted. Every effort will be made to include such inserted news material without cost. However, the Editor reserves the right to make a charge for such material at normal advertising rates.

NOTES FOR ADVERTISERS

Planning History has a circulation of approximately 400, reaching most of the world's active planning historians, mainly in academic institutions. Publishers, in particular, will find it a useful way of publicising new books, journals etc. Advertisements can be carried either printed within the journal, or as inserts. Sufficient copies of inserts must be supplied in good time for despatch. Advertisements printed in the magazine must be supplied in camera-ready form and must respect normal deadline times. The usual charge is £50 for up to a single A4 sheet or page. Multiple page inserts will be accepted *pro rata*.

Please also refer to the revised Instructions to Authors published as page 56 of *Planning History* vol. 21 no. 2 1999.

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INTERNATIONAL PLANNING HISTORY SOCIETY (IPHS)

THE INTERNATIONAL PLANNING HISTORY SOCIETY

- endeavours to foster the study of planning history. It seeks to advance scholarship in the fields of history, planning and the environment, particularly focusing on industrial and post-industrial cities. In pursuit of these aims its interests are worldwide;
- welcomes members from both academic disciplines and the professions of the built environment. Membership of the Society is both multi-disciplinary and practice-oriented;
- encourages and gives support to networks, which may be interest-based, region- or nation-based, working in the fields of planning history;
- provides services for members: publishing a journal, promoting conferences, and providing an international framework for informal individual member contact;
- invites national organisations, whose work is relevant to IPHS, to affiliate status;
- administers its affairs through an elected Council and Management Board.

The Society was inaugurated in January 1993 as a successor body to the Planning History Society, founded in 1974. Its membership is drawn from several disciplines: planning, architecture, economic and social history, geography, sociology, politics and related fields. Membership is open to all who have a working interest in planning history. The Society for American City and Regional Planning History (SACRPH) and the Urban History Association (UHA) are American affiliates of IPHS.

Members of IPHS elect a governing Council every two years. In turn, the Council elects an executive Board of Management, complemented by representatives of SACRPH and UHA. The President chairs the Board and Council.

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