

INNER COURT,
48 OLD CHURCH STREET,
LONDON BOROUGH OF
KENSINGTON AND CHELSEA

HISTORIC BUILDINGS REPORT

Geraint Franklin



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Preface and Acknowledgements

This report has been commissioned by English Heritage's Heritage Protection Department to help inform advice to the **DCMS** in response to a spotlisting application. It was carried out by Geraint Franklin of the Architectural Investigation (South) team in 2007.

In March 2007 a preliminary report was produced for the Heritage Protection Department. Whilst the present report is substantially based on the previous document, a number of revisions have been made in the light of new information. *The present report supersedes all prior drafts.*

The author would like to thank Joseph Rykwert, Mark Livingston and Peter Cavanagh for discussing the project. Elain Harwood and Jo Smith of English Heritage commented on a draft and Jon Clarke supplied the photographs reproduced as figures 32-39. Thanks are also due to Metropolis Planning and Design for supplying copies of **RBKC** correspondence, Jon Wright of the **C20** Society and Sabrina Blakstad of the Architectural Association (Registrar's Office).

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Summary

Inner Court, Old Church Street, Chelsea is a mixed-use development of 1972-74 by Cavanagh Associates. Mark Livingston and Peter Cavanagh were the job architects, with Joseph Rykwert as architectural design consultant. The low-rise complex comprises six two-storey apartments, accessed by a car ramp, and ranged around a courtyard in a U-plan, thus enclosing a central area which incorporates a car port and top-lighting for the ground floor offices.

Inner Court is a good example of low-rise, medium-density speculative housing project. It reflects broader post-war trends: the integration of non-residential uses; a strong articulation of external circulation; the upper level 'pedestrian deck'; and the use of the 45° angle in plan and section. The architects employed courtyard planning techniques developed at the Cambridge School of Architecture by Leslie Martin and Colin St John Wilson to maximise daylight, privacy and views from each apartment. The contrast between the white, horizontal volumes and the sweeping car ramp alludes to the pre-war continental modernism of 64 Old Church Street (Mendelssohn and Chermayeff, 1936), and 66/68 Old Church Street (Gropius and Fry, 1936).

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Joseph Rykwert: a biographical note

As an urban theorist and architectural historian, Joseph Rykwert is notable in having influenced both practising architects and the academic sphere. His involvement, as architectural design consultant, in the design of Inner Court therefore confers considerable historical interest on the scheme. The following section sets Rykwert's involvement in the context of his career. Rykwert was born in Warsaw in 1926 and emigrated to England in 1939.¹ After attending the University College School and Charterhouse, he studied at the Bartlett School of Architecture (1942-44) under Sir Albert Richardson, and the Architectural Association (1944-47), where his contemporaries included Stephen Gardiner² and Paffard Keatinge-Clay. He later recalled 'my mentors had brought me up to admire 'utility' and frugality [...] If the governing manner was a kindly and scaled-down social realism, the only outside

models allowed were Scandinavian'.³ Alvar Aalto taught a studio at the AA during Rykwert's time there.⁴

Rykwert graduated in 1947, two years before the year of the publication of Wittkower's *The Age of Humanism*, Le Corbusier's Roq et Rob project for Cap Martin (his initial essay in low-rise, high-density housing),⁵ and a year before the publication of his *Le Modulor*. Equally influential was a visit to Italy made in 1949, inspired by *Domus* magazine, founded by Gio Ponti but under Ernesto Rogers's editorship. For Rykwert, it was the start of a life-long study of Italian culture, design and urban forms.

On graduating, Rykwert worked on West African projects with Fry, Drew and Partners, and later in Sir Richard Sheppard's office. He took the first of many teaching jobs at the Hammersmith School of Arts & Crafts (1951-53) and as an academic visitor at the Hochschule für Gestaltung, Ulm (1958-59), conceived by Max Bill as the successor to the Bauhaus. From the 1960s he 'tinkered with practice',⁶ and the relationship of his academic career to a continuing engagement with design has been a continuing theme. Having never fully qualified, he was unable to establish his own architectural practice, and this is one of the reasons his design work has been carried out in collaboration with others, or as a consultant. He specialised in interior schemes, including a nightclub on Leicester Place (1962-63)⁷, the refurbishment of the municipal hall in Dorking, Surrey (1963), and a bookshop interior for Ben Weinreb and Paul Hamlyn in Great Russell Street. Rykwert was assisted on most of these projects by Cambridge students, including Mark Livingston, who he first met in 1961.⁸ Additionally, there were unbuilt projects.⁹

But it was his publications, the first of which was *The Idea of a Town* (1963), which established his international reputation as one of the foremost architectural historians, critics and theorists of his generation.¹⁰ From 1960-67, Rykwert worked at the Royal College of Art as a history tutor and librarian (where he taught David Hockney), was visiting lecturer at the AA and was a regular contributor to *Domus* (secured through a friendship with Ponti) and *Time and Tide*, under the literary editor John Betjeman.

In October 1968 Rykwert established an MA in the History and Theory of Architecture at Essex University, where staff included Dalibor Vesely and Andrew Saint and pupils Daniel Libeskind and Robert Tavenor. From 1971 to c.1976 he was engaged (at Mark Livingston's suggestion) as a design consultant to Cavanagh Associates, a Chelsea-based design and planning practice.¹¹ Three members of the

practice, Peter Cavanagh, Mark Livingston and Michael Spens, were graduates of the Cambridge School of Architecture, where they were taught by Colin St John Wilson, Leslie Martin (planning) and Colin Rowe (architectural history). Aside from Inner Court, Rykwert worked on a number of projects and competition entries for the practice, including an office building in Wood Green, North London (c.1973) and an unbuilt project for a holiday village in Vela Luka on the Dalmatian island of Korcula.¹²

Rykwert gained his doctorate from the Royal College of Art in 1970. In 1980 he became the first Slade Professor in the Fine Arts at the University of Cambridge, and then Reader in Architecture. Over the last 25 years, Rykwert has continued to combine teaching, writing and architectural consultancy.¹³ He has twice been shortlisted for the **RIBA** Gold Medal.

Inner Court: building development

The project was secured by Peter Cavanagh and the client was the Ostro-Lynpad Partnership of High Street, Kensington. An initial viability study by Cavanagh, dated February 1971, predates Livingston and Rykwert's involvement. It is based on an axial layout with ground- and first-floor offices and three storeys of nine flats above. This design was refused by the Royal Borough of Kensington and Chelsea (**RBKC**) in April 1971.¹⁴ It was at this point that Cavanagh asked his friend Mark Livingston to join the practise, specifically to develop the planning for Inner Court. Livingston in turn introduced Rykwert to the practise shortly after. The architects for Inner Court, then, were Cavanagh Associates. The design team comprised Mark Livingston and Peter Cavanagh, with Joseph Rykwert as architectural design consultant.¹⁵

The revised application was for a three storey courtyard development, with fewer units.¹⁶ It was submitted in September 1971 and gained conditionally approval in January 1972, subject to reserved matters. This gave Cavanagh Associates the opportunities to further revise their scheme. The final design, which dates from January 1972 and was signed off in April of that year, had significant differences: the flats were replanned and details such as the angled windows added. This essentially represents the built scheme.¹⁷ Construction proceeded in 1973-1974, although the certificate of completion was granted on 1 April 1975, some time after the building had been finished. The structural engineer was Frank Newby of the well-known firm F J Samuely and Partners.¹⁸

Design modifications and post-construction alterations

Minor modifications were made prior to construction, largely to satisfy local authority planning requirements. Rykwert had to abandon his initial intention for a roof garden, with planting in concrete flower boxes forming a parapet, but later commented, 'Nevertheless, as much planting was accommodated within the scheme as possible'.¹⁹ Other minor details 'which were important to me at the time', such the detailing of the office entrance, were omitted or modified.²⁰ Also omitted from the 1972 scheme were the red/brown/violet unglazed ceramic tiles specified for the walkway on the flat roof.²¹



Fig. 1: View looking east, showing renewed (left) and inserted (right, under ramp) office fenestration (DP040021)

There has also been a number of post-construction alterations, all of which received conservation area consent. In 1987, a glazed conservatory was added to the existing terrace of 5 Inner Court, overlooking the school playground (fig. 2). Windows were inserted into the curved wall under the car ramp in 1995 (fig. 1). In 1997 the mosaic tesserae were rendered over, and the following year wrought iron gates were installed at the entrance.²²



Fig. 2: Inserted conservatory. Note Kingsley School in the background (DP040010)



Fig. 3: View looking north from the roof (DP040009)

Building description and analysis

Inner Court is a low-rise, mixed-use courtyard development, with ground-floor offices and six maisonettes over, accessed by a car ramp. The residential upper floors are ranged around the courtyard in a U-plan, enclosing a central area with top-lighting for the open-plan offices under. The planning emerged from the various constraints inherent in the project: the small, constricted site, and the requirements of the developer clients and the planning department of the **RBKC**.

To the east, the site is bounded by the playground of the Kingsley School²³ (1913) and its 27 feet high brick playground walls, which predate Inner Court. The mansard-like profile of the outward-facing elevations above (fig. 4) was a response to the **RBKC** planners, who requested that the third floor be set back to reduce overshadowing of neighbouring properties.²⁴

The site is accessed from Old Church Street via a carriageway entrance (fig. 5). On site parking is provided by an upper level car port on the north range, requiring the second floor apartments to be supported on *piloti* (fig. 6). Vehicular and pedestrian access to the raised level is via a curving car ramp, a sculptural element which contrasts well with the rectilinear apartments above (fig. 7). The architectural historian Alan Powers remarks that Inner Court's architectural expression of exterior circulation is characteristic of its period, also seen in the Economist Building (Peter and Alison Smithson, 1964), the South Bank arts complex (**GLC** Architects' Dept, 1965–76) and Clare Hall, Cambridge (Ralph Erskine, 1969).²⁵

Rykwert comments that the mixed-use nature of the scheme was 'the whole idea of the project'.²⁶ Cavanagh Associates suggested the incorporation of offices to the developer client 'to subsidise the building of dwelling units by providing other usage'²⁷. Furthermore the design team



Fig. 4: The outer elevations viewed from the school playground (DP040020)

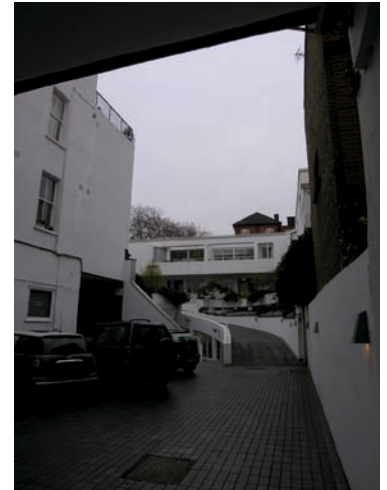


Fig. 5: Inner Court viewed from Old Church Street (DP040018)



Fig. 6: The car port, with *piloti* for the upper floor. (DP040011)

considered ground floor residential accommodation unsuitable 'due to noise disturbance, lack of outlook, light and privacy'.²⁸ RBKC approved of the mixed-use programme, notwithstanding its departure from the residential zoning of Chelsea's development plan.²⁹

The architects considered that 'all flats should be provided with a view, sunlight throughout the year, privacy and isolated from both external noise sources (school playgrounds etc) as well as internal sources (cars)'.³⁰ The presence of the playground and its high walls necessitated mews-type apartments and inward-facing prospects. Rykwert recalled that 'privacy became an almost obsessive concern'.³¹ The ramp divided the offices and the apartments and further separation was achieved by providing steps to the flats which set them back further and raised the upper floor level (fig. 8).

Lines of sight were carefully planned to avoid overlooking and increase privacy on the constrained site. This explains the functional origin of the unusual angled apartment windows, which 'refract' views from the apartments (figs 9 & 10). But they also represent a wilful and gestural break from the orthogonal geometry of the elevations, echoing the angles of the roof profile. Rykwert remarked that they



Fig. 7: The car ramp from the west (DP040019)

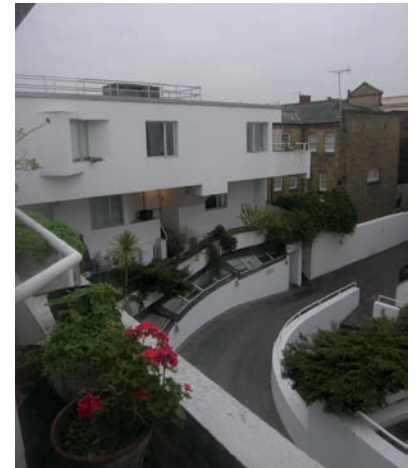


Fig. 8: The car ramp, viewed from the roof (DP040004)

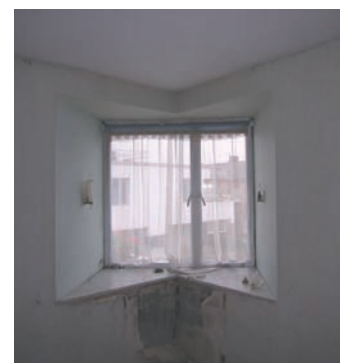


Fig. 9 (left): East elevation, showing window detailing (DP040008);
Fig. 10 (top): Interior view of angled window of 3, Inner Court (DP040003)

'created the essential formal diversion to the constrictions of the programme'³². With perspective, they can be seen to prefigure elements of late modernism present in the architecture of Peter Eisenman, Richard Meier and Daniel Libeskind.³³

The architects saw the two-storey units as houses rather than flats. Internal corridors are rejected in favour of a pedestrian deck, screened from traffic and the offices by a low wall, and from which each apartment can be accessed separately via its own front door (fig. 11). The two-storey units are planned 'from the outside in', insofar as the interior planning reflects a desire to maximise the penetration of natural light, whilst minimising solar heat gain and maintaining privacy.

Figs 11 and 12: Views of the 'pedestrian deck' (DP040012; DP040015)



Fig. 13: Fully glazed courtyard elevation (DP040006)



Fig. 14: Stairs to second floor (Jon Wright, © 20th Century Society)

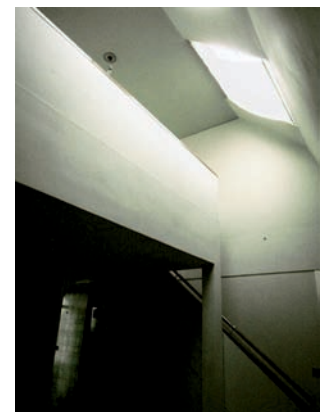


Fig. 15: Double-height portion of apartment, lit from roof. (DP040002)

The solution to building against the school playground walls was toplighting. Square rooflights, set into the sloping portion of the roof admit daylight to the lower-storey dining rooms, which are partly double-height (fig. 15). The stairwells were made wide



Fig. 16: Detail of fitted cupboard (Jon Wright, © 20th Century Society)



Fig. 17: Opening to terrace (DP040007)

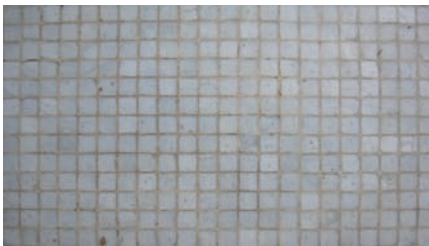


Fig. 18 Detail of tesserae (DP040005)



Fig. 19: The offices are lit by a mixture of pavement lights, glazing and artificial lighting (DP040017)

to admit more light, and the second-floor mezzanine living rooms have fully glazed courtyard elevations with full-length French windows opening onto the terraces. The earlier 1971 design had outward-facing terraces, but this was reworked in the final 1972 scheme, where the terraces are set into the courtyard elevations

The elevations and sections were planned to Le Corbusier's Modulor.³⁴ The horizontal emphasis is achieved by differentiating the apartments from the office, and further breaking up the former by cantilevering out the top floor. The elevations are pierced by aluminium-framed picture windows and long openings for the terraces above (figs 9 & 17). Livingston comments that the intention was to 'dissolve the wall' by cutting into it as much as possible, thus breaking down overpowering elements in the intimate courtyard setting.³⁵

The materials chosen were 'the minimal industrial ones'.³⁶ The structure is of reinforced concrete, finished in mosaic cladding with 20mm² tesserae, 'chosen to increase reflectivity and allow a virtually self-cleaning surface'.³⁷ They are used also internally, for window ledges and bathrooms (fig. 18). External mosaic cladding, another Italian influence, is unusual for British private houses of this period, although it was used on public buildings such as Patrick Gwynne's Vista Point, Angmering, Arun, Sussex (1971, listed Grade II), and Evans and Shalev's 48 Boundary Road, LB Camden (1968-74, demolished). The external tesserae were removed in 1997, although small areas survive on window reveals etc. Courtyard surfacing is in brown brindle paviments by Hunter Ltd, and the top-lighting of the offices with glass bricks is a reference to the Glascrete



Fig. 20: Pirelli rubber matting in the apartment steps and porch (DP040014)



Fig. 21: Door furniture (DP040013)



Fig. 22: Brick steps to offices (DP040016)

pavement lights that form 'part of the London fabric' (fig. 19).³⁸ Pirelli rubber matting was used for stair treads and external porches, where it survives (fig. 20), and the car ramp, which has been resurfaced. The original aluminium window frames to the flats survive, but the office has been partly refenestrated. The external doors to the flats are well detailed, with Yale lock, door handle, letter box and house number (in Adrian Frutiger's *Univers* typeface) elegantly integrated into a single aluminium panel (fig. 21).

Architectural and historical significance

Two criteria are proposed to evaluate the specific architectural and historical interest of Inner Court. These are the extent to which it epitomises Rykwert's profoundly influential theories on architecture and urbanism; and the extent to which it exemplifies aspects of the later development of modernism in England.

Rykwert and the Humanist tradition

Rykwert belongs to a humanist generation of architects disillusioned with what they perceived as the orthodoxy of functionalism. He objected to several CIAM tenets, such as segregational zoning in planning, and the derivation of form solely from function, programme or constructional technique. Such an outlook, he argued, led to a mindset in which each building was conceived as an individual object, sublime on its own terms, but deeply flawed as 'part of, or an event in the urban fabric'.³⁹

The architectural-history-led approach of Rykwert, along with his contemporaries Colin Rowe (1920-1999)⁴⁰ and Stephen Gardiner (1924-2007),⁴¹ led to a fascination

with, and a respect for, the palimpsest of historic urban form. Rykwert's *The Idea of a Town* (1963) sounded an early note of caution on the destructive effect of post-war urban redevelopment and planning on the historic city.⁴²

Moreover, Rykwert recognised that new architecture could be generated through reference to historic forms (such as the courtyard), and their integration into a complex urban setting. A number of post-war architectural movements assimilated superficial elements from the historic environment, such as the informal picturesque of Gordon Cullen's 'Townscape Philosophy'.⁴³ Aldo Rossi's Neo-Rationalist *tendenza* movement abstracted a formal vocabulary from a typology of institutional monuments.⁴⁴ Rykwert departed from these model by advocating a fundamental re-engagement with the urban context, exploring the rich and complex functions, ideology, memory and symbolism of the city.

As a perpetuation of London's mixed-use mews tradition, Inner Court can be seen as a built embodiment of Rykwert's architectural viewpoint. In the context of his own theoretical position, Inner Court is an evolution of an archetypal form, the courtyard. The architects researched the small courtyard in London, looking at the Inns of Court with the architectural historian Anthony Quinney, then of the GLC. Alan Powers comments that the resulting 'response to the urban context was unusual for a small development of this kind'.⁴⁵

The rigorous use of a proportional system at Inner Court can be seen as a late example of Neo Palladianism, a post-war formalist movement. This has its origins in Colin Rowe's 'The Mathematics of the Ideal Villa: Palladio and Le Corbusier Compared', in the *Architectural Review* of March 1947 and Rudolf Wittkower's *Architectural Principles in the Age of Humanism* of 1949. Livingston and Cavanagh were taught by Rowe, St John Wilson and Martin at Cambridge, who placed a particular emphasis on the proportional basis of planning.

Influenced by Rowe and Wittkower, Joseph Rykwert was no less interested in proportion systems and their use to generate form, and his *The Sitting Position: A Question of Method*, written at Ulm in the late 1950s, establishes an analogy between buildings and the human body. The use of Le Corbusier's Modulor in Inner Court directly relates to this important published work, and is an affirmation of the rational humanist tradition.

The English post-war context

Establishing a wider frame of reference for Inner Court is complicated by the lack of research on the later development of post-war modernism in England. Due to the '30 year rule', buildings of the 1970s have only become eligible for listing in recent years. Inner Court has few exact contemporaries: the adverse economic climate during the period 1972-75, which saw the three day week and the energy crisis, produced fewer built projects than, for example, the building boom of the 1960s.

Additionally, much of the best of the small projects from this period, such as Evans and Shalev's 48 Boundary Road (1968-74) has already gone or been heavily altered. Larger in scale are the housing estates of Neave Brown (eg Dunboyne Road of 1966-69), and Benson & Forsyth (Branch Hill of 1974-76; fig. 23) for the London Borough of Camden. Notwithstanding, many of the design elements of Inner Court are characteristic of small, low-rise medium-density projects of the 1960s and 1970s: integration of non-residential uses; a strong articulation of external circulation; the upper level 'pedestrian deck'; and use of the 45° angle in both plan and section.



Fig. 23: Branch Hill Estate, Benson & Forsyth for LB Camden, 1974-76 (© English Heritage Photo Library; B971164)

Inner Court is also a product of the Cambridge School. More specifically, it is a development of courtyard planning ideas pioneered by Leslie Martin and Colin St John Wilson at the Cambridge School of Architecture in the 1950s and '60s. At the time Livingston and Cavanagh were students, Martin and Wilson were working on Harvey Court, the extension to Gonville and Caius College (1960-62, Grade II*). Wilson also used the courtyard plan in a pair of private houses, one of which was for himself (2 Granchester Road, Cambridge, 1961-64). They also jointly completed a series of theoretical studies of mixed-use courtyard development. Students were encouraged to pick up the theme: Lionel March and Christopher Alexander developed what later became known as perimeter planning,⁴⁶ and David Crier completed a doctorate on the lighting of Cambridge quadrangles. Livingston's criticism of Martin and Wilson's schemes was that the raised courtyard was at the same level as the student bedrooms, resulting in a lack of privacy.⁴⁷ Ten years later, Inner Court gave him the opportunity to address these issues.

Modernist references

The white, horizontal volumes, relieved by a sweeping curve (the car ramp), lively details (the angled windows) and planting inevitably recall the initial, pre-war phase of modernism. Rykwert comments, 'To me, this is self-evident. I think to Mark [Livingston] as well.' Moreover, there is a distinct Italian accent. Rykwert, Livingston and Cavanagh were influenced by the rationalist 'gruppo 7' and in particular Terragni, Figini and Pollini. Many of Terragni's schemes, such as the Casa del Fascio (1932-36) were planned around an open courtyard, on the model of the traditional *palazzo*. A post-war Italian influence on Inner Court was the work of Gino Valle (1923-2003), a friend of Rykwert's. Another link was the Scottish-Italian artist Eduardo Paolozzi, who, through his friendship with associate Michael Spens, provided an informal critique on the projects of Cavanagh Associates.⁴⁸

A wider post-war interest in Italian design and architecture was stimulated by the lavish full-colour journals *Domus* and *Casabella*. Many UK-based architects undertook



Fig. 24: The Mount Flats, Campden Hill, by Douglas Stephen and Partners (1961-64). (© Elaine Harwood)

'grand tours' in the 1950s and '60s, including Joseph Rykwert, Peter Womersley, Colin Rowe, Peter Eisenman and Mark Livingston. Few English buildings from this period show the influence of Italian rationalism as strongly as Inner Court: an exception is The Mount Flats, Campden Hill, by Douglas Stephen and Partners (1961-64; fig. 24).

Inner Court also references the two major modern movement houses nearby: 64 Old Church Street (Mendelssohn and Chermayeff, 1936, Grade II*), and 66 and 68 Old Church Street (Gropius and Fry, 1936, Grade II), which Cavanagh and Livingston, both Londoners, knew well.⁴⁹ Inner Court's late-modernist referencing of its pioneering International Style neighbours is itself of some interest, given the idea of 'an architecture of memory' in Rykwert's work. Other, contemporary examples of this 'retro' trend include 17A Belsize Lane, NW3 by John Winter (1969) and Cliff Road Studios, Camden by Georgie Wolton (1968 and 1972).⁵⁰

Conclusion

Inner Court is not as well known or well understood as it perhaps deserves. Our understanding of 1970s architecture in all its diversity is relatively incomplete when compared to, say, 1930s modernism or the 1950s 'contemporary' style. Moreover, Inner Court was not widely published in the UK, and soon after Livingston and Rykwert departed from the practice, giving them little impetus to promote it as a current work.⁵¹ It was, however, published in 1985 in the Italian journal *Parametro*, and Rykwert took notables such as Aldo van Eyck and Charles Jencks on tours of the building.⁵²

Whilst the loss of details such as the office refenestration and the removal of the mosaic cladding is regrettable, the present white render finish is not considered to comprise Inner Court's architectural integrity: it achieves two of the architects' stated aims, namely to reflect light off the building and to evoke the 'white boxes' of the modern movement. The outward-facing elevations have little architectural presence, but this reflects the nature of the site and is true of the rear elevations of many urban listed buildings.

It is perhaps inevitable that a building designed by two Cambridge graduates and a renowned academic should be rich in ideas and references derived from architectural theory and history. But how does the theory translate into the practise of a successful piece of architecture? For a small, speculative development, Inner Court is a remarkably well-thought out scheme. Much rigorous analysis went into the planning, which successfully mitigates against the problematic site, without comprising daylight or privacy. Commercial use and upmarket, medium-density dwellings are skilfully combined. The building is well-liked by residents and locals, and is known locally as 'little Spain'.⁵³ Inner Court is also compatible with the grain of Old Church Street: Alan Powers comments that it is 'a successful intervention in a sensitive townscape setting'.⁵⁴

The involvement of Rykwert, a figure of international significance, is a point of historical interest. Also of significance is the clear influence of Italian rationalism, and the humanist geometry of the Cambridge school. Inner Court is a good, and late exemplar of post-war private housing, which can be located at the end of a sequence of small low-rise, medium-density projects.

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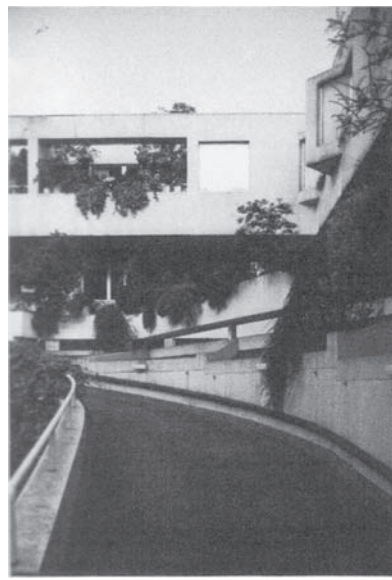
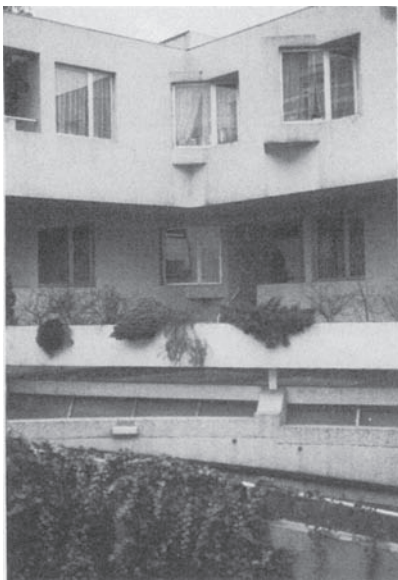
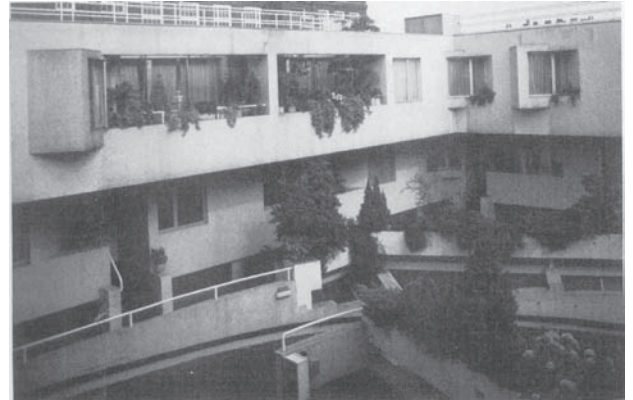
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Endnotes

- 1 As such, Rykwert is amongst the youngest of an influential generation of émigrés to Britain that included Walter Gropius, Erich Mendelsohn, Lazlo Moholy-Nagy, Marcel Breuer, Peter Moro, Piet Mondrian, Oskar Kokoschka, Kurt Schwitters, Walter Neurath, Bela Horovitch, Ernst Gombrich, Rudolf Wittkower, Nicholas Pevsner, and Sigmund Freud.
- 2 Powers 2007.
- 3 Rykwert 1995.
- 4 Interview with Joseph Rykwert, 21.2.2007.
- 5 Roq et Rob was influential on Rykwert's housing project at Korcula.
- 6 Quoted in Kenneth Powell's interview in the *Architectural Journal*, vol 204, no 2 11.7.1996, pp20-21. The Warburg institute is an 'émigré institution', which transferred from Hamburg to London in 1934 under the classical historian Fritz Saxl. Wittkower moved to London the same year.
- 7 Interior design of Wips nightclub (c.1963) for Lord Willoughby de Eresby (d.1963), top floor of Prince Charles Theatre, Charles House, 7 Leicester Place. From December 1963 known as the Ad Lib club, later the Revolution, and Tram. The interior does not survive.
- 8 Interviews with Mark Livingston, 6.3.2007 and Joseph Rykwert, 21.2.2007.
- 9 Rykwert's projects include competition entries for Coventry Cathedral (1950-51) and Metropolitan Cathedral of Christ the King, Liverpool (1960). See Rykwert 1985.
- 10 *The Idea of a Town* was originally published in the Dutch journal *Forum*, edited by Aldo van Eyck. For principal publications, see Dodds and Tavernor 2002.
- 11 Rykwert was consultant to the practice by September 1971, when his name appears on their headed paper.
- 12 Interviews with Mark Livingston, 6.3.2007, Joseph Rykwert, 21.2.2007 and Peter Cavanagh, 8.3.2007.
- 13 He was Professor of Architecture Emeritus at the University of Pennsylvania from 1988 to 1999, and has continued to teach, particularly in the United States, including Andrew Mellon Visiting Professor at the Cooper Union, New York; Senior Fellow, Center for Advanced Studies in the Visual Arts, National Gallery of Art, Washington; George Lurcy Professor, Columbia; and Senior Scholar, Getty Center for the History of Art and the Humanities, Santa Monica. Rykwert's Curriculum Vitae was kindly provided by Jon Wright of the Twentieth Century Society.
- 14 The planning history is set out in the files of the Royal Borough of Kensington and Chelsea (RBKC). Copies of RBKC correspondence and planning documents kindly supplied by Metropolis Planning and Design.
- 15 Interview with Peter Cavanagh, 8.3.2007.
- 16 'We understood that the essential criticisms were that the total built area was too big; that we should build up to three storeys only; that you would prefer to see a courtyard layout'...Letter of 20.4.1971 from Peter Cavanagh to RBKC Planning Department.
- 17 A minor amendment to the plant room servicing was accepted in August 1972.

- 18 Interview with Peter Cavanagh, 8.3.2007.
- 19 Letter of 14.3.1972 from Peter Cavanagh to **RBKC** Planning Department; Rykwert 1985, 32.
- 20 Interview with Joseph Rykwert, 21.2.2007
- 21 1972 submission, drawing 124/34
- 22 **RBKC** planning correspondence.
- 23 Presently the Jamahirya School and also under threat from the present development.
- 24 Report of the Borough Planning Officer, 5.5.1971. Cavanagh to **RBKC** Planning Department; and letter from Mark Livingston to **RBKC**, 16.9.1971.
- 25 Letter from Alan Powers dated 17.12.06, held on file.
- 26 Interview with Joseph Rykwert, 21.2.2007.
- 27 *Initial Viability Study* (nd) by Cavanagh Associates for Ostro-Lynpad Partnership, submitted to **RBKC** Planning Department 1971.
- 28 Letter of 20.4.1971 from Peter Cavanagh to **RBKC** Planning Department.
- 29 Report of the Borough Planning Officer, 5.5.1971. Cavanagh to **RBKC** Planning Department.
- 30 Letter of 20.4.1971 from Peter Cavanagh to **RBKC** Planning Department
- 31 Rykwert 1985, 32.
- 32 Rykwert 1985, 32.
- 33 A possible parallel can be seen in Louis Kahn's Salk Institute Laboratories, La Jolla, California, in which the windows are angled to catch the breeze and sea view. Eisenman (b.1932) was a post-graduate student at Cambridge during the time Livingston and Cavanagh were studying there. His 1963 PhD thesis was entitled *The Formal Basis of Modern Architecture*. Libeskind (b.1946) studied with Rykwert in Colchester in 1971–72, after graduating from the Cooper Union for the Advancement of Science and Art in Manhattan, New York (1965-70).
- 34 Interviews with Joseph Rykwert, 21.2.2007 and Peter Cavanagh, 8.3.2007.
- 35 Interview with Mark Livingston, 6.3.2007.
- 36 Rykwert 1985, 32.
- 37 Rykwert 1985, 32.
- 38 Interviews with Joseph Rykwert, 21.2.2007, and Peter Cavanagh, 8.3.2007
- 39 Rykwert 2000, 125. The *Congres Internationaux d'Architecture Moderne* was founded in 1928 to disseminate Modernist theories of architecture and town-planning. **CIAM**'s Athens Charter of 1933 introduced zoning principals for urban design.
- 40 Rykwert met Rowe as a student. Interview with Joseph Rykwert, 21.2.2007.
- 41 Gardiner was a resident of Chelsea and completed alterations to the Rectory adjacent to the site.
- 42 In this respect, it can be regarded as the European equivalent of Jane Jacobs' *The Death and Life of Great American Cities* (1961).
- 43 See Jencks 1987, Cullen 1961 and Cullen's 1948 'Townscape Philosophy', published in the *Architectural Review*. Rykwert criticised the movement in a 1959 journal article entitled 'Review of a Review'.

- 44 Rykwert strongly opposed Rossi for abstracting a platonic vocabulary of architectural forms from history without reference to function, ideology, context or symbolism. See Dodds and Tavernor (2002).
- 45 Interview with Mark Livingston, 6.3.2007; Letter from Alan Powers dated 17.12.06, held on file.
- 46 Davey 1980.
- 47 Interview with Mark Livingston, 6.3.2007
- 48 Interview with Joseph Rykwert, 21.2.2007; Dodds and Tavernor 2002, 6; Interview with Mark Livingston, 6.3.2007; Interview with Peter Cavanagh, 8.3.2007
- 49 Interview with Peter Cavanagh, 8.3.2007
- 50 Letter from Alan Powers dated 17.12.06, held on file. Cliff Road studios was considered potentially eligible for listing in 1998, but the case was left open pending further contextual research.
- 51 Rykwert and Livingston departed from Cavanagh Associates because of disagreements about a potential project in Paris. Interviews with Mark Livingston, 6.3.2007 and Joseph Rykwert, 21.2.2007.
- 52 Interviews with Mark Livingston, 6.3.2007 and Joseph Rykwert, 21.2.2007.
- 53 Interview with Peter Cavanagh, 8.3.2007
- 54 Letter from Alan Powers dated 17.12.06, held on file.



Figs. 25-31: c.1985 views of Inner Court: (from top-bottom, left-right) North elevation; East elevation; View from entrance; External access to north wing; South east corner showing window details; Car ramp; East elevation showing office toplighting (© Joseph Rykwert).

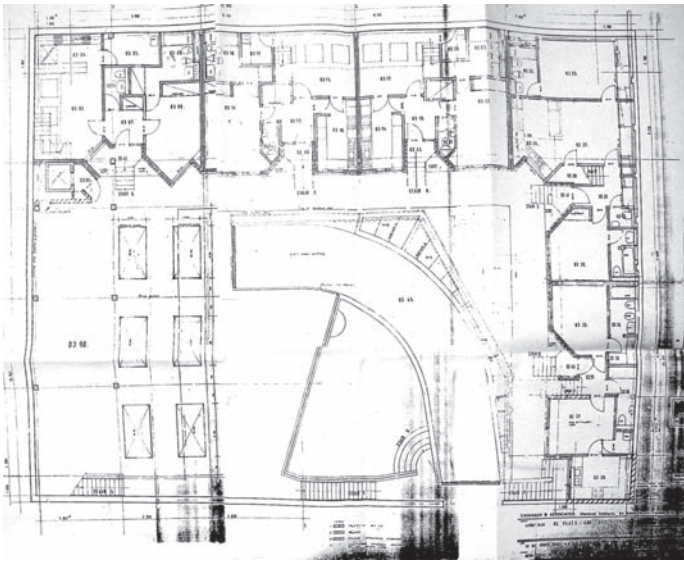


Fig. 32: First floor plan, 1972 scheme (© Cavanagh Associates).

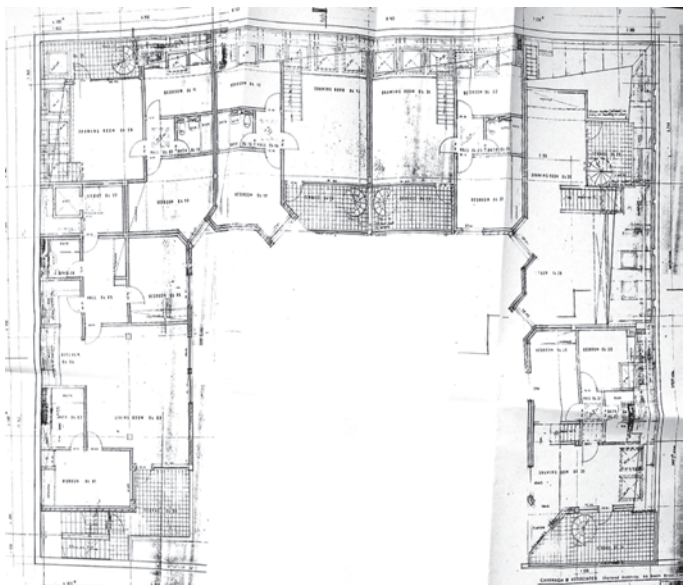


Fig. 33: Second floor plan, 1972 scheme (© Cavanagh Associates).

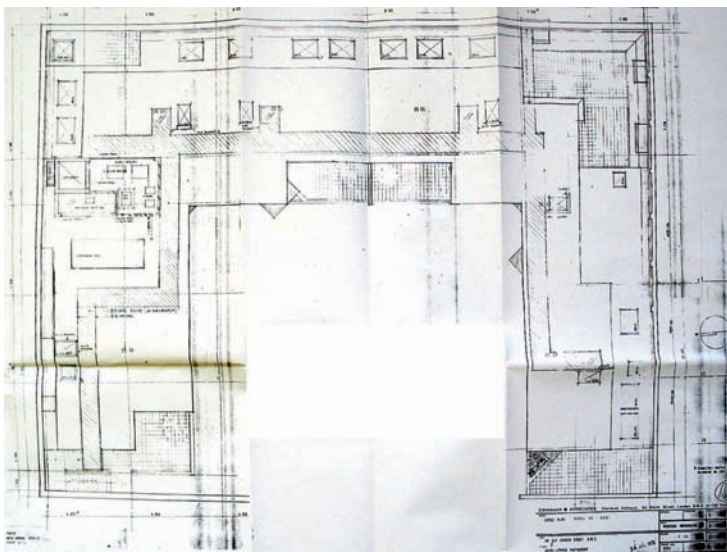


Fig. 34: Roof plan, 1972 scheme (© Cavanagh Associates).

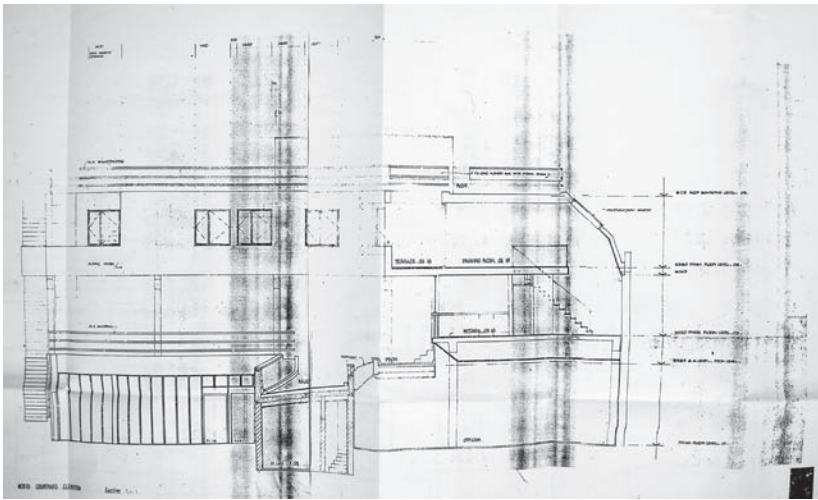


Fig. 35: North elevation, 1972 scheme (© Cavanagh Associates).

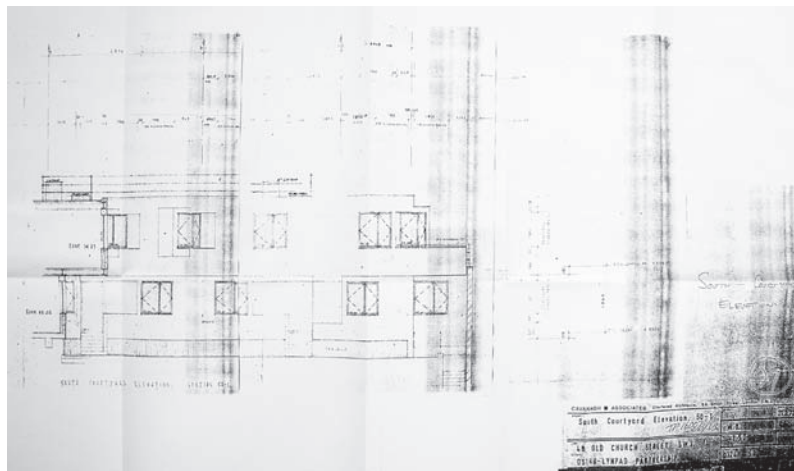


Fig. 36: South elevation, 1972 scheme (© Cavanagh Associates).

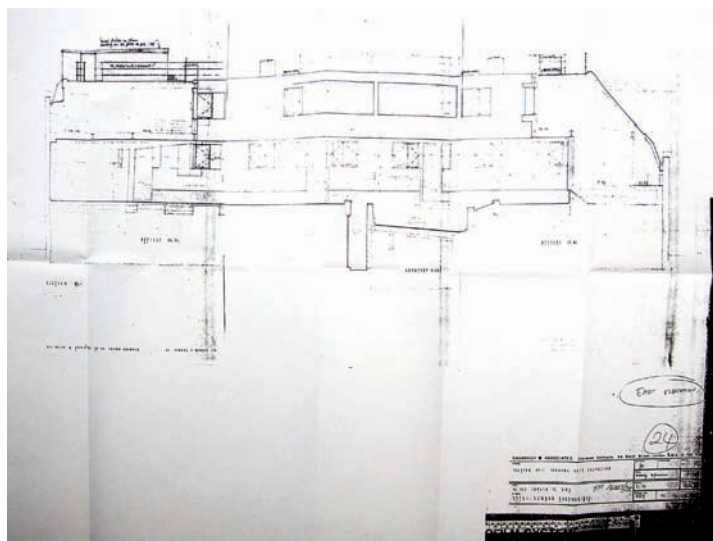


Fig. 37: East elevation, 1972 scheme (© Cavanagh Associates).



Fig. 38: Perspective from the north west by Mark Livingston , 1972 scheme (© Cavanagh Associates).

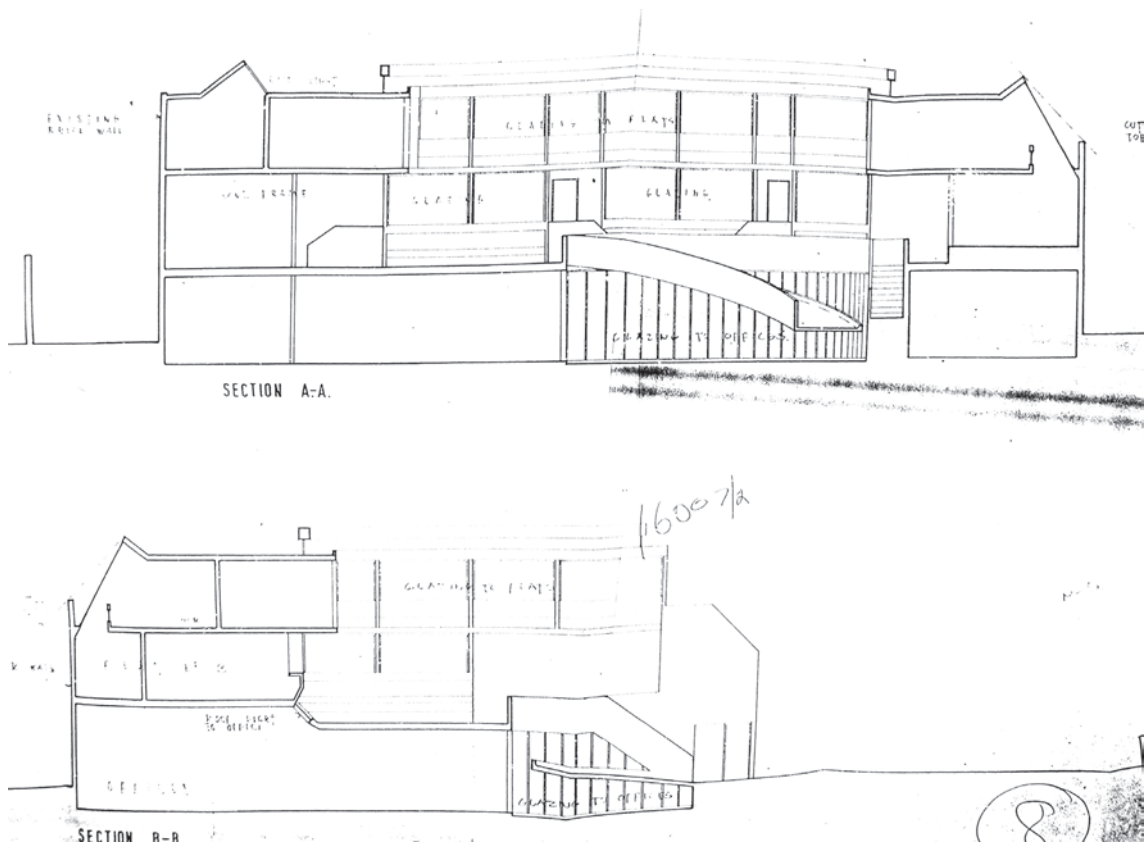


Fig. 39: Sections , 1972 scheme (© Cavanagh Associates).



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